

## Rising 12<sup>th</sup> Grade IB Literature 2019 Summer Reading List:

### 1. *IN COLD BLOOD* by Truman Capote

The IB assessment for *In Cold Blood* is called the Individual Oral Commentary. This assessment requires you to analyze the ways in which language, technique, structure, and style shape the meaning of a work. Below, we have provided further explanations and examples.

- **Your assignment:** As you read the novel, rather than annotating for anything and everything, annotate/write margin notes specifically for the impact of language, technique, structure, and style. (See table below for helpful terms.)

### 2. *The Awakening* by Kate Chopin

- Annotations are optional and will not be graded. An assessment for this novel will be a test given during the first week of school. In addition, there will be guided formative assessments based on your reading.

IOC Criteria:	Literary terms which pertain to the criteria (Some terms fall in more than one category.)
Knowledge and Understanding	<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.) <b>INSIGHT:</b> apprehension of the inner nature of things (understanding what is below the surface) <b>IMPLICATION:</b> something that is suggested without being said directly <b>INFERENCE:</b> a conclusion which is derived from facts or premises (again, often below the surface)
Language	Ambiguity Connotation Denotation Diction Double Entendre Euphemism Figurative Language (simile, metaphor, extended metaphor, etc.) Hyperbole Idiom Jargon Mood Oxymoron Paradox Repetition Syntax Understatement
Technique (terms overlap)	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

Attached, 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.

*trashed like a shirt*  
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 pleasantness. 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.

*Edna has the stronger nature - another reason she resents her gilded cage*  
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.

*\* Children flocked to her, unlike Edna*  
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 - *entering weakness*

"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?*  
*conscience*

## VI

*Structure - discuss this part of the book*

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. *won't win, 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.

*her individuality*  
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.

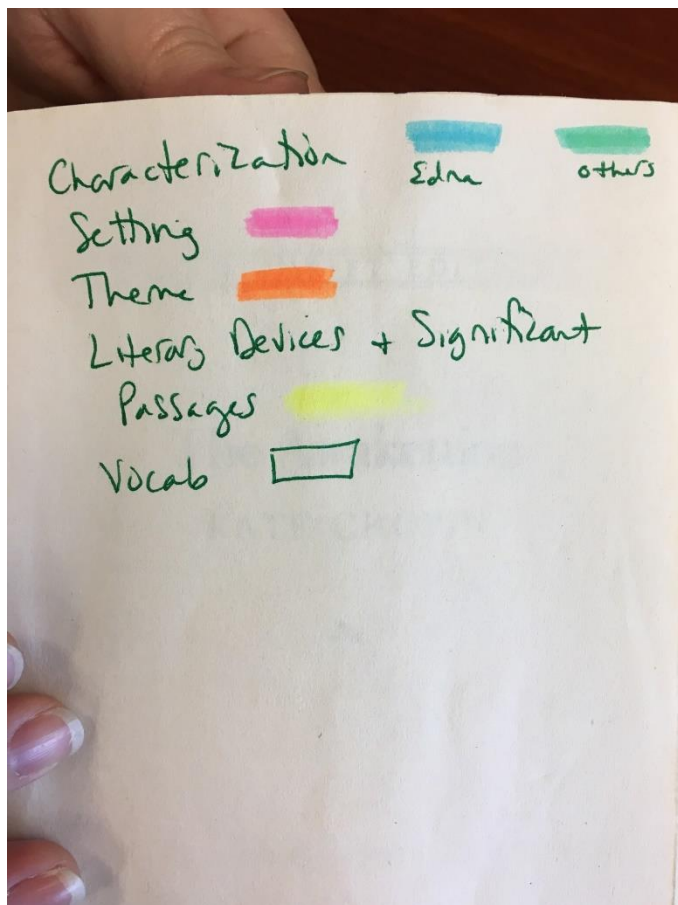
## VII

*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 mores, even though she lives by them





