



Schoharie Junior/Senior High School
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Jr./Sr. High School Assistant Principal

Dear AP English Candidate:

I'm pleased to see you have signed up for AP English despite the heavy workload. By choosing to challenge yourself this year, you'll certainly have more options during your senior year and you'll be better prepared for college. By participating in an intensive course with other motivated students, you will hopefully see real growth in yourself as a reader and a writer. Attached is some important information about the course and its requirements.

Hopefully, you have signed up for this course for three reasons:

- You have demonstrated strong academic potential in previous English classes.
- You enjoy the idea of the challenge of a college level course in high school.
- You have an interest in and love for good literature.

This summer, you will be reading two works: a novel and a literary guide to literature. Then you will be writing about the readings. Summer requirements keep you active as a reader and forestall brain death by asking you to write about what you read. These required texts will be distributed to you. I hope to give you something to think about, and I look forward to discussing it with you. Failure to complete the summer reading may result in you being asked to leave the course.

Warning: This course is going to require extensive reading, writing, and active participation. If the prospect of being handed a book and told "Read this in two weeks" gives you agita, if writing an essay in a night and having to revise it the next night is daunting, if you've never heard the words "agita" or "daunting" and don't plan to look them up, then this isn't a class for you. If you prefer to take short-cuts, fake your reading, don't want to revise because "I already wrote it," and you think "I don't know" is okay without adding "but I'll find out," then contact the guidance department for a schedule change.

I look forward to working with you. Should you need to contact me over the summer, I can be reached by e-mail at dcummins@schoharieschools.org. Please feel free to contact me at any time. If I don't get back to you right away, it's because I'm not near the Internet, not because I'm ignoring you. I'll connect as often as I can, however. Enjoy the break and enjoy the reading.

Mr. Cummins

What is the Advanced Placement Program?

The AP Program is a cooperative educational endeavor between secondary schools and colleges and universities. For students who are willing to apply themselves to college level studies, the program enriches both their high school and college experiences. It provides the means for colleges to provide credit, placement, or both to students who have applied themselves successfully.

The AP Program is administered by the College Board, which contracts with Educational Testing Service (ETS - the same folks who bring you the SAT) - for technical and operational educational services.

The AP Program has been around since 1956, and around 12% of students take at least one AP exam. Advanced Placement Exams are offered in around thirty subject areas. The English-related AP course offered at Schoharie is English Literature and Composition (The other English-related AP course is English Language and Composition).

Why should a student take an AP course?

Students participate in the AP Program for many reasons, including the challenge, the prestige, the money and time that can be saved in college, and the opportunities that can unfold as a result. A student who earns a grade of 3 or better on the AP exam is generally considered qualified to receive credit at one of the thousands of colleges and universities that give credit for AP exams. The cost savings can be thousands of dollars. The entering college student who has been given AP recognition can take advanced courses, explore different subject matter areas, enter honors and other special programs, pursue double majors, and even complete undergraduate requirements early. I was able to use my AP coursework to place out of classes, was offered higher-level classes, and received college credit without having to pay the high cost of tuition.

About the AP Exam in English Literature and Composition

Overview: This three-hour exam is given every year early in May. There is a 60-minute section of multiple choice questions which measure students' ability to read and interpret literary passages. The remaining 120 minutes are typically divided into three essays: one on a selected poem, one on a selected prose passage, and one on a novel or play of the student's choice.

Scoring: The exams are read and graded by ETS (on a 5 point scale):

- 5 - extremely well qualified
- 4 - well qualified
- 3 - qualified
- 2 - possibly qualified
- 1 - no recommendation

In July, scores are sent to candidates, their high schools, and their selected colleges.

Cost: The 2022 exam fee was \$96 - paid by the student. A hardship discount is available which will reduce the cost by \$32. For more information on the AP Program, visit their website at <https://apstudent.collegeboard.org/apcourse/ap-english-literature-and-composition>.

Goals of AP English Literature and Composition Class

While students hope to succeed on the AP Exam, the examination itself is not the reason for reading great literature and for trying to learn to write well. The goals of the AP course are broad enough to embrace the core reading and writing skills that high school and college teachers generally agree should be taught to high school juniors, seniors, and first year college students. In addition to preparation for the AP exam, juniors will be prepared for other standardized tests that are traditionally taken that year, including the English Regents, the PSAT, and the SAT.

