



Summer Reading 2019-2020 Sophomore Honors English

Sophomore Honors English centers around World Literature and Non-Fiction. Students build the ability to dig into the texts they read and respond with their own ideas in both discussion and writing. The following assignments will set the foundation for those skills.

Part I: Purchase, Read, and Annotate ONE book of your choice from the following list:

Jane Eyre by Charlotte Bronte (1847)

The Alchemist by Paulo Coelho (1988)

1984 by George Orwell (1949)

All Quiet on the Western Front by Erich Maria Remarque (1928)

The Joy Luck Club by Amy Tan (1989)

Read and annotate the book, which means you **must** write in the book. Specifically, you should annotate for ways the author characterizes (directly and indirectly) major and minor characters, what motivates those characters to behave the way they do, what roles they play within society, and how characters portray the attitudes of the time period. In addition, you may want to mark places in the text that: reflect the author's symbolism, tone, irony, use of figurative language, "aha" moments, author's word choice, things that remind you of other books that you have read, connections to current events, interesting ideas or questions, etc. Feel free to mark any places that you consider important or places where you have a question. When considering what you annotate, think about passages that stand out for the purpose of discussion, analysis, writing, etc.

You will use the novel as evidence for an in class assessment that you will take your first week of school; additionally, you can expect to participate in class discussions related to your chosen novel as well. Be prepared, and show us your best self right from the start! **30 POSSIBLE POINTS (See Annotation Rubric)**

PART II: How to Read Literature Like a Professor:

***A Lively and Entertaining Guide to Reading Between the Lines* by Thomas C. Foster**

Use one of these two links to retrieve a pdf of the book:

<https://mseffie.com/assignments/professor/How%20to%20Read%20Literature%20like%20a%20Professor%202nd.pdf> and <https://cleveland.rpps.net/common/pages/DisplayFile.aspx?itemId=4043952>

You do NOT have to purchase the hard copy. This book will be provided to you next year. Over the course of next year, you will reference *How to Read Literature Like a Professor* for guidance in your literary analysis. Read the **introduction** to Foster's book and the following chapters: **1-3, 5, 7, 9-14, 19-20, 23-25**

Choose **SIX** chapters from the list above. Then, write a paragraph that includes a short summary of the chapter that captures the most important points in your own words and a **specific** connection to your novel backed up with quoted evidence. Be sure to cite your evidence (quotes, paraphrasing and summarizing) using MLA format (Smith 231). You will have SIX separate paragraphs when you are finished. See the example of a strong response that connects Chapter 2: Acts of Communion with the novel *To Kill a Mockingbird* below.

Example Chapter 2: Acts of Communion

In the chapter "Nice to Eat With You: Acts of Communion," Thomas Foster explains that scenes in literature where characters eat together have a bigger meaning. Even though the word communion might seem to mean something religious, it doesn't have to be. Foster writes that meals are times when people who like each other can come together to meet and talk. People don't often invite others to eat together unless they like them. On the other hand, Foster also believes that scenes when meals go wrong can also give readers a chance to see how conflicts develop. So, meal scenes give readers a chance to see characters together in a more personal setting. One example that Foster uses is from the story "Cathedral" where the main character doesn't like people who are different than he is. When the blind man comes to dinner, this character is able to get to know the blind man better and grows to like him. This example is similar to the example in Chapter 3 of *To Kill a Mockingbird* when Walter Cunningham comes to have dinner at the Finch house. Scout sees that "While Walter piled food on his plate, he and Atticus talked together like men" (Lee 27). Scout observes how both Jem and Atticus treat Walter, and she also hears why Walter can't pass first grade, because he "had to stay out ever' spring an' help Papa with the choppin'" (Lee 26). The meal helps Scout understand Walter Cunningham better and learn lessons about how to treat people, while foreshadowing the later scene at the jail between Scout and Mr. Cunningham.

All work **MUST** be done in Google Drive and show your writing process. Any work that is **NOT** done in Google Drive will **NOT** be accepted for credit. This statement is worth repeating. You will **NOT** receive credit for work that is not done in Google Drive. If we can't see your writing process, we can't give you credit.

