1. Read *How to Read Literature Like a Professor* Revised Edition. (pdf on website)

2. Complete the assigned tasks for each chapter (on website).

3. You will use your summer reading novel to address the chapters in the book.

3. Be prepared upon your return to school to authoritatively use the text in class.

Writing Assignments for *How to Read Literature like a Professor* Revised Edition, by Thomas C. Foster (Questions and writing prompts adapted from Donna Anglin)

Directions:

1. Please read the introduction.

2. You will be most heavily graded on the quality of your contribution to class discussion and your logical and thorough analysis of literature as expressed in the debates at the beginning of the school year. To ensure a wide variety of responses, do not share your responses with other students in the class. This is your opportunity to show me what level of analysis you are capable of. If you find yourself relying on the internet or online help sites like shmoop or sparknotes, you should question why you are in this class. If you are going to make it in this advanced course, you will have to think for yourself from this point forward.

3. If you have questions, EMAIL me: maryneve@tomah.education.

4. Do not wait until the week before school to do this assignment! It will require time and effort!

Remember:

1. Use your summer novel for ALL chapters you complete for this assignment.
2. Read the ENTIRE book, regardless of which chapters you choose to complete.
3. Some chapters are presented as groupings. Choose one to complete from the grouping (but read all chapters!!)
4. Respond to each prompt, writing your responses in paragraph form (minimum of 4-5 sentences) unless otherwise noted. These responses will become your evidence and argumentative points in the class discussion and debate that follows. Please write your responses on a google doc-you will submit this by day 1 to Turnitin. Make sure I can view the history of your document to verify authenticity. Try to tie in analysis. Quotes are nice, too, but shouldn’t be more than 1 sentence of your paragraph.
5. LABEL EVERYTHING so I know which chapters you chose!
6. Read the Interludes and Envoi. You do not have to write on these.
7. Contact me if you need help. This book is humorous and a bit silly at times, but it is very thorough.

 Use this checklist to make sure you have met all requirements:

\_\_\_\_\_ Chapter 1 \_\_\_\_\_ Chapter 9 or 19 or 20 \_\_\_\_\_ Chapter 16 or 17 or 18

\_\_\_\_\_ Chapter 2 \_\_\_\_\_ Chapter 10 or 11 \_\_\_\_\_ Chapter 21 or 22 or 23

\_\_\_\_\_ Chapter 3 or 4 \_\_\_\_\_ Chapter 12 or 15 or 25 \_\_\_\_\_ Chapter 26

\_\_\_\_\_ Chapter 5 or 6 or 7 or 8 \_\_\_\_\_ Chapter 13 or 14 \_\_\_\_\_\_ Chapter 28

Read only: Introduction, Interlude, Chapter 24, Chapter 27, Envoi

**Chapter 1: Every Trip Is a Quest (Except When It's Not)** Consider the five aspects of a QUEST and then apply them to something you have read (or viewed). Use the list of 5 things every quest has to structure your response.

**Chapter 2: Nice to Eat with You: Acts of Communion** Choose a meal/eating scene from your literary work and apply the ideas of Chapter 2.

**Chapter 3: Nice to Eat You: Acts of Vampires** What are the essentials of the Vampire story? Apply this to a literary work you have read or a film you have viewed. Think of who the literal or figurative “monster” is.

**Chapter 4: Now, Where Have I Seen Her Before?** Define intertextuality. Discuss 2-3 examples that have helped you in reading your specific work.

**Chapter 5: When in Doubt it’s from Shakespeare** Discuss how your work alludes to or reflects a Shakespeare play. Show how the author uses this connection thematically. Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

**Chapter 6: ...Or the Bible**  Discuss Biblical allusions that may be apparent in your novel. Be creative and imaginative in these connections.

**Chapter 7: Hanseldee and Greteldum** Think of an aspect of your novel that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

**Chapter 8: It's Greek to Me** Connect an allusion or connection from your novel to an aspect of Greek mythology, history, or literature. Show how the connection works.

**Chapter 9: It's More Than Just Rain or Snow** Discuss the importance of weather in a specific literary work, not in terms of plot.

**Chapter 10:** **Never Stand Next to the Hero** Describe an example of a secondary character who is killed off. Make sure you explain the significance of this death to the plot. If no one dies, think about people who are maimed or emotionally damaged.

**Chapter 11: ...More Than it’s Gonna Hurt You: Concerning Violence** Present examples of the two kinds of violence found in literature. Show how the effects are different.

**Interlude Does he Mean that?** Just read this! No response needed.

**Chapter 12: Is That a Symbol?** Use the process described and investigate a symbolic object in your novel. Be creative, but don’t go overboard.

**Chapter 13: It's All Political** Assume that Foster is right and "it is all political." Use his criteria to show that one aspect of your work assigned to you is political.

**Chapter 14: Yes, She's a Christ Figure, Too** Apply the criteria to a major character in your literary work. Try to choose a character that will have many matches.

**Chapter 15: Flights of Fancy** Select a scene in which flight signifies escape or freedom. Explain in detail.

**Chapter 16: It's All About Sex... and Chapter 17: ...Except the Sex** OK...the sex chapters. The key idea from these chapters is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (141). In other words, sex is often suggested with much more art and effort than it is described, and, if the author is doing his job, it reflects and creates theme or character. Choose a scene in which something physical, romantic or sexual applies to the ideas of this chapter.

**Chapter 18: If She Comes Up, It's Baptism** Think of a "baptism scene" from your literary work. How was the character different after the experience? Discuss.

 **Chapter 19: Geography Matters**… Discuss at least two different aspects of your literary work that Foster would classify under "geography."

**Chapter 20: ...So Does Season** Find a segment that mentions a specific season or seasonal effect. Then, discuss how the author uses the season in a meaningful, traditional, or unusual way.

**Interlude One Story** Just read this! No response needed.

**Chapter 21: Marked for Greatness** Select a character with a physical imperfection and analyze its implications for characterization.

**Chapter 22: He's Blind for a Reason, You Know** Find a character in your novel that is blind (literally or metaphorically). Based on your example, do you find Foster’s statements true or false? Explain.

**Chapter 23: It's Never Just Heart Disease...And Rarely Just Illness** Keeping in mind what Foster says in this chapter, what is the narrator really saying about a character who connects to this topic? Look at this thematically or symbolically

**Chapter 24: Don't Read with Your Eyes** Choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from the twenty-first century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century. Just read this one. Your novel options are all 20th century.

**Chapter 26: Is He Serious? And Other Ironies** Find an ironic aspect of your literary work. Explain the “multivocal nature” of the irony in the work.

**Chapter 27** **A Test Case** We will do this in school together.

**Chapter 28 Who’s In Charge Here?** Choose a time in your life where you thoroughly disagreed with the reasoning you heard from a teacher, resource, or critic regarding a book your read. Or perhaps you just couldn’t see it no matter how the person tried to explain it to you. Explain the situation, the person’s reasoning, and what you disagreed with or struggled with. Don’t base this on your novel. Write about your own background.

**Envoi** Just read it.