Key for color-coding

UNIT	DESCRIPTION	TITLES	ASSESSMENT	DATE OF ASSESSMENT
<b>2018 Summer Reading</b>	Summer reading assignments	<ul style="list-style-type: none"> <li><i>The Great Gatsby</i> (F. Scott Fitzgerald)</li> <li><i>Americanah</i> (Chimamanda Ngozi Adichie)</li> </ul>	<b>Multiple choice tests for each book</b>	<b>1<sup>st</sup> week of school in 2018</b>
<b>Unit 1</b> Fall Year 1 (11 <sup>th</sup> )	3 works in translation	<ul style="list-style-type: none"> <li><i>Thousand Cranes</i> by Yasunari Kawabata (Japanese)</li> <li><i>Paradise of the Blind</i> by Thu Huong Duong (Vietnamese)</li> <li><i>Metamorphosis and Other stories</i> by Franz Kafka (German)</li> </ul>	<b>Written Assignment</b> <b>Weight: 25%</b> This paper requires a 300-400 word reflection based on class discussions as well as a 1200-1500 word essay, so we will work on this throughout the semester as we discuss the three works in class.	<b>Dec. 18, 2018:</b> 1 <sup>st</sup> submission <b>Spring semester 2019:</b> Final submission --There is a long span of time between submissions because we meet with every student individually to discuss necessary first draft revisions.
<b>Unit 4</b> Spring Year 1 (11 <sup>th</sup> )	Teacher's choice	<ul style="list-style-type: none"> <li><i>Their Eyes Were Watching God</i> (Zora Neale Hurston)</li> <li><i>Heart of Darkness</i> (Joseph Conrad)</li> <li><i>Brave New World</i> (Aldous Huxley)</li> </ul>	<b>Individual Oral Presentation (IOP)</b> <b>Weight: 15%</b>	<b>May 2019</b>
<b>2019 Summer Reading</b>	Summer reading assignments	<ul style="list-style-type: none"> <li><i>In Cold Blood</i> (Truman Capote)</li> <li><i>The Awakening</i> (Kate Chopin)</li> </ul>	<ul style="list-style-type: none"> <li>Multiple Choice / Short Answer tests for both novels</li> </ul>	<ul style="list-style-type: none"> <li><b>First week of school</b></li> </ul>
<b>Unit 2</b> Fall Year 2 (12 <sup>th</sup> )	Detailed study of 3 works from varied genres	<ul style="list-style-type: none"> <li><i>TBD</i></li> <li><i>The Bluest Eye</i> by Toni Morrison (prose genre)</li> <li>Selected poems by Eavan Boland, Carol Ann Duffy, and Lorna Goodison</li> </ul>	<b>Individual Oral Commentary (IOC)</b> <b>Weight: 15%</b> Students will have 20 minutes to annotate one of the poems studied in class. After this, students will have 10 minutes to give a verbal commentary of that poem and 10 more minutes to have a book discussion with the teacher based on either <i>In Cold Blood</i> or <i>The Bluest Eye</i> , depending on which novel the student draws. Students are provided sample questions in advance so they can prepare for this assessment.	<b>December 2019</b>

<b>Unit 3</b> Spring Year 2 (12 <sup>th</sup> )	4 works in the same genre	Drama is our genre of study. Here are our 4 plays: <ul style="list-style-type: none"> <li>• <i>The Crucible</i> (Arthur Miller)</li> <li>• <i>Othello</i> (William Shakespeare)</li> <li>• <i>Arcadia</i> (Tom Stoppard)</li> <li>• <i>The Importance of Being Earnest</i> (Oscar Wilde)</li> </ul>	<b>Paper 2</b> <b>Weight: 25%</b> Students will choose one out of three essay questions regarding the genre of drama. They will have 2 hours to explore the ways in which content is delivered through the convention of drama, compare/contrast similarities and differences between two of the dramas studied in class, and respond to the question in an organized fashion.	<b>May 2020</b>
<p><b>Paper 1: Literary Commentary</b>  <b>Weight: 20%</b>  <b>This is not limited to one specific unit, but is rather a culmination of the two-year literary study. Students will have two hours to write this paper during the school day in early May 2020.</b></p> <p>Paper 1 contains two previously unseen passages and students are instructed to write a literary commentary on one of these passages. One passage will be poetry; the other passage will be taken from works such as:</p> <ul style="list-style-type: none"> <li>• A novel or short story</li> <li>• An essay</li> <li>• A biography</li> <li>• A journalistic piece of writing of literary merit</li> </ul> <p>The passages for commentary may be either a complete piece of writing or an extract from a longer piece, and wherever possible the passages will <b>not</b> be from authors listed on the PLA (prescribed list of authors) or from works likely to have been studied in class.</p> <p>The term “literary commentary” is used to refer to a close reading of a passage that is presented in the form of an essay. 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>• Demonstrate understanding of the thought and feeling in the passage through interpretation that is supported by detailed references to the passage</li> <li>• Analyze and appreciate how the passage achieves its effects.</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 your child *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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