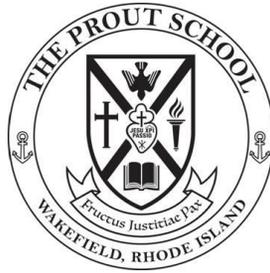


Prout School Summer Reading 2017



Dear Parent/Guardian,

The Prout School encourages students and families to continue reading during the summer months. Literacy research has shown that students often tend to experience the “summer slide” which is a slowing down in reading abilities, vocabulary, comprehension, and focus. This phenomenon is a tendency for students to lose some of the achievement gains they made the previous school year by not reading over the summer. This summer slide will frequently cause students to be less prepared for the academic expectations for the next school year. We want ALL students to have the same chance for academic success from the very first day of school!

Summer reading matters in other ways, too. “Reading empowers critical thinking skills. It can enhance empathy and lead to greater understanding of people who are different from ourselves, and it can help us appreciate other points of view”. (California Library Association) When parents/guardians are able to read the books their children have been assigned for summer reading, the experience can foster wonderful family discussions and build great reading memories. Familial modeling the importance of year round reading will encourage teenagers in becoming lifelong readers.

Reading is an important part of everyday life! The more our students read, the better readers they will be. If you have any questions pertaining to the summer reading, please feel free to contact Miss Mary Hoyt: mhoyt@theproutschool.org.



SUMMER READING 2017 ENGLISH IB 11

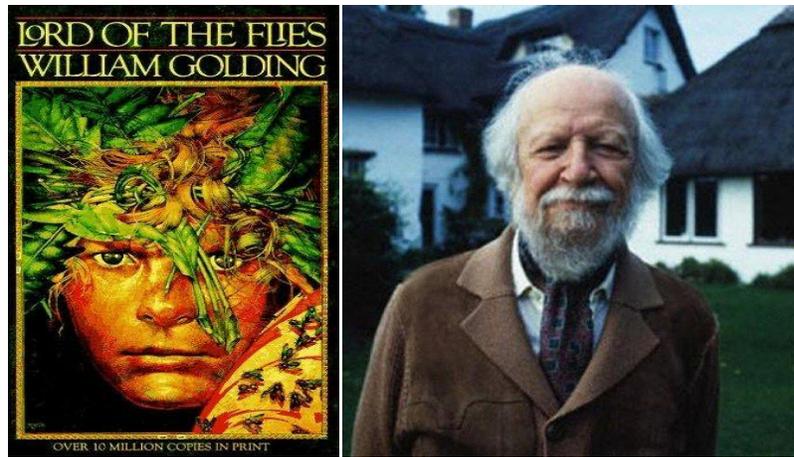
Lord of the Flies- William Golding

How To Read Literature like a College Professor – Thomas C. Foster

READ THE INFORMATION ABOUT EACH BOOK AND THE ASSIGNMENTS YOU ARE RESPONSIBLE FOR *BEFORE* YOU BEGIN READING EACH BOOK.

Assessment – first full day of classes: You will be asked to answer objective style questions on exam: the basic who, what, where, and why style with multiple choice, matching, short answer, and passage identification. It is imperative that students complete the *How to Read Literature Like a College Professor* study questions, and *Lord of the Flies* study questions prior to the first day of school as this will be your first grade in IB English on Day One of class. Late work will not be accepted

LORD OF THE FLIES **Relation to Coral Island**



Assignment for *Lord of the Flies*: Students will return in the Fall and take a summer reading test on the novel.

A popular book with British boys at the time *Lord of the Flies* was written, the 19th century novel *Coral Island* reflects the full pomposity of Victorian superiority and prosperity- but this optimistic atmosphere did not last forever. The 20th century is marked by cruel and bloody wars. Golding wrote after the war, and his vision of mankind differs a lot from that of *Coral Island*. *Coral Island* is the story of three boys Ralph, Jack and Peterkin (Peter the apostle is also called ‘Simon’), who are stranded on a deserted island. These three young heroes manage to create an idyllic society- they build their own house, make fire, gather fruits, build boats, Christianize two friendly savages of the island, and see the savages burn their idols and embrace the Gospel, as they all leave together to sail home. Golding was obviously aware of the twist he was playing on *Coral Island* with his *Lord of the Flies*.

While the boys in Ballantyne's books do "good" and exemplify "Christian morals" and good works, Golding's boys bring destruction, death, and evil to each other and the island.

SYMBOLISM OF NAMES

As you read the novel, consider the following symbolic meaning of the character's names.