Format of Paragraph Response:

- **10-12 sentences**
- **Begin with brief summary of chapter**
- **Include specific AND cited evidence from your novel**
- **Follow formal writing guidelines and MLA format**
- **Don't forget the elements of strong writing, including transitions, strong mechanics, clear evidence, and logical organization**

PLAGIARISM ALERT: THIS ASSIGNMENT REFLECTS YOUR PERSONAL IDEAS AND ANALYSIS. DO NOT USE SOURCES OTHER THAN THE NOVEL. DO NOT SHARE YOUR WORK WITH OTHER STUDENTS. The student handbook defines academic dishonesty as "any action intended to obtain credit for work that is not one's own" and lists the consequences as "parent notification, a referral to the Dean's office and a 'zero' for the assignment."

******Due the FIRST FULL DAY of class. No late assignments will be accepted. If you are absent the first day, then you MUST forward (or share) your essay with your teacher. Grades will reflect your content, your critical thinking, as well as mechanics, so use FORMAL writing style. Use present tense when writing about literature and avoid using second person pronouns.***

Email questions to Mrs. Dee at LDec@d230.org, Mr. Hari at THari@d230.org, or Mrs. Weber at MIWeber@d230.org

Have a great summer! Happy Reading!

How-to-Annotate Bookmark

Before Reading:

- Read the title and any subtitles.
- Note the author.
- Examine any illustrations.
- Examine the text (book, short story, essay, diary, dialogue, article, etc.).

During Reading:

Mark in the text:

- Characters (who)
- Setting (when, where)
- What
- Why

Vocabulary:

- Word choice
- Note words you do not know or are not sure of their meanings and define them.

Write in the margins or use sticky notes:

- Summarize
- Make predictions
- Ask questions
- Answer questions
- Analyze the writer's craft
- Reflect/react/comment
 - Agree/disagree
 - Make connections
- Look for patterns/repetitions
- Observe and note:
 - Themes
 - Literary devices such as
 - alliteration
 - allusion
 - imagery
 - tone
 - personification
 - simile
 - metaphor
 - symbolism
 - characterization
 - rhetorical question
 - irony

(You will add to the list as the school year progresses.)

After Reading:

- Reread annotations—draw conclusions
- Examine patterns/repetitions—determine possible meanings
- Review/re-determine meaning of the title

NOTES:

Annotation Instructions/Suggestions

Annotation is a key component of close reading. Since we will annotate texts all year, you need to develop a system that works for you (within the following guidelines). Effective annotating is both economical and consistent. The techniques are almost limitless. Use an combination of the following:

- Make brief comments in the margins. Use any white space available - inside cover random blank pages
- Make brief comments between or within lines of the text. Do not be afraid to mark within the text itself. In fact, you must.
- Circle or put boxes, triangles, or clouds around words or phrases.
- Use abbreviations or symbols - brackets, stars, exclamation points, question mark numbers, etc.
- Connect words, phrases, ideas, circles, boxes, etc. with lines or arrows.
- *Underline - CAUTION: Use this method sparingly. Underline only a few words. Always combine with another method such as comment. Never underline an entire passage. Doing so takes too much time and loses effectiveness. If you wish to mark an entire paragraph or passage, draw a line down the margin or use brackets.
- *Highlight - See underline. You cannot write with a highlighter anyway.
- Use post-it notes only if you have exhausted all available space (unlikely), or if you do not own the book.
- Create your own code.

Close Reading:

What should you annotate? Again, the possibilities are limitless. Keep in mind the reasons we annotate. Your annotations must include comments. I want to see evidence of thinking. Have a conversation with the text. Talk back to it.

