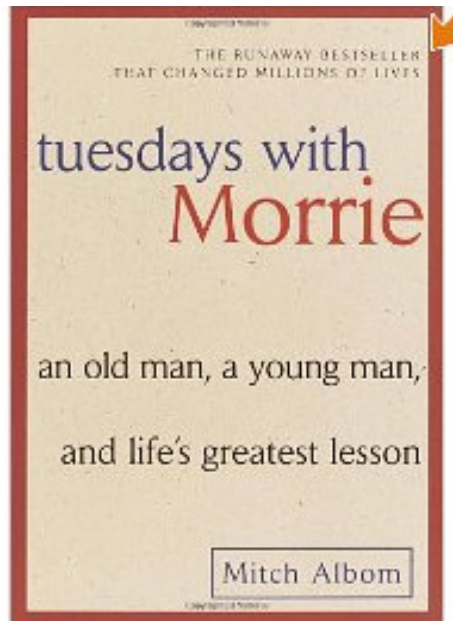
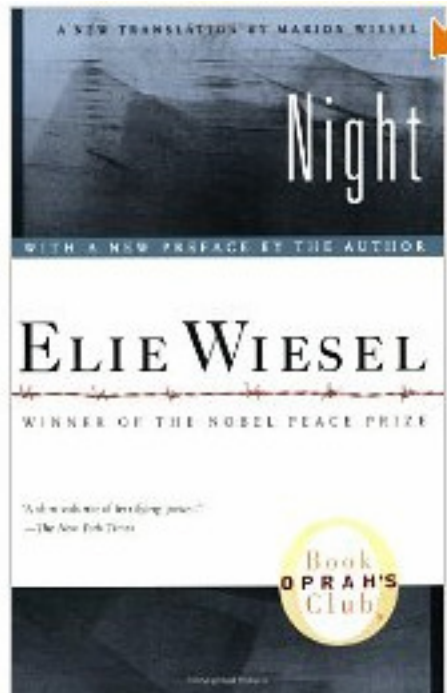


English I – A look at Memoirs – read both

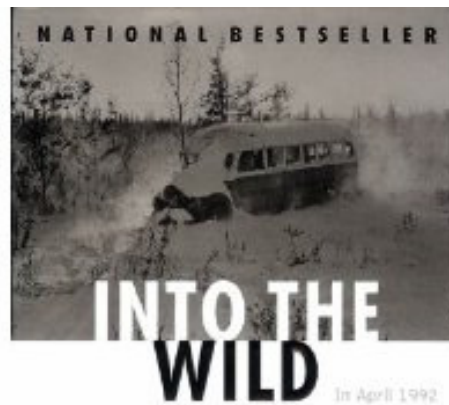


*Tuesdays with Morrie: An Old Man, a Young Man, and Life's Greatest Lesson*  
By Mitch Albom



*Night*  
By Elie Wiesel

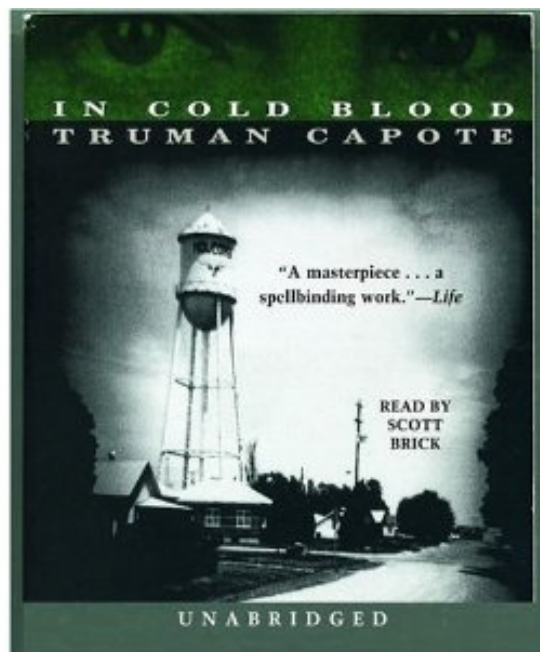
English III: American Literature – read both



In April 1992 a young man from a well-to-do family hitchhiked to Alaska and walked alone into the wilderness north of Mt. McKinley. His name was Christopher Johnson McCandless. He had given \$25,000 in savings to charity, abandoned his car and most of his possessions, burned all the cash in his wallet, and invented a new life for himself. Four months later, his decomposed body was found by a moose hunter...

**J O N K R A K A U E R**

*Into the Wild*  
By John Krakauer



*In Cold Blood*  
By Truman Capote

## 12th AP Literature and Composition:

Building a foundation of how to talk about literature by defining the words we will see throughout the year and gaining insight on how to talk about the text we will be reading.

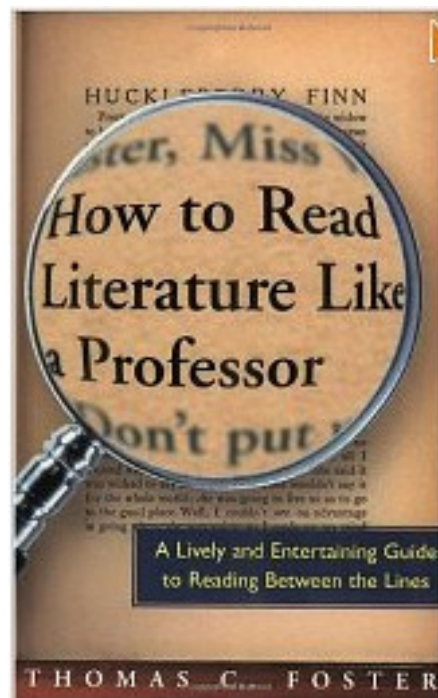
**Literary Terms List** – (see attached page): commonly used on AP tests

- Using a **spiral bound notebook** – at least 200 pages.
- Complete one entry per page – hand written neatly please.
  - o An entry consists of defining the word (from a dictionary or literary reference material).
  - o Write a definition in your own words (to help you better understand and define it).
  - o Provide an example of the word as it would be used in a literary function.
  - o List any hints on how you could recognize the words use in literature.
- Completing these definitions in advance will save a lot of work during the school year that we can devote to other classroom plans.
- As the year goes along you will be referencing this notebook and adding to each entry.
- As we read you will find examples of these terms and you will make notes in your notebook.
- You will want to keep track of this notebook all year.

