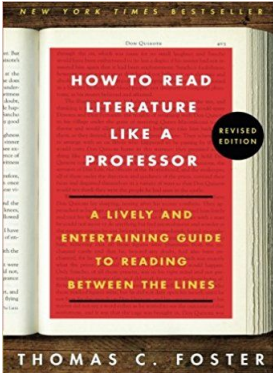


Whitewater High School Gifted 9th Grade English Summer Reading Assignment 2018-2019

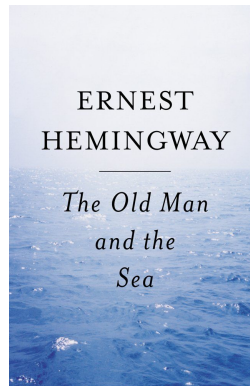
Hello and welcome to 9th Grade Gifted English: I am so very happy that you have decided to take this class and look forward to a very productive year ahead. In order to begin the fall semester off right, all students in the class are required to complete the following summer reading assignment: it will be due on Monday, August 6th at the beginning of class.

You will need to purchase two books to complete the assignment:



ISBN-13: 978-0062301673

ISBN-10: 0062301675



ISBN: 978-0-684-80122-3

Please purchase these "new" rather than "used" as you will be required to highlight and annotate in both of the books in a very specific way. Books that are used and already marked in will cause major problems.

1. Please read Foster's book first. The assignment following will require you to mark in the book like crazy, so please do not be afraid or hesitant to do so. The more you interact with the literature, the more effective your analysis will be. In the actual book itself, please highlight the answers to the questions by chapter.

2. Please give Hemingway's *The Old Man and the Sea* a cursory read. In other words, just read it through from start to finish.

3. Now, please give the novella a close read. In other words, begin to markup/highlight anything you learned from Foster that applies: pay particular attention to WEATHER, DIRECTION, RELIGIOUS REFERENCES, COLORS, LIGHTNESS & DARKNESS, and BASEBALL REFERENCES (which is not mentioned by Foster). It is OK to write notes in the margins of your book and highlight and underline and circle and do whatever you need to so you can discuss symbolism in Hemingway's story.

That's basically it: a three-part assignment with no writing component is what you have before you. Please plan accordingly; it would be unwise to wait until the last minute and think you can still do an effective job on this assignment. Good luck!

***How to Read Literature Like a Professor* by Thomas C. Foster**

~As an aside: Make this assignment fun and interesting. Feel free to use a variety of colors in your highlighting: DO NOT, however, use a marker to highlight, USE A HIGHLIGHTER. If you are making any extra notes in the margins, use colored pens, NOT PENCIL.~

~Just a suggestion: I found it helpful to cut out each section of questions and tape them to the beginning of each chapter. While this is not required, it may help you stay organized.~

Introduction:

1. What is a "Faustian bargain?" Where did that phrase originate?
2. What does Foster mean by the phrase "language of reading?"
3. How does a literature professor read differently from a lay reader?
4. What are the three "items that ...separate the professional reader from the rest of the crowd?"

Chapter 1: Every Trip is a Quest (Except When It's Not)

1. Of what five things does a quest consist?
2. What is (always) the real reason for a quest?
3. What two words have little to no meaning in literary study?
4. 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 is literal vampirism?
2. What is symbolic vampirism?
3. What are the "essentials of the vampire story" and what do they represent?

Chapter 4: Now, Where Have I seen Her Before?

1. What does Foster mean when he says that "there's no such thing as a wholly original work of literature?"
2. What does Foster mean by the term *intertextuality*?
3. What is the benefit, or value, of picking up on the parallels between works of literature?

Chapter 5: When in Doubt, it's From Shakespeare...

1. Why do so many writers allude to Shakespeare?
2. What are some of the ways that Shakespeare influences writers?

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 is the benefit of knowing/understanding Biblical allusions in literature?

Chapter 7: Hanseldee and Greteldum

1. What is the "literary canon"?
2. Why do writers borrow from "kiddie lit" in their works?
3. What are some of the ways writers allude to "kiddie lit" in their writings?

Chapter 8: It's Greek to Me

1. What does Foster mean by the term *myth*?
2. Why do writers allude to mythology?
3. What are some of the ways writers allude to mythology?

