

12th Gifted Summer Reading Projects 2013

You will have a **critical analysis essay** over the play *King Lear* due for your summer project.. You should read this novel over the summer. **No Fear Shakespeare Copies are available to check out if you come by to see me.** These novels have a translated side of the play that will make it easier to understand. The project instructions and rubric are listed below, but feel free to contact me with any questions you may have. **Questions: contact Mrs. Mazza at cmazza@dodge.k12.ga.us.**

Due Date:

This assignment will only be accepted up to three days late with a written note from your parent or guardian.

(1) *King Lear* critical analysis essay... **due August 15, 2018**

King Lear Summer Reading Assignment

After reading *King Lear* you are to choose one of the following essays to write about in detail. You should use textual evidence to support your argument. (Make sure you cite the page number and line.) This should be a well-polished essay that answers the question or prompt completely with no grammar errors.

1. Gloucester's illegitimate son, Edmund has obtained his father's former title by getting rid of both his father and brother. In addition, he has sworn his love and allegiance to both of Lear's older daughters, Goneril and Regan. Determine the main idea of Edmund's soliloquy. Analyze how the theme develops over the course of the speech. Include specific details from the text that illustrate (or clearly show) the theme. Your analysis of the theme should be objective and based on the speech.
2. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in *King Lear* struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work. Do not merely summarize the plot.
3. "Shakespeare's *King Lear* is a play of redemption in which the King moves from moral blindness to a clearer vision of what really matters." Discuss and illustrate with specific detail from the play. Use textual evidence to support your essay response.
4. "King Lear is not only a tragedy of parents and children, of pride and ingratitude; it is also a tragedy of kingship." Discuss with reference to power relations in *King Lear*. Do not merely summarize the plot. Discuss the different references to the power relations. Discuss specific examples and use textual evidence to support your essay response.
5. "Gloucester's physical blindness is a mirror image of Lear's spiritual blindness". Discuss the ways in which the sub-plot in Shakespeare's *King Lear* is a reflection of the main one. Give specific detail and use textual evidence to support your essay response.
6. "King Lear is a play about the corrupting and destructive effects of power." Discuss specific instances or examples of corruption and destruction present within the play. Cite lines from the play to support your essay response.
7. "Lear's fool is a jester by profession, but the effect he creates is not one of professional control and expertise, but of jokes pulled out of agony and frustration." Discuss the role of the fool in *King Lear* and his function in the unfolding of the plot. Use textual evidence to support your essay response.
8. Unlike other dramatists, who used 'mad scenes' for comic effect, Shakespeare seems intent on a serious portrayal of madness in *King Lear*." Discuss the different types of madness in the play.

King Lear Critical Analysis Rubric

CATEGORY	5 Excellent	4 Good	3 Fair	2 Below Expectations	1 Unacceptable
Introduction (15 Points)	Paper has a well-developed introduction. Mentions title and author, provides brief plot summary, and smoothly leads to thesis.	Paper has a well-developed introduction. Mentions title and author, provides brief plot summary, and leads to thesis. Transitions may be choppy.	Paper mentions book title and author. Attempts to provide plot summary but it is convoluted and difficult to follow.	Paper either lacks title information or plot summary.	Introduction does not follow format at all.
Thesis Statement (15 Points)	Paper has a clear and focused thesis statement which indicates what author will prove. It clearly addresses the writing prompt. It is the last sentence of intro paragraph.	Paper has a clear and focused thesis statement which indicates what author will prove. It clearly addresses the writing prompt. It is located in some part of intro but is not the last sentence.	Paper has weak thesis which does not indicate what writer will prove. An attempt is made no answer the writing prompt. Thesis is last sentence of intro.	Paper is completely lacking thesis statement or does not address any of the given prompts.	
Quote Introduction (10 Points)	Writer leads clearly and smoothly into quotes. They are worked naturally into paper.	Writer introduces context of quotes, but transitions may be choppy.	Writer attempts to introduce quotes, but uses words like "I am going to quote" or "This quote shows"	Quote introduction is sketchy at best. They appear plunked down into writing.	There is no attempt to introduce context of quote.
Supports (15 Points)	Writer has selected direct quotes from work to support thesis. Quotes are appropriate and clearly reinforce argument in paper. Writer also uses extensive supporting detail.	Writer has selected direct quotes from work to support thesis. Quotes are appropriate and for the most part, reinforce argument in paper.	Writer has the correct number of quotes. However, one of the quotes may not be the best support for the thesis. Quotes are accurately depicted from book.	Writer attempts to use quotes, but has paraphrased one or more of the quotes.	Paper is completely lacking the required number of quotations.

