

This document
contains summer
reading assignments
for all 2024/25 NAHS
English classes.

Scroll until you find
the class you are
taking next year.

All rising 9th
graders

9th Grade Literature
Summer Reading Assignment
2024-25

ASSIGNED TEXT (Choose ONE of the following):

- a. *House of Scorpion* (Nancy Farmer)
- b. *The Inheritance Games* (Jennifer Lynn Barnes)
- c. *Grenade* (Alan Gratz)
- d. *We Were Kings* (Court Stevens)
- e. *Freshman Year* (Sara Mai) (Graphic Novel)

BEFORE YOU READ

- There will be checkpoints and assignments to accompany this project throughout our first unit. Please make sure to keep up with your reading, so that you will be prepared.
- Remember that although annotations can feel like a burden, it's important to make your thinking visible and to aid your understanding and analysis.
- The most common complaint about annotating is that it slows down your reading. Yes, it does. That is the point. If annotating annoys you, read a chapter, then go back and annotate.
- Annotations should be in the margins of your text or on sticky notes. Annotations will NOT be accepted on a separate piece of paper.
- Approach your novel with an open mind.
- Your teachers have read and are familiar with each of the novel selections. Keep that in mind when completing your assignments and preparing for your assessment.

ASSIGNMENT

ANNOTATIONS: Use the Annotation Domination Guide Below

- You must annotate while reading.
- The depth and quality of your annotations will be a grade.

Annotation Domination Guide

Annotation Guide: Margin notes and color marking

Mandatory: Write margin notes in which you do the following: (You may always add more)

- Define unknown vocabulary--in the margin.
- Note implications of the text--why are you reading it? Write your ideas in the margin.
- Use a STAR or asterisk * to mark passages with character development.
- Use a hashtag # to mark passages plot shifts.
- Underline setting information.
- Use a ? if you are confused or have a question about the text.

Annotations Tips

What Not To Do:

- Don't use a highlighter – Quality marking isn't done with a fat-tipped highlighter. You can't write, which is an important part of marking the text, with a large marker. Get some fine point colored pens to do the job.
- Don't mark large volumes of text – You want important points to stand out. Although we all know that everything can't be important, we often highlight all of the text on the page. Avoid this to help the key points stand out.

What To Do:

- Mark the text with a pencil, pen, or, even better, colored fine-tipped pens – Remember, you are not highlighting, you are writing.
- Know your preferences – Some of you have an aversion to mark directly in the text. Books are precious things to many people and they want to protect them from damage and even the wear and tear of everyday use. If this describes you, grab some Post-It notes and do your marking and writing on them. This also gives you the advantage to move and reorganize them should you see fit.
- Underline sentences that contain a main idea or important new piece of information/development
- Use codes – Flag text with codes (e.g., Question marks to indicate disagreement, Exclamation marks to note agreement or to flag a strong statement, triangles to indicate a change in thinking, or a star for the topic sentence).
- Write questions in the margin – When you don't understand something or when you don't understand the author's thought process on a particular topic, write the question in the margin as a reminder to settle the question.
- Circle new and unfamiliar words – Look them up as soon as possible.

Rising 10th
Lit Honors
and College
Prep

2024 Summer Reading Project

10th Grade World Literature and Composition
North Atlanta High School

Honors: Pages 1-4

College Prep/Regular: Pages 5-10

10TH LITERATURE & COMPOSITION (Honors ONLY)

In addition to reading **How to Read Literature Like a Professor**, students enrolled in Honors will ALSO read two of the following short stories:

Book:

- *How to Read Literature Like a Professor* by Thomas Foster
<https://mseffie.com/assignments/professor/How%20to%20Read%20Literature%20like%20a%20Professor%201st.pdf>
Audio of book: <https://youtu.be/VckpFgbg1dw?si=mC6cff3IEAPGxGTy>

Short Stories

- “The Fall of the House of Usher” by Edgar Allan Poe:
https://americanenglish.state.gov/files/ae/resource_files/the_fall_of_the_house_of_usher.pdf
Audio of Story: https://youtu.be/lajnKUY_G9w?si=saxmDHxqkAYEDM6r
- “House Taken” Over by Julio Cortazar:
https://syelavich.wordpress.com/wp-content/uploads/2013/07/wk6_cortacc81zar-house-taken-over-1.pdf
Audio of Story: <https://youtu.be/rhpgwqvzyWE?si=rADROOm6j4A0Ge5>
- “The Metamorphosis” by Franz Kafka:
https://psychology.okstate.edu/faculty/jgrice/psyc4333/Franz_Kafka_The_Metamorphosis.pdf
Audio of Story: <https://youtu.be/vWH6gicmTHI?si=HRWQvVZEnglghvZA>
- “The Golden Touch” by Nathaniel Hawthorne <https://www.ibiblio.org/eldritch/nh/wb2b.html>
Audio of Story: <https://youtu.be/FZS4R7wir9Q?si=mS-pRAAtAD92tjYtH>

Assignment:

- Using **two or more of the short stories**, answer the following questions on *How to Read Literature Like a Professor*.
- Each of the two short stories **MUST** be used at least **5 times**.
 - o For each question, choose a story.
 - Explain how the short story relates to the chapter.
 - Give textual support [information story and page number] to support your answer.

- Explain in 6 to 8 sentences
- o Work must be typed. MLA, Times New Roman, Font: 12.
- o Due August 16, 2024

Writing Assignments for *How to Read Literature Like a Professor* by Thomas C. Foster (1st 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 3-5.

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 -- 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 of the sonnets, marked to show your analysis).

Chapter 5 --Now, Where Have I Seen Her Before?

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

Chapter 6 -- 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 7 -- ...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 8 -- Hanseldee and Greteldum

Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 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 your poem with the class. Note that there are extensive links to classical mythology on my Classics page.

Chapter 10 -- It's More Than Just Rain or Snow

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

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 106 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 119 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" (141). 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

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

Chapter 24 -- ...And Rarely Just 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 25 -- 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 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 245. Complete the exercise on pages 265-266, 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 280) and note its appearance in three or four different works. What does this idea seem to signify?

10TH LITERATURE & COMPOSITION (College Prep)

BOOK: Siddhartha by Herman Hesse

There are a multitude of resources available on the novel, Siddhartha, to help guide the learning process, but ALL students are expected to read the entire novel and turn in original content. See the following sites for help with completing the project.

- Siddhartha - Full Text: <https://www.gutenberg.org/ebooks/2500>
- Siddhartha - Full Audio: <https://www.youtube.com/watch?v=ObrL1Pb5o00>
- Lit Chart - Summary and Analysis: <https://www.litcharts.com/lit/siddhartha>

BRIEF BIOGRAPHY OF HERMAN HESSE

Hesse was brought up in a missionary family and his father's teaching influenced him greatly. But he did not take easily to religion and his young life was fraught with depression. He gave up his education and started working in bookshops and started writing, influenced by German philosophers, Greek mythology, and the texts of Eastern religions that his father was interested in. He published his novel Peter Camenzind in 1903 and became popular in Germany. During World War I, he participated against the anti-semitic movement that was persecuting artists in Europe. His works were translated into English and came to America in the 1960s, when pacifism and spirituality were big themes in popular culture, and Siddhartha gained world-wide fame.

