

AP Literature and Composition: Summer Assignment 2013

A note on class: There will be 2 sections of AP literature. I don't know who is in each class at the moment, but I can tell you that both sections are in the afternoon.

Your summer assignment is to read *How to Read Literature Like A Professor* and *Frankenstein*. The first is a book written by professor of English, and he discusses ways to interpret literature. It's funny actually! The second is the classic original written by Mary Shelly in 1818. It is a Romantic period novel where certain traits were very evident such as the following: individualism, the fact that science could go terribly wrong, and idea of rebelling against authority. Nearly every movie about this book has been wrong, very wrong. You'll be surprised at the differences, beginning with the fact that Frankenstein is the scientist who made the creature and the monster is just that....the monster without a name.

How to Read Literature Like a Professor Assignment: Read the book and answer each short essay question. You MUST type your answers. The document should be double spaced, written in Times New Roman and in size 12 font. (This letter has been typed in Times New Roman and 12 point font as a reference.) Each response should be approximately one long paragraph. I don't prescribe a certain number of sentences as some will be shorter and some longer. Just answer the question well. There will be a test when we return to school in August.

Frankenstein assignments: After reading the book, including the preface by the author, the letters at the beginning and the ending, do the following assignments:

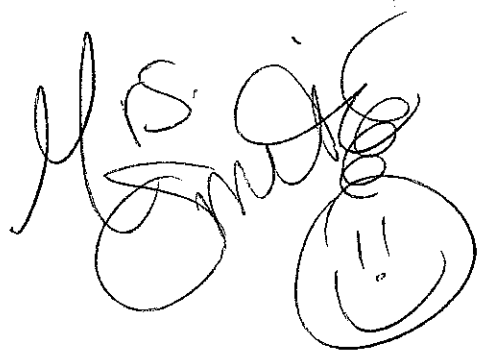
1. Do each of the "quizzes." You may write your answers on the quiz, and it's not necessary to write in complete sentences. Be certain to answer each completely.
2. Do the data sheet for the novel. Be certain to read each section's requirements. This can also be handwritten.
3. There will be a test over this work when we return in August.

Vocabulary Assignment:

1. You have a list of higher level vocabulary. Do ONLY SET #1 as part of this summer assignment. Go to a valid dictionary site or to the dictionary proper and define the words. Once I have graded these, we'll go over definitions and have a vocabulary quiz.

All above work is due on the first full day of school in August. The tests will be announced later, but will be during the second week of school. If you need help or have questions, email me at angela.smith@cmcss.net. You can also access some information from my website at www.mrsmithsenglish.shutterfly.com I will have some notes and other information on this website by mid-June. I strongly advise that you look at this information BEFORE YOU DO ANY OF THE WORK. Finally, the RHS website will have each summer assignment listed on the main page with a link so that you can print it if you have lost or did not get the assignment. Everyone, yes everyone, must have it done on day 1. Have a great summer! I'm looking forward to seeing you in August!

Mrs. Angie Smith

A handwritten signature in black ink, appearing to read "Mrs. Angie Smith". The signature is stylized and somewhat cursive, with the first name "Angie" being particularly prominent and written in a larger, more decorative script.

Writing Assignments for
How to Read Literature Like a Professor
by Thomas C. Foster
(Adapted from Donna Anglin by Sandra Effinger)

Directions: For each of the chapters in *How to Read Literature Like a Professor*, answer the following questions in approximately one paragraph. Always give specific examples. When asked to submit an example, place that example after the paragraph for that chapter. The length of your answers will vary somewhat. Type your answers and number each chapter accordingly. Double space and use 12 point font and Times New Roman.

Introduction: How'd He Do That?

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? 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)

List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

Chapter 2 -- Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

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 viewed.

Chapter 4 -- If It's Square, It's a Sonnet

Select three sonnets and show which form they are. Discuss how their content reflects the form. (Submit copies of the sonnets, marked to show your analysis; choose an accepted sonnet author such as Shakespeare, Donne, Browning, etc.).

Chapter 5 --Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

Chapter 6 -- When in Doubt, It's from Shakespeare...

Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 7 -- ...Or the Bible

Read "Araby" (available online). Discuss Biblical allusions that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections.

Chapter 8 -- Hansel and Gretel

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

Chapter 9 -- It's Greek to Me

Choose a character from Greek mythology. In a short paragraph, explain who they are. Then, apply what this chapter says to your character. Explain your answer in a separate paragraph.

Chapter 10 -- It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot.

Interlude -- Does He Mean That

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.

Chapter 12 -- Is That a Symbol?

Find a copy of the story "Araby" by James Joyce. Read it. Use the process described on page 106 and investigate the symbolism of the fence in "Araby." (Mangan's sister stands behind it.)