Chapter 9: It's More Than Just Rain or Snow

1. How can weather be symbolic in literature?
2. How can weather serve as a plot device in literature?
3. What are some of the common "meanings" of various types of weather?

Chapter 10: Never Stand Next to the Hero

1. Where does Foster say all literature (except lyric poetry) is based?
2. How do characters hold the reader's interest?
3. What does Foster mean when he asserts that "**characters are not people.**" Why should readers even care about them?
4. What happens to characters who stand next to the hero?
5. What are round/flat and dynamic/static characters? Why aren't all characters round?
6. What does Aristotle have to say about the character/plot relationship?

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. Why does violence occur in literature?
2. What are the two categories of violence in literature?
3. What questions should a reader ask about the violence found in a piece of literature?

Chapter 12: Is That a Symbol?

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

Chapter 13: It's All Political

1. In what ways do authors include social criticism in their writings?
2. WHY do authors include social criticism in their writings?
3. What are some of the common "political" issues that writers tackle?

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

1. What are the characteristics of a "Christ figure"?
2. Does a character need to resemble Christ in all ways to be considered a "Christ figure"?
3. Why do writers use Christ figures?

Chapter 15: Flights of Fancy

1. Why do so many writers "toy with flight" in their works?
2. In what ways might flight be symbolic in literature?
3. What is the symbolic deal with interrupted or failed flight?

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?

Chapter 18: If She Comes Up, It's Baptism

1. When and how is water symbolic of baptism in literature?
2. What does it mean when a character drowns?

Chapter 19: Geography Matters

1. How can geography reinforce theme?
2. How can geography define/develop character?
3. How can geography *be* character?
4. How can geography play an important plot role?
5. What are some patterns of symbolism with regard to geography?

Chapter 20: ...So Does Season

1. What are the symbolic implications of each major season (spring, summer, fall, winter)?
2. What is the symbolic implication of the progression of season (from spring through winter)?

Interlude: One Story

1. What does Foster mean when he says "there's only one story"?

Chapter 21: Marked for Greatness

1. What might physical marks or imperfections symbolize?
2. How can landscapes be "marked" as well?
3. Beyond the individual, what can imperfection or deformity indicate?
4. What are some of the symbolic indications of monsters in literature?

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?
2. Why?
3. What things make a "prime literary disease"?
4. What are some of the conventional symbolic meanings of various illnesses?

Chapter 24: Don't Read with *Your* Eyes

1. Why did I italicize "your" in the chapter title (above)?
2. What is Foster's main point in this chapter?
3. Do we have to accept the values of another culture to accept the impact those values have on the writing of literature?

Chapter 25: It's My Symbol and I'll Cry if I Want To

1. What is the primary meaning of a fictional text? Be specific.
2. When struggling to decode symbols, what should the reader do?
3. What does Foster mean when he declares "every work teaches us how to read it as we go along"?

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"?

RECAP

1. You are HIGHLIGHTING your copy of Foster's book.
2. You are giving Hemingway's novella a cursory and then a close read.
3. You are annotating the novella based on what you learned about literature from reading Foster, and the specifics I mentioned on the first page. **If you are unclear on what this means, please email me.

There is no formal or informal writing requirement with this assignment.

This assignment is due on the first day of school at the beginning of class: Monday, August 6, 2018. Please make sure you have BOTH books with you.

*****If you have questions over the summer, please feel free to email me at routh.susanne@mail.fcboe.org**

THIS IS NOT PART OF THE SUMMER ASSIGNMENT

Just some extra added information for those of you who like to plan/order books ahead of time :) Following are the texts I will be using with the students during first semester. It would be advantageous if each student has his/her own copy to annotate.

ISBN

0 14 01.7737 X
978-0-06-093546-7

ISBN

978-1-557-42766-3

ISBN-13: 978-0143104407

ISBN

ISBN-10: 0143104403

ALSO, at the beginning of the semester, I will be asking the students to purchase a paperback vocab book; in the past we used the Sadlier Vocabulary Workshop (\$13), but this upcoming school year we will use the one pictured to the left. I purchased mine on Amazon for \$7.99

ISBN-13: 978-0671743499

ISBN-10: 067174349X