HISTORICAL CONTEXT

The First World War, The Second World War and the counter- culture liberations of 1960's America all affected the journey of Hesse's works into the canon of literature, as did his own personal biography, influenced in childhood by evangelical religion, stories and spirituality from the Eastern world, and mental illness.

RELATED LITERARY WORKS

Hesse's other famous works, Steppenwolf and The Glass Bead Game, also explore the themes of seeking and spiritual enlightenment. Hesse himself read widely and especially the theology and philosophy of writers like Nietzsche, who is said to be a big influence on his work.

KEY FACTS

- Full Title: Siddhartha
- When Written: 1919-1921
- Where Written: Switzerland
- When Published: 1922
- Genre: Spiritual, Bildungsroman
- Setting: India, in the time of the Buddha
- Climax: Siddhartha reaches enlightenment by listening to the river and understanding the oneness of the world

- Antagonist: The illusions of the material world and the search for enlightenment antagonize the characters but in the end, Siddhartha realizes that he must love everything, even those things that seem like illusion and suffering
- Point of View: Third person narrator, omniscient, but usually following Siddhartha's thoughts

PROJECT GUIDELINES

GRADE CALCULATIONS

Each student will select a THEME and a PROJECT that develops one of the themes of Siddhartha. The Themes outlined below each have a specific point value and the Projects have their own point value. The first goal of the summer reading is to read Siddhartha by Herman Hesse and select a theme and project to complete. All grades will be calculated out of 100 points, but students can select a Theme and Project that totals more than 100 points to provide extra credit within the grading. For example, a student can select a Theme for 60 points and a Project for 60 points and have an extra 20 points added to their grade in the final calculation.

PROJECT SCORING

Each project will be scored using a rubric that takes into consideration Overall Formatting, Background, Theme, Plot Summary, Setting, Characters, Conflict, Climax, Quotes and Resolution. Each section will be scored out of 10 possible points and any remaining extra points will be added afterwards. The total score for the project can not exceed 100 points, but will go into the gradebook as a summative grade.

DUE DATE

ALL projects must be turned in before **August 18, 2024**, and the normal penalties for late work will be assessed according to the schools Late Work Policy. ALL assignments should be turned in on Google Classroom AND shared with the teacher in Google Drive by the due date of the assignment. ALL students are expected to complete the summer reading assignment as part of the coursework for first semester World Literature and Composition.

ACADEMIC DISHONESTY

EVERY student is expected to turn in a 100% original assignment that is written by the student without assistance from ChatGPT or other AI Text Generators. All written material will be scanned for plagiarism and originality using text generator detection software. Students violating the school policy on cheating will face disciplinary action.

THEMES

THE PATH TO SPIRITUAL ENLIGHTENMENT

50 Possible Points

In the town where Siddhartha was born, Brahmins and sages and young practitioners of the Brahma way of life are all trying to find the path to enlightenment. Siddhartha is raised listening to the guidance of the Brahmin teachers, but he concludes, based on the fact that none of Brahmin's have themselves achieved enlightenment, that this path does not seem to lead to the celestial heights that he aims for. In search of enlightenment, Siddhartha embraces numerous different lifestyles. First, the ascetic

philosophy of the samanas, who denounce physical needs. Then he meets the Buddha, who it seems should offer him the knowledge that he seeks, since he is himself enlightened.

But as with the Brahmin's and samanas, Siddhartha finds the seeking of enlightenment through the teachings of others to be impossible. He believes he needs experience, rather than teaching. He goes to the town and follows the path of the child people, who are governed by money, lust, love, and other worldly desires. The anxiety he finds in the town leads him to the river, where he meets a ferryman, a humble servant of the river. When he finds such enlightenment in the ferryman, he too starts to listen to the river, and begins to understand the flows and unity of life.

Siddhartha's path to enlightenment combines learning from others and from the natural world, with a dose of stubborn disobedience and experiencing the world for himself. In contrast, Govinda follows a path that leaves him always in the shadow of another, first Siddhartha then the Buddha. Govinda seeks teaching, and huddles in the teachings of others like it was a refuge from the world. Govinda's path of constant dependence on others highlights the independence of Siddhartha's journey, and Govinda's failure to achieve enlightenment in comparison to Siddhartha's success shows that it is the untraveled path, the personal path, that leads to deliverance. Perhaps what had really set Siddhartha apart was not his unusual skill for contemplation, but for his ability to choose his own path.

Through his son, Siddhartha comes to understand the human attachments of the child people he had mocked in his town life. He also comes to understand the suffering and devotion of his own father. So, in making his own sacrifice and sending his son away, Siddhartha becomes connected to the earth—to love and connection, which he had earlier tried to eliminate from himself—in a way he hadn't before. This poses an interesting possibility for the path to enlightenment – that it is only when Siddhartha continues a familial legacy, and the cycle returns to the paternal bond, that he gains that Buddhist smile, making spiritual enlightenment much more of a human, earthly image rather than a lofty divine ideal.

NATURE AND THE SPIRIT

40 Possible Points

Siddhartha's environment, from his birth to his enlightenment, plays an important role in guiding and inspiring his spiritual journey. Nature provides the physical and spiritual sustenance while he is a Samana. And when he is suicidal from his excursion into the world of wealth and anxiety, it is the river that saves him, and which becomes not just a metaphor for the idea of enlightenment but the source of Siddhartha's revelation. Being all places at once, the river shows that time is an illusion and that all things are natural and never-ending. This recognition of nature is a big step towards Siddhartha's spirit being raised towards enlightenment.

Just as the river brings together the possibility of Siddhartha 'snuffing himself out' with his own reflection and the holy word 'om', nature brings together birth and death and spiritual enlightenment, and in so doing shows the oneness of the world. When Siddhartha is describing his sadness, he likens it to the death of a bird, his inner voice. Nature is both within and without Siddhartha, and when he realizes this, death seems not to be the end that he thought it was.

Nature also brings together the unity of Siddhartha's experiences. His eventual philosophy relates to all the trials he has put himself through, from a Samana to a merchant. On one hand, asceticism showed him the denial of physical needs, which is an attempt to overcome the natural world. On the other hand, the materialism of business and sex, which Siddhartha found in the town, centers on the other extreme: what you can get from and enjoy from the natural world. Finally, Siddhartha's ultimate philosophy, like

the vision of the stone's many incarnations, involves learning from the natural world and realizing its fundamental unity.

DIRECTION AND INDIRECTION

70 Possible Points

Part of the teaching of the Buddha is that deliverance comes from rising above the cycles and circles of a worldly life. Throughout the novel, cyclic experiences are viewed negatively. The cycles are connected with the spiritless, sinful lives of the people in the town, whereas the samanas and the Buddha intend to live their lives towards enlightenment and Nirvana, aiming for higher places with every action.

Though Siddhartha appreciates Buddha's teaching, he doesn't understand how to leave the unending cycles behind. So rather than choose a direct path that would have him follow the lead of one who has attained enlightenment, such as the Buddha, Siddhartha chooses a path that might be described as moving along ground level, seeking through the natural paths and waters, through the streets of the town, to achieve his own progression. In this way, the novel is full of contradicting directions of flow and influence. The path upward is elusive and the path along is repetitive and cyclical. Perhaps it is direction itself that is hindering Siddhartha from finding his way?

