

HOLY CHILD

EDUCATING YOUNG WOMEN OF CONSCIENCE AND ACTION

English 12 Summer Assignment: Journey from Darkness into Light

Dear Seniors,

I am so pleased to work with you next year, and excited about our new set of senior electives in English. You are enrolled in Journey from Darkness in Light. The course will focus on the theme of journeys, particularly of the self through literary characters special focus will be on enlightenment journeys concerning sin and redemption, good and evil, selfishness and selflessness, self-awareness, ignorance and enlightenment. This summer's required reading and the optional texts deal with mature themes and complex issues. Provided for you is a brief summary of the texts. You must choose one book from the non-fiction genre and one book from the fiction genre. **You must buy copies**--ISBN numbers are below--of the summer reading books. Our first class discussions will be based on those texts. I have given brief summaries. All the summaries are from https://www.goodreads.com/book/show/4989.The_Red_Tent

Non-fiction choices

Tuesday with Morrie, by Mitch Albom

ISBN-13: 978-0767905923

"Maybe it was a grandparent, or a teacher or a colleague. Someone older, patient and wise, who understood you when you were young and searching, and gave you sound advice to help you make your way through it. For Mitch Albom, that person was Morrie Schwartz, his college professor from nearly twenty years ago. . . the insights faded. Wouldn't you like to see that person again, ask the bigger questions that still haunt you? Mitch Albom had that second chance. He rediscovered Morrie in the last months of the older man's life."

Eat, Pray, Love: One Woman's Search for Everything Across Italy, India and Indonesia by Elizabeth Gilbert

ISBN-13: 978-0143038412

"She had everything an educated, ambitious American woman was supposed to want—a husband, a house, a successful career. But instead of feeling happy and fulfilled, she was consumed with panic, grief, and confusion. She went through a divorce, a crushing depression, another failed love, and the eradication of everything she ever thought she was supposed to be. To recover from all this, Gilbert took a radical step . . . She got rid of her belongings, quit her job, and undertook a yearlong journey around the world—all alone. *Eat, Pray, Love* is the absorbing chronicle of that year. Her aim was to visit three places where she could examine one aspect of her own nature set against the backdrop of a culture that has traditionally done that one thing very well."

Fiction choices

The Red Tent by Anita Diamant

ISBN-13: 978-0312427290

"Her name is Dinah. In the Bible, her life is only hinted at in a brief and violent detour within the more familiar chapters of the Book of Genesis that are about her father, Jacob, and his dozen sons. Told in Dinah's voice, this novel reveals the traditions and turmoils of ancient womanhood--the world of the

red tent. It begins with the story of her mothers--Leah, Rachel, Zilpah, and Bilhah--the four wives of Jacob. They love Dinah and give her gifts that sustain her through a hard-working youth, a calling to midwifery, and a new home in a foreign land. Dinah's story reaches out from a remarkable period of early history and creates an intimate connection with the past. Deeply affecting, *The Red Tent* combines rich storytelling with a valuable achievement in modern fiction: a new view of biblical women's society."

The Alchemist by Paulo Coelho

ISBN-13: 978-0062315007

"Paulo Coelho's masterpiece tells the mystical story of Santiago, an Andalusian shepherd boy who yearns to travel in search of a worldly treasure. His quest will lead him to riches far different—and far more satisfying—than he ever imagined. Santiago's journey teaches us about the essential wisdom of listening to our hearts, of recognizing opportunity and learning to read the omens strewn along life's path, and, most importantly, to follow our dreams."

NON-FICTION and FICTION Assignment Requirements

Purpose:

- To help build confidence and competence as readers of complex texts
- To give you, when you enter the class in the fall, an immediate basis for discussion of literature-elements like theme, narrative, viewpoint, symbolism, plot structure, etc.
- To set up a basis for comparison with other works we will read during the year
- Last, but not least, to enrich your mind and stimulate your imagination

Grading:

- These assignments will be count as a test grades
- They will graded based upon your deeper insights on how literary/rhetorical devices as well as excerpted evidence add meaning to the text.
- Surface level interpretations as well as those found on websites such as Sparknotes are not considered 'A' level work.
- You will be rewarded for your own thoughts and ideas.

