

# Saddlebrook Preparatory School

## English Literature: Grade 11

### Summer 2017 Reading Assignment

Ms. Destin Beck

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Welcome to English 11. The Saddlebrook Preparatory School English Department encourages students to become life-long readers and learners by asking them to read during non-instructional time. Summer reading provides students an opportunity to enhance their reading skills and enjoy both a teacher and self-selected book. Our philosophy is that summer reading should be both pleasurable and thought provoking.

We believe that students who read over the summer:

- Maintain or improve reading comprehension and vocabulary.
- Broaden their experience, knowledge, and understanding of topics that are of personal interest.
- Experience personal and academic success by developing their literacy skills.
- Become lifelong readers by choosing a book and reading at their own pace.

#### **Important Things to Know:**

1. You will be expected to choose a novel to read and complete all assignments neatly and thoroughly.
2. Record (hand-written) your reflections in sewn notebook (marble-covered composition book).
3. This project is due, in its entirety, on **the second class meeting**. You may *email me* ([dbeck@saddlebrook.com](mailto:dbeck@saddlebrook.com) / [destinbeck@gmail.com](mailto:destinbeck@gmail.com)) with questions about assignments, book orders, etc.

#### **SUMMER READING JOURNAL:**

##### **Directions:**

Obtain a sewn notebook (marble-covered composition book). You must handwrite the following assignment in the composition book. Those wishing to receive credit will please follow directions.

Select and obtain one of the books from the provided reading list. During your reading of the novel, you should complete a dialectical journal. This journal will begin your journey to becoming a “close reader,” which is one of the goals in collegiate English study. Journals will be collected on the second day of the school year.

Complete one journal entry each time you read. The number of times you read may vary for a variety of reasons. However, you must have *at least 15 journal entries* to earn full credit. Each entry should include a direct quotation from the text, the page number the quotation was taken from, and a personal response to that specific text. Your response may include commentary regarding the relevance of the text to the overall meaning of the story, a connection to an outside piece of information, an inference made, a prediction on the impact on the story, a question it provokes, or a comment on the specific vocabulary used (including a definition). After 3 entries, you are to write a 5-7 sentence reflection on how the 3 entries of that section inform the central idea of the story. **This is directly preparing you for the in-class essay which will be assigned shortly after returning from summer break.**

**Grading:** The Summer Reading Project is a **REQUIRED ASSESSMENT**, and will be factored in to the first quarter of the 2017-2018 school year. Review the rubric on the final page of this document for specific criteria.

## Dialectical Journal Set Up

### Procedure:

1. Divide your paper vertically into two columns with a line down the middle. Label the top of each column: left TEXT and right RESPONSE.
2. In the TEXT column cite passages verbatim from the novel, including quotation marks and page numbers.
  - a. Choose an important passage from your reading
  - b. When should you write passages down?
    - i. Details seem important to you
    - ii. You have an epiphany
    - iii. You learn something significant about a character
    - iv. You recognize a pattern (overlapping images, repetitions of idea, details, etc.)
    - v. You agree or disagree with something a character says or does
    - vi. You find an interesting or potentially significant quotation
    - vii. You notice something important or relevant about the writer's style
    - viii. You notice effective use of literary devices
3. In the RESPONSE column reflect upon the passages.
  - a. Analyze the text for use of literary devices (tone, structure, style, imagery)
  - b. Make connections between different characters or events in the text
  - c. Argue with or speak to the characters or author
  - d. Discuss the words, ideas, or actions of the author or character(s)
  - e. Consider an event or description from the perspective of a different character
  - f. Analyze a passage and its relationship to the story as a whole
  - g. Make connections to themes that are revealed
  - h. DO NOT MERELY SUMMARIZE THE PLOT
4. Each RESPONSE must be **at least 60 words** (include word count at the end of each response)

### Sample Dialectical Journal entry: **THE THINGS THEY CARRIED** by Tim O'Brien

TEXT	RESPONSE
"They carried like freight trains; they carried it on their backs and shoulders-and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry" (62).	O'Brien chooses to end the first section of the novel with this sentence. He provides excellent visual details of what each soldier in Vietnam would carry for day-to-day fighting. He makes you feel the physical weight of what soldiers have to carry for simple survival. When you combine the emotional weight of loved ones at home, the fear of death, and the responsibility for the men you fight with, with this physical weight, you start to understand what soldiers in Vietnam dealt with every day. This quote sums up the confusion that the men felt about the reasons they were fighting the war, and how they clung to the only certainty - things they had to carry - in a confusing world where normal rules were suspended. (85 words)