When he allows himself to live by the river, without following or seeking a particular path, his lack of direction makes sense, and mimics the river itself. The river seems to be flowing one way, another, falling over a cliff as a waterfall, halted and meandering, unchanged by time, never beginning or ending. It is the vision of this wholeness that brings light to Siddhartha's thinking and purpose to his life's wandering. Enlightenment had been associated with height and a journey upwards, but Siddhartha's searching shows that enlightenment is not ascending above the rest of the world but rather recognizing one's equality with it. And, fittingly, the novel ends with Siddhartha face to face with his childhood friend, not above but together with the world.

TRUTH AND ILLUSION

60 Points possible

Enlightenment, sought by all the spiritual characters in the book, is not just a feeling of peace with the world, but a kind of wisdom, an absolute knowledge and acceptance of the way things are. But this truth eludes most of those who seek for it. Some search within the teachings of other wiser people, like Govinda. But such devotees are always in the shadow of someone else's enlightenment, and never seem to reach their own.

Real truth turns out to be found at moments of connection and realization with the natural world. At each critical moment of his journey, Siddhartha finds some piece of truth. The nature of the self, composed of his ancestors, his father, the many faces of humankind, appears like a vision before him. The connectedness of all things also occurs to him as pure and true, like the image of the stone being at once soil, animal, and all its incarnations.

This finding of truth also means avoiding illusion. Many things are labeled as illusion and tricks in Siddhartha's world: love, wealth, and desire, and especially thoughts and opinions. Siddhartha tells Govinda at the end of the book not to take the explanations of his philosophy literally but to try to understand them with his own experience, because explanations are made of words, and there is always some foolishness and embarrassment that comes from trying to explain something through words. The real truth comes not from seeking knowledge or avoiding illusion but accepting both things. When

looking at natural forms, and realizing the unity of the world, Siddhartha knows that there can be no trickery about anything he sees.

SATISFACTION AND DISSATISFACTION

50 Possible Points

The novel begins with a description of all Siddhartha's good fortune, but despite all that sets him apart, he is dissatisfied, believing that he has learned all that his elders have within them to teach him. It is this hunger to use his potential completely and know absolute truth that drives each stage of his pilgrimage, and the dissatisfaction he finds at every turn that encourages him to move on. The book seems to be saying that dissatisfaction can be a good thing, a guiding light towards the next step in our journey.

And yet, dissatisfaction in and of itself does not produce enlightenment. Certainly the Buddha and Vasudeva are not characterized by their dissatisfaction with the world. And Siddhartha himself, when he finally gains enlightenment, experiences the opposite of dissatisfaction—he experiences a profound acceptance of and satisfaction with everything. Dissatisfaction, then, might be described not as a negative feeling with the world but rather a sense that there is greater potential ahead and a desire to reach that greater potential.

PROJECTS

CANVA SLIDESHOW VIDEO

50 Points Possible

In this project, you will create a slideshow video in canva that addresses the specifics of the theme that you selected. A short tutorial is available [HERE](#), and you can access Canva from My Backpack. To receive full credit, your project should:

- Illustrate at least 3 aspects of the theme that are evident in the novel
- Reference 7 points in the plot that the theme is evident
- Run at least 3 minutes in length
- Contain 10-20 high quality graphics that illustrate your main points
- Incorporate audio that explains the aspects of the theme you chose (Background, Theme, Setting, Plot Summary, Characters, Conflict, Climax, Quotes and Resolution)

GOOGLE SLIDES / PREZI

40 Points Possible

This project represents a slideshow presentation that will fully explain the theme of the novel that you select. This project is the easiest as far as technology, so make sure that you cover all of the important criteria. If you need a refresher on Slides, you can access a short video [HERE](#). To receive full credit, your project should include the following elements in order:

1. Title slide with appropriate formatting and related image.
2. Background slide with all significant information about the novel that isn't in the book itself.
3. Major theme slide with explanation of how the theme is illustrated throughout the novel.
4. Setting slide with connection to the theme you selected
5. Plot Summary that also includes how the theme is developed throughout the novel
6. Major characters slides that introduce the 9 most influential characters in the novel and how they advance the theme

7. Conflict slide that illustrates how the major conflict in the story affects the understanding of the theme you selected.
8. Climax slide with information about how the conflict is resolved and how the theme is developed through the major event.
9. Quotes slide that lists important selections from the novel that illustrate the theme you selected.
10. Resolution slide that discusses the theme you selected and how the ending and post-climax events further develop the theme.

GOOGLE SITES / WEEBLY

60 Points Possible

This project is a website that will fully explain the theme of the novel that you select. Each page of your website should be devoted to another aspect that develops the viewers' understanding of the theme you picked. If you need help getting started, click [HERE](#) to see the help support site. To receive full credit, your project should include the following elements in order:

- Home page with appropriate formatting, links to the other pages and related images that are eye-catching and properly formatted.
- Background page with all significant information about the novel and at least three links that direct viewers to further content
- Major Theme Page with explanation of how the theme is illustrated throughout the novel and at least three links that direct viewers to further content
- Settings page with connection to the theme you selected and at least three links that direct viewers to further content
- Plot Summary page that also includes how the theme is developed throughout the novel
- Major characters page that introduce the 9 most influential characters in the novel and how they advance the theme
- Conflict and Climax page that illustrates how the major conflict in the story affects the understanding of the theme you selected and how the conflict is resolved and how the theme is developed through the major event and at least three links that direct viewers to further content
- Quotes page that lists important selections from the novel that illustrate the theme you selected.
- Resolution slide that discusses the theme you selected and how the ending and post-climax events further develop the theme and hope you felt about the ending of the novel.

RESOURCES

There are a multitude of resources available on the novel, Siddhartha, to help guide the learning process, but ALL students are expected to read the entire novel and turn in original content. See the following sites for help with completing the project.

- Siddhartha - Full Text: <https://www.gutenberg.org/ebooks/2500>
- Siddhartha - Full Audio: <https://www.youtube.com/watch?v=ObrL1Pb5o00>
- Lit Chart - Summary and Analysis: <https://www.litcharts.com/lit/siddhartha>

AP

Language

AP English Language & Composition Summer Reading 2024-2025

AP English Language & Composition students are required to read *This I Believe* and compose their own personal belief statement. The summer reading assignment and presentation will be graded as summative assessments for all students. The written copy is due on August 19th or 20th (dependent upon A/B schedule) Presentations will begin after the paper assignment is due. **PRESENTATION DATES WILL BE ASSIGNED IN CLASS.**

***All assignments must be typed and printed (hard copy) and available in digital copy.**

1. Purchase, read, and annotate your copy of *This I Believe*. (Volume 2) Annotation guide attached.
2. In the table of contents, highlight the title of your 5 favorite texts.
3. Write your own original statement of belief. Follow the guidelines below.
4. Bring two printed copies of your personal belief statement to school on August 19th or 20th (You will be given an official date once we receive the A/B schedule rotation for next school year.) Prepare to present your statement that week.

***This I Believe* Vol. 2 ISBN: 9780805090805 (Amazon)**

In 1950, journalist Edward R. Murrow began a radio program titled *This I Believe*—a program that encouraged notable public figures such as Helen Keller, Eleanor Roosevelt, Jacki Robinson, Albert Einstein, and many others to share stories about a core belief that guided their daily lives.

In 2006, journalists Jay Allison and Dan Gediman revived the program and made it open to all Americans who wished to share and engage in meaningful discourse. Read more about the program [here](#) and [here](#).