Chapter 13 -- It's All Political

Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you as a at some point in high school is political.

Chapter 14 -- Yes, She's a Christ Figure, Too

Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. Explain how the character meets the criteria and qualifications described in this chapter.

Chapter 15 -- Flights of Fancy

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

Chapter 16 -- It's All About Sex...

Chapter 17 -- ...Except the Sex

OK ..the sex chapters. The key idea from this chapter 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 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

Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

Chapter 19 -- Geography Matters...

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

Chapter 20 -- ...So Does Season

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

Interlude -- One Story

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

Chapter 21 -- Marked for Greatness

Figure out Harry Potter's scar. 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**Chapter 23 -- It's Never Just Heart Disease...****Chapter 24 -- ...And Rarely Just Illness**

Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 25 -- Don't Read with Your Eyes

After reading Chapter 25, 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.

Chapter 26 -- Is He Serious? And Other Ironies

Select an ironic literary work and explain the multivocal nature of the irony in the work.

Chapter 27 -- A Test Case

Read "The Garden Party" by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay that follows comparing Laura with Persephone add to your appreciation of Mansfield's story?

Directions: For each of the following quizzes, answer under the question. You may handwrite. Complete sentences are optional. You are free to use the book.

Quiz #1 (Prologue-ch 2)

1. What time of year is it when Walton begins his voyage?
2. What is the purpose of the letters in the Prologue? Why are they important to the story?
3. Describe the strange thing that is seen by Walton and his crew.
4. Who becomes the narrator in chapter 1?
5. Who is Elizabeth? Describe her. How does she come to join the Frankenstein family?
6. Who is Henry Clerval?
7. At age 18, what does Victor say is his passion, and what is the eventual result of this passion?
8. In chapter 8, what subject begins to interest Victor?
9. What event occurs that causes Victor to become interested in electricity?
10. "Destiny was too potent, and her immutable laws had decreed my utter and terrible destruction." Explain and describe this quote.

Frankenstein Quiz #2 (3-12)

1. Identify the misfortune which he views as an “omen of his future misery” before he leaves for the university. (Hint: It has to do with his mother.)
2. What does Victor’s mother say she wants for Victor and Elizabeth?
3. Why doesn’t Henry go with Victor to the university?
4. Why does Victor consider going home from the university after 2 years?
5. Describe the appearance of the creature. Give at least 3 details.
6. What happens in Victor’s dream that is so disturbing?
7. How does Victor react when the creature reaches out to him?
8. What happens to William?
9. What does Victor see in the midst of a violent thunder storm?
10. Who is accused of the murder and for what reason?
11. Why doesn’t Victor tell the truth to clear the name of the accused person?
12. Explain who says the following and what it means...”How dare you sport thus with life.”
13. What happens when the creature enters the village?

14. What does the creature see in a pool of water? Why is this important?
15. What does the creature decided to do regarding the family he has found? How is he feeling at this point in the story regarding his decision and this family?

Frankenstein Quiz # 3 (Ch 13-20)

1. How does the creature feel about spring?
2. Who is Safie? Describe and explain.
3. What happens to Felix, his sister and his father?
4. What is the creature's reaction to the poem by Milton, "Paradise Lost"?
5. What does the creature find in Victor's pocket? What does he learn from this?
6. Why does the creature decide to go to Geneva?
7. What happens that makes the creature feel even more bitter? (Hint: the girl...)
8. Who does the creature kill in ch 15-16?
9. What does the creature take from William?
10. What does he do with what he finds and why?
11. What does the creature insist that Victor do now, in ch 15-16?
12. What does Victor decide to do regarding this request?

13. Why doesn't Victor want to marry Elizabeth right away?
 14. Why does Victor go to England? Who will go with him?
 15. Why does Victor then decide to go to Scotland?
 16. Give 2 reasons why he changes his mind regarding the creation of a new female creature.
 17. Why does Victor leave Scotland?
 18. What does Victor do with the new creature and who sees this?
 19. What happens when he falls asleep in the boat?
 20. What happens to Victor after he makes it back to land?
 21. Who has been murdered?
 22. Who is accused of the murder?
 23. What finally brings about his/her release?
 24. Why does Victor want to return home?
 25. When did the creature say he would meet Victor again?
 26. Why does Victor decide to marry Elizabeth immediately?
- Frankenstein Quiz #4 (ch 21-24):
1. Who has been murdered?
 2. Who is accused of the murder?
 3. What finally brings about his/her release?

4. Why does Victor want to return home?
5. When did the creature say he would meet Victor again?
6. Why does Victor decide to marry Elizabeth immediately?
7. What precautions has Victor taken?
8. What is Victor's plan for dealing with the creature?
9. What happens to Elizabeth? How does Victor's father react?
10. How is Victor's statement, "How ignorant art thou in thy pride of wisdom" ironic?
11. Where does Victor meet the creature again?
12. How does the creature feel at this point (at least it's what he says to Victor when they meet...)?
13. What does Victor tell Walton he should do if he sees the creature?
14. What advice does Victor give Walton?
15. What does the creature plan to do (at the end of the book)?