**Sample Format for THREE entries and RESPONSE**

TEXT	RESPONSE
“Insightful quote with page number” (___).	<i>Insightful commentary and response about the quote on the left, at least 60 words.</i>
“Insightful quote with page number” (___).	<i>Insightful commentary and response about the quote on the left, at least 60 words.</i>
“Insightful quote with page number” (___).	<i>Insightful commentary and response about the quote on the left, at least 60 words.</i>
	<b>5-7 sentence reflection on how the 3 entries of that section inform the central idea of the story (after every three entries)</b>

***The above example represents THREE entries and one RESPONSE. You need to have at least FIFTEEN entries, meaning you would repeat the above process four more times.***

## SPS Summer Reading List: Grade 11

Pick one of the following titles to purchase and read for this assignment. Note that all books have been selected for their accessibility and fast-paced content. Enjoy! Saddlebrook Preparatory School recognizes that all readers need a variety of books from which to choose. Some books may contain mature subject matter. We encourage parents to have conversations with their child about book choices.

**Bartoletti, Susan Campbell**                      **The Boy Who Dared (Historical Fiction)**

In October 1942, seventeen-year-old Helmuth Hübener, imprisoned for distributing anti-Nazi leaflets, recalls his past life and how he came to dedicate himself to bring the truth about Hitler and the war to the German people.

**Blum, Deborah**                                      **The Poisoner's Handbook: Murder and the Birth of Forensic Medicine in Jazz Age New York (Non-fiction, Science/Forensics, True Crime)**

The untold story of how poison rocked Jazz Age New York City. A pair of forensic scientists began their trailblazing chemical detective work, fighting to end an era when untraceable poisons offered an easy path to the perfect crime.

**Cashore, Kristin**                                      **Graceling (Fantasy Fiction)**

This romantic medieval fantasy plays with the idea of being awkward as a teenager, and how one's gifts and talents can be a burden. It is teenage life set in outlandish kingdoms where adolescents struggle with emotions they must learn to control. Like in real life, the characters in this novel grow into their graces, by realizing that individuality is what makes them who they are.

**Christopher, Lucy**                                      **Stolen (Realistic, Contemporary Fiction)**

Sixteen-year-old Gemma, a British city-dweller, is abducted while on vacation with her parents and taken to the Australian outback, where she soon realizes that escape attempts are futile, and in time she learns that her captor is not as despicable as she first believed.

**Condie, Ally**    **Matched (Dystopian, Science Fiction)**

Cassia has always trusted the Society to make the right choices for her: what to read, what to watch, what to believe. So when Xander's face appears on-screen at her Matching ceremony, Cassia knows with complete certainty that he is her ideal mate . . . until she sees Ky Markham's face flash for an instant before the screen fades to black.

**Dessen, Sarah**    **Just Listen (Realistic, Contemporary, Romantic Fiction)**

Isolated from friends who believe the worst because she has not been truthful with them, sixteen-year-old Annabel finds an ally in classmate Owen, whose honesty and passion for music help her to face and share what really happened at the end-of-the-year party that changed her life.

**Deuker, Carl**    **Night Hoops (Realistic, Contemporary, Sports Fiction)**

While trying to prove that he is good enough to be on his high school's varsity basketball team, Nick must also deal with his parents' divorce and erratic behavior of a troubled classmate who lives across the street

**Downham, Jenny**                                      **Before I Die (Realistic, Contemporary Fiction)**

A terminally ill teenage girl makes and carries out a list of things to do before she dies.

**Elkeles, Simone**                                      **Leaving Paradise (Realistic, Contemporary, Romantic Fiction)**

Caleb and Maggie relate the difficulties of readjusting to school, and changing relationships with family, friends, and one another, a year after a drunk driving accident sent her to the hospital with a crippling leg injury and him to prison.