Citations (5 Points)	Quotations are cited correctly with quotation marks, parentheses, and page numbers. Punctuation is correct.	Quotations are cited correctly for the most part. Writer has used quotation marks, parentheses, and page numbers. Punctuation after quote may be incorrect.	Quotes are set off with quotes, page numbers, and parenthesis, but writer has more than one documentation error.	Writer omits either quotation marks, page#, or parenthesis on one or more quotes.	Writer omits more than one of the requirements for quotes.
Paragraph Length (5 Points)	All paragraphs are at least 5 complete sentences long not including quotations.	Paper is short by no more than 2 complete sentences.	Paper is short by no more than 4 complete sentences.	Paper is short by no more than 6 complete sentences	Paper is short by more than 6 complete sentences.
Topic Sentences (10 Points)	All paragraphs have a clearly defined topic sentence, which indicates what paragraph will be about.	4 of the paragraphs have a clearly defined topic sentence, which indicates content of paragraph.	At least 3 paragraphs have a strong topic sentence.	Topic sentences are attempted, but writer falls short most of the time.	No attempt has been made to convert paragraph information through topic sentences.
Conclusion (15 Points)	Conclusion restates thesis using other words and summarizes how writer has proved thesis. It leaves reader something to think about.	Conclusion restates thesis using other words and summarizes how writer has proved thesis.	Conclusion restates thesis using the same wording as the thesis statement and summarizes how writer has proved thesis.	Conclusion either does not restate thesis or summarize how writer has proved thesis.	Conclusion both does not restate thesis and does not summarize how writer has proved thesis.
Mechanics, Spelling, Usage (10 Points)	Paper is written in 3rd person. There are no more than 2 mechanical errors.	Paper is written in 3rd person. There are no more than 5 mechanical errors.	Writer has slipped into 1st person at some point OR there are no more than 7 mechanical errors.	Writer has slipped into 1st person and there are no more than 7 mechanical errors.	There are more than 7 mechanical errors.

******Additional AP Lit. Assignment for AP Lit. Students**

How to Read Literature Like a Professor --full text available here:

<https://mseffie.com/assignments/professor/How%20to%20Read%20Literature%20like%20a%20Professor%202nd.pdf>

For AP students, complete this in addition to the critical analysis essay above. These short writing assignments 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!**

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.

Writing Assignments for

***How to Read Literature Like a Professor* by Thomas C. Foster (2nd edition)**

(Adapted from Donna Anglin)

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 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.

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

Define intertextuality. Discuss three examples that have helped you in reading specific works.

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 44-46 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

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 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?

Chapter 8 -- 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 9 -- It's More Than Just Rain or Snow

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

Chapter 10 -- Never Stand Next to the Hero

Explain the difference between round and flat characters. Give three examples in literature or in a movie where the title of this chapter applies and how.

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 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 is political.

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

Apply the criteria on page 126-129 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" (149). 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

If it is difficult to write a story with a blind character, why might an author include one? Explain what Foster calls the "Indiana Jones Principle."

Chapter 23 -- It's Never Just Heart Disease...

Why does Foster consider heart disease the best, most lyrical, most perfectly metaphorical 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 24 -- 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 25 -- It's My Symbol and I'll Cry if I Want to

Discuss a poet or author who uses an odd word/phrase that might be over-looked for its symbolic meaning. Give some explanation here – both of the author and of the work/s in which the symbol appears.

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 262. Complete the exercise on pages 282-283, 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 304) and note its appearance in three or four different works. What does this idea seem to signify?

Rubric:

Name _____ Period _____ Date _____ Score _____ out of 25

Grading Sheet for *How to Read Literature Like a Professor* (1st edition)

Introduction: How'd He Do That? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.		
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).		
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.		
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.		
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.)		

<p>5: Now, Where Have I Seen Her Before? Define intertextuality. Discuss three examples that have helped you in reading specific works.</p>		
<p>6: When in Doubt, It's from Shakespeare... Discuss a work that you are familiar with that alludes to or reflects Shakespeare.</p>		
<p>7: ...Or the Bible Read "Araby." Discuss Biblical allusions that Foster does not mention. Be creative and imaginative in these connections.</p>		
<p>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?</p>		
<p>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.</p>		
<p>10: It's More Than Just Rain or Snow Discuss the importance of weather in a specific literary work, not in terms of plot.</p>		
<p>11: ...More Than It's Gonna Hurt You: Concerning Violence Present examples of the two kinds of violence found in literature.</p>		
<p>12: Is That a Symbol? Use the process described on page 106 and investigate the symbolism of the fence in "Araby."</p>		
<p>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.</p>		
<p>14: Yes, She's a Christ Figure, Too Apply the criteria on page 119 to a major character in a significant literary work.</p>		
<p>15. Flights of Fancy Select a literary work in which flight signifies escape or freedom. Explain in detail.</p>		
<p>16: It's All About Sex... & 17: ...Except the Sex Choose a novel or movie in which sex is suggested, but not described, and discuss how the relationship is suggested and how this affects theme or character.</p>		
<p>18: If She Comes Up, It's Baptism Think of a "baptism scene" from a significant literary work. How was the character different afterward?</p>		
<p>19: Geography Matters... Discuss at least four different aspects of a specific literary work that Foster would classify under</p>		

<p>“geography.”</p>		
<p>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.)</p>		
<p>Interlude -- One Story Write your own definition for archetype. Identify an archetypal story and apply it to a literary work with which you are familiar.</p>		
<p>21: Marked for Greatness Figure out Harry Potter’s scar. Or select another character with a physical imperfection and analyze its implications.</p>		
<p>22: He’s Blind for a Reason, You Know 23: It’s Never Just Heart Disease... 24: ...And Rarely Just Illness Recall two characters who died of a disease in a literary work. Discuss the effectiveness of the death as related to plot, theme, or symbolism.</p>		
<p>25: Don’t Read with Your Eyes Choose a scene or episode from a novel, play or epic written before the twentieth century.</p>		
<p>26: Is He Serious? And Other Ironies Select an ironic literary work and explain the multivocal nature of the irony in the work.</p>		
<p>27: A Test Case Read “The Garden Party” and complete the exercise on pages 265-266. Then compare your writing with the three examples.</p>		
<p>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.</p>		

Comments:
