

## Rising 11<sup>th</sup> Grade IB Literature 2019 Summer Reading List:

1. *Frankenstein* by Mary Shelley
2. *Americanah* by Chimamanda Ngozi Adichie

IB Literature assessments require you to analyze the ways in which language, technique, structure, and style shape the meaning of a work and examine global issues present in the work. Below, we have provided further explanations and examples.

- **Your assignment:** As you read the novels, rather than annotating for anything and everything, annotate/write margin notes specifically for the impact of language, technique, structure, and style as well as the presence specific global issues. (See table below for helpful terms.)
- **Assessment:** The assessment for these novels will be a test given during the first week of school. In addition, there will be guided formative assessments based on your reading and annotations.

<b>IB Assessment Criteria:</b>	<b>Literary terms which pertain to the criteria (Some terms fall in more than one category.)</b>
<b>Knowledge and Understanding</b>	<p><b>THEME:</b> the central idea of the story, usually implied rather than directly stated (It is the writer's idea about life and can be implied or directly stated through the voice of the speaker. It should not be confused with the moral or plot of the story.)</p> <p><b>INSIGHT:</b> apprehension of the inner nature of things (understanding what is below the surface)</p> <p><b>IMPLICATION:</b> something that is suggested without being said directly</p> <p><b>INFERENCE:</b> a conclusion which is derived from facts or premises (again, often below the surface)</p>
<b>Language</b>	<p>Ambiguity</p> <p>Connotation</p> <p>Denotation</p> <p>Diction</p> <p>Double Entendre</p> <p>Euphemism</p> <p>Figurative Language (simile, metaphor, extended metaphor, etc.)</p> <p>Hyperbole</p> <p>Idiom</p> <p>Jargon</p> <p>Mood</p> <p>Oxymoron</p> <p>Paradox</p> <p>Repetition</p> <p>Syntax</p> <p>Understatement</p>

<b>Technique (terms overlap)</b>	Allusion Ambiguity Anecdote Antithesis Archetype (character/ plot pattern/ themes) Characterization Connotation Denotation Deus ex Machina Diction Elements of Plot (Exposition, Rising Action, Climax, Falling Action, Resolution) Figurative Language (simile, metaphor, extended metaphor, etc.) Flashback Foil Foreshadowing Hyperbole Imagery Irony (situational, verbal, dramatic) Juxtaposition Mood Motif Paradox Setting Symbolism
<b>Structure</b>	<b>STRUCTURE</b> is the way a piece of literature is arranged or organized. How does the arrangement (structure) of the text shape the meaning of the work?
<b>Style</b>	<b>STYLE</b> is the distinctive manner by which an author expresses thought. An author's style is revealed through such elements as diction, syntax, tone, and other literary techniques. Style is what gives the author his/ her voice. When discussing Style, you would include: Speaker Voice Point of View Diction Syntax Tone
<b>Global Issues</b>	<u>A global issue incorporates the following three properties:</u> 1. It has significance on a wide/large scale. 2. It is transnational. 3. Its impact is felt in everyday local contexts. <u>Global issues often fall in the following categories:</u> <ul style="list-style-type: none"> <li>• Conflict, peace, and security</li> <li>• Culture, language, and identity</li> <li>• Environmental and/or economic sustainability</li> <li>• Equality and inequality</li> <li>• Health and development</li> <li>• Science, technology, and society</li> </ul>

On the next page, you will find an example of useful annotations.



She was greatly disappointed to find that it did not look like her. But it was a fair enough piece of work, and in many respects satisfying.

Mrs. Pontellier evidently did not think so. After surveying the sketch critically she drew a broad smudge of paint across its surface, and crumpled the paper between her hands.

traded like a slave

The youngsters came tumbling up the steps, the quadroom following at the respectful distance which they required her to observe. Mrs. Pontellier made them carry her paints and things into the house. She sought to detain them for a little talk and some pleasant. But they were greatly in earnest. They had only come to investigate the contents of the bonbon box. They accepted without murmuring what she chose to give them, each holding out two chubby hands scoop-like, in the vain hope that they might be filled; and then away they went. — *relationship is one of exchange of goods, not of affection*

The sun was low in the west, and the breeze soft and languorous that came up from the south, charged with the seductive odor of the sea. Children, freshly betwined, were gathering for their games under the oaks. Their voices were high and penetrating.

Madame Ratignolle folded her sewing, placing thimble, scissors and thread all neatly together in the roll, which she pinned securely. She complained of faintness. Mrs. Pontellier flew for the cologne water and applied the fan with unnecessary vigor.

The spell was soon over, and Mrs. Pontellier could not help wondering if there were not a little imagination responsible for its origin, for the rose tint had never faded from her friend's face.

She stood watching the fair woman walk down the long line of galleries with the grace and majesty which queens are sometimes supposed to possess. Her little ones ran to meet her. Two of them clung about her white skirts, the third she took from its nurse and with a thousand endearments bore it along in her own fond, encircling arms. Though, as everybody well knew, the doctor had forbidden her to lift so much as a pint — *entirely new*

"Are you going bathing?" asked Robert of Mrs. Pontellier. It was not so much a question as a reminder.

"Oh, no," she answered, with a tone of indecision. "I'm tired; I think not." Her glance wandered from his face away toward the Gulf, whose sonorous murmur reached her like a loving but imperative entreaty.

"Oh, come!" he insisted. "You mustn't miss your bath. Come on. The water must be delicious; it will not hurt you. Come." She acquiesced. He reached up for her big, rough straw hat that hung on a peg outside the door, and put it on her head. They descended the steps, and walked.

major distinction between the two women

freshening

hypochondria? she wants to share her medical views?

away together toward the beach. The sun was low in the west and the breeze was soft and warm.

symbolism? convenience

VI

Structure - discuss this part of the text

EDNA PONTELLIER COULD not have told why, wishing to go to the beach with Robert, she should in the first place have declined, and in the second place have followed in obedience to one of the two contradictory impulses which impelled her. *wants him, but doesn't*

A certain light was beginning to dawn dimly within her; the light which, showing the way, forbids it. *She's realizing her feelings.*

At that early period it served but to bewilder her. It moved her to dreams, to thoughtfulness, to the shadowy anguish which had overcome her the midnight when she had abandoned herself to tears.

In short, Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her. This may seem like a ponderous weight of wisdom to descend upon the soul of a young woman of twenty-eight — *perhaps more wisdom than the Holy Ghost is usually pleased to vouchsafe to any woman.*

But the beginning of things, of a world especially, is necessarily vague, tangled, chaotic, and exceedingly disturbing. How few of us ever emerge from such beginning! How many souls perish in its tumult!

The voice of the sea is seductive; never ceasing, whispering, clamoring, murmuring, inviting the soul to wander for a spell in abysses of solitude; to lose itself in mazes of inward contemplation.

The voice of the sea speaks to the soul. The touch of the sea is sensuous, enfolding the body in its soft, close embrace.

VII

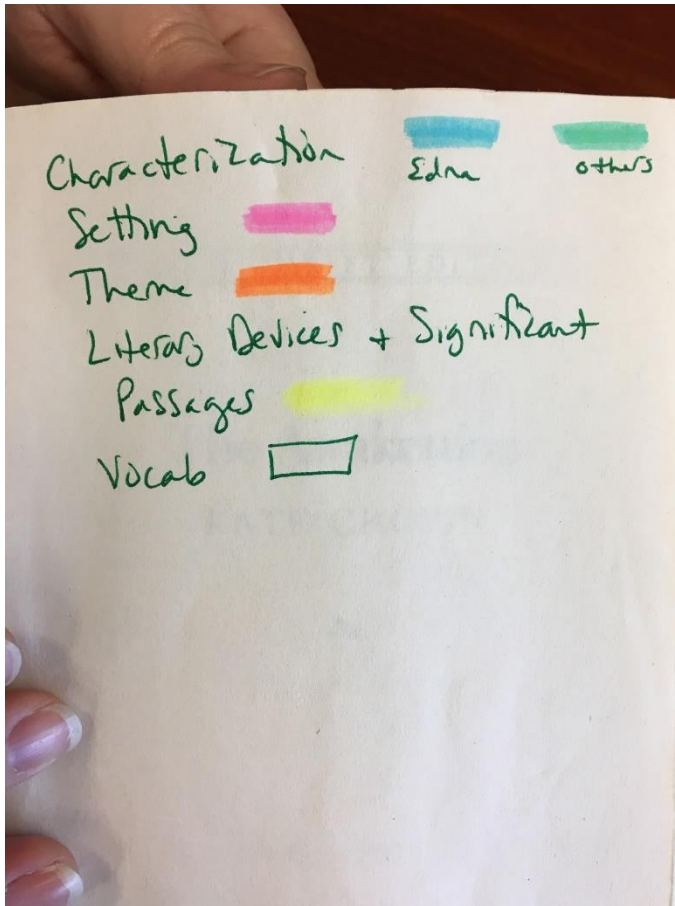
b/c this leads to realization? sorrow?

MRS. PONTELLIER WAS not a woman given to confidences, a characteristic hitherto contrary to her nature. Even as a child she had lived her own small life all within herself. At a very early period she had apprehended instinctively the dual life — that outward existence which conforms, the inward life which questions.

