**Suncoast Community High School**  
**English 3-IB**  
**Summer Assignment**  
*Due the first day of class*

**How to Read Literature Like a Professor:**  
*A Lively and Entertaining Guide to Reading Between the Lines***  
REVISED EDITION by Thomas C. Foster

This book and these short writing assignments will teach you how to “do” literary analysis, which is what forms the core of English 3-IB, the first year of the two-year IB Literature HL course you will take starting in August. This book will help you look beneath the surface of texts and remove the mystery and confusion about what it means to analyze works of fiction. If you carefully read this book and complete the reading response questions, you’ll begin Junior Year with more confidence and set yourself up for success in IB Literature!

*** You MUST use the revised edition pictured above (NOT the 1st edition with the tan and blue cover)! ***

**Part 1**- Read and annotate *How to Read Literature Like a Professor* (see annotation tips below)

**Part 2** – Respond to all 12 Reading Response Prompts (found below); print these and staple them along with Scoring Guide sheet to turn in on the first day of school.

- Type all 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 note that your responses should be paragraphs – not pages!** Also, whenever we ask for an example from literature, you may use short stories, novels, plays, or poems.

- Even though this is analytical writing, you may use "I" if you deem it important to do so; remember, however, that most uses of "I" are just padding. For example, "I think the wolf is the most important character in 'Little Red Riding-hood'" is padded. As you compose each written response, re-phrase the prompt as part of your answer. In other words, I should be able to tell which question you are answering without referring back to the prompts.

- Concerning mechanics, pay special attention to pronouns. Make antecedents clear. Say Foster first; not "he." Remember to capitalize and punctuate titles properly for each genre (titles of books, movies, TV shows and plays are
PART 3 – Be prepared to apply the knowledge and understanding gained from your study to a piece of text (short story, poem, etc) in the first week as an assessment of understanding.

A few notes about IB Literature . . .

The Big Picture?
As you begin your IB DP courses in August, you may notice that some of the terminology will overlap: think – learner profile traits such as communication, research, caring, knowledge, etc.; approaches to teaching and learning (collaboration, inquiry, research, self-management, etc.); and international-mindedness. These overlapping ideas are part of every course and the DP Core (TOK, CAS and the EE). They will help you make connections between your classes and the world outside classroom walls.

What does this have to do with my summer assignment?
It may seem overwhelming to think about the mindset that informs the IB big picture, especially when summers are meant to help you unplug from school life, but the IB big picture is much more than coursework. It’s a way to wrap your head around just about anything from your passion for baseball, or swimming, or cooking, to your greatest fears or biggest accomplishments. IB is about learning and knowing and figuring out how to solve your own problems. It’s a way for you to connect what you learn to what matters most to you. In short, the Learner Profile, Approaches to Teaching and Learning, and “international mindedness” are as much a part of your summer off this grid as they are a part of this assignment.

As you study How to Read Literature Like a Professor, this guide will remind you of a few IB concepts that you’ll see in other classes, as well as concepts that are specific to IB English Literature.

What? IB English Literature is conceptual? I thought that was just math class?
Yes, contrary to popular belief, IB Literature isn’t just about reading books and learning how to write about them. It’s about getting to the heart of why we read in the first place. Of course, we all read for utility purposes. If you can’t read your menu at a restaurant then it’s difficult to place an order. But in literature class, we are not simply reading to order off a menu; we read to understand each other’s stories. We read so that we can walk around in another person’s world and view it from their perspective. We read to feel -- anything and everything: joy, pain, anxiety, peace, empathy. This journey
through multiple perspectives helps us understand others in the hopes of better understanding the world and our place in it.

We’ve just discussed WHY. But HOW do we read? The conceptual aspects of this course will help us unpack the HOW. In your IB Literature course, you will consider three distinct (and overlapping) areas of exploration as you unpack texts:

1. Readers, Writers, and Texts
2. Time and Space
3. Intertextuality: Connecting Texts

NOTE: You will be discussing this terminology over and over throughout the next two years. In the next few paragraphs we’ll explain a bit more about these areas of exploration, but know that they are embedded in all parts of the course. Look for the boxes next to the questions in your response prompts so that you can be aware of which specific area of exploration is in play.

Readers, Writers and Texts: In 10th grade, when you took AP Language and Composition, you were taught how to read texts closely and with a purpose. You looked carefully at the writers’ choices: imagery, diction, even sentence length helped you better understand the text. You mattered in this equation too. Your own experiences helped you develop a response to the text -- a way in, so that you could understand what you read in relation to your own context. This is the heart of “readers, writers and texts.” It’s about reading closely with a purpose. It’s about coding and decoding language. It’s about figuring out how a passage or poem works at a cellular level.

Time and Space: This area focuses on texts in context. It suggests that where and when a text is written matters. It’s about considering how texts operate in time and in their surroundings and how such surroundings affect meaning.