**Fisher, Catherine**

**Incarceron (Dystopian, Science Fiction)**

To free herself from an upcoming arranged marriage, Claudia, the daughter of the Warden of Incarceron, a futuristic prison with a mind of its own, decides to help a young prisoner escape.

**Hopkins, Ellen**

**Identical (Realistic, Contemporary Fiction - poetry)**

Sixteen-year-old identical twin daughters of a district court judge and a candidate for the United States House of Representatives, Kaeleigh and Raeanne Gardella desperately struggle with secrets that have already torn them and their family apart.

**King, A. S.**

**Reality Boy (Realistic, Contemporary, Romantic Fiction)**

Gerald, an emotionally damaged seventeen-year-old boy who was once an infamous reality television show star, meets a girl from another dysfunctional family. Will she help him out of his angry shell or get him into a whole new world of trouble?

**King, A.S.**

**Please Ignore Vera Dietz (Realistic, Contemporary Fiction)**

When her best friend, whom she secretly loves, betrays her and then dies under mysterious circumstances, high school senior Vera Dietz struggles with secrets that could help clear his name.

**King, Stephen**

**Full Dark, No Stars (Short Stories, Horror Fiction)**

A volume of four previously unpublished short works includes "1922," in which a man explores his dark nature; "Big Driver," in which a writer confronts a stranger; "Fair Extension," in which a cancer patient makes a deal with the devil; and "A Good Marriage," in which a woman makes a horrifying discovery about her husband.

**Klavan, Andrew**

**If We Survive (Adventure/Suspense Fiction)**

When revolutionaries seize control of a country in Central America where 16-year-old Will is serving on a mission trip, he and the other volunteers find themselves in a desperate race to escape the violence and return home.

**London, Alex**

**Proxy (Dystopian, Science Fiction, LGBT Fiction)**

Syd's life is not his own. As a proxy he must to pay for someone else's crimes. When his patron Knox crashes a car and kills someone, Syd is branded and sentenced to death. The boys realize the only way to beat the system is to save each other so they flee. The ensuing cross-country chase will uncover a secret society of rebels, test the boys' resolve, and shine a blinding light onto a world of those who owe and those who pay.

**Lyga, Barry**

**I Hunt Killers (Mystery, Suspense)**

Seventeen-year-old Jazz learned all about being a serial killer from his notorious "Dear Old Dad," but believes he has a conscience that will help fight his own urges and right some of his father's wrongs, so he secretly helps the police apprehend the town's newest murderer, "The Impressionist."

**Lynch, Chris**

**Kill Switch (Adventure/Suspense Fiction)**

Daniel simply wants to spend one last summer with his grandfather, Da, before his move to college and Da's dementia pull them apart, but when Da starts to let things slip about a secret life, Daniel must protect him from old "friends" who intend to make sure Da stays quiet.

**Maberry, Jonathan**

**Rot & Ruin (Horror Fiction)**

In a post-apocalyptic world where fences and border patrols guard the few people left from the zombies that have overtaken civilization, fifteen-year-old Benny Imura is finally convinced that he must follow in his older brother's footsteps and become a bounty hunter.

**Mazer, Harry**

**Somebody, Please Tell Me Who I Am (Realistic, War Fiction)**

Wounded in Iraq while his Army unit is on convoy and treated over the course of many months for a traumatic brain injury, the first person Ben remembers from his earlier life is his autistic brother, and although Ben will never be the person he once was, this is the story of his struggle and transformation.

**Myers, Walter Dean**

**Bad Boy (Autobiography, Memoir)**

Author Myers describes his childhood in Harlem in the 1940s and 1950s, his loving stepmother, his problems in school, reasons for leaving home, and his beginnings as a writer.

**Myers, Walter Dean**  
**Fiction)**

**Lockdown (Realistic, Contemporary, African-American**

Reese, a teen serving time at a juvenile detention facility, gets a lesson in making it through hard times from an unlikely friend with a harrowing past.

**Nelson, Jandy**

**I'll Give You the Sun (Realistic fiction)**

Jude and her twin brother, Noah, are incredibly close. At thirteen, isolated Noah draws constantly and is falling in love with the charismatic boy next door, while daredevil Jude cliff-dives and wears red-red lipstick and does the talking for both of them. But three years later, Jude and Noah are barely speaking. Something has happened to wreck the twins in different and dramatic ways . . . until Jude meets a cocky, broken, beautiful boy, as well as someone else—an even more unpredictable new force in her life.