Due: **All the summer assignments are due the first day of English class.**

*****Plagiarism:** Any student found to have used another person's ideas or words including classmates or online resources will receive a zero for the assignment.

Heading: Please use this MLA format heading for all papers.

Name

Course Name (Journey from Darkness; Philosophy through Literature;)

Ms. Calvosa

Assignment Title

Date

NON-FICTION ASSIGNMENT

Assignment 1

Read the attached: "How to annotate for your English Class"

Assignment 2: Non-fiction Annotation

Annotate the NON-FICTION text you have chosen. I have attached information about annotating and a rubric whereby you will self-assess your annotations. **Have both your book and the assignment with you to hand in during your first English class of the school year.**

Assignment 3: Non-fiction Review Sheet

Complete the following for the **nonfiction** work for your summer reading choice. Type your responses. Please, retype the question in bold, then answer it *thoroughly, completely, and with detail and depth*. As you will be using this information to discuss your book in class, make sure your answers are as fully developed as possible. **Have both your book and the assignment with you to hand in during your first English class of the school year.**

1. What is the title of the book and how does the title relate to the content of the book?
2. Who wrote the book?
3. What is the point of view and why do you think the author chose to write the book in this point of view?
4. What type of nonfiction (autobiography, biography, informational, journalism, expository) is it?
5. What is the book about?
6. What did you learn from the book?
7. If this is a biography or autobiography, what is the significance of the person the book is about?
8. If the book is informational, expository, or opinion writing, what is the author's purpose and how does that show itself?
9. What is the theme or central idea and how would you explain it in a single sentence?
10. What is the tone (author's attitude toward subject) of the book?
11. List and label three examples of literary devices (metaphors, similes, personification, alliteration, foreshadowing, irony, satire, repetition, etc.).
12. Pick three important quotations from the book, write them down (including the page number and chapter title), and then explain why you chose them.

Assignment 4

Complete the Self-assessment Annotation Rubric attached below.

FICTION/NOVEL Assignment

Assignment 1

Read the attached: "How to annotate for your English Class"

Assignment 2: Non-fiction Annotation

Annotate the NON-FICTION text you have chosen. I have attached information about annotating and a rubric whereby you will self-assess your annotations. **Have both your book and the assignment with you to hand in during your first English class of the school year.**

Assignment 3: Non-fiction Review Sheet

Complete the following after you have read your choice novel (**fiction**) for your summer reading. Type your responses. Please, retype the question in bold, then answer it *thoroughly, completely* and with *detail* and *depth*. As you will be using this information to discuss your book in class, make sure your answers are as fully developed as possible. **Have both your book and the assignment with you to hand in during your first English class of the school year.**

1. What is the title of the book and how does the title relate to the content of the book?
2. Who wrote the book?
3. Is the point of view first, second, or third person and omniscient or limited? Why do you think the author(s) chose to write it in this point of view?
4. What is the author's purpose and how does that show itself?
5. What is the setting (time and place)?
6. Summarize the plot (Exposition, Rising Action, Climax, Falling Action, Resolution).
7. Name and describe the main characters (appearance, personality, key traits, and whether they are static or dynamic).
8. What is the major conflict and is it internal or external?
9. What is the theme or central idea and how would you explain it in a single sentence?
10. What is the tone (author's attitude toward subject) of the book?
11. List and label three examples of literary devices (metaphors, similes, personification, alliteration, foreshadowing, irony, satire, repetition, etc.).
12. Identify two symbols and explain their meanings.
13. Pick three important quotations from the book, write them down with the name of the chapter and page number, and then explain why you chose them, what they mean, and why they are important.

Assignment 4

Complete the Self-assessment Annotation Rubric attached below.

How to Annotate for Your English Class

Guidelines to help you annotate texts

Every English teacher will recommend that you annotate your texts *You should know that highlighting and underlining alone is not annotation! Knowing that a passage is important is not the same as knowing WHY it is important.* In the following pages are some recommendations on strategies for annotating that should help clear up any confusion. For those students who are skilled in annotating already, new ideas can always help you refine your skills, so don't assume these strategies can't help you.

FICTION

I. Summarize/Paraphrase:

- Keep a list of important events in a chapter (or act/scene, if reading a play) in the blank space at the beginning of the first page (or last page) of the chapter. Post-its are also good for this.
- Another useful strategy in terms of summary is to give a chapter that has only been assigned a number a title of your own composition that in some way summarizes the main action of the chapter.