You will be writing your own original statement of belief. We will explore some of my favorite examples to get a sense of the assignment ([Pizza Dude](#), [Dog](#), [Do What You Love](#)), but your belief must be entirely your own. Read and follow the guidelines listed and highlighted below provided by the *This I Believe* Program.

In addition to the writing guidelines of the *This I Believe* Program listed below, you must:

1. Convey a clear, concise, effective message about a core, personal belief that guides your daily life. (350-500 words/3 minutes when read aloud)
2. Write your essay using MLA formatting. See sample MLA formatted paper [here](#).
3. Title Your Essay
4. Bring two printed copies of your personal belief statement to school at the beginning of the third week of school (Monday/Tuesday depending on A/B schedule)
5. Present your statement that week.

*Any plagiarized essays will automatically earn a zero. This includes using AI technology.

**You will earn two grades for this task: one for writing (We will use the College Board's writing rubric for Argument to score=100) and one for presentation/delivery of your essay on the day of the Presentation).

from This I Believe

Writing Guidelines (Appendix B)

We invite you to contribute to this project by writing and submitting your own statement of personal belief. We understand how challenging this is—it requires such intimacy that no one else can do it for you. To guide you through this process, we offer these suggestions:

Tell a story: Be specific. Take your belief out of the ether and ground it in the events of your life. Consider moments when belief was formed or tested or changed. Think of your own experience, work, and family, and tell of the things you know that no one else does. Your story need not be heart-warming or gut-wrenching—it can even be funny—but it should be real. **Make sure your story ties to the essence of your daily life philosophy and the shaping of your beliefs.**

Be brief: Your statement should be between **350 and 500 words.** That's about three minutes when read aloud at your natural pace.

Name your belief: If you can't name it in a sentence or two, your essay might not be about belief. Also, rather than writing a list, consider focusing on one core belief, because three minutes is a very short time.

Be positive: Please avoid preaching or editorializing. Tell us what you do believe, not what you don't believe. Avoid speaking in the editorial "we." Make your essay about you; speak in the first person.

Be personal: Write in words and phrases that are comfortable for you to speak. We recommend you read your essay aloud to yourself several times, and each time edit it and simplify it until you find the words, tone, and story that truly echo your belief and the way you speak.

For this project, we are also guided by the original This I Believe series and the [producers' invitation](#) to those who wrote essays in the 1950s. Their advice holds up well and we are abiding by it. Please consider it carefully in writing your piece.

In introducing the original series, host Edward R. Murrow said, "Never has the need for personal philosophies of this kind been so urgent." We would argue that the need is as great now as it was 50 years ago. We are eager for your contribution.

The Original Invitation *from* This I Believe

This invites you to make a very great contribution: nothing less than a statement of your personal beliefs, of the values which rule your thought and action. Your essay should be about three minutes in length when read aloud, written in a style as you yourself speak, and total no more than 500 words.

We know this is a tough job. What we want is so intimate that no one can write it for you. You must write it yourself, in the language most natural to you. We ask you to write in your own words and then record in your own voice. You may even find that it takes a request like this for you to reveal some of your own beliefs to yourself. If you set them down they may become of untold meaning to others.

We would like you to tell not only what you believe, but how you reached your beliefs, and if they have grown, what made them grow. This necessarily must be highly personal. That is what we anticipate and want.

It may help you in formulating your credo if we tell you also what we do not want. We do not want a sermon, religious or lay; we do not want editorializing or sectarianism or 'finger-pointing.' We do not even want your views on the American way of life, or democracy or free enterprise. These are important but for another occasion. We want to know what you live by. And we want it in terms of 'I,' not the editorial 'We.'

Although this program is designed to express beliefs, it is not a religious program and is not concerned with any religious form whatsoever. Most of our guests express belief in a Supreme Being, and set forth the importance to them of that belief. However, that is your decision, since it is your belief which we solicit.

But we do ask you to confine yourself to affirmatives: This means refraining from saying what you do not believe. Your beliefs may well have grown in clarity to you by a process of elimination and rejection, but for our part, we must avoid negative statements lest we become a medium for the criticism of beliefs, which is the very opposite of our purpose.

We are sure the statement we ask from you can have a wide and lasting influence. Never has the need for personal philosophies of this kind been so urgent. Your belief, simply and sincerely spoken, is sure to stimulate and help those who hear it. We are confident it will enrich them. May we have your contribution?

Adapted from the invitation sent to essayists featured in the original 'This I Believe' series. Excerpted from 'This I Believe 2,' copyright © 1954 by Help, Inc

Rising American Literature (juniors)



Reading Assignments for Rising American Literature Students Summer 2024

American Literature students will complete two tasks in preparation for the 2024-2025 school year. Students may purchase the text or borrow a copy from the public library; it is also widely available for free online. In addition, students may access their chosen documentary, docuseries, or podcast where available.

Task #1: Select ONE documentary, docuseries, or podcast according to your interest (e.g. true crime, entertainment, health & medicine, sports) and view or listen carefully to it in its entirety (i.e. full seasons are recommended over just one episode).

Create a notes page that includes your response to the following questions:

1. What is the title of the text, and what year was it released? Describe what the documentary, docuseries, or podcast is about and what it attempts to achieve or argue.
2. Describe the progression or structure of the documentary, docuseries, or podcast. How does it begin? What stages does it pass through? How does it conclude?
3. List six facts you learned from watching or listening. How do those facts relate to its premise or purpose? (It may help to look back at your notes for the first question.)
4. How are the persuasive appeals in play - logos, pathos, and ethos? How are you impacted by those appeals as the viewer or listener?
5. Did you have any impressions or opinions about the topic that were reinforced or challenged by the documentary, docuseries, or podcast? Explain.

Task #2: Read Arthur Miller's play *The Crucible*, and complete a They Say, I Say notes table while reading as a record of your interaction with the text.

They Say 8-10 Significant Passages from the Text	I Say Your Response, Reaction, Interpretation, Analysis, or Connection to Each Significant Passage (Min. of 3-4 Sentences) (Do NOT summarize.)

--	--

Important Note: Feel free to view the film version of the play, but such viewing should not take the place of reading as there are some changes made by the director.

Assessments:

We will discuss the summative and formative assessments for summer reading during the first week of classes. Tasks and deadlines may vary by teacher.

Rising IB
LITERATURE
Year 1
(Juniors)

Rising 11th Grade IB Literature Summer 2024 Reading List:

Instructions: Close read and annotate each of the following texts listed below.

1. *Born a Crime*, by Trevor Noah

(Available online at

<https://pursuitofdiversity.wordpress.com/wp-content/uploads/2018/06/born-a-crime-trevor-noah.pdf>)

2. *“Master Harold”... and the Boys*, by Athol Fugard

(Available online at [Master_Harold_and_the_boys_\[text\].pdf](#))

The assessment for both texts will be a multiple-choice comprehension test. There will also be a multiple-choice literary device test. These assessments will take place during the first week of school. Below, you’ll find the glossary of literary techniques that you must know. You need to be able to apply these techniques to literary examples.

Literary Terms to Know for Diagnostic Test!!! (First Week of Classes)

Directions: Look up definitions for terms you do not know and type them below the appropriate table. It will be helpful to include an example as well.