**Niven, Jennifer**

**All the Bright Places (Realistic fiction)**

Told in alternating voices, when Theodore Finch and Violet Markey meet on the ledge of the bell tower at school--both teetering on the edge--it's the beginning of an unlikely relationship, a journey to discover the "natural wonders" of the state of Indiana, and two teens' desperate desire to heal and save one another.

**Noël, Alyson**

**Evermore (Romantic, Fantasy Fiction)**

Since the car accident that claimed the lives of her family, sixteen-year-old Ever can see auras and hear people's thoughts, and she goes out of her way to hide from other people until she meets Damen, another psychic teenager who is hiding even more mysteries.

**Peet, Mal**

**The Keeper (Realistic, Contemporary, Sports Fiction)**

In an interview with a young journalist, World Cup hero, El Gato, describes his youth in the Brazilian rain forest and the events, experiences, and people that helped make him a great goalkeeper and renowned soccer star.

**Sedgwick, Marcus**

**Revolver (Historical Fiction)**

Fourteen-year-old Sig is stranded at a remote cabin in the Arctic wilderness with his father, who died just hours earlier after falling through the ice, when a terrifying man arrives, claiming Sig's father owes him a share of a horde of stolen gold and that he will kill Sig if he does not get his money.

**Smith, Jennifer E.**  
**Romance Fiction)**

**The Statistical Probability of Love at First Sight (Realistic**

Hadley and Oliver fall in love on the flight from New York to London, but after a cinematic kiss they lose track of each other at the airport until fate brings them back together on a very momentous day.

**Vonnegut, Kurt**

**Cat's Cradle (Science Fiction)**

A young writer decides to interview the children of a scientist primarily responsible for the creation of the atomic bomb.

**Whitcomb, Laura**

**A Certain Slant of Light (Romantic, Fantasy Fiction)**

After benignly haunting a series of people for 130 years, Helen meets a teenage boy who can see her and together they unlock the mysteries of their pasts.

**Williams, Thomas Chatterton**

**Losing My Cool (Autobiography, African-American Memoir)**

Describes how the author outwardly embraced self-effacing aspects of hip-hop culture that radically contrasted with his book-loving father's academic prep service and endless pursuit of knowledge, revealing how the father-son bond eventually overcame the genre's rebellious messages.

### **Grading Rubric – journal, annotations, novel analysis:**

“A” 90-100% - This grade will be awarded to students who follow the directions as outlined above with great care. Their writing will reflect organization, structure, and depth of thought and analysis. Students receiving this grade will also turn in work that is neat and organized in its presentation and that is free of excessive and distracting errors in its technical merit.

“B” 80-89% - This grade will be awarded to students who follow the directions as given above, but may include students who have difficulty producing writing that reflects the organization, structure, and depth of thought found in the “A” grading range. Responses at this level may have slight, but not distracting problems in the area of technical merit.

“C” 70-79% - This grade will be awarded to students who have minor issues in following the directions as outlined above, but who still manage to give attention to and respond to all required reflection prompts. These students may show more significant issues in organization, structure, or analytical depth than those receiving the “B” grade, or may have frequent and repeated problems with the technical merit of their assignment.

“D” 60-69% - This grade will be given to students who fail to complete all required responses or who do not produce focused or coherent responses to the required prompts. Students receiving this grade may also have major and distracting errors in organization, structure, depth of thought, command of language, or technical merit.

“F” 59% or below – This grade will be given to students who submit responses that are mostly incomplete, completely unfocused or incoherent in relation to the required prompts, or that display little to no skill in organization, depth of analysis, command of language, or technical merit.

# Saddlebrook Preparatory School

## English Literature: Grade 12

### Summer 2017 Reading Assignment

Ms. Destin Beck

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Welcome to English 12. The Saddlebrook Preparatory School English Department encourages students to become life-long readers and learners by asking them to read during non-instructional time. Summer reading provides students an opportunity to enhance their reading skills and enjoy both a teacher and self-selected book. Our philosophy is that summer reading should be both pleasurable and thought provoking.