Purchase a copy of:

***How to Read Literature Like a Professor***

By Thomas C. Foster



**Writing Assignments:**

Understanding literature need no longer be a mystery -- Thomas Foster's book will help transform you from a naive, sometimes confused Watson to an insightful, literary Holmes. Professors and other informed readers see symbols, archetypes, and patterns because those things are there -- if you have learned to look for them. As Foster says, you learn to recognize the literary conventions the "same way you get to Carnegie Hall. Practice." (xiv).

Note to students: These short writing assignments (on the next page) 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 (Yes, film is a literary genre). If your literary repertoire is thin and undeveloped, use the Appendix to jog your memory or to select additional works to explore. At the very least, watch some of the "Movies to Read" that are listed on pages 293-294. Please note that your responses should be paragraphs -- not pages in length.

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. Please type these responses, start a new page for each prompt answer, and label them (or preferably -- keep the responses in chapter order).

## Writing Assignments for *How to Read Literature Like a Professor* - by Thomas C. Foster

### **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).

### **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**

Write a free verse poem derived or inspired by characters or situations from Greek mythology. Be prepared to share your poem with the class. Note that there are extensive links to classical mythology on my Classics page.

### **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?**

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 freshman 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. This is a particularly apt tool for analyzing film -- for example, *Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Ben-Hur*.

#### **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?

#### **Envoi**

Choose a motif not discussed in this book (as the horse reference on page 280) and note its appearance in three or four different works. What does this idea seem to signify?

1. allegory
2. alliteration
3. allusion
4. ambiguity
5. analogy
6. anaphora
7. anastrophe
8. anecdote
9. antagonist
10. anthropomorphism
11. anti-climax
12. antihero
13. antimetabole
14. antithesis
15. aphorism
16. apostrophe
17. apposition
18. archetype
19. aside
20. assonance
21. asyndeton
22. atmosphere
23. balance
24. bathos
25. bombast
26. cacophony
27. caesura
28. catharsis
29. character - dynamic (round)
30. character - static (flat)
31. characterization
32. characterization - direct
33. characterization - indirect
34. chiasmus
35. cliché
36. climax
37. colloquialism
38. comedy
39. conceit
40. confessional poetry
41. conflict
42. conflict - external
43. conflict - internal
44. connotation
45. consonance
46. continuous form
47. couplet
48. couplet - closed
49. couplet - heroic
50. couplet - open
51. denotation
52. deus ex machina
53. dialect
54. dialogue
55. diction
56. didactic
57. elegy
58. emphasis
59. epanalepsis
60. epic
61. epigram
62. epigraph
63. epistrophe
64. epithet
65. essay
66. ethos
67. euphony
68. exposition
69. fable
70. falling action - denouement
71. farce
72. figurative language
73. flashback
74. foil
75. foreshadowing
76. frame story
77. hubris
78. hyperbole
79. hypotactic
80. idyll
81. imagery
82. in media res
83. interior monologue
84. inversion
85. irony
86. irony - dramatic
87. irony - situational
88. irony - verbal
89. juxtaposition
90. kenning
91. koan
92. litotes
93. local color
94. logos
95. lyric poem
96. metaphor
97. metaphor - dead
98. metaphor - extended
99. metaphor - implied
100. metaphor - mixed
101. meter - common
102. meter - foot
103. metonymy
104. mood

105. motif
106. motivation
107. narrator - first person
108. narrator - first person omniscient
109. narrator - limited omniscient
110. narrator - naïve
111. narrator - objective
112. narrator - second person
113. narrator - third person objective
114. narrator - third person omniscient
115. narrator - third person subjective
116. narrator - unreliable
117. ode
118. onomatopoeia
119. oxymoron
120. parable
121. paradox
122. parallelism - parallel structure
123. parody
124. pathetic fallacy
125. pathos
126. periodic sentence
127. personification
128. plot
129. point of view
130. polysyndeton
131. protagonist
132. pun
133. quatrain
134. refrain
135. resolution
136. rhetoric
137. rhetorical question
138. rhyme - end
139. rhyme - full/perfect
140. rhyme - internal
141. rhyme - slant
142. rhyme scheme
143. rhythm
144. rising action
145. romance
146. sarcasm
147. satire
148. satire - Horatian
149. satire - Juvenalian
150. sentence - loose
151. sentence - paratactic
152. sentence - telegraphic
153. sentimentalism
154. sestina
155. setting
156. simile
157. soliloquy
158. sonnet
159. sonnet - elizabethan/shakespearean
160. sonnet - italian/petrarchan
161. stereotype
162. stream of consciousness
163. style
164. subplot
165. subtext
166. suspense
167. symbol
168. symbolism
169. synecdoche
170. synesthesia
171. syntactic fluency
172. syntactic permutation
173. syntax
174. tall tale
175. theme
176. tone
177. tragedy
178. tricolon
179. turn (volta)
180. understatement
181. unity
182. verisimilitude
183. vernacular
184. verse
185. verse - blank
186. verse - free
187. verse - lyric
188. voice
189. voice - active
190. voice - passive
191. wit
192. zeugma