This type of annotation should make up only about 20% of your total annotating of a text. Summarizing and paraphrasing should not dominate your notes; rather, they should function to help you orient yourself as to the basic action of the plot.

II. Literary Elements:

This is a long, but not exhaustive, list. This list is basic, and is not the extent of what you will need to know or be able to do. But this is a solid start and should serve you well.

A) Plot Structure/Devices

Draw diagrams that establish character connections. A family tree or bubble diagram can be particularly helpful if you are trying to remember who is who and how they are related.

Try to identify the crucial moment or climax of the plot. Identify the resolution (or denouement). You remember the diagram from junior high. It's still important. Remember that the beginning of a novel or short story is the exposition, which establishes all the basics you need to know, and rising action, climax, falling action, resolution follow.

Identify and make note of any important transitions or shifts (twists and turns) in the plot.

B) Characters & Development:

How characters are developing and what affects change or growth.

Note physical description of characters and be aware that writers use a character's physical appearance to indicate character qualities and flaws.

Note particular features or disfigurements.

Be aware of detailed descriptions of a character's inner thoughts, feelings, impressions, suspicions, etc.

Consider what motivates your characters and how they act on those motivations. Make note of dialogue as indication of character development, as well.

C) Conflict:

Consider the different types of conflict. (Again, remember back to junior high: man vs. man, man vs. nature, man vs. himself, and so on...) The point is to be aware of when conflict rears its ugly head and how that conflict is driving the plot and what it tells you about the characters. Though this may seem pretty basic, it's important to keep in mind that without the conflict, we have no story!

D) Setting (physical place, conditions, time):

Know where the author has placed his/her story.

Note important locations, physical conditions, weather, time of day, month, season, etc.

Establishing an understanding of what was taking place historically during the action of the novel, and/or during the writing of a novel, can provide a deeper understanding of the characters and plot.

Be aware of any shifts in setting or time.

E) Narration (point of view, technique, flashback, authorial intent):

Identify the point of view right away

Know who is telling your story and consider why. Consider why the author chose this point of view and why it is effective.

How does the point of view affect you as the reader?

Be aware of shifts in who is narrating.

Be aware of possible flashbacks.

Think about any shifts or departures from a strictly chronological telling of the story.

Is the narrator credible and reliable. Do you trust him/her? Are you meant to?

Consider the narrator's tone or attitude.

F) Diction, Language & Sentence Structure

Be aware of the language an author is using:

Is it descriptive, flowery, and romantic, or is it concise, terse, poetic or economic?

Are the sentences complex in structure, brief and simple, or to the point?

Consider literary devices like simile, metaphor, alliteration, etc. Notice any imagery?

Pay attention to the word choices an author makes (diction)

Is there dialect or regional accents?

Is there elevated vocabulary?

Look up and words you don't know. Write a brief definition in the margins (this is the best way to increase your vocabulary, hands down!)

How the language affects you as the reader?

G) Symbols, Motifs, & Archetypes:

Do you understand the terms (symbol, motif, archetype)? If not, annotate them herein.

During your reading, if you think something *might be* a symbol, motif, archetype, make note of it and place a question mark next to your thought. You will feel so gratified when you discover that you were right! "I knew it!" you'll say to yourself.

H) Themes:

Understand that identifying theme may not take place until you are nearly finished, or even finished, reading a text. And while we're on the subject, just because you finish reading doesn't mean you are finished annotating. Go back and read again in light of your knowledge of the whole.

Thematic Concepts vs. Theme

A thematic concept is the generalized idea from which we can derive a theme. You may think that these concepts were actually themes, but, in reality, they are not. We have all seen them. We search Sparknotes for important themes and are given items such as love or chaos vs. order. These are in fact thematic concepts and need to be referred as such.

Themes are derived from thematic concepts. If one sees ideas of death or corruption, he or she may say the thematic concept is death or corruption. Now, we must go one step further to understand the actual theme. What is the text saying about death? What is it saying about corruption? Theme examples: 1. Death is inevitable. 2. It is human nature to fear death.

A theme must:

- Be a complete sentence
- Be universal
- Be about life or human nature
- Not be a moral
- Not be a cliché

I) Irony (verbal, situational, dramatic):

Do you know the difference between the different types of irony. If not, annotate them herein.