Ralph= 'counsel'

Jack= 'one who supplants'- takes by force

Simon= 'listener'

Do these characters truly live up to the meaning behind their names?

LORD OF THE FLIES STUDY GUIDE: TO BE COMPLETED IN ITS ENTIRETY FOR DAY ONE OF CLASS.

CHAPTER ONE

1. What is the fair boy's attitude when he realizes that there may be no grown-ups on the island?
2. How did the boys come to be on this island?
3. Ralph, the fair boy, seems to delight in being on the island, and he swims and plays in the lagoon. What seems to be the concern of the other boy?
4. Why does Ralph's talk of rescue sound naive or innocent?
5. Describe the other boy, Piggy.
6. What do they spot in the sand, and what is the first reaction of the boys?
7. In what sense do Ralph and Piggy make one whole boy while dealing with the conch?
8. Who are the boys that appear out of the jungle, and what do they do?
9. Who is Merridew, and what is our first impression of him?
10. When Jack Merridew finds out that there are no adults on the island, why does he reject the name Jack?
11. How can we see that Jack is used to commanding?
12. How do we know that Piggy's place in this island society is going to be similar to his status in England? What do you suppose his situation was there?
13. Although Piggy seemed to be the smartest, and Jack is an obvious leader, why is Ralph elected chief?
14. In what two ways does Ralph disappoint Piggy?
15. What do the boys determine at the top of the mountain? How do they seem to feel about this?
16. What is the first act of willful destruction? What is their reaction?
17. Jack wants his choir to be the hunters, but he fails to kill the piglet. Why?
18. What implied vow does he make?
19. At this point, what is the relationship between Ralph and Jack?
20. The island is described as being "roughly boat shaped." What does this image bring to mind regarding the boys?

CHAPTER TWO

1. What function has the clearing by the lagoon described as a platform; seem to have assumed?
2. How does the conch become the visible symbol of authority?
3. What are Jack's feelings about rules?
4. With its benign climate, fresh water, and abundant fruit, this place could seem to be a Garden of Eden until the little boy comes forward. What element does he introduce? How does he describe it? How does the descriptive phrase, "the small boy twisted further into himself" hint at a theme?
5. What does Piggy reluctantly contribute to the fire?
6. In what ways is Piggy the voice of reason?
7. On what ominous note does this chapter end?

CHAPTER THREE

1. Why is Ralph getting frustrated?
2. In addition to being a shelter from the weather, in what symbolic way does Ralph think that the shelters are important?
3. When Jack is hunting or talking about hunting, what kind of look does he have? What does this seem to signify?
4. What is causing friction between Ralph and Jack?
5. What conclusion does Jack reach about the pig, and what plan does he formulate? What confusion do Jack and Ralph have?
6. How does the narrator describe the relationship between Jack and Ralph?
7. Of Simon, Ralph says: "He's queer. He's funny." In what way is Simon different from the others?
8. What literary term is used in this quotation: "They [Jack and Ralph] walked along, two continents of experience and feeling..."?

CHAPTER FOUR

1. Why do Roger and Maurice kick over the sand castles of the younger children?
2. Why does some sort of excuse come to Maurice's mind?
3. What is symbolized by the distinction in Golding's coined words "biguns" and "littluns"?
4. What literary terms are used in the following quotation: "The sun gazed down like an angry eye"?
5. Why, according to the narrator, does Roger not throw the rocks to hit Henry? What comment is made about civilization? How is it foreshadowing?
6. In what sense does putting on the paint free Jack? Why might this liberation bode ill for the others?
7. What creates the barrier between Jack and Ralph?
8. What bloodthirsty chant has become part of the hunting ritual?
9. What two worlds does the narrator say that Jack and Ralph depict?
10. What happens to Piggy?
11. What is significant at the end of the chapter?

CHAPTER FIVE

- 1. How has Ralph changed?**
- 2. In this assembly, Ralph acts like the leader he is. What are some of his concerns that he brings up, and how do the boys react?**
- 3. How does Jack deal with the fear?**
- 4. What does Piggy represent in his speech at the assembly?**
- 5. The second littlun, Percival, has lost his connection to the previous world. What does his fear precipitate?**
- 6. What theme does Simon express at the meeting? What is the reaction?**
- 7. The meeting breaks down in confusion and fear. Jack defies the rules and starts talking without having the conch. When Ralph shouts to Jack, "You're breaking the rules," Jack responds, "Who cares?" What is Ralph's response?**
- 8. What does Ralph mean by that comment and why is it significant?**
- 9. What is Ralph's dilemma?**
- 10. Why does Piggy desperately want Ralph to stay on as chief?**
- 11. Find an example of irony dealing with adults in this section.**
- 12. In what sense are Ralph, Piggy, and Simon in conflict with the rest of the boys?**