- Ask questions (essential to active reading).
- Comment on the actions or development of a character. Does the character change? Why? How? The result?
- Comment on something that intrigues, impresses, amuses, shocks, puzzles, disturbs, repulses; aggravates, etc.
- Comment on lines / quotations you think are especially significant, powerful, or meaningful.
- Express agreement or disagreement.
- Summarize key events. Make predictions.
- Connect ideas to each other or to other texts.
- Note if you experience an epiphany.
- Note anything you would like to discuss or do not understand.
- Note how the author uses language. Note the significance if you can.
 - effects of word choice (diction) or sentence structure or type (syntax)
 - point of view / effect
 - reliability of narrator
 - repetition of words, phrases, actions, events: patterns, motifs or cluster ideas
 - narrative pace / time / order of sequence of events
 - irony, imagery, theme(s), tone, mood
 - contrasts / contradictions / juxtapositions / shifts
 - allusions
 - setting / historical period
 - symbols
 - any other figure of speech or literary device

The most common complaint about annotating is that it slows down your reading. Yes, it does. That's the point. If annotating as you read annoys you, read a chapter, then go back and annotate. Reading a text a second time is preferable anyway.

Bring all of your annotated texts to class.

Approach the works with an open mind. Let them inspire you and stretch your imagination



Annotation Rubric:

Why Annotate? Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a text you will be asked to discuss, write an essay about, or be tested on. Read to get a feel for the style/subject and pause periodically to go back and annotate. Annotation does NOT mean littering the margins with notes. Annotation should be purposeful. Consider the end goal for annotation: Deeper understanding? Supporting an argument? A specific topic/theme? Literary/rhetorical analysis?

30/10- Annotations reflect a consistent use of analytical terms

Comments go beyond the everyday or obvious

Demonstrates a clear understanding of the complexity of the text

25/8- Annotations reflect balanced use of analytical terms

Comments are clear, but may reflect the everyday or obvious

Demonstrates a clear understanding of the text

21/7 - Annotations reflect uneven use of analytical terms

Comments may be inconsistent or miss key areas of discussion

Demonstrates some understanding of the text

18/6- Annotations do not meet the expectations

Analytical terms may be missing or limited

Discussion simply summarizes or refers to terms

Failure to demonstrate an understanding of the text

0-15 Student did not complete enough annotations to evaluate understanding of skill

**From *How to Read Literature Like a Professor*
Thomas C. Foster**

1. **Every Trip is a Quest (except when it's not):**
 - a. A quester
 - b. A place to go
 - c. A stated reason to go there
 - d. Challenges and trials
 - e. The real reason to go—always self-knowledge
2. **Nice to Eat With You: Acts of Communion**
 - a. Whenever people eat or drink together, it's communion
 - b. Not usually religious
 - c. An act of sharing and peace
 - d. A failed meal carries negative connotations
3. **Nice to Eat You: Acts of Vampires**
 - a. Literal Vampirism: Nasty old man, attractive but evil, violates a young woman, leaves his mark, takes her innocence
 - b. Sexual implications—a trait of 19th century literature to address sex indirectly
 - c. Symbolic Vampirism: selfishness, exploitation, refusal to respect the autonomy of other people, using people to get what we want, placing our desires, particularly ugly ones, above the needs of another.
4. **If It's Square, It's a Sonnet**
5. **Now, Where Have I Seen Her Before?**
 - a. There is no such thing as a wholly original work of literature—stories grow out of other stories, poems out of other poems.
 - b. There is only one story—of humanity and human nature, endlessly repeated
 - c. "Intertextuality"—recognizing the connections between one story and another deepens our appreciation and experience, brings multiple layers of meaning to the text, which we may not be conscious of. The more consciously aware we are, the more alive the text becomes to us.
 - d. If you don't recognize the correspondences, it's ok. If a story is no good, being based on Hamlet won't save it.
6. **When in Doubt, It's from Shakespeare...**
 - a. Writers use what is common in a culture as a kind of shorthand. Shakespeare is pervasive, so he is frequently echoed.
 - b. See plays as a pattern, either in plot or theme or both. Examples:
 - i. Hamlet: heroic character, revenge, indecision, melancholy nature
 - ii. Henry IV—a young man who must grow up to become king, take on his responsibilities
 - iii. Othello—jealousy
 - iv. Merchant of Venice—justice vs. mercy
 - v. King Lear—aging parent, greedy children, a wise fool
7. **...Or the Bible**
 - a. Before the mid 20th century, writers could count on people being very familiar with Biblical stories, a common touchstone a writer can tap
 - b. Common Biblical stories with symbolic implications