Prose – Novel and Short Story

Allegory Alliteration Allusion Ambiguity Anaphora Antagonist Antithesis Archetype Atmosphere/Mood Audience Bildungsroman Chapter Character Characterization Chronological order Climax Colloquial language Conflict - internal and external Connotation Convention Denotation Denouement Detail	Dialect Dialogue Diction Disrupted Narrative Double entendre Epiphany Eponymous character (Macbeth in <i>Macbeth</i>) Exposition Falling action Fiction Figurative Language Flashback Flash forward/prolepsis Foil Foreshadowing Genre Hyperbole Imagery Interior monologue Irony Literal language Linear structure Metaphor	Monologue Motif Narrator Narrative perspective (point of view): -1 st person -2 nd person -3 rd person omniscient -3 rd person limited Novel Onomatopoeia Oxymoron Pace Paradox Paragraph Paraphrase Parody Personification Plot Prose Protagonist Purpose Register Repetition	Resolution Rising Action Satire Sensory imagery: -auditory -visual -olfactory -gustatory -tactile Setting Short story Simile Stream-of-consciousness Style Subject Symbol Syntax Theme Tone Understatement / overstatement Verisimilitude Voice – narrative
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Type definitions and examples of unfamiliar prose terms here:

Poetry

Alliteration Anaphora Antagonist Antithesis Apostrophe Assonance Audience Blank verse Caesura (ae) Character Characterization Climax Conflict Connotation Consonance Contrast Convention Couplet Denotation Diction	End-stopped Enjambment Epilogue Exposition Falling action Fiction Figurative language Flashback Foil Foot Foreshadowing Form: - Ballad - Closed/Fixed Form - Dramatic monologue - Elegy - Epic - Free verse - Lyric	- Narrative - Ode - Open form - Sonnet (Shakespearean or Elizabethan; Petrarchan) Hyperbole Iamb Image Imagery Irony Line breaks Metaphor Meter Onomatopoeia Oxymoron Paradox Personification Rhyme -Exact -Para/Half -Slant	Rhythm Setting Simile Speaker Stanza - Octave - Quatrain - Sestet - Tercet Stress/unstress Subject Symbol Theme Tone Understatement/overstatement Verse -metrical verse -free verse
--	--	--	--

Type definitions and examples of unfamiliar poetry terms here:

Nonfiction Literary Terms

Allusion Anecdote Archetype Autobiography Bias Biography Bibliography Captions Caricature Cartoon Cause and Effect Character Chronicle Cliché Chronological order Compare / Contrast Connotation Defining/Evaluating	Denotation Dialect Dialogue Diction Didactic Editorial Essay Eulogy Euphemism Explaining process Fact/Opinion Genre Humor Hyperbole Irony Memoir Narrative	-Circular -Disrupted -Linear or sequential Narrative perspective (point of view): -1 st person -2 nd person -3 rd person omniscient -3 rd person limited a Narrator Nonfiction Oration/Speech Paradox Parallelism Paraphrase Plot Propaganda	Prose Rhetoric: -Call to action -Appeals (logos, pathos, ethos) -Rhetorical question -Statistics -Syntax -Tone Travel Narrative Sarcasm/Verbal Irony Satire Sensory Details Setting Stereotype Suspense Symbol
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Type definitions and examples of unfamiliar nonfiction literary terms here:

Glossary of Dramatic Terms

Allegory

A symbolic narrative in which the surface details imply a secondary meaning. Allegory often takes the form of a story in which the characters represent moral qualities. The most famous example in English is John Bunyan's *Pilgrim's Progress*, in which the name of the central character, Pilgrim, epitomizes the book's allegorical nature. Kay Boyle's story "Astronomer's Wife" and Christina Rossetti's poem "Up-Hill" both contain allegorical elements.

Antagonist

A character or force against which another character struggles. Creon is Antigone's antagonist in Sophocles' play *Antigone*; Teiresias is the antagonist of Oedipus in Sophocles' *Oedipus the King*.

Aside

Words spoken by an actor directly to the audience, which are not "heard" by the other characters on stage during a play. In Shakespeare's *Othello*, Iago voices his inner thoughts a number of times as "asides" for the play's audience.

Catastrophe

The action at the end of a tragedy that initiates the denouement or falling action of a play. One example is the dueling scene in Act V of *Hamlet* in which Hamlet dies, along with Laertes, King Claudius, and Queen Gertrude.

Catharsis

The purging of the feelings of pity and fear that, according to Aristotle, occur in the audience of tragic drama. The audience experiences catharsis at the end of the play, following the catastrophe.

Character

An imaginary person that inhabits a literary work. Literary characters may be major or minor, static (unchanging) or dynamic (capable of change). In Shakespeare's *Othello*, Desdemona is a major character, but one who is static, like the minor character Bianca. Othello is a major character who is dynamic, exhibiting an ability to change.

Climax

The turning point of the action in the plot of a play or story. The climax represents the point of greatest tension in the work. The climax of John Updike's "A & P," for example, occurs when Sammy quits his job as a cashier.

Comedy

A type of drama in which the characters experience reversals of fortune, usually for the better. In comedy, things work out happily in the end. Comic drama may be either romantic--characterized by a tone of tolerance and geniality--or satiric. Satiric works offer a darker vision of human nature, one that ridicules human folly. Shaw's *Arms and the Man* is a romantic comedy; Chekhov's *Marriage Proposal* is a satiric comedy.

Comic relief

The use of a comic scene to interrupt a succession of intensely tragic dramatic moments. The comedy of scenes offering comic relief typically parallels the tragic action that the scenes interrupt. Comic relief is lacking in Greek tragedy, but occurs regularly in Shakespeare's tragedies. One example is the opening scene of Act V of *Hamlet*, in which a gravedigger banters with Hamlet.

Conflict

A struggle between opposing forces in a story or play, usually resolved by the end of the work. The conflict may occur within a character as well as between characters. Lady Gregory's one-act play *The Rising of the Moon* exemplifies both types of conflict as the Policeman wrestles with his conscience in an inner conflict and confronts an antagonist in the person of the ballad singer.

Convention

A customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable, or the use of a particular rhyme scheme in a villanelle. Literary conventions are defining features of particular literary genres, such as novel, short story, ballad, sonnet, and play.

Denouement

The resolution of the plot of a literary work. The denouement of *Hamlet* takes place after the catastrophe, with the stage littered with corpses. During the denouement Fortinbras makes an entrance and a speech, and Horatio speaks his sweet lines in praise of Hamlet.

Deus ex machina

A god who resolves the entanglements of a play by supernatural intervention. The Latin phrase means, literally, "a god from the machine." The phrase refers to the use of artificial means to resolve the plot.

Dialogue

The conversation of characters in a literary work. In fiction, dialogue is typically enclosed within quotation marks. In plays, characters' speech is preceded by their names.

Diction

The selection of words in a literary work. A work's diction forms one of its centrally important literary elements, as writers use words to convey action, reveal character, imply attitudes, identify themes, and suggest values. We can speak of the diction particular to a character, as in Iago's and Desdemona's very different ways of speaking in *Othello*. We can also refer to a poet's diction as represented over the body of his or her work, as in Donne's or Hughes's diction.

Dramatic monologue

A type of poem in which a speaker addresses a silent listener. As readers, we overhear the speaker in a dramatic monologue. Robert Browning's "My Last Duchess" represents the epitome of the genre.