We believe that students who read over the summer:

- Maintain or improve reading comprehension and vocabulary.
- Broaden their experience, knowledge, and understanding of topics that are of personal interest.
- Experience personal and academic success by developing their literacy skills.
- Become lifelong readers by choosing a book and reading at their own pace.

#### **Assignment(s):**

1. Student-selected book from SPS Summer Reading List: Grade 12 (*double-entry journal, hand-written*)
2. *How to Read Literature like a Professor* by Thomas C. Foster (*chapter responses, typed*)\*\*

**\*\*HONORS ONLY.** (If you plan on taking English 12 Honors, you must complete the second, more rigorous assignment, in addition to assignment #1. If you do **NOT** plan on taking English 12 Honors, you are only required to complete assignment #1.)

Your assignment(s) will be due on the first day of class. There will be no exceptions. I cannot stress enough the importance of doing your own, independent work this year. This assignment should serve as a signpost for the kind of serious, analytical, and scholarly work we will be doing together. You may email me ([dbeck@saddlebrook.com](mailto:dbeck@saddlebrook.com) / [destinbeck@gmail.com](mailto:destinbeck@gmail.com)) with questions about assignments, book orders, etc.

#### **Required Books:**

1. One book chosen from the attached SPS Summer 2017 Reading List: Grade 12.
2. **(HONORS ONLY)** *How to Read Literature like a Professor* by Thomas C. Foster  
Purchase 2014 edition (red on cover) from amazon.com or bookstore (cheaper on Amazon)

## **Assignment #1 (EVERY STUDENT): Student-Selected Book**

Obtain a sewn notebook (marble-covered composition book). You must handwrite the following assignment in the composition book. Those wishing to receive credit will please follow directions.

Select and obtain one of the books from the provided reading list. During your reading of the novel, you should complete a dialectical journal (instructions are attached). This journal will begin your journey to becoming a “close reader,” which is one of the goals in collegiate English study. Journals will be collected on the first day of the school year.

### **Double Entry Journal**

So many best literacy-teaching practices are all about getting students’ fingerprints all over the text. Teachers want students to do more than glide over the text, decoding with ease, but making only limited amounts of meaning. They want students to handle the text, take it apart, manipulate it, look for its heart, and find out what makes it tick, chunk it into meaningful bits, and then interrogate each bit.

Double entry journals are ways to help students read with an investigating eye. It helps students to slow down and pay attention when they read. (Where did students get the idea that the best readers were the fastest readers?) Double entry journals teach students the critical art of close reading.

Preview how your book is set up (chapters? acts? topics?). Logically divide your book into **twelve** sections. (Ex: If your book has twelve chapters, you will do one entry per chapter. If your book has 10 chapters, you will double up on entries for two chapters. Figure out how to divide up your book into twelve sections.)

There are several options listed below that you will choose from in your journaling. You will write a journal entry (selecting from choices 1-8) for each section of your book. You must use #9 and #10 for each section. Be sure that you vary your selections from #1-8.

So...I need TWELVE entries. What counts as ONE entry?

$$\begin{array}{r} \#1-8 \text{ (Choose ONE)} \\ \# 9 \\ + \underline{\hspace{1cm}} \#10 \\ = \text{ONE entry} \end{array}$$

$$\text{ONE entry} \times \text{TWELVE sections} = \text{TWELVE entries}$$

Divide the notebook paper in half vertically (from top to bottom). This can be done by folding the page or drawing a line. Whatever you choose, you will need some sort of divider in the center. You must handwrite the following assignments in your composition notebook. The left hand side of your journal will contain an important passage from the chapter. Write out the quote and include the page number. The right hand side of the page will contain your reaction to the quotation. There are several suggestions to guide the way you respond.