- i. Garden of Eden: women tempting men and causing their fall, the apple as symbolic of an object of temptation, a serpent who tempts men to do evil, and a fall from innocence
- ii. David and Goliath—overcoming overwhelming odds
- iii. Jonah and the Whale—refusing to face a task and being “eaten” or overwhelmed by it anyway.
- iv. Job: facing disasters not of the character’s making and not the character’s fault, suffers as a result, but remains steadfast
- v. The Flood: rain as a form of destruction; rainbow as a promise of restoration
- vi. Christ figures (a later chapter): in 20th century, often used ironically
- vii. The Apocalypse—Four Horseman of the Apocalypse usher in the end of the world.
- viii. Biblical names often draw a connection between literary character and Biblical character.

8. Hansel and Gretel—using fairy tales and kid lit

- a. Hansel and Gretel: lost children trying to find their way home
- b. Peter Pan: refusing to grow up, lost boys, a girl-nurturer/
- c. Little Red Riding Hood: See Vampires
- d. Alice in Wonderland, The Wizard of Oz: entering a world that doesn’t work rationally or operates under different rules, the Red Queen, the White Rabbit, the Cheshire Cat, the Wicked Witch of the West, the Wizard, who is a fraud
- e. Cinderella: orphaned girl abused by adopted family saved through supernatural intervention and by marrying a prince
- f. Snow White: Evil woman who brings death to an innocent—again, saved by heroic/princely character
- g. Sleeping Beauty: a girl becoming a woman, symbolically, the needle, blood=womanhood, the long sleep an avoidance of growing up and becoming a married woman, saved by, guess who, a prince who fights evil on her behalf.
- h. Evil Stepmothers, Queens, Rumpelstiltskin
- i. Prince Charming heroes who rescue women. (20th c. frequently switched—the women save the men—or used highly ironically)

9. It’s Greek to Me

- a. Myth is a body of story that matters—the patterns present in mythology run deeply in the human psyche
- b. Why writers echo myth—because there’s only one story (see #4)
- c. Odyssey and Iliad
 - i. Men in an epic struggle over a woman
 - ii. Achilles—a small weakness in a strong man; the need to maintain one’s dignity
 - iii. Penelope (Odysseus’s wife)—the determination to remain faithful and to have faith
 - iv. Hector: The need to protect one’s family
- d. The Underworld—an ultimate challenge, facing the darkest parts of human nature or dealing with death
- e. Metamorphoses by Ovid—transformation (Kafka)

- f. Oedipus: family triangles, being blinded, dysfunctional family
- g. Cassandra: refusing to hear the truth
- h. A wronged woman gone violent in her grief and madness—Aeneas and Dido or Jason and Medea
- i. Mother love—Demeter and Persephone

10. It's more than just rain or snow

- a. Rain
 - i. fertility and life
 - ii. Noah and the flood
 - iii. Drowning—one of our deepest fears
- b. Why?
 - i. plot device
 - ii. atmospheric
 - iii. misery factor—challenge characters
 - iv. democratic element—the rain falls on the just and the unjust alike
- c. Symbolically
 - i. rain is clean—a form of purification, baptism, removing sin or a stain
 - ii. rain is restorative—can bring a dying earth back to life
 - iii. destructive as well—causes pneumonia, colds, etc.; hurricanes, etc.
 - iv. Ironic use—April is the cruelest month (T.S. Eliot, *The Wasteland*)
 - v. Rainbow—God's promise never to destroy the world again; hope; a promise of peace between heaven and earth
 - vi. fog—almost always signals some sort of confusion; mental, ethical, physical "fog"; people can't see clearly
- d. Snow
 - i. negatively—cold, stark, inhospitable, inhuman, nothingness, death
 - ii. positively—clean, pure, playful

11. ...More Than It's Gonna Hurt You: Concerning Violence

- a. Violence can be symbolic, thematic, biblical, Shakespearean, Romantic, allegorical, transcendent.
- b. Two categories of violence in literature
 - i. Character caused—shootings, stabbings, drownings, poisonings, bombings, hit and run, etc
 - ii. Death and suffering for which the characters are not responsible. Accidents are not really accidents.
- c. Violence is symbolic action, but hard to generalize meaning
- d. Questions to ask:
 - i. What does this type of misfortune represent thematically?
 - ii. What famous or mythic death does this one resemble?
 - iii. Why this sort of violence and not some other?