Exposition

The first stage of a fictional or dramatic plot, in which necessary background information is provided. Ibsen's *A Doll's House*, for instance, begins with a conversation between the two central characters, a dialogue that fills the audience in on events that occurred before the action of the play begins, but which are important in the development of its plot.

Falling action

In the plot of a story or play, the action following the climax of the work that moves it towards its denouement or resolution. The falling action of *Othello* begins after Othello realizes that Iago is responsible for plotting against him by spurring him on to murder his wife, Desdemona.

Foil

A character who contrasts and parallels the main character in a play or story. Laertes, in *Hamlet*, is a foil for the main character; in *Othello*, Emilia and Bianca are foils for Desdemona.

Foreshadowing

Hints of what is to come in the action of a play or a story. Ibsen's *A Doll's House* includes foreshadowing as does Synge's *Riders to the Sea*. So, too, do Poe's "Cask of Amontillado" and Chopin's "Story of an Hour."

Fourth wall

The imaginary wall of the box theater setting, supposedly removed to allow the audience to see the action. The fourth wall is especially common in modern and contemporary plays such as Hansberry's *A Raisin in the Sun*, Wasserstein's *Tender Offer*, and Wilson's *Fences*.

Gesture

The physical movement of a character during a play. Gesture is used to reveal character, and may include facial expressions as well as movements of other parts of an actor's body. Sometimes a playwright will be very explicit about both bodily and facial gestures, providing detailed instructions in the play's stage directions. Shaw's *Arms and the Man* includes such stage directions. See *Stage direction*.

Monologue

A speech by a single character without another character's response. See *Dramatic monologue* and *Soliloquy*.

Props

Articles or objects that appear on stage during a play. The Christmas tree in *A Doll's House* and Laura's collection of glass animals in *The Glass Menagerie* are examples.

Protagonist

The main character of a literary work--Hamlet and Othello in the plays named after them, Gregor Samsa in Kafka's *Metamorphosis*, Paul in Lawrence's "Rocking-Horse Winner."

Resolution

The sorting out or unraveling of a plot at the end of a play, novel, or story. See *Plot*.

Rising action

A set of conflicts and crises that constitute the part of a play's or story's plot leading up to the climax. See *Climax*, *Denouement*, and *Plot*.

Setting

The time and place of a literary work that establish its context. The stories of Sandra Cisneros are set in the American southwest in the mid to late 20th century, those of James Joyce in Dublin, Ireland in the early 20th century.

Soliloquy

A speech in a play that is meant to be heard by the audience but not by other characters on the stage. If there are no other characters present, the soliloquy represents the character thinking aloud. Hamlet's "To be or not to be" speech is an example. See *Aside*.

Stage direction

A playwright's descriptive or interpretive comments that provide readers (and actors) with information about the dialogue, setting, and action of a play. Modern playwrights, including Ibsen, Shaw, Miller, and Williams tend to include substantial stage directions, while earlier playwrights typically used them more sparsely, implicitly, or not at all. See *Gesture*.

Staging

The spectacle a play presents in performance, including the position of actors on stage ("blocking"), the scenic background, the props and costumes, and the lighting and sound effects. Tennessee Williams describes these in his detailed stage directions for *The Glass Menagerie* and also in his production notes for the play.

Subject

What a story or play is about; to be distinguished from plot and theme. Arthur Miller's *The Crucible* is about the Salem Witch Trials and how a community turned against its members out of fear and vengeance. Its plot concerns how Miller describes and organizes the actions of the play's characters. Its theme is the overall meaning Miller conveys – that a modern-day "witch hunt" for Communists was taking place with the McCarthy hearings.

Tragedy

A type of drama in which the characters experience reversals of fortune, usually for the worse. In tragedy, catastrophe and suffering await many of the characters, especially the hero. Examples include Shakespeare's *Othello* and *Hamlet*; Sophocles' *Antigone* and *Oedipus the King*, and Arthur Miller's *Death of a Salesman*. See *Tragic flaw* and *Tragic hero*.

Tragic flaw

A weakness or limitation of character, resulting in the fall of the tragic hero. Othello's jealousy and too trusting nature is one example. See *Tragedy* and *Tragic hero*.

Tragic hero

A privileged, exalted character of high repute, who, by virtue of a tragic flaw and fate, suffers a fall from glory into suffering. Sophocles' Oedipus is an example. See *Tragedy* and *Tragic flaw*.

Glossary of Dramatic Terms taken from: http://highered.mheducation.com/sites/0072405228/student_view0/drama_glossary.html
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IB
LANGUAGE
and
LITERATURE
Year 1 (Rising
juniors)



IB Language & Literature HL Year 1
Summer Reading 2024

Dear Rising IB Juniors,

Happy Summer! I am excited to work with you next school year. You have accepted a great challenge by being a part of our IB program. I look forward to making it a great year with you!

Best,
Dr. Christenson

Task #1: Read and annotate Tim O'Brien's novel *The Things They Carried*. As you read, consider how O'Brien is developing themes around the following concepts:

- Storytelling & Memory
- Morality & Ethical Codes
- Shame & Guilt
- Obligations in Relationships
- Mortality & Death
- War & Conflict

Task #2: Follow the guidelines below to analyze an album, film, and comic strip using the Areas of Exploration questions; these Areas of Exploration will guide us throughout our coursework. Respond to each of the questions thoughtfully while making specific references to the texts.

Important Note: You will submit this work to TurnItIn.com and include it as the first entry in your IB Learner Portfolio. Directions for each will be given on our first day of class.

Our Areas of Exploration:

Readers, Writers, and Texts aims to introduce students to the skills and approaches required to closely examine texts as well as to introduce metacognitive awareness of the nature of the discipline by considering guiding conceptual questions.

Readers, Writers, and Texts - Select ONE artist's album (your choice) to examine. Use the following questions to guide your note-taking:

1. Why and how do we study language and literature?
2. How are we affected by texts in various ways?
3. In what ways is meaning constructed, negotiated, expressed, and interpreted?
4. How does language use vary amongst text types and amongst literary forms?
5. How does the structure or style of a text affect meaning?
6. How do texts offer insights and challenges?

Time and Space aims to broaden student understanding of the open, plural, or cosmopolitan nature of texts ranging from advertisements to poems by considering the following guiding conceptual questions:

Time and Space - Select ONE of the films to view and examine: *Black Panther* (directed by Ryan Coogler, 2018 / PG-13), *The Namesake* (directed by Mira Nair, 2006 / PG-13), OR *The Shawshank Redemption* (directed by Frank Darabont, 1994 / R). Use the following questions to guide your note-taking:

1. How important is cultural or historical context to the production and reception of a text?
2. How do we approach texts from different times and cultures to our own?
3. To what extent do texts offer insight into another culture?
4. How does the meaning and impact of a text change over time?
5. How do texts reflect, represent, or form a part of cultural practices?
6. How does language represent social distinctions and identities?

Intertextuality aims to give students a sense of the ways in which texts exist in a system of relationships with other communicative acts past and present. Students will further engage with literary and linguistic traditions and new directions by considering the following guiding conceptual questions:

Intertextuality - Read the comic panels from @dinosandcomics by James Stewart and K. Roméy. Use the following questions to guide your note-taking:

1. How do texts adhere to and deviate from conventions associated with literary forms or text types?
2. How do conventions and systems of reference evolve over time?
3. In what ways can diverse texts share points of similarity?
4. How valid is the notion of a classic text?