NAME _____

MAJOR WORKS DATA SHEET

Biographical Information about the Author			
<p>Title: _____ Author: _____ Date of Publication: _____ Genre: _____ Literary Time Period: _____</p>	<p>1. 2. 3. 4. 5.</p>		
Historical Information about the period of publication (NOT the setting)			
<p>1. 2. 3. 4.</p>	<table border="1"> <tr> <td style="background-color: #cccccc; text-align: center;">Tone</td> </tr> <tr> <td style="text-align: center;"> What are two words that describe tone and why? </td> </tr> </table>	Tone	What are two words that describe tone and why?
Tone			
What are two words that describe tone and why?			
Plot Summary (describe ALL of the plot in a MINIMUM of 15 sentences)			
Empty space for plot summary			

Characters

Name	Description (age, appearance, etc.)	Significance to the story	Character term to describe them (static, dynamic, flat, round, stock, and foil, protagonist, etc.) Explain WHY.

Style: List a literary device (metaphor, imagery, simile, etc.). Then, quote an example from the work that represents the style and give the chapter and page number for the quote.

- 1.
- 2.
- 3.

Quotes

**Quotes 6 total(include page number
and chapter)**

Significance (must be at least 2 sentences each)

Setting	Conflict: (List two types of conflict in the work. Explain.)
Time:	1.
Place:	
Atmosphere of setting:	2.

Symbols: (Choose 4 symbols in the book. Write the symbol and EXPLAIN what you think it represents. Then, give an example from the book, either in your own words or quoted.)

- 1.
- 2.
- 3.
- 4.

Themes (4 minimum; each must be explained)

- 1.
- 2.
- 3.
- 4.

Directions: Define each word. Each set of words will be tested on a quiz that will include all words and definitions in both a matching section and a fill in the blank section. Definitions will be checked as homework (20 points) a few days before each test (80 points). Check assignment board for dates due.

~~★~~ **August #1** (Do only this set for summer assignment.)

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|------------------|------------------|
| 1. adjunct | 2. bellwether |
| 3. caterwaul | 4. chimerical |
| 5. effete | 6. fait accompli |
| 7. hidebound | 8. hierarchy |
| 9. laissez-faire | 10. liturgy |
| 11. morass | 12. noisome |
| 13. oblivious | 14. poltroon |
| 15. proselyte | 16. quasi |
| 17. raillery | 18. ribald |
| 19. supine | 20. vignette |

September #2

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|---------------|--------------------|
| 1. aegis | 2. apprise |
| 3. bibulous | 4. claque |
| 5. deracinate | 6. exegesis |
| 7. indigenous | 8. lachrymose |
| 9. lexicon | 10. melee |
| 11. microcosm | 12. minuscule |
| 13. obfuscate | 14. paternalism |
| 15. polarize | 16. purview |
| 17. sanguine | 18. solecism |
| 19. vassal | 20. verisimilitude |

September #3

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|-----------------|---------------|
| 1. ancillary | 2. bowdlerize |
| 3. condescend | 4. cozen |
| 5. enclave | 6. forte |
| 7. gratis | 8. icon |
| 9. interstice | 10. macrocosm |
| 11. mountebank | 12. paeon |
| 13. persiflage | 14. plethora |
| 15. pragmatic | 16. quizzical |
| 17. rapacity | 18. schism |
| 19. therapeutic | 20. virtuoso |

October #4

- | | |
|-----------------|----------------|
| 1. affinity | 2. bilious |
| 3. cognate | 4. corollary |
| 5. cul-de-sac | 6. derring-do |
| 7. divination | 8. elixir |
| 9. folderol | 10. gamut |
| 11. hoi polloi | 12. inerrable |
| 13. lucubration | 14. mnemonic |
| 15. obloquy | 16. parameter |
| 17. pundit | 18. risible |
| 19. symptomatic | 20. volte-face |

October #5

- | | |
|-----------------|---------------|
| 1. aficionado | 2. browbeat |
| 3. commensurate | 4. diaphanous |

- | | |
|-----------------|-----------------|
| 5. emolument | 6. foray |
| 7. genre | 8. homily |
| 9. immure | 10. insouciant |
| 11. matrix | 12. obsequies |
| 13. panache | 14. persona |
| 15. philippic | 16. prurient |
| 17. sacrosanct | 18. systemic |
| 19. tendentious | 20. vicissitude |