That summer at Grand Isle she began to loosen a little the mantle of

doesn't automatically accept society's norms, even though she lives by them





Key for color-coding

UNIT	DESCRIPTION	TITLES	ASSESSMENT	DATE OF ASSESSMENT
<b>2019 Summer Reading</b>	<b>Summer reading assignments</b>	<ul style="list-style-type: none"> <li>• <i>Frankenstein</i> by Mary Shelley</li> <li>• <i>Americanah</i> by Chimamanda Ngozi Adichie</li> </ul>	<b>Assessment (standardized &amp; written response)</b>	<b>Day 2 of classes</b>
<b>Fall Year 1 (11<sup>th</sup>)</b>	<b>Teacher's Choice of Texts</b>	<ul style="list-style-type: none"> <li>• <i>Fences</i> by August Wilson</li> <li>• <i>Their Eyes Were Watching God</i> by Zora Neale Hurston</li> <li>• A play by William Shakespeare</li> <li>• A play by Tom Stoppard</li> </ul>	<b>These texts can be used for the HL Paper or Paper 2</b>	<b>December 2020 (HL Paper) or May 2021 (Paper 2)</b>
<b>Spring Year 1 (11<sup>th</sup>)</b>	<b>Internal Assessment</b>	<ul style="list-style-type: none"> <li>• <i>Paradise of the Blind</i> by Duong Thu Huong (Vietnamese)</li> <li>• Selected works by Franz Kafka (German)</li> <li>• <i>The Crucible</i> by Arthur Miller</li> <li>• <i>Heart of Darkness</i> by Joseph Conrad</li> </ul>	<b>Internal Assessment</b> <b>Weight: 20%</b> Supported by an extract from one work written originally in the language studied and one from a work studied in translation, students will offer a prepared response of 10 minutes, followed by 5 minutes of questions by the teacher, to the following prompt: <i>Examine the ways in which the global issue of your choice is presented through the content and form of two of the works that you have studied.</i>	<b>May 2020</b>
<b>2020 Summer Reading</b>	<b>Summer reading assignments</b> <i>*Titles are subject to change before April 2020.</i>	<ul style="list-style-type: none"> <li>• <i>1984</i> by George Orwell</li> <li>• <i>Persepolis</i> by Marjane Satrapi (French)</li> </ul>	<b>Multiple choice tests for each work</b>	<b>1<sup>st</sup> week of school in 2020</b>
<b>Fall Year 2 (12<sup>th</sup>)</b>	<b>HL Essay</b>	<ul style="list-style-type: none"> <li>• <i>One Hundred Years of Solitude</i> by Gabriel Garcia Marquez (Spanish)</li> <li>• <i>The Bluest Eye</i> by Toni Morrison</li> <li>• <i>Thousand Cranes</i> by Yasunari Kawabata (Japanese)</li> </ul>	<b>HL Essay</b> <b>Weight: 20%</b> Students submit an essay on one literary text or work studied during the course. The essay must be 1200-1500 words in length.	<b>December 2020</b>
<b>Spring Year 2 (12<sup>th</sup>)</b>	<b>Paper 2 Preparation</b>	<ul style="list-style-type: none"> <li>• <i>In Cold Blood</i> by Truman Capote</li> <li>• <i>The Awakening</i> by Kate Chopin</li> <li>• Selected poetry</li> </ul>	<b>Paper 2</b> <b>Weight: 25%</b>	<b>May 2021</b>

			This paper consists of four general questions. Students choose one and in response to the chosen question, students write a comparative essay based on two works studied in the course. (1hr 45min)	
<p><b>Paper 1: Guided Literary Analysis</b>  <b>Weight: 35%</b>  This is not limited to one specific unit, but is rather a culmination of the two-year literary study. Students will have 2 hours and 15 minutes to write this paper during the school day in early May 2021.</p> <p>Paper 1 contains two previously unseen literary passages from two different literary forms, each accompanied by a question. Students write an analysis of both of the passages. Literary forms include, but are not limited to, the following:</p> <ul style="list-style-type: none"> <li>• An excerpt from a novel or short story</li> <li>• An essay</li> <li>• An excerpt from a biography</li> <li>• A journalistic piece of writing of literary merit</li> <li>• A poem</li> </ul> <p>Students need to explore aspects such as content, technique, style, structure, theme, and language, and they are assessed on their ability to:</p> <ul style="list-style-type: none"> <li>• Show their knowledge and understanding of literary forms</li> <li>• Establish their own interpretation of the text or extract and come to conclusions about it.</li> <li>• Analyze and evaluate how the writer's choices have contributed to meaning.</li> <li>• Write a formal, well-organized and well-focused analysis using language appropriate to a formal essay.</li> </ul> <p style="text-align: right;"><i>-From the IB English A: Literature Subject Guide</i></p>				

Please feel free to contact us if you have any questions or concerns regarding IB World Lit. Our goal is to teach you *how* to think rather than *what* to think, and we hope to do this through an intensive, reflective analysis of language.

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