5. How can texts offer multiple perspectives of a single issue, topic, or theme?
6. In what ways can comparison and interpretation be transformative?

Link to the comic panels (a Google doc) that you may access using your district credentials (@apsk12.org):

https://docs.google.com/document/d/1dgULIZjXkEY4XWC3VBsrDJJ79Ozxzp1o/edit?usp=drive_link&oid=111915579534964581833&rtpof=true&sd=true

Contact Information:

Dr. Casey Christenson

casey.christenson@atlanta.k12.ga.us

Remind join code for IB Lang & Lit Year 1: @d2ff7k) / Feel free to reach out on Remind with questions or concerns. I will try my best to respond in a timely manner. I do not check email regularly over the summer.

British / Multicultural Literature (Rising seniors)

Rising 12th Grade British Literature (College Prep & Honors) 2024-2025 Summer Reading

Required (nonfiction): *How to Read Literature Like a Professor* (Thomas C. Foster)

Please read carefully because we will use this text as a guide during some of our unit studies.

Link to online text:

<https://mseffie.com/assignments/professor/How%20to%20Read%20Literature%20like%20a%20Professor%201st.pdf>

Required (fiction):

Choose one.

The Reluctant Fundamentalist or *Exit West* (Mohsin Hamid)

Children of Blood and Bone (Tomi Adeyemi)

The Dew Breaker (Edwidge Danticat)

The Bonesetter's Daughter (Amy Tan)

Students are responsible for securing their own copy of their novel of choice. The novels are available for purchase and for loan by our local libraries. In addition, a few of the titles are downloadable online. *The Reluctant Fundamentalist*:

**** Free PDF copies of this text can be found online****

Children of Blood and Bone: **** Free PDF copies of this text can be found online****

As you read your choice of fiction, consider how the text reflects the culture of the author and/or the characters. We recommend you annotate as you read, so we have included a few suggestions for how to approach annotating, which will help during class discussion and for the following assignment:

Assessments:

We will discuss the **summative (culminating) assessment for summer reading** during the first week of classes. While reading, students must complete a They Say, I Say table for the fictional text they have selected (**formative assessment**). Follow the formatting below:

They Say Significant Passage from the Text	I Say Your Response, Reaction, Interpretation, Analysis, or Connection to That Significant Passage
	[Important Note: This is the reader's original response, NOT a response copied and pasted from an online source.]

Annotations Guide

The following are suggestions to give your annotations direction. This list is not exhaustive.

Suggestion #1

- o Write your personal response as well as questions that arise.
- o Note implications of the text.
- o Note author's purpose as well as how they are accomplishing that purpose.
- o Explain the significance of the text.
- o Define unknown vocabulary.

Suggestion #2

Use color marking / color coding to help track the author's theme work and use of effective language. Although this list is specific to fiction, it may be adapted to marking / coding nonfiction as well.

Color 1: THEME

Mark anything that supports the main idea(s) of the story. Include marginal notes to explain your marking.

Color 2: SETTING

Mark every significant description of the setting with the understanding that there may be more than one prominent setting in each story. Include marginal notes to explain your marking.

Color 3: CHARACTERIZATION

Mark anything that helps readers gain a greater understanding of the character (actions, dialogue, description, etc.) Include marginal notes to explain your marking.

Color 4: LITERARY DEVICES/SIGNIFICANT PASSAGES

Mark literary devices and explain the effect of each. Literary devices include (but are not limited to): metaphor, simile, personification, repetition, allusion, irony, foreshadowing. Also, highlight any significant passages that stand out to you as a reader. Include marginal notes to explain your marking.

Color 5: AUTHOR

Mark any passage that illustrates the author's perspective. Include marginal notes to explain your marking.

Rising IB
LITERATURE
Year 2
(Seniors)

2024 Rising 12th Grade IB English Lit Year 2 Summer Reading

1. ***In Cold Blood* by Truman Capote** (If you want the same page numbers as your teacher, buy this version:



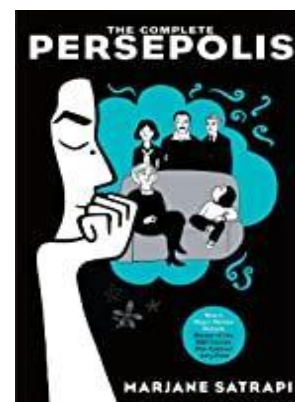
*If you need assistance purchasing the text, please email Ms. Hiers at ehiers@atlanta.k12.ga.us or Ms. Radcliff at kendra.radcliff@atlanta.k12.ga.us.

2. ***The Complete Persepolis* by Marjane Satrapi**

***Bookstores and online retailers also sell part 1 and part 2 of *Persepolis* separately, so make sure you get *THE COMPLETE Persepolis* so that you read the entire text.**

(Available online at [The complete Persepolis by - Advanced English 1](#))

**Please purchase a hard copy if possible because the page numbers differ from the PDF, and there will be days when you cannot use electronics. Again, if you need assistance purchasing the text, email Ms. Hiers or Ms. Radcliff.



Assessment:

1. Learner Portfolio entry summative due the **first day of school, August 1st, 2024** (see directions and exemplar below.)
2. Mock Paper 2 formative exam using both texts on the **first two class days** (See Paper 2 instructions below.)
3. Brief **multiple-choice/short answer summative** during the **first week of school**

Learner Portfolio Instructions:

The focus of your summer IB Literature Year 2 work is to continue to develop your learner portfolio for the course as you look ahead to your remaining assessments for the IB Literature course. Read the instructions below carefully.

Your summer reading entry format can be:

- a [Google Site](#) like ours
- a document (see below–same content)
- or**
- slides...

you choose! But no matter the format you must enter the correct, sharable link into ManageBac for us to access. **Do not upload PDFs for this entry.** This will be **Learner Portfolio Entry #1 for Fall semester 2024.**

What your site, document, or slides should include:

1. Create a page or section for *Persepolis* that includes a primary *Persepolis* passage (4-5 panels or no more than 2 pages, depending on size). Consider why this passage is important to *your* reading of this book. Theme? Literary choices? Important Moment or Scene? Personal Impact? Etc. Here is a sample [passage](#) (it's not labeled–yours should be!). This is very similar to choosing your IO extracts, as emphasis should be on a passage rich with information. Review this for choosing a [key passage](#); you will be doing this a lot next year.
2. Do the same thing for *In Cold Blood*.

Instructions for a Google Site:

1. You can create a Google Site using your APS Student Account. (This can be used beyond literature class should you choose) See here for help: [Together Learning - Student Portfolios](#).
(there is a student portfolio template when you visit sites.google.com)
2. Again, if you choose a document or slides, the information should still resemble the example both visually and with the content. We've included the site content as a document below.

Learner Portfolio Exemplar:

***This is the bar in terms of length and literary analysis. Either meet it...or exceed it!**

To get a 100, the writing in your portfolio must be accessible/visible by your teacher on the , reach a similar level of analysis as the examples, correct grammar, and length.