CHAPTER SIX

- 1. What is the beast from the air?**
- 2. What has Ralph fixed his mind on that the others seem to think of very little? Why do they not seem to share his concern?**
- 3. Why is exploring the castle-like rock formation a scary proposition, and who does it? What is Simon's function here?**
- 4. Why does Ralph go first?**
- 5. Ralph insists they check the mountaintop for the beast and relight the fire. What is it that the other boys want to do?**
- 6. Everyone wants to be rescued, so why do the other boys not work harder at it?**

CHAPTER SEVEN

- 1. What is Ralph's opinion of his appearance as the chapter begins? What does his feeling indicate?**
- 2. Simon says twice to Ralph, "You'll get back all right." Is there a reason he singles Ralph out, rather than saying: "We'll all get back all right"?**
- 3. At this point, what contrast is presented by Ralph's daydream?**
- 4. How does Ralph get caught up in the irrational lust to injure and kill?**
- 5. Why is it especially horrific and savage when Robert says, "You want a real pig... because you've got to kill him" and Jack replies, "Use a littlun"?**
- 6. Later, Ralph asks Jack why Jack hates him. What answer does Jack give? How do the other boys react?**
- 7. How does Chapter Seven end?**
- 8. Why do you suppose Golding lets the reader know at the outset that it is the pilot and his parachute, not a beast, that the boys find? Would there not have been greater suspense if the reader knew no more than the boys?**

CHAPTER EIGHT

- 1. How does Jack view the hunters? How does Ralph view them?**
- 2. Several pages into this chapter why does Jack leave the group?**
- 3. Given the situation, what idea does Simon put forth, and what simple idea does Piggy have?**
- 4. Why do most of the bigger boys go off with Jack?**
- 5. What is significant in the following quotation: “The skirts of the forest and the scar were familiar, near the conch and the shelters...”?**
- 6. The author says, “They [the hunters] agreed passionately out of the depths of their tormented private lives.” Why do you suppose Golding uses the words “tormented” and “private” to describe them?**
- 7. What is Jack’s plan to get more of the bigger boys from Ralph’s camp? What does he plan for the beast?**
- 8. What effect does the pig hunt, the kill, and its aftermath have on Jack and the hunters?**
- 9. For what expressed purpose does Jack say, “Sharpen a stick at both ends”?**
- 10. Where is Simon?**
- 11. After getting over the initial scare, how do most of the boys feel about the raid by the hunters?**
- 12. What indication is there that the savages have begun to respect and fear their new boss?**
- 13. Ralph asks Piggy why everything broke up, and Piggy says it is Jack’s fault. What is it, though; that the pig’s head tells Simon is the reason that “it’s no go. Why things are what they are?” Interpret the conversation between the Lord of the Flies and Simon**

CHAPTER NINE

- 1. Explain Simon’s actions.**
- 2. In this chapter, what are signs of Jack’s power?**
- 3. Find an example of personification in this description.**
- 4. What, besides the meat, attracts the others and Ralph, too, to Jack’s life? What is “our dance”?**
- 5. What comes out of the darkness of the forest? What happens?**
- 6. How does chanting, “Kill the beast! Cut his throat! Spill his blood! Do him in!” enable the boys to deal with their fear of the beast?**
- 7. What happens to the body in the parachute?**

CHAPTER TEN

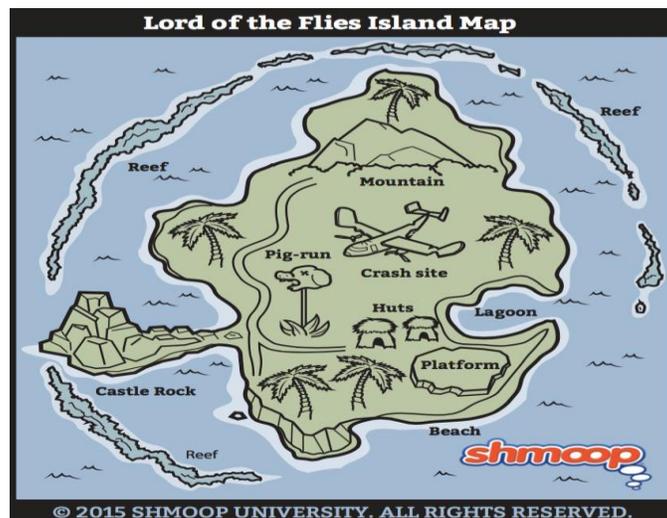
- 1. Piggy says that the killing of Simon was an accident, not murder and that they are not to blame. To what extent do you think this is true?**
- 2. When Ralph says, “I’m frightened. Of us,” what does he mean that frightens him?**
- 3. Are Sam, Eric, Ralph and Piggy being truthful about killing Simon? What is Jack’s rationale?**
- 4. What is an example of Jack’s abuse of power? What words are used to emphasize the hunter’s sociological status?**
- 5. What trappings of religion do Jack and the boys seem to have appropriated?**
- 6. How can this type of behavior and thinking be explained?**
- 7. In the raid, why are Piggy’s glasses taken but not the shell?**