12. Is That a Symbol?

- a. Yes. But figuring out what is tricky. Can only discuss possible meanings and interpretations
- b. There is no one definite meaning unless it's an allegory, where characters, events, places have a one-on-one correspondence symbolically to other things. (*Animal Farm*)

- c. Actions, as well as objects and images, can be symbolic. i.e. "The Road Not Taken" by Robert Frost
- d. How to figure it out? Symbols are built on associations readers have, but also on emotional reactions. Pay attention to how you feel about a text.

13. It's All Political

- a. Literature tends to be written by people interested in the problems of the world, so most works have a political element in them
- b. Issues:
 - i. Individualism and self-determination against the needs of society for conformity and stability.
 - ii. Power structures
 - iii. Relations among classes
 - iv. issues of justice and rights
 - v. interactions between the sexes and among various racial and ethnic constituencies.

14. Yes, She's a Christ Figure, Too

- a. Characteristics of a Christ Figure:
 - i. crucified, wounds in hands, feet, side, and head, often portrayed with arms outstretched
 - ii. in agony
 - iii. self-sacrificing
 - iv. good with children
 - v. good with loaves, fishes, water, wine
 - vi. thirty-three years of age when last seen
 - vii. employed as a carpenter
 - viii. known to use humble modes of transportation, feet or donkeys preferred
 - ix. believed to have walked on water
 - x. known to have spent time alone in the wilderness
 - xi. believed to have had a confrontation with the devil, possibly tempted
 - xii. last seen in the company of thieves
 - xiii. creator of many aphorisms and parables
 - xiv. buried, but arose on the third day
 - xv. had disciples, twelve at first, although not all equally devoted
 - xvi. very forgiving
 - xvii. came to redeem an unworthy world
- b. As a reader, put aside belief system.
- c. Why us Christ figures? Deepens our sense of a character's sacrifice, thematically has to do with redemption, hope, or miracles.
- d. If used ironically, makes the character look smaller rather than greater

15. Flights of Fancy

- a. Daedalus and Icarus
- b. Flying was one of the temptations of Christ
- c. Symbolically: freedom, escape, the flight of the imagination, spirituality, return home, largeness of spirit, love
- d. Interrupted flight generally a bad thing

- e. Usually not literal flying, but might use images of flying, birds, etc.
- f. Irony trumps everything

16. It's All About Sex...

- a. Female symbols: chalice, Holy Grail, bowls, rolling landscape, empty vessels waiting to be filled, tunnels, images of fertility
- b. Male symbols: blade, tall buildings
- c. Why?
 - i. Before mid 20th c., coded sex avoided censorship
 - ii. Can function on multiple levels
 - iii. Can be more intense than literal descriptions

17. ...Except Sex. When authors write directly about sex, they're writing about something else, such as sacrifice, submission, rebellion, supplication, domination, enlightenment, etc.

18. If She Comes Up, It's Baptism

- a. Baptism is symbolic death and rebirth as a new individual
- b. Drowning is symbolic baptism, IF the character comes back up, symbolically reborn. But drowning on purpose can also represent a form of rebirth, a choosing to enter a new, different life, leaving an old one behind.
- c. Traveling on water—rivers, oceans—can symbolically represent baptism. i.e. young man sails away from a known world, dies out of one existence, and comes back a new person, hence reborn. Rivers can also represent the River Styx, the mythological river separating the world from the Underworld, another form of transformation, passing from life into death.
- d. Rain can be symbolic baptism as well—cleanses, washes
- e. Sometimes the water is symbolic too—the prairie has been compared to an ocean, walking in a blizzard across snow like walking on water, crossing a river from one existence to another (Beloved)
- f. There's also rebirth/baptism implied when a character is renamed.