The same example from our website is below as a Google Doc:

Summer reading *Persepolis* key passage response by Ms. Radcliff:



Persepolis, Page 6



Persepolis, Page 7

In “The Veil” chapter of *Persepolis*, Satrapi explains the post-revolution transition of young girls being obligated to wear the veil, and we are met with some who conform and others who resist. The chapter depicts veiled women to be more indistinguishable from one another, suggesting that the regime, symbolized by the veil, is shrouding their individuality. Satrapi is conflicted, which we see in the first panel, with the binary image of a half-veiled Marji. The text explains that she didn’t know what to think about it, and behind unveiled Marji we see tools and cogs on a black background, as if to suggest the logic and reason she was taught by her parents; just before this she expresses pride in her mother’s resistance to veiling. The veiled Marji, however, seems to have on a chador, indicating that she’s covered from head to toe, and features a more traditional, religious background, perhaps reflecting the fabric it’s made out of. This image suggests cultural expectations for her around religion, and the oppositional backgrounds and the neutral expression on Marji’s face highlight her feeling of uncertainty.

From panel 3 to the next page (7) Marjane flashes back to her certainty of being the “last prophet” and the only woman who would hold this position. We also see her childlike innocence from being an

uninfluenced baby “born with religion” to becoming a holy figure with people bowing in her presence. The rest of the panels and the following pages depict changing social dynamics, the act of healing, and conversations with God. Each of these images reflects a confident belief in who she will become. What makes this passage important to readers, especially young readers, is the childhood imagination and the dreams of what could be. Youthful visions and dreams are so pure, and at times, grandiose (I can do *anything*!)

Next we see a moment-to-moment portrayal of a 6-year-old Marji who confounds natural human abilities and one whom many will follow; in panel 5 on p7, the connected speech bubbles of the text she reads from her holy book suggest that world problems can be solved by just forbidding the things that cause them. Before that, prophet Marji’s head is an uncovered, glowing sun, symbolizing freedom and uninhibited growth. The tone of this extract is extremely optimistic and definite, revealing a self-assured child who is unrestricted. However, as she expresses her plan to people outside of her family such as her classmates or teacher, she is mocked and realizes that she can only be a prophet in secret. Her growth, curiosity, and exploration are upset by a religious extremism that predetermines and hinders what a woman can do or be. As such, the veil not only symbolizes what she has to keep hidden, but also emphasizes the concealed truths of an Islamic regime that will likely reject a female prophet.

Overall, *Persepolis* depicts a young woman growing up in a complex environment who is further conflicted, with both moving to multiple countries in different life phases, and returning to an Iran scarred by war and political unrest. The referenced pages reveal a young girl who begins to recognize hindrances in how free she can be and how much she will be able to grow under an oppressive, patriarchal environment.

Summer reading *In Cold Blood* key passage response by Ms. Hiers:

I truthfully feel none of us have *anyone* to blame for *whatever* we have done with our own personal lives. It has been proven that at the age of 7 most of us have reached the *age of reason*—which means we *do*, at this age, *understand & know* the difference between right & wrong. Of course—environment plays an awfully important part in our lives such as the Convent in mine & in my case I am grateful for that influence. In Jimmy’s case—he was the strongest of us all. I remember how he worked & went to school when there was no one to tell him & it was his own WILL to make something of himself. We will never know the reasons for what eventually happened, why he did what he did, but I still hurt thinking of it. It was such a waste. But we have very little control over our human weaknesses, & this applies also to Fern & the hundreds of thousands of other people including ourselves—for *we all* have weaknesses. In your case—I don’t know what *your* weakness is but I do feel—IT IS NO SHAME TO HAVE A DIRTY FACE—THE SHAME COMES WHEN YOU KEEP IT DIRTY. (Capote 139-140)

In this key passage, which is an excerpt from one of Barbara Johnson’s letters to her brother Perry, Capote delves into the topic of nature vs. nurture as he employs stylistic elements to present one of many factors contributing to Perry’s mental state. Throughout the novel, Capote depicts Perry as a sympathetic

character whose violence and criminal behavior stem from trauma. Barbara, who experienced the same traumatic events pertaining to their family, appears to have overcome her loss and lives an intentionally unremarkable, normal life, as depicted in the description of her home on page 180 through the phrases “middle-class, middle income,” “like the others,” and “conventional suburban ranch house.” In the passage above, despite her acknowledgement that “environment plays an awfully important part in our lives” and “we have very little control over our weaknesses,” the word choice and tone of Barbara’s letter convey her belief that there must be something wrong with Perry’s nature, as he has made the choice to “KEEP [his face] DIRTY.” Italicizing the word “anyone,” in the first sentence of the passage supports this notion, as it implies that Perry has no one to blame but himself for the choices he has made. Similarly, the emphasis on “*age of reason*” in the second sentence and the claim that “we *do...understand & know* the difference between right and wrong” express an accusatory tone that condemns Perry as a man who should have known better. Her repetition and use of all caps with the word “SHAME” underscore this judgment.

Barbara clearly champions the side of nature in the nature vs. nurture debate, as she writes the word “WILL” in all caps to praise Jimmy’s choice to go to school on his own initiative. However, Capote uses the self-righteous letter to take the opposite stance. Every detail of Perry’s traumatic childhood, including abuse by the same nuns for whom Barbara is “grateful,” depicts an individual with no support, and therefore no chance of happiness or normalcy. Barbara’s letter, written years later, after Perry’s criminal conviction, characterizes her as an antagonist in Perry’s life, and Capote explicitly notes Perry’s hatred of her. Through her letters, she continues to be a part of Perry’s unsupportive, and even toxic environment—an environment that Capote suggests has nurtured Perry’s criminal tendencies.

As I first read the novel, the early characterization of the wholesome, upstanding Clutter family spurred hatred in me for the heartless killers who could commit such a heinous crime---and I still hurt at the injustice and tragedy of the murders. However, Capote’s choice to include explicit details of Perry’s tragic life as well as subtle reminders of his lack of support (as we see in Barbara’s letter) forces me to view Perry as a complex character who cannot be reduced to the role of a simple villain.

Explanation of Paper 2

(You will write a mock Paper 2 in class the first two days):

IB English 12 Comparative Essay (Paper 2)

About the Assessment: You will write a comparative analysis of TWO texts that you did not use on your junior IO or your senior HL essay. (For this summer reading assignment, you do not get to choose the texts. You must use *Persepolis* and *In Cold Blood*.)

Time: 1 hr & 45 min

Length: Paper 2 is usually 6-8 paragraphs (1 intro, 4-6 body, and 1 conclusion paragraph)

Essay Prompt You will be given 4 questions from which you will **choose 1**.

****Note:** the books will not be with you

Remember, the core skills assessed are your ability to identify and write about literary conventions *as well as* your ability to evaluate the similarities or differences in two works. A question may only ask you to “compare,” but it should be understood that contrasting is included in whatever a question is asking you.

Organize your essay in one of the following ways:

1. Topic by topic (Paragraphs have a key topic with alternating examples from the texts)
2. Subject by subject (paragraph on text 1 then paragraph on text 2 and so on)

Both methods have their usefulness, but Topic by topic allows for a more direct comparison and more cohesive writing. Make sure you pick one and remain consistent!

The comparison between the works needs to be done in relation to the question you’ve chosen. Make sure you evaluate the works in relation to the question asked. Is one text more effective in a particular area than another? Why? This is essential for Criterion B. Don’t fall into the trap of “Text 1 does this and text 2 does this.” Why is this connection/comparison important? Does it help the reader/audience understand the characters/situation better? Does it reveal a theme? How? Etc.

Of course, no matter what you do structurally, it is vital to refer to specific scenes, people, symbols, and quotations (which you can paraphrase since you won’t have your books).