## Different Ways to Keep a Double Entry Journal

Left Hand Side	Right Hand Side
Quotes from the text --always include page number	1. Written reactions, reflections, commentary, musings (“Hmmm...”)
Quotes from the text	2. Connections <ul style="list-style-type: none"> <li>• Text to text</li> <li>• Text to Self</li> <li>• Text to world</li> </ul>
Observations, details revealed by close reading	3. Significance
What the text says...	4. Why the text says this...
Questions: “I wonder why...”	5. Possible answers: “Maybe because...”
Quotes from text	6. Questions (Clarifying & Probing) “What does this mean?” “What if...”
Quotes from text	7. Social Questions (Race, class, gender inequalities)
Quotes from text	8. Memories
Quotes from text	9. Explain the use of a Literary Technique how it is effective. <b><i>This one will be used for all entries in addition to one of the choices listed above.</i></b>
<b>One new vocabulary word from each section</b>  Write the sentence in which the word appears; define each word	10. Write an original sentence with the new word. <b><i>This one will be used for all entries.</i></b>

### Suggested Literary Techniques for # 9:

***Do not just name the technique—explain its use in the chapter. The following list is not all inclusive. Do not use a technique more than twice.***

- allusions atmosphere/mood
- diction (word choice) **Words that the author carefully selects for the meaning he/she wants to convey**
- direct or indirect characterization
- foreshadowing
- irony
- major themes
- metaphor
- point of view
- setting
- simile
- symbolism

Example of application for ONE entry: From *Pride and Prejudice* by Jane Austen (you will use one of the books from the reading list)

Left Hand Side	Right Hand Side
<p>2. (Text-to-text connection)            “‘Well, my dear,’ said Mr. Bennet, when Elizabeth had read the note aloud, ‘if your daughter should have a dangerous fit of illness, if she should die, it would be a comfort to know that it was all in pursuit of Mr. Bingley, and under your orders’”            (Austen 29).</p>	<p>This quote is connected to chapter 24 of Foster’s book concerning illness. In this case, Jane Bennet has contracted a fever and is confined to the home of Mr. Bingley. As Foster points out “often... the most effective illness is one the writer makes up” (Foster 224). In this case, a “fever” serves Austen’s purpose of placing Jane in Bingley’s home for an extended period without actually putting her character in any serious danger. Jane’s illness also gives her sister, Elizabeth, ample opportunity to stay in the company of Bingley, his sisters and Mr. Darcy. Without a doubt, Jane’s illness “works like a charm” as a device for moving the plot of the novel forward and giving the characters a valid reason to interact with each other for a prolonged time (Foster 224).</p> <p>9.</p> <p>10.</p>

## SPS Summer Reading List: Grade 12

Pick one of the following titles for Assignment #1. Note that all books have been selected for their accessibility and fast-paced content. Enjoy!

- *The Life of Pi* (Yann Martel) - The son of a zookeeper, Pi Patel has an encyclopedic knowledge of animal behavior and a fervent love of stories. When Pi is 16, his family emigrates from India to North America aboard a Japanese cargo ship, along with their zoo animals bound for new homes. The ship sinks. Pi finds himself alone in a lifeboat, his only companions a hyena, an orangutan, a wounded zebra, and Richard Parker, a 450-pound Bengal tiger.
- *Kite Runner* (Khaled Hosseini) – The unforgettable, heartbreaking story of the unlikely friendship between a wealthy boy and the son of his father's servant. In *The Kite Runner*, Hosseini provides an educational and eye-opening account of a country's political turmoil--in this case, Afghanistan--while also developing characters heartbreaking struggles and emotional triumphs.
- *Kindred* (Octavia Butler) – Octavia Butler Dana, a modern black woman, is celebrating her 26th birthday with her new husband when she is snatched abruptly from her home in California and transported to the antebellum (pre-Civil War) South. Dana is drawn back repeatedly through time to the slave quarters, and each time the stay grows longer, more arduous, and more dangerous until it is uncertain whether or not Dana's life will end, long before it has a chance to begin.
- *Miracle in Andes* (Nando Perada) - Thirty years after his rugby team's plane crashed in the Andes Mountains, Nando tells his story with remarkable candor and depth of feeling. This first person account of the crash and its aftermath is more than a riveting tale of true-life adventure: it is a revealing look at life at the edge of death and a meditation on the limitless redemptive power of love. (*nonfiction*)
- *The Secret Life of Bees* (Sue Monk Kidd) - When Lily's fierce-hearted black "stand-in mother," Rosaleen, insults three of the town's most vicious racists, Lily decides they should both escape to Tiburon, South Carolina—a town that holds the secret to her mother's past. This is a remarkable story about divine female power and the transforming power of love.
- *I Am The Messenger* (Markus Zusak) - By the author of *The Book Thief*, this is a cryptic journey filled with laughter, fists, and love. Ed Kennedy is an underage cabdriver without much of a future. He's pathetic at playing cards, hopelessly in love with his best friend, Audrey, and utterly devoted to his coffee-drinking dog, the Doorman. His life is one of peaceful routine and incompetence until he inadvertently stops a bank robbery.
- *I Will Save You* (Matt de la Pena) - Kidd is running from his past and his future. No mom, no dad, and there's nothing for him at the group home but therapy. He doesn't belong at the beach where he works either, unless he finds a reason to stay. Olivia is blond hair, blue eyes, rich dad. The prettiest girl in Cardiff. She's hiding something from Kidd—but could they ever be together anyway?
- *The Future of Us* (Jay Asher) - It's 1996, and less than half of all American high school students have ever used the Internet. Emma just got her first computer and an America Online CD-ROM. Josh is her best friend. They power up and log on--and discover themselves on Facebook, fifteen years in the future. Everybody wonders what their destiny will be. Josh and Emma are about to find out.