Intertextuality: Connecting Texts: This area of exploration focuses on how texts connect with each other and with the world around us. If you have ever watched a film or read a book and recognized a reference to another text to help make sense of what’s in front of you, you’ve experienced intertextuality. Intertextuality can be intentional or not. Perhaps the texts shared a certain theme -- broken relationships, for example -- but they did so in different ways or through different mediums. Considering texts in relation to each other can help deepen our knowledge and make connections. The comparisons can be illuminating, even transformative.
**Reading Response Prompts**

1. Describe what Foster means by a “language of reading” (p. xxv). Describe how memory, symbol, and pattern are important for a “language of reading.” Describe “symbolic imagination” (p. xxviii) and how it is significant for a “language of reading.”

2. Foster writes, “There’s no such thing as a wholly original work of literature” (p. 24) and “there’s only one story” (p. 27). Describe what Foster means by these statements. To what extent do you agree or disagree with these statements? Provide textual evidence from chapters 4, 5, 6, 7, and 8 to support your claims.

3. Foster writes, “We want strangeness in our stories, but we want familiarity too” (p. 58). Explain this paradox. How does this idea help you to think more about the significance of allusions in literature?

4. Explain how rain and snow are often paradoxical symbols (see pages 71-73). Explore some of the different atmospherics and mood that are created by rain and snow, and explain how they often have contradictory effects.

5. In chapter 11, Foster describes “lateral thinking” (p. 93) and its impact on literary composition. What does this phrase mean? How does this help you to (re)think the role of writer’s intentionality and what readers can discover in a work?

6. Foster says, “I hate political writing” (p. 116) and then also says, “I love political writing” (p. 117). Explain this love-hate relationship. What are the differences between the political writing he hates and the political writing he loves? Can you think of contemporary examples for each? He also says that, “nearly all writing is political on some level” (p. 118). To what extent do you agree or disagree with this statement? Explain.
7. After you finish Chapters 19-20 (pp. 171-192), read the short story, “Ripe Figs,” by Kate Chopin. The story is only 288 words total, and yet manages to say so much. You can find an online copy of the story here. What do you make of the significance of geography and season in this short story? How do they “matter?” Apply some of the ideas from chapters 19-20 to gain insights into this story.

8. What is intertextuality? Foster introduces this idea early on (see pp. 29-30, 38) and clarifies it in the Interlude (p. 196-199). Identify and explain some examples of “this dialogue between old texts and new” (p. 29). What is an archetype? (see pp.198- 200) Explain how intertextuality and archetype support the statement: “There’s only one story.”

9. Read the lyrics to “One Little Song” by Gillian Welch. The lyrics are available here. How do these lyrics help you to think more deeply about intertextuality and Foster’s premise that “there’s only one story?” What other song lyrics or poems can you think of to illustrate some of the big ideas in the text? Brainstorm some titles and explain the relationships and connections.

10. Respond to this quotation by Clifton Fadiman: “When you reread a classic you do not see more in the book than you did before; you see more in you than there was before.” How does this quote inspire and/or clarify your thinking about some of Foster’s assertions, particularly the ideas he presents in chapter 24, “Don’t Read with Your Eyes?”

11. In Chapter 25, Foster encourages us to discover possibilities “beyond the literal” (p. 243) to interpret texts. Apply this idea in explaining some of the literary terms used throughout the book. Create or find images and symbols to figuratively represent these words: allegory, archetype, intertextuality, irony, paradox. Explain the symbolic representation you chose. (You can attach these to the end of your Reading Response Questions or paste them directly in.)

12. Foster sums up irony as “deflection from expectation” (p. 256) and concludes that irony trumps everything. What do these phrases mean? How do these ideas shed light on your understanding of irony? Can you think of a movie or television show that you have “read” recently where irony was present? What layer(s) did irony add to the film—comic, tragic, wry, perplexing, etc.? Explain.
How to score well:

(See attached scoresheet for specific breakdowns, but this will serve as a guide as to how to achieve each percentage band)

“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.

Annotating Your Novel: Some Tips

· Highlight or underline notable words, phrases, and/or sentences and write questions, comments, connections, and reactions in the margins.
  ● Questions – ask about something you don’t understand.
  ● Comments – note instances of interesting word choice, imagery, character motivations, and literary devices, etc. that might suggest an author’s purpose or theme.
  ● Connections -- make text-text connections (ways the book relates to another book, a movie, television show, an article, etc.), text-self connections (ways the book relates to you), text-world connections (ways the book relates to things that exist in our society)
• Reactions -- this can be something you think is funny or interesting, something you agree with or disagree with.
• Write any insights or ideas about the novel on the title page or inside covers of the book.
Suncoast Community High School
English 3-IB
Summer Assignment Scoring Guide
(staple this sheet to the back of your assignment when you submit it on the first day of school)

Assignment Components and Points
Format (25 points)

- 12 point New Times Roman
- 1 in margin
- Double spaced
- Name information in upper left corner (first page of documents only)

Name
English 3-IB
Suncoast High School
Date

- Order of Presentation

TOTAL (A)  

Writing Prompt Responses (50 points)
Application Assessment - first week of school (50 points)

TOTAL (B)  

TOTAL (A + B)  

Scoring Breakdown

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<th>Points Earned</th>
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<tr>
<td>24 and lower</td>
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<td>25 - 49</td>
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<td>50 - 74</td>
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