Be looking out for irony.

Identify it, but also ask *why* it's important and *how* it functions.

J) Foreshadowing:

If you think something might be foreshadowing, make note of it. If it is, then you have an "I knew it!" moment; if it isn't, who cares? At least you're trying and at least you're awake!

Estimate this to be at about 70% of your work.

III. Personal Reactions and Questions:

Don't underestimate the importance of this type of engagement with a text. If something you read strikes you as funny, intense, confusing, enlightening, etc. honor those reactions and record them in the margins.

It indicates that you are paying attention, engaging with the text, and internalizing what you read.

If you have a specific question about what you are reading, write that question down.

Make connections to other things you know, whether that be text to text, text to self, text to world.

Connecting, comparing, and contrasting texts are important skills, and ones that will be valuable to you in college, where your professors expect you to be able to draw from your previous experience and knowledge.

Though this type of annotation is important, it should *not* dominate. In fact, this should comprise 10% or less of your total annotations.

NON-FICTION

When reading non-fiction texts, your annotations will be slightly different.

Likely, you will not have all the same literary elements at work, but you will find some.

Consider overall structure of the text.

Who's narrating? Is it autobiography, biography, exposition, informational, opinion, persuasion?

What is the author's purpose for writing?

How does the writer present his/her ideas (or argument) and prove them?

Think about the writer's tone, what is his/her attitude towards her subject? How do you know?
Look for recurring thematic concepts, ideas, motifs, events, thoughts, feelings. Ask when/why does the author bring these up and focus on them?
Analyze the diction and syntax used to express the point of view.
Look at sentence structure.
Consider the writer's purpose: to explain, to persuade, to describe, to entertain, to editorialize, etc. and how he or she achieves this.
What theme(s) appear in the text?
Define any unknown terms.
Be aware of and record your personal reactions and questions.

A Few Final Thoughts:

Annotating a text is a learning process. How you do it matters less than how effective it is for you and how well you internalize the literature. The main objective in annotating a text is that you have a deeper and more individual understanding of what you read.

Ask to read your friends' annotations and compare your notes.

Annotating takes a long time. This will make you a slower reader, but a more conscientious one, and, ultimately, a more sophisticated one. Ideally, you should evolve to the point that it is actually a little awkward for you to read *without* annotating.

A question I'm often asked by students is, "How much annotating is enough?" This, to an English teacher, is like asking how long an essay needs to be. My answer is going to be the same, and, sadly, just as vague and irritating: as much/as long as it needs to be so that it is *thorough, complete, and reflects depth of thinking about the text*. Admittedly, I am impressed by copious annotations in a text, but I am more interested in the quality, thought, and sophistication behind your annotations.

Also, you should know that I actually read your annotations, and your penmanship is quite important. If I can't read what you write (and I'm pretty forgiving when it comes to handwriting), I get cranky.

Rubric for Annotation

NAME: _____

Title: _____

Author: _____

A-- Notes are frequent and abundant throughout the text, evidencing deep and thoughtful engagement with the writing. No gaps. Interaction with the author's ideas is apparent in the beginning, middle and end of the work. Notes reflect questioning and responding to a range of techniques and ideas within the text. Annotating should not be merely underlining and/or highlighting, but specific interaction in writing.

B -- Notes are constant throughout the text, though not as frequent as in the case of an A. The reader is clearly engaged with the text, though he/she does not display the same energetic body of questions and responses. Still, a range of the author's techniques and ideas are pointed out and explored. Annotating should not be merely underlining and/or highlighting, but specific interaction in writing.

C -- Notes are present in the text, though gaps are evident. The reader shows periods of engagement with the author's writing, although the notes appear more superficial in nature, less questioning, little energetic response. Some interest in technique in meaning, although too brief.

D -- Little to no evidence of interaction with the author's ideas. A few notes have been made, but the effort appears perfunctory.

F -- There is no evidence that you read the book. In this case, you will not be able to complete the course.

Pluses and minuses are not listed but are acceptable.

_____ is the grade I think I deserve for my annotations based on the above and the effort I put into the assignment. The reasons I feel I deserve this grade are as follows (be specific with regard to what you have accomplished from the guidelines above).