### **Grading Rubric – journal, annotations, novel analysis:**

“A” 90-100% - This grade will be awarded to students who follow the directions as outlined above with great care. Their writing will reflect organization, structure, and depth of thought and analysis. Students receiving this grade will also turn in work that is neat and organized in its presentation and that is free of excessive and distracting errors in its technical merit.

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## **Assignment #2 (HONORS STUDENTS ONLY): How to Read Literature like a Professor by Thomas C. Foster**

- a. This text is an easy-to-read introduction to the patterns of symbolic meaning in literary texts and is a helpful secondary source for English 12 Honors. I suggest reading it before you read your novel of choice, as it may help to make some parts of the novel more meaningful to you.
- b. Answer the provided journal questions (attached). Your answers will let you practice your literary analysis and they will help me get to know you and your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, plays, or films. Your responses should NOT be superficial, but in-depth with specific responses.
- c. Type your journal responses using MLA format – including the correct heading (your name, class name, etc.) and citations for quotes. If you are unsure how to follow MLA guidelines visit the following website for help: <https://owl.english.purdue.edu/owl/resource/747/01/>. Please label your journal responses.

### **How to Read Literature Like a Professor by Thomas C. Foster - Journal Questions**

- You DO NOT have to read every chapter (you CAN, and we MAY, through the course of the year).
- Read the Introduction and jot down some notes in response to the questions for discussion in class.
- Read the following chapters: **Introduction, 1, 2, 4, 8, 9, 12, 20, 24, 26, and 27** (based on 2014 edition)
- Respond to each prompt for corresponding chapters clearly and labeled (typed, MLA format)
- If you read additional chapters, make sure to write in response to the prompts (*you can earn some extra credit*)
- If you have questions or concerns, email [destincbeck@gmail.com](mailto:destincbeck@gmail.com)

#### **Introduction – How'd He Do That?**

1. How do memory, symbol, and pattern affect the reading of literature?
2. How does the recognition of patterns make it easier to read complicated literature?
3. Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

#### **Chapter 1 – Every Trip Is a Quest (Except When It's Not)**

1. List FIVE aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.
2. What is Foster's overall point about journeys or trips in literature?

#### **Chapter 2 – Nice to Eat with You: Acts of Communion**

1. What does "communion" mean?
2. For what reason does Foster suggest that authors often include meal scenes?
3. What does a failed meal suggest in literature?

#### **Chapter 3 – Nice to Eat You: Acts of Vampires**

1. What are the essentials of the vampire story and what do they represent?
2. Apply this to a literary work you have read or viewed.

#### **Chapter 4 – Now, Where Have I Seen Her Before?**

1. Define "intertextuality".
2. Discuss two examples that have helped you in reading specific works.

#### **Chapter 5 – When in Doubt, It's from Shakespeare**

1. Discuss a work that you are familiar with that alludes to or reflects Shakespeare.
2. Show how the author uses this connection thematically.

### Chapter 6 – . . . Or the Bible

1. Why is the Bible so often alluded to in literature?
2. What are some of the ways that writers allude to the Bible?
3. What's the benefit of knowing/understanding Biblical allusions in literature?

### Chapter 7 – Hansel and Gretel

1. Think of a work of literature that reflects a fairy tale. Discuss the similarities.
2. Does it create irony or deepen appreciation?