Students will learn to read and comprehend some of the finest poetry, plays, novels, short stories, and essays written at various times in various cultures, with an emphasis on works originally written in English. Students will learn to make meaning from literature by becoming attentive to language, image, character, action, argument, and the various techniques and strategies authors use to evoke emotional responses from their readers. Students are expected to justify their interpretations by references to details and patterns found in the texts, to compare their interpretations to those proposed by others (teachers, classmates, published literary scholars), and to be prepared to modify their own interpretations as they learn more and think more.

Essays on literature are a staple of courses in literature and composition. In order to write these well, students must learn to sustain an argument while guiding a reader through well-organized evidence drawn from details of a text. Students will be given assistance in preparing for the Regents examination as well. Students will be completing research projects on both literary and non-literary topics, and will be taught the MLA method of documentation.

Students will participate in small and large group discussions and work cooperatively on various projects. Students will also have the experience of giving oral presentations and conducting mini-lessons and lectures on various topics. Most often, however, students will be working independently and must develop good organizational and work habits which will be crucial for success on the college level.

Required Texts and Materials:

Provided by teacher:

Grapes of Wrath, John Steinbeck

How to Read Literature like a Professor, Thomas C. Foster

Death of a Salesman, Arthur Miller

Macbeth, William Shakespeare

Narrative of the Life of Frederick Douglass, an American Slave, Frederick Douglass

The Adventures of Huckleberry Finn, Mark Twain

The Awakening, Kate Chopin

A variety of choices of college level novels

A variety of poems, short stories, essays, and literary criticisms

AP English /Guidelines for Graded Papers

You will be writing both on the computer and by hand (to emulate the AP test). We will be using Schoology extensively, so if internet access at home is difficult, please make this known to me as soon as you can.

All work should be typed in a standard font (such as Times Roman or Arial) and standard size (12 point) double spaced with 1" margins.

Use the following heading as standard for all papers:

Your Name
AP English /Mr. Cummins
Assignment Name or Number
Date

Original Title (centered, no quotes or underline)

Indent and begin the body of your paper. Do not skip lines between paragraphs (that's why we indent). Note that your title *may* include the name of the relevant work of literature, but must be more than that.

Note: This is a list that contains titles that all come highly recommended, and would be good selections for those AP students who hope to read more than *The Grapes of Wrath* and *How to Read Literature like a Professor*. None of these, however, are required reading for the summer.

Hamlet by William Shakespeare

Black Boy by Richard Wright

A Raisin in the Sun by Lorraine Hansberry

Red Badge of Courage by Stephen Crane

A Separate Peace by John Knowles

Catch-22 by Joseph Heller

Native Son by Richard Wright

My Antonia by Willa Cather

The Jungle by Upton Sinclair

Invisible Man by Ralph Ellison

AP English - Summer Reading/Writing Assignments

Start this at the beginning of summer and be sure it's done before Labor Day. The books are 305 and 619 pages, with additional time for writing and research, so do the math to make sure you get it done.

Note: Students are responsible for all material specified and may be tested on it in the fall. Written work must be ready to be handed in on the **first day of class**. Successful completion of these assignments is a prerequisite for the AP course, and failure to complete these assignments will be interpreted as a desire for a schedule change.

In the past, I have occasionally encountered students who did not do the work over the summer; I WILL KNOW THIS BASED ON YOUR POOR PERFORMANCE AS WE EXPLORE THIS UNIT. You will be asked to leave the course.

Required texts: *The Grapes of Wrath* by John Steinbeck
How to Read Literature Like a Professor by Thomas C. Foster

Summer Assignment - Part 1: "July"

How to Read Literature like a Professor

Understanding literature need no longer be a mystery – Thomas Foster's book will help transform you into an insightful, literary student. 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).

Your Task:

Read *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*.

Keep a reading notebook of your responses to the questions for each chapter (you will end up with about 27 different entries). You may use a document online to complete this task. This assignment will be a good resource and we will refer to it throughout the year. **Be sure each entry includes the topic and its number.**

These short writing assignments will let you practice your literary analysis, and they will help me get to know you and your literary tastes. When giving an example from literature, you may use short stories, novels, plays, or even films and TV. If your literary repertoire is thin and undeveloped, use the Appendix to jog your memory or to select additional works to explore. Watch some of the "Movies to Read" that are listed on pages 318-320.

Please note that your responses should be paragraphs (plural) — **but not pages!**

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. Just write "The wolf is the most important character in 'Little Red Riding Hood.'"