19. Geography Matters...

- a. What represents home, family, love, security?
- b. What represents wilderness, danger, confusion? i.e. tunnels, labyrinths, jungles
- c. Geography can represent the human psyche (Heart of Darkness)
- d. Going south=running amok and running amok means having a direct, raw encounter with the subconscious.
- e. Low places: swamps, crowds, fog, darkness, fields, heat, unpleasantness, people, life, death
- f. High places: snow, ice, purity, thin air, clear views, isolation, life, death

20. ...So Does Season

- a. Spring, Summer, Fall, Winter=youth, adulthood, middle age, old age/death.
- b. Spring=fertility, life, happiness, growth, resurrection (Easter)
- c. Fall=harvest, reaping what we sow, both rewards and punishments
- d. Winter=hibernation, lack of growth, death, punishment
- e. Christmas=childhood, birth, hope, family
- f. Irony trumps all "April is the cruelest month" from *The Wasteland*

21. Marked for Greatness

- a. Physical marks or imperfections symbolically mirror moral, emotional, or psychological scars or imperfections.
- b. Landscapes can be marked as well—*The Wasteland* by T.S. Eliot
- c. Physical imperfection, when caused by social imperfection, often reflects not only the damage inside the individual, but what is wrong with the culture that causes such damage
- d. Monsters
 - i. Frankenstein—monsters created through no fault of their own; the real monster is the maker
 - ii. Faust—bargains with the devil in exchange for one's soul
 - iii. Dr. Jekyll and Mr. Hyde—the dual nature of humanity, that in each of us, no matter how well-made or socially groomed, a monstrous Other exists.
 - iv. Quasimodo, Beauty and the Beast—ugly on the outside, beautiful on the inside. The physical deformity reflects the opposite of the truth.

22. He's Blind for a Reason, You Know

- a. Physical blindness mirrors psychological, moral, intellectual (etc.) blindness
- b. Sometimes ironic; the blind see and sighted are blind
- c. Many times blindness is metaphorical, a failure to see—reality, love, truth, etc.
- d. darkness=blindness; light=sight

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

- a. Heart disease=bad love, loneliness, cruelty, disloyalty, cowardice, lack of determination.
- b. Socially, something on a larger scale or something seriously amiss at the heart of things (Heart of Darkness)

24. ...And Rarely Just Illness

- a. Not all illnesses are created equal. Tuberculosis occurs frequently; cholera does not because of the reasons below
- b. It should be picturesque
- c. It should be mysterious in origin
- d. It should have strong symbolic or metaphorical possibilities
 - i. Tuberculosis—a wasting disease
 - ii. Physical paralysis can mirror moral, social, spiritual, intellectual, political paralysis
 - iii. Plague: divine wrath; the communal aspect and philosophical possibilities of suffering on a large scale; the isolation and despair created by wholesale destruction; the puniness of humanity in the face of an indifferent natural world
 - iv. Malaria: means literally "bad air" with the attendant metaphorical possibilities.
 - v. Venereal disease: reflects immorality OR innocence, when the innocent suffer because of another's immorality; passed on to a spouse or baby, men's exploitation of women

- vi. AIDS: the modern plague. Tendency to lie dormant for years, victims unknowing carriers of death, disproportionately hits young people, poor, etc. An opportunity to show courage and resilience and compassion (or lack of); political and religious angles
- vii. The generic fever that carries off a child

25. Don't Read with Your Eyes

- a. You must enter the reality of the book; don't read from your own fixed position in 2005. Find a reading perspective that allows for sympathy with the historical movement of the story, that understands the text as having been written against its own social, historical, cultural, and personal background.
- b. We don't have to accept the values of another culture to sympathetically step into a story and recognize the universal qualities present there.

26. Is He Serious? And Other Ironies

- a. Irony trumps everything. Look for it.
- b. Example: Waiting for Godot—journeys, quests, self-knowledge turned on its head. Two men by the side of a road they never take and which never brings anything interesting their way.
- c. Irony doesn't work for everyone. Difficult to warm to, hard for some to recognize which causes all sorts of problems. *Satanic Verses*, nknknl

27. Test Case: A Reading of "The Garden Party" by Katherine Mansfield