### **Chapter 8 – It's Greek to Me**

1. What does Foster mean by the term "myth"?
2. What are some of the ways that writers allude to mythology?

### **Chapter 9 – It's More Than Just Rain or Snow**

1. How can weather be symbolic in literature?
2. What are some of the common "meanings" of various types of weather?
3. Discuss the importance of weather in a specific literary work, not in terms of plot.

### Chapter 10– Never Stand Next to the Hero

(no questions)

### Interlude – Did He Mean That?

1. What are the reasons Foster provides that lead him to believe that most writers DO NOT accidentally create the symbols, allusions, and patterns we find when we read critically?
2. Whether we believe a writer intended to do something or not, what's the benefit of noticing that it happened anyway?

### Chapter 11 – . . . More Than It's Gonna Hurt You: Concerning Violence

1. Present examples of the two kinds of violence found in literature. Show how the effects are different.

### **Chapter 12 – Is That a Symbol?**

1. What's the difference between symbolism and allegory?
2. What, besides objects, can be symbolic?
3. How should a reader approach symbolism in a text?

### Chapter 13 – It's All Political

1. Assume that Foster is right and "it is all political." Use his criteria to show that a novel you've read before (or a movie you've seen) is political.

### Chapter 14 – Yes, She's a Christ Figure, Too

1. Apply the criteria on page 119-120 to a major character in a significant literary work.
2. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film – for example, *Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Harry Potter*, and *Gladiator*.

### Chapter 15 – Flights of Fancy

1. Select a literary work in which flight signifies escape or freedom. Explain in detail.

### Chapter 16 – It's All About Sex . . .

1. What are some of the things that symbolize sex and/or gender?
2. Why does sexual symbolism exist/occur in literature?

### Chapter 17 – . . . Except Sex

1. When writers write directly about sex, what are they really writing about?
2. Why don't writers usually write actual sex scenes?

3. Choose a novel or movie in which sex is suggested but not described, and discuss how the relationship is suggested and how this implication affects the theme or develops characterization.

#### Chapter 18 – If She Comes Up, It’s Baptism

1. Think of a “baptism scene” from a literary work or movie.
2. How was the character different after the experience? Discuss.

#### Chapter 19 – Geography Matters . . .

1. Discuss at least four different aspects of a specific literary work that Foster would classify under “geography”.

#### **Chapter 20 – . . . So Does Season**

1. Find a poem (or a song) that mentions a specific season.
2. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem or song with your analysis)

#### Interlude – One Story

1. Write your own definition for archetype.
2. Identify an archetypal story and apply it to a literary work with which you are familiar.

#### Chapter 21 – Marked for Greatness

1. Figure out Harry Potter’s scar.
2. If you aren’t familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

#### Chapter 22 – He’s Blind for a Reason, You Know

1. What can physical blindness mirror?
2. What is often the irony behind a blind character?
3. How are darkness and lightness related to sight?

#### Chapter 23 – It’s Never Just Heart Disease. . . And Rarely Just Illness

1. What are some of the symbolic possibilities associated with the heart? Why?
1. Recall two characters who died of a disease in a literary work.
2. Consider how these deaths reflect the “principles governing the use of disease in literature” (215-217).
3. Discuss the effectiveness of the death as related to plot, theme, or symbolism.

#### **Chapter 24 – Don’t Read with Your Eyes**

1. Choose a scene or episode from a novel, play, or epic written before the twentieth century.
2. Contrast how it could be viewed by a reader from the twentieth-first century with how it might be viewed by a reader from that time period. Focus on assumptions that the author makes, assumptions that would not make it in this century.

#### Chapter 25– It’s My Symbol and I’ll Cry If I Want To

(no questions)

#### **Chapter 26 – Is He Serious? And Other Ironies**

1. What does Foster mean when he says, “Irony trumps everything”?
2. How can you tell if something is ironic?
3. What does Foster mean when he says, “Irony doesn’t work for everyone”?

#### **Chapter 27 – A Test Case (This response should be approx. 500 words)**

1. Read “The Garden Party by Katherine Mansfield, the short story starting on page 262.
2. Complete the exercise on pages 282-283, following the directions exactly.
3. Then, compare your writing with the three examples. How did you do?