CHAPTER ELEVEN

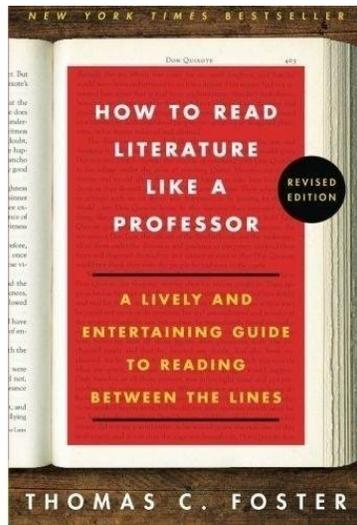
1. What is it that Samneric fear about the savages' warpaint?
2. What does Piggy's speech reveal about his lack of understanding of life on the island?
3. Why does Ralph refuse to paint their faces?
4. Trace the progression of Roger's savagery in this chapter.
5. Describe the changes in the depiction of the conch. How is Piggy portrayed at the moment of his death?
6. What dichotomy does Piggy point out to the hunters?
7. The last sentence states: "Roger advanced upon them [Samneric] as one wielding a nameless authority." What is the "nameless authority" that clings to Roger?

CHAPTER TWELVE

1. Why does Ralph believe that the savages will not let him alone?
2. Although he does not like the idea of savages, why does Ralph have such a strong desire to spend the night with them at Castle Rock?
3. When Ralph asks Samneric what the savages plan to do with him if they catch him, what is the boys' response? What does the response suggest?
8. How does the tribe respond to Piggy's death?
4. Why does Ralph have a hard time believing that the savages plan to do him serious physical harm?
5. What tactic do the savages use to get Ralph out of the tangled undergrowth?
6. What does Ralph note about the self-destructive nature of his pursuers?
7. Find the metaphor and alliteration in the same sentence describing Ralph.
8. To the officer, what does it appear that the boys were doing? Why is he disappointed in them?
9. After condemning the boys for their behavior, the author points out that the officer eyes his boat at anchor. After taking the boys on board, what will be the cruiser's job?
10. A microcosm is a miniature world that mirrors the larger world. Consider the two previous questions and state how the island turns out to be a microcosm.
11. In the miniature island world, what do the following boys represent: Ralph, Piggy, Jack, Roger, and Simon?
12. In the next to last paragraph, we are told that Ralph cries. Put into your own words the reason Ralph is crying.



How to Read Literature Like a Professor (Thomas C. Foster)



What does it mean when a fictional hero takes a journey?. Shares a meal? Gets drenched in a sudden rain shower? Often, there is much more going on in a novel or poem than is readily visible on the surface—a symbol, maybe, that remains elusive, or an unexpected twist on a character—and there's that sneaking suspicion that the deeper meaning of a literary text keeps escaping you.

In this practical and amusing guide to literature, Thomas C. Foster shows how easy and gratifying it is to unlock those hidden truths, and to discover a world where a road leads to a quest; a shared meal may signify a communion; and rain, whether cleansing or destructive, is never just rain. Ranging from major themes to literary models, narrative devices, and form, *How to Read Literature Like a Professor* is the perfect companion for making your reading experience more enriching, satisfying, and fun.

Study Questions for: *How to Read Literature Like a Professor* by Thomas C. Foster
To be completed and handed in on day one of class.

