Part One

How to Read Literature Like a Professor **by Thomas C. Foster (revised edition published in 2014)**

Thomas Foster knows how to "read literature like a professor" because he is a professor of English at the University of Michigan. In this text, Foster explains how to read literature more deeply. Focusing on theme, symbolism, allusions, intertextuality, and other literary devices, Foster gives his readers tips on how to be a more analytical reader, an important skill in any English class. His book will be an excellent reference for us in class throughout the year.

You will need to purchase your own copy of *How to Read Literature Like a Professor*. You can find the book in bookstores in the area, and ordering from sites such as amazon.com, booksense.com, and other online booksellers is a possibility.

Assignment - Read chapters 1, 9, 14, 19, 21, 23, and 24. (You will be using information from each chapter to complete Part Three of the summer reading assignment.)

Part Two

Assignment – <u>Read</u> and **<u>annotate</u>** ***The Thirteenth Tale*** **by Diane Setterfield.** Because you will be annotating, you will have to purchase your own copy of the novel from a local bookstore or order online from sites such as amazon.com, booksense.com, or other online booksellers. ****Before reading the novel, read/review the characteristics of a Gothic novel (attached) because you will be noting these characteristics within your annotations.**
*If you are unable to purchase the novel, you may annotate on sticky notes. However, keep in mind that you will need to have LOTS of sticky notes in order to thoroughly annotate the book.

Annotation Guide to *The Thirteenth Tale*

1. **Highlight key information. This includes information regarding important characters, ideas, places, events, and Gothic characteristics.** Use a highlighter color that is not too distracting or dark so that the text is still legible. **If you find highlighters too distracting, then use a pen or pencil to underline important text. If the text is too long to highlight, use brackets to single out important paragraphs/sections.

2. **Write notes in the margins.** After you highlight or bracket a section, be sure to use a pen or pencil to write the significance of the text in the margins so that you can remember why you highlighted/noted a particular section without having to re-read the entire chapter or section.

3. **Ask questions.** Any time, as you are reading, that you have questions regarding character, setting, plot, etc., write the questions in the margins. Go back and try to answer the questions either during or after reading the novel.

4. **Look up words in which you aren't familiar**. Have a dictionary on-hand to look up words or terms that you don't understand. Write the definitions in the margins.

5. **Summarize the end of <u>each section</u>**. Write a short summary at the end of each section of the novel – sum up the important events, ideas and concepts that were discussed in each section. **There are four labelled sections in *The Thirteenth Tale*: Beginnings, Middles, Endings, and Beginnings.**

Part Three

Synthesize Parts One and Two - Relating *How to Read Literature Like a Professor* by **Thomas Foster to *The Thirteenth Tale* by Diane Setterfield**

Directions: Respond to the <u>all</u> of the writing prompts below. Each response should be a well-written discussion (three - five paragraphs) <u>that includes direct quotes</u> from both texts and specific examples from *The Thirteenth Tale*. (Make sure you correctly cite each quote.) For example: "The real reason for a quest *never* involves the stated reason" (Foster 3).

Chapter 1 -- Every Trip Is a Quest (Except When It's Not)
List the five aspects of the QUEST and then apply them to Margaret's quest in *The Thirteenth Tale*.

Chapter 9 -- It's More Than Just Rain or Snow
Choose a scene from *The Thirteenth Tale* where the weather or the environment is more than what it seems and explain the significance.

Chapter 14 -- Yes, She's a Christ Figure, Too
Apply the criteria on pages 128-129 to Margaret in *The Thirteenth Tale*.

Chapter 19 -- Geography Matters…
Pay special attention to the geography (land and houses) in *The Thirteenth Tale* and explain its importance in the story, the characters, and the message the author is sending to his or her readers.

Chapter 21 -- Marked for Greatness
Analyze the physical imperfection of Vida Winter and its implications for characterization.

Chapter 23 – It's Never Just Heart Disease...And Rarely Just Illness
In *The Thirteenth Tale*, what are the symbolic possibilities of the illness in which Vida Winter is inflicted?

Chapter 24 -- Don't Read with Your Eyes
Choose a quote from *The Thirteenth Tale* that reflects the overall meaning of the work. What did you learn from this reading experience?   **Grading rubrics on next page**

Grading for Part Two – The annotation grade will count as a test grade (3 times).

Annotation Rubric

(A)   Excellent: (93-100)

- Important characters, places, events, and Gothic characteristics have been highlighted/underlined throughout the novel.
- Notes in the margins thoroughly explain highlighted/underlined sections and demonstrate analysis and interpretation. Thoughtful connections are made to other texts, life experiences, or other events.
- Questions are consistently asked/written within the text.
- At least 20 unfamiliar words are marked and defined.
- Most chapters have several annotations. (Consistent markings throughout text – not bunched.

(B)   Proficient: (85-92)

- Some important characters, places, events, and Gothic characteristics have been highlighted/ underlined in most parts of the novel.
- Notes in the margins demonstrate some analysis and interpretation. Attempts have been made to make connections to other texts, life experiences, and other events.
- Some questions are asked/written within the text.
- Less than 20 unfamiliar words are marked and defined.
- Most chapters have at least two annotations.

(C)   Adequate: (77-84)

- Text has been briefly annotated with questions, comments, observations, and/or reflections of the content or writing style.
- Commentary on highlighted texts remains mostly at the surface level. The commentary suggests thought in specific sections of the text rather than throughout.
- Very few questions are asked/written within the text.
- Less than 15 unfamiliar words marked and defined.
- Most chapters have at least one annotation.

(D-F) Inadequate: (76-0)

- Text has been briefly annotated (few highlighted/underlined sections noting characters, places, events, Gothic characteristics, etc.)
- Commentary on highlighted/underlined sections is thoughtless. There is little or no attempt to make connections.
- Little to no questions are asked/written within the text.
- Less than 10 unfamiliar words are marked and defined.
- Very few chapters are annotated.

Grading for Part Three - Synthesis of Parts One and Two

Each prompt is worth 14 points. This part of the assignment will count as two test grades (6 times).

- Response contains specific examples from *The Thirteenth Tale* (5 points)
- Response contains at least one quotation from *The Thirteenth Tale* and at least one quotation from the specified chapter of *How to Read Literature Like a Professor* (2 points)
- Response fully answers prompt (5 points)
- Response is at least two-three paragraphs in length (2 points)

Elements of the Gothic Novel - Harris, Robert. "Elements of the Gothic Novel." Vanguard. edu (1998).

1. Setting in a castle. The action takes place in and around an old castle, sometimes seemingly abandoned, sometimes occupied. The castle often contains secret passages, trap doors, secret rooms, dark or hidden staircases, and possibly ruined sections.

2. An atmosphere of mystery and suspense. The work is pervaded by a threatening feeling, a fear enhanced by the unknown. Often the plot itself is built around a mystery, such as unknown parentage, a disappearance, or some other inexplicable event.

3. An ancient prophecy is connected with the castle or its inhabitants (either former or present). In more watered down modern examples, this may amount to merely a legend: "It's said that the ghost of old man Krebs still wanders these halls."

4. Omens, portents, visions. A character may have a disturbing dream vision, or some phenomenon may be seen as a portent of coming events. For example, if the statue of the lord of the manor falls over, it may foreshadow his death. In modern fiction, a character might see something (a shadowy figure stabbing another shadowy figure) and think that it was a dream.

5. Supernatural or otherwise inexplicable events. Dramatic, amazing events occur, such as ghosts or giants walking, or inanimate objects (such as a suit of armor or painting) coming to life.

6. High, even overwrought emotion. The narration may be highly sentimental, and the characters are often overcome by anger, sorrow, surprise, and especially, terror. Characters suffer from raw nerves and a feeling of impending doom. Crying and emotional speeches are frequent. Breathlessness and panic are common. In the filmed gothic, screaming is common.

7. Women in distress. The female characters often face events that leave them fainting, terrified, screaming, and/or sobbing. A lonely, pensive, and oppressed heroine is often the central figure of the novel, so her sufferings are even more pronounced and the focus of attention. The women suffer all the more because they are often abandoned, left alone (either on purpose or by accident), and have no protector at times.

8. Women threatened by a powerful, impulsive, tyrannical male. One or more male characters has the power, as king, lord of the manor, father, or guardian, to demand that one or more of the female characters do something intolerable. The woman may be commanded to marry someone she does not love (it may even be the powerful male himself), or commit a crime.

9. The metonymy of gloom and horror. Metonymy is a subtype of metaphor, in which something (like rain) is used to stand for something else (like sorrow). For example, we often notice that it is raining in funeral scenes. Note that the following metonymies for "doom and gloom" all suggest some element of mystery, danger, or the supernatural.

wind, especially howling	rain, especially blowing
doors grating on rusty hinges	sighs, moans, howls, eerie sounds
footsteps approaching	clanking chains
lights in abandoned rooms	gusts of wind blowing out lights
characters trapped in a room	doors suddenly slamming shut
ruins of buildings	baying of distant dogs (or wolves?)
thunder and lightning	crazed laughter

10. The vocabulary of the gothic. The constant use of the appropriate vocabulary set creates the atmosphere of the gothic.

Mystery	diabolical, enchantment, ghost, goblins, haunted, infernal, magic, magician, miracle, necromancer, omens, ominous, portent, preternatural, prodigy, prophecy, secret, sorcerer, spectre, spirits, strangeness, talisman, vision
Fear, Terror, or Sorrow	afflicted, affliction, agony, anguish, apprehensions, apprehensive, commiseration, concern, despair, dismal, dismay, dread, dreaded, dreading, fearing, frantic, fright, frightened, grief, hopeless, horrid, horror, lamentable, melancholy, miserable, mournfully, panic, sadly, scared, shrieks, sorrow, sympathy, tears, terrible, terrified, terror, unhappy, wretched
Surprise	alarm, amazement, astonished, astonishment, shocking, staring, surprise, surprised, thunderstruck, wonder
Haste	anxious, breathless, flight, frantic, hastened, hastily, impatience, impatient, impatiently, impetuosity, precipitately, running, sudden, suddenly
Anger	anger, angrily, choler, enraged, furious, fury, incense, incensed, provoked, rage, raving, resentment, temper, wrath, wrathful, wrathfully
Largeness	enormous, gigantic, giant, large, tremendous, vast

If you happen to run across any issues/problems, or have any questions, feel free to email me (April Haider) at ahaider@haywood.k12.nc.us.