Each chapter requires some kind of assignment (mostly writing). Each writing that you do should be *at least* one page, double-spaced, MLA format.

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|  | Chapter | Writing Assignment/Prompt |
|  | Interludes:  “Does He Mean That?”  “One Story” | The interludes deal with allusion and archetype, but they mostly seem to be a vehicle for the author (Foster) to introduce & reinforce ideas.  1. Read the first interlude: do you agree with Foster’s ideas? Disagree? Are you confused?  2. For the second interlude: focus on archetypes. Write a definition of archetype and identify a modern example. |
|  | Introduction:  “How’d He Do That?” | *Just* ***think*** *about the following:* How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Has there ever been 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)” | Consider the five aspects of a QUEST and then apply them to something you have read (or viewed). |
|  | Chapter 2:  “Nice to Eat with You: Acts of Communion” | Choose a meal scene from a literary work (or film) and apply the ideas of Chapter 2. |
|  | 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 a film you have 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 or the sonnets, marked to show your analysis) |
|  | Chapter 5:  “Now, Where Have I Seen Her Before?” | Define intertextuality. Discuss 2-3 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. 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:  “Hanseldee and Greteldum” | 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. |
|  | 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. |
|  | 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 in this chapter and investigate a symbolic object in something you’ve read or watched. Be creative, but don’t go overboard. |
|  | Chapter 13:  “It’s All Political” | Assume that Foster is right and “it’s all political.” Use his criteria to show that one of the major works assigned to you in the last four years is political. |
|  | Chapter 14:  “Yes, She’s a Christ Figure, Too” | Apply the criteria from this chapter to a major character in a significant 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 & 17:  “It’s All About Sex” and “...Except the Sex” | *Just* ***think*** *about the following:* The key idea from these chapters is that “scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions.” 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. |
|  | 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 two 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. (Attach a copy of the poem) |
|  | Chapter 21:  “Marked for Greatness” | Figure out Harry Potter’s scar. If you aren’t familiar with Harry Potter (where have you been?), select another character with a physical imperfection and analyze its implications for characterization. |
|  | Chapter 22:  “He’s Blind for a Reason, You Know” | Find a story or film that prominently features a blind character. Based on your example, do you find Foster’s statements true or false? Explain. |
|  | Chapter 23:  “It’s Never Just Heart Disease” | Read “The Story of an Hour” (you could find it online, I’m sure). Keeping in mind what Foster says in this chapter, what is the narrator really saying about Mrs. Mallard? |
|  | Chapter 24:  “...And Rarely Just Illness” | Recall two characters that died of any kind of disease in a literary work. Consider how these deaths reflect the “principles governing the use of disease in literature.” 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” | Find an ironic literary work (long or short -- poetry is always good for a quick dose of irony) or film (anything by Tim Burton would be full of irony). Explain the “multivocal nature” of the irony in the work. |
|  | Chapter 27:  “A Test Case” | Read “The Garden Party” by Katherine Mansfield. Do the exercise after the story, following the directions exactly. Then compare your writing with the three examples. How did you do? Write a brief reflection on what you missed and why. After reading the essay comparing Laura with Persephone, do you understand the story better? Are you confused? What (if anything) does it add to your appreciation of Manfield’s story? |

When all assignments are complete, turn in to Mrs. Harden for grading. This entire packet of assignments is due as your final exam and is due during your final exam time.