November #6

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|------------------|------------------|
| 1. abortive | 2. bruit |
| 3. contumelious | 4. dictum |
| 5. ensconce | 6. iconoclastic |
| 7. in medias res | 8. internecine |
| 9. maladroit | 10. maudlin |
| 11. modulate | 12. portentous |
| 13. prescience | 14. quid pro quo |
| 15. salubrious | 16. saturnalian |
| 17. touchstone | 18. traumatic |
| 19. vitiate | 20. waggish |

November #7

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|--------------|------------------|
| 1. abeyance | 2. ambivalent |
| 3. beleaguer | 4. carte blanche |
| 5. cataclysm | 6. debauch |
| 7. éclat | 8. fastidious |
| 9. gambol | 10. imbue |

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|----------------|------------------|
| 11. inchoate | 12. lampoon |
| 13. malleable | 14. nemesis |
| 15. opt | 16. philistine |
| 17. picaresque | 18. queasy |
| 19. refractory | 20. savoir faire |

December #8

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|-----------------|-------------------------|
| 1. aberration | 2. ad hoc |
| 3. bane | 4. bathos |
| 5. cantankerous | 6. casuistry |
| 7. de facto | 8. depredation |
| 9. empathy | 10. harbinger |
| 11. hedonism | 12. lackluster |
| 13. malcontent | 14. mellifluous |
| 15. nepotism | 16. pander |
| 17. peccadillo | 18. piece de resistance |
| 19. remand | 20. syndrome |

January #9

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|---------------|--------------------|
| 1. avatar | 2. beatitude |
| 3. bête noire | 4. bode |
| 5. dank | 6. ecumenical |
| 7. fervid | 8. gargantuan |
| 9. heyday | 10. fetid |
| 11. incubus | 12. infrastructure |
| 13. inveigle | 14. kudos |
| 15. lagniappe | 16. prolix |

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|---------------|---------------|
| 17. protégé | 18. sycophant |
| 19. tautology | 20. truckle |

January # 10

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|-------------------|----------------|
| 1. acumen | 2. adjudicate |
| 3. anachronism | 4. apocryphal |
| 5. disparity | 6. dissimulate |
| 7. empirical | 8. flamboyant |
| 9. fulsome | 10. immolate |
| 11. imperceptible | 12. lackey |
| 13. liaison | 14. monolithic |
| 15. mot juste | 16. nihilism |
| 17. patrician | 18. propitiate |
| 19. sic | 20. sublimate |

February # 11

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|-------------------|----------------|
| 1. apostate | 2. bravado |
| 3. consensus | 4. constrict |
| 5. dichotomy | 6. effusive |
| 7. euphoria | 8. gothic |
| 9. impasse | 10. lugubrious |
| 11. metamorphosis | 12. mystique |
| 13. non sequitur | 14. parlous |
| 15. punctilio | 16. quagmire |
| 17. quixotic | 18. raconteur |
| 19. sine qua non | 20. Vendetta |

February # 12

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|-----------------|-----------------|
| 1. apposite | 2. augur |
| 3. balk | 4. charisma |
| 5. debilitate | 6. execrable |
| 7. impinge | 8. labyrinth |
| 9. narcissism | 10. pastiche |
| 11. penultimate | 12. precarious |
| 13. rapport | 14. utilitarian |
| 15. vaucous | 16. vagary |
| 17. viable | 18. xenophobia |
| 19. zany | 20. zealot |

March # 13

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|-----------------|-----------------|
| 1. accolade | 2. acerbity |
| 3. attrition | 4. bromide |
| 5. chauvinist | 6. chronic |
| 7. expound | 8. factionalism |
| 9. immaculate | 10. imprecation |
| 11. ineluctable | 12. mercurial |
| 13. palliate | 14. protocol |
| 15. resplendent | 16. stigmatize |
| 17. sub rosa | 18. vainglory |
| 19. vestige | 20. volition |

March # 14

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|------------------|-----------|
| 1. accoutrements | 2. apogee |
| 3. apropos | 4. bicker |

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|-----------------|-------------------|
| 5. coalesce | 6. contretemps |
| 7. convolutions | 8. cull |
| 9. disparate | 10. dogmatic |
| 11. licentious | 12. mete |
| 13. noxious | 14. polemic |
| 15. populous | 16. probity |
| 17. repartee | 18. supervene |
| 19. truncate | 20. unimpeachable |

April # 15

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|------------------|--------------------|
| 1. adumbrate | 2. apotheosis |
| 3. ascetic | 4. bauble |
| 5. beguile | 6. burgeon |
| 7. complement | 8. contumacious |
| 9. curmudgeon | 10. didactic |
| 11. disingenuous | 12. exculpate |
| 13. faux pas | 14. fulminate |
| 15. fustian | 16. hauteur |
| 17. inhibit | 18. jeremiad |
| 19. opportunist | 20. unconscionable |