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. **Be sure to address *all* parts of the prompt!** Look at the rubric.

Remember to capitalize and punctuate titles properly for each genre. Short works like short stories, poems, song titles, and one act plays go in quotation marks or italics. Novels, films, plays, epic poems, and albums are underlined or put in italics.

Don't forget to have fun with this.

The author is having fun and it's designed to enrich your literary experience.

**If you're in AP Lit and Comp, it's because you love literature,
not because you want an impressive course on your resume.**

**How to Read Literature Like a Professor:
A Lively and Entertaining Guide to Reading Between the Lines REVISED EDITION
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? Write about 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, but not one that is about vampires, such as *Dracula* or the *Twilight* series.

Chapter 4 – Now, Where Have I Seen Her Before?

Define intertextuality. Discuss examples that have helped you in reading a specific work.

Chapter 5 – 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 39-40 carefully.** In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme. Don't use an intentional retelling like *West Side Story* or *Gnomeo and Juliet*.

Chapter 6 – ...Or the Bible

Read "Araby" (the story is from *The Dubliners*; I have provided a copy for you). Discuss one Biblical allusion that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections. *Do some research if you need to.*

Chapter 7 – Hansel and Gretel

Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation? Don't use a clear retelling or adaptation like *Tangled* or *Shrek*.

Chapter 8 – It's Greek to Me

Write a poem derived or inspired by characters or situations from Greek mythology. It must be at least 20 lines long, metrical, with a rhyme scheme, or you may write seven haiku.

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

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

Chapter 10 – Never Stand Next to the Hero

Explain how a secondary character's main function is to suffer and/or die to motivate the protagonist and advance the plot. Explain where the character falls on the round/flat spectrum using their character traits.

Interlude – Does He Mean That?

What does he mean by "lateral thinking"? Sum up what is discussed in this interlude.

Chapter 11 – ...More Than It's Gonna Hurt You: Concerning Violence

Explain the two kinds of violence discussed by Foster. Present an example of each 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 113* to 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 or sophomore is political.

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

Apply the criteria on page 126 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*, *The Hunger Games*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Robocop*.

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 Sex

The sex chapters. The key idea from chapter 16 is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (149). In other words, sex is often *suggested* with much more art and effort than it is *described*, and, if the author is doing it right, it reflects and creates theme or character. Choose a work 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.

–OR– [Pick one]

Chapter 17 explains that scenes of sexuality are often about something else entirely: power, reconciliation, unity, politics, individual freedom, personal sacrifice, psychological neediness, an assertion of life, etc... Choose a scene from a work in which the sex is about something else entirely and explain what it is really about.

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 important "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. Put a copy of the poem with your response.

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

Select a character with a physical imperfection and analyze its implications for characterization. (For example: Figure out Harry Potter's scar. For a more impressive entry: Figure out some other character's physical marks/exceptionality.)

Chapter 22 – He's Blind for a Reason, You Know [Treat these as one journal entry]

Chapter 23 – It's Never Just Heart Disease... And Rarely Just Illness

Recall a character who suffered extreme illness and/or died of a disease in a literary work. Consider how this reflects the "principles governing the use of disease in literature" (222-224). Discuss the effectiveness of the illness/death as related to plot, theme, or symbolism.

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

After reading Chapter 24, 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 reader of the time when it was written. Focus on specific assumptions that the author makes, assumptions that would not be made in this century.

Chapter 25 – It's My Symbol and I'll Cry If I Want To

Identify a symbol from a work and explain how it functions.

Chapter 26 – Is He Serious? And Other Ironies

Select an ironic literary work and explain the nature of the irony in the work and how it relates to the meaning of the work as a whole.

Chapter 27 – A Test Case

Read "The Garden Party" by Katherine Mansfield, the short story starting on page 262. Complete the exercise on pages 282-3, ***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? Write your reflections.

Envoi

Choose a motif not discussed in detail in this book (as the horse reference on page 304) and note its appearance in two or three different works. What does this idea seem to signify?

Adapted from assignments originally developed by Donna Anglin. Notes by Marti Nelson.

Summer Reading Part 2: "August"

The Grapes of Wrath by John Steinbeck

The Historical Novel

Historical fiction is grounded in history but not restricted by it; has an authentic setting which is an integral part of the story; has characters, actions, dialogue, beliefs, and values which are true to a historical time period; has common themes of loyalty, friendship, courage, and the conflict between good and evil.

I will be looking for your attempt to understand and connect with the novel as well as your thinking about the required elements listed below. You should write responses as you read, so plan for each reading session to end with time spent writing about what you read. There are 30 chapters in the book's 617 pages, so plan accordingly. I find it helpful to set an amount of time I will commit to, or set a page number that I plan to reach.

Do the background reading for the historical paper before reading the novel.

1. Character tracker: For each character, provide an indication of who they are, their physical and character traits, and what significant events happen with them every 5 chapters. Make sure to indicate specific chapter numbers where a crucial event happens. Use the attached chart. If a character is present in the chapters, mention them; if they are only referred to, you don't have to.
2. Chapter summary: For each chapter, write a brief summary. Start with a quote from the chapter that you would use as its title. Then mention the setting (place and *time*). You may use bullet point details rather than complete sentences. Chapter 20 is 57 pages, so expand accordingly. In the end, you will have a list of 30 chapters with titles that outlines the events of the book.
3. Analysis: Like you did with other works and *How to Read Literature Like a Professor*, apply ten of Foster's chapters to *The Grapes of Wrath* using a paragraph or two to explain its relevance for a particular scene or the book as a whole. Clearly specify which chapter you are addressing and be specific about how it relates. At the moment I am writing this, I can think of at least 15 that can easily apply. Go beyond the basics: don't just point out a Biblical allusion, explain its relevance.
4. Novel Portfolio: Prepare a portfolio containing works that represent the following different genres. Evaluation will be based on successful completion of each of the tasks and quality of the work. Be as creative as you like with the portfolio's visual presentation.

a. *Genre #1 – Short Historical Paper*

First, before starting the book, do some quick background reading on the Dust Bowl and America in the 1930s, especially the migration from the mid-West to California. Make sure you have a good sense of the historical context of the novel. Spend at least 20-30 minutes reading – use *Wikipedia*, *National Geographic*, the NEA "Big Read," or other resources you find.

Locate at least two non-encyclopedia sources that will help you understand more about the life of people during the time period represented by the novel. Then choose at least three specific aspects of life and the struggles of the migrants as topics and develop your discussion with specific references to the novel and your research. Compare the fictionalized account of the Joads' experiences with evidence of how things actually were. Cite sources properly (in parentheses) and include a works cited page. See the Purdue Online Writing Lab (OWL) for guidance on MLA 9 citation. Suggested length: 2-3 pages.

b. *Genre #2 – Letter/Journal writing*

Draft a letter about one character's thoughts regarding a significant event in the novel.

Choose one from the following formats:

1. A letter from one character to another.
2. A journal entry relaying what a character would have written in a letter, but the other character is dead, imprisoned, or missing.
3. A series of shorter journal entries that shows this character's private reactions to a number of events, or an event and its repercussions

This letter needs to fit within a particular context of the book and will be assessed on how well it fits logically as well as on how well it relies on conveying details from the book, although these details should not be forced. Try to use the style and diction of the character who is writing. Suggested length: 1-2 pages.

c. *Genre #3 – Poetry*

Create an original poem about a character or from a character's point of view. This poem should be substantive (fully developed, such as a narrative poem), not a short formulaic poem. No specific rhyme or meter requirements. There must be a direct connection to multiple details from the book, and as a poem it should provide insights beyond plot points. Minimum length: 25 lines.

d. *Genre #4 – Image Search*

Search for historical photos, images, and artwork. Select at least four images that represent one character or some important events in the novel. Each image must have a citation and a 3-4 sentence caption that describes specific connections between the image and the novel beyond representing a car, a farm, etc. You should go beyond a basic image search and find images whose subject matter is explained. Note: A well-known photographer of this time period was Walker Evans. The Time/Life Magazine photo collection is also an excellent resource.

5. Create an attractive cover for your multi-genre portfolio.

Check the rubric to ensure top marks. Turn in the completed project in your summer reading binder on the first day of school.

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?
- Write about 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)

- 1
- 2
- 3
- 4
- 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, but not one that is about vampires, such as *Dracula* or the *Twilight* series.

Chapter 4 – Now, Where Have I Seen Her Before?

- Define intertextuality.
- Discuss examples that have helped you in reading a specific work.

Chapter 5 – When in Doubt, It's from Shakespeare...

- Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Don't use an intentional retelling like *West Side Story* or *Gnomeo and Juliet*.
- Show how the author uses this connection **thematically**.
- Read pages 39-40 carefully.** In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 6 - ...Or the Bible

- Discuss one Biblical allusion from "Araby" that Foster does not mention. Look at the example of the "two great jars." Be creative and imaginative in these connections. Do some research if you need

Chapter 7 – Hansel and Gretel

- Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation? Don't use a clear retelling or adaptation like *Tangled* or *Shrek*.

Chapter 8 – It's Greek to Me

- Write a poem derived or inspired by characters or situations from Greek mythology. It must be at least 20 lines long, metrical, with a rhyme scheme, or you may write seven haiku.

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

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

Chapter 10 – Never Stand Next to the Hero

- Explain how a secondary character's main function is to suffer and/or die to motivate the protagonist and advance the plot.
- Explain where the character falls on the round/flat spectrum using their character traits.

Interlude – Does He Mean That?

- What does he mean by "laterally thinking"?
- Sum up what is discussed in this interlude.

Chapter 11 - ...More Than It's Gonna Hurt You: Concerning Violence

- 1) Explain the two kinds of violence discussed by Foster.
- 2)
- 1) Present an example of each of the two kinds of violence found in literature.
- 2)
- Show how the effects are different.

Chapter 12 – Is That a Symbol?

- Use the process described on page 113 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 or sophomore is political.

Chapter 14 – Yes, She’s a Christ Figure, Too

- Apply the criteria on page 126 to a major character in a significant literary work. Try to choose a character that will have many matches.

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 Sex

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.

- - OR – [Pick one]
Choose a scene from a novel or a movie in which the sex is about something else entirely and explain what it is really about.

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 important “geography.”
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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. Put a copy of the poem with your response.

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

- Select a character with a physical imperfection and analyze its implications for characterization. (For example: Figure out Harry Potter’s scar. For a more impressive entry: Figure out some other character’s physical marks/exceptionality.)

Chapter 22 – He’s Blind for a Reason, You Know

Chapter 23 – It’s Never Just Heart Disease... And Rarely Just Illness

- Recall a character who suffered extreme illness and/or died of a disease in a literary work. Consider how this reflects the “principles governing the use of disease in literature” (222-224). Discuss the effectiveness of the illness/death as related to plot, theme, or symbolism.

Chapter 24 – Don’t Read with Your Eyes

- After reading Chapter 24, 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 reader of the time when it was written. Focus on specific assumptions that the author makes, assumptions that would not be made in this century.

Chapter 25 – It’s My Symbol and I’ll Cry If I Want To

- Identify a symbol in a work and explain how it functions.

Chapter 26 – Is He Serious? And Other Ironies

- Select an ironic literary work and explain the nature of the irony of the work and how it relates to the meaning of the work as a whole.

Chapter 27 – A Test Case

- Read “The Garden Party” by Katherine Mansfield. Complete the exercise on pages 282-3, **following the directions exactly.**
- 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? Write your reflections.

Envoi

- Choose a motif not discussed in detail in this book (as the horse reference on page 304) and note its appearance in two or three different works. What does this idea seem to signify?

Rubric for *The Grapes of Wrath*

- _____ (153) Character tracker:
17 characters x 9 spaces = 153 points. Each box should be filled out with its relevant information, and chapters where the character does not play a role should be left blank (but still receive credit). If they are in the chapter, mention them!
- _____ (90) Chapter summary:
30 chapters, each with a quote from the chapter as the title that has a clear connection to the events of the chapter (1 point), plus bullet item plot points (2 points) = 90 points
- _____ (200) Analysis:
10 examples from *How to Read Literature Like a Professor* applied to *The Grapes of Wrath*, 5=thorough and insightful, 4=clearly and strongly connected, 3=relevant discussion and connection, 2=weak connection and discussion, 1=brief, barely connected, unclear, 0=irrelevant, inaccurate, or incomplete = 50 points x 4 = 200 points
- _____ (100) Historical paper:
Minimum two sources, properly cited, with at least three topics that relate historical details to the events of the novel, 2-3 pages. 100 points.
- _____ (50) Letter/Journal writing:
Writing uses details from the book to accurately reflect the relationship between two characters and/or the thoughts and attitudes of the character writing. Uses style and diction of character and novel. Context of writing logically fits the novel. 50 points.
- _____ (50) Poem:
Has an insightful reflection of its focus character. Uses poetic devices, form, and language. Uses specific details from the novel. 50 points.
- _____ (50) Image search:
Images are provided with insightful commentary on how they reflect the character or specific events from the novel. Proper citations. 50 points.
- _____ (22) Presentation:
Portfolio is organized, neat, and attractive. No errors in spelling, grammar, or other conventions. 22 points.
- _____ Total (out of 715 points)
- _____ Total % (\div 715) – Counts as three test grades.

Character	Basic facts	Physical traits	Character traits
Tom Joad			
Ma Joad			
Pa Joad			
Jim Casy			
Rose of Sharon			
Grampa Joad			
Granma Joad			
Al Joad			
Ivy and Sairy Wilson			
Connie Rivers			
Noah Joad			
Uncle John			
Ruthie Joad			
Winfield Joad			
Floyd Knowles			
Muley Graves			
Agnes Wainwright			

Character	Chap. 1-5	Chap. 6-10	Chap. 11-15
Tom Joad			
Ma Joad			
Pa Joad			
Jim Casy			
Rose of Sharon			
Grampa Joad			
Granma Joad			
Al Joad			
Ivy and Sairy Wilson			
Connie Rivers			
Noah Joad			
Uncle John			
Ruthie Joad			
Winfield Joad			
Floyd Knowles			
Muley Graves			
Agnes Wainwright			

Character	Chap. 16-20	Chap. 21-25	Chap. 26-30
Tom Joad			
Ma Joad			
Pa Joad			
Jim Casy			
Rose of Sharon			
Grampa Joad			
Granma Joad			
Al Joad			
Ivy and Sairy Wilson			
Connie Rivers			
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Winfield Joad			
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Araby

From *Dubliners* by James Joyce

North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two storeys stood at the blind end, detached from its neighbours in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having been long enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few paper-covered books, the pages of which were curled and damp: *The Abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*. I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of ever-changing violet and towards it the lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light

from the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shop-boys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a *come-all-you* about O'Donovan Rossa, or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

One evening I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me.

I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: "*O love! O love!*" many times.

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to *Araby*. I forgot whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go.

"And why can't you?" I asked.

While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

"It's well for you," she said.

"If I go," I said, "I will bring you something."

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not some Freemason affair. I answered few questions in class. I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.

On Saturday morning I reminded my uncle that I wished to go to the bazaar in the evening. He was fussing at the hallstand, looking for the hat-brush, and answered me curtly:

"Yes, boy, I know."

As he was in the hall I could not go into the front parlour and lie at the window. I left the house in bad humour and walked slowly towards the school. The air was pitilessly raw and already my heart misgave me.

When I came home to dinner my uncle had not yet been home. Still it was early. I sat staring at the clock for some time and, when its ticking began to irritate me, I left the room. I mounted the staircase and gained the upper part of the house. The high cold empty gloomy rooms liberated me and I went from room to room singing. From the front window I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.

When I came downstairs again I found Mrs Mercer sitting at the fire. She was an old garrulous woman, a pawnbroker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea-table. The meal was prolonged beyond an hour and still my uncle did not come. Mrs Mercer stood up to go: she was sorry she couldn't wait any longer, but it was after eight o'clock and she did not like to be out late as the night air was bad for her. When she had gone I began to walk up and down the room, clenching my fists. My aunt said:

"I'm afraid you may put off your bazaar for this night of Our Lord."

At nine o'clock I heard my uncle's latchkey in the halldoor. I heard him talking to himself and heard the hallstand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

"The people are in bed and after their first sleep now," he said.

I did not smile. My aunt said to him energetically:

"Can't you give him the money and let him go? You've kept him late enough as it is."

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: "All work and no play makes Jack a dull boy." He asked me where I was going and, when I had told him a

second time he asked me did I know *The Arab's Farewell to his Steed*. When I left the kitchen he was about to recite the opening lines of the piece to my aunt.

I held a florin tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river. At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew up beside an improvised wooden platform. I passed out on to the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.

I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognised a silence like that which pervades a church after a service. I walked into the centre of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words *Café Chantant* were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

Remembering with difficulty why I had come I went over to one of the stalls and examined porcelain vases and flowered tea-sets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

“O, I never said such a thing!”

“O, but you did!”

“O, but I didn't!”

“Didn't she say that?”

“Yes. I heard her.”

“O, there's a ... fib!”

Observing me the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly

at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:

“No, thank you.”

The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.