Ch. 1 “Every Trip is a Quest (Except When It’s Not)”

- 1. What are the five characteristics of the quest?**
- 2. Choose a book you have read or a movie you have seen that contains a quest and identify the characteristics and explain. Use Foster’s explanation of the setup in *The Crying of Lot 49* on pages 4 & 5 as your guide- meaning yours should be as detailed and clear as his.**

Ch. 2 “Nice to Eat With You: Acts of Communion”

- 3. Complete this sentence about communion “... breaking bread together is an act _____”**
- 4. Why does Foster assert that a meal scene in literature is almost always symbolic?**
- 5. List the things, according to Foster, that eating in literature can represent.**

Ch. 3 pgs. 15-21 “Nice to Eat You: Acts of Vampires”

- 8. What are the essentials of the vampire story?**
- 9. What are some things besides vampirism that vampires and ghosts represent in literature?**

Ch. 4/5 (depending on which version of the text you have purchased) “Now, Where Have I Seen Her Before?”

- 10. What is the “big secret” Foster reveals in this chapter?**
- 11. How does recognition of these allusions in literature change the reading experience for a reader?**
- 12. What is “intertextuality”**
- 13. How does Foster say a literature professor can help a beginning reader?**

Ch. 5/6 (depending on version you purchased) “When in Doubt, It’s from Shakespeare...”

- 14. Why do so many writers use and quote Shakespeare?**

Ch.6/7 (depending on version you purchased) “...Or the Bible”

- 15. What do Biblical allusions do for a piece of literature?**

Ch. 7/ 8 “Hansel and Gretel”

- 16. What is the literary canon?**
- 17. What does Foster suggest is the reason why so many writers choose to allude to fairy tales in their works?**

Ch. 9 pgs. “It’s Greek To Me”

- 18. How does Foster define “myth” ?**
- 19. What are the four great struggles of the human being?**

Ch. 10 “It’s More Than Just Rain or Snow”

- 20. Foster says “weather is never just weather”. What are some things rain can represent in literature?**
- 21. What does a rainbow represent in literature?**
- 22. What does fog represent in literature?**
- 23. What does snow represent in literature?**

Interlude pgs. 82-86 “Does He Mean That?”

- 24. Summarize Foster’s argument in this chapter.**

Ch. 11 “...More Than It’s Gonna Hurt You: Concerning Violence”

- 24. What are the implications of violence in literature?**
- 25. What are the two categories of violence in literature? Describe and define each.**
- 26. What are the four reasons that authors kill off characters in literature?**
- 27. What questions should readers ask themselves when they encounter an act of violence or a death in a piece of literature?**

Ch. 12 “Is That a Symbol?”

- 28. What is the difference between symbolism and allegory?**
- 29. What are the tools we must use to figure out what a symbol might mean?**

29. Why is symbolic meaning different for each individual reader? What are some of the factors that influence what we understand in our reading?

30. Symbols in literature can be both objects and _____

Ch. 13 “It’s All Political”

31. On page 115 Foster explains why most literature can be called “political.” Summarize his argument.

Ch. 14 “Yes, She’s a Christ Figure, Too”

32. Foster writes “... to get the most out of your reading of European and American literature, knowing _____ is essential. Similarly, if you undertake to read literature from an Islamic or a Buddhist or a Hindu culture, _____.” Why? Explain.

33. Foster asserts that a character need not have all of the distinguishing characteristics of Jesus Christ in order to be considered a Christ figure in literature. Why? Explain.

34. How is reading a piece of literature a conversation with the author? (even if the author has been dead for a thousand years)

Ch. 15 “Flights of Fancy”

35. If you come across a character flying in a piece of literature, they are one or more of the following:

36. What does it mean when literary characters fly?

37. Does a character always have to actually fly in order for there to be “flying” in a piece of literature? Explain.

Ch. 18 “If She Comes Up, It’s Baptism”

38. What are some of the things that baptism (or immersion in water) can mean in literature?

39. What are some of the things that drowning can mean in literature?

Ch. 19 “Geography Matters...”

40. What are some of the roles geography plays in literature and what are some of the effects of geography on literature?

41. What does it mean when an author sends a character south?

42. How can a writer’s personal geography inform his/her work?

Ch. 20 “...So Does Season”

43. What are the symbolic meanings of the seasons?

Interlude “One Story”

44. Define *archetype*

Ch. 21 “Marked For Greatness”

45. For what reason(s), do authors give characters deformities, scars or other physical markings in literature?

Ch. 22 “He’s Blind for a Reason, You Know”

46. For what reason(s) do authors choose to make characters blind in literature?

Ch. 23 “It’s Never Just Heart Disease...”

47. What things can “heart trouble” signify in literature?

Ch. 24 ..”And Rarely Just Illness”

48. What are the “principles governing the use of disease in works of literature”?

Ch. 25 “Don’t Read With Your Eyes”

49. Explain what Foster means by “don’t read with your eyes”

