

DHS HONORS ENGLISH 10 SUMMER READING

TO GIVE REAL SERVICE YOU MUST ADD SOMETHING WHICH CANNOT BE BOUGHT OR MEASURED WITH MONEY, AND THAT IS SINCERITY AND INTEGRITY.

~DOUGLAS ADAMS~

We begin! Following are the texts you will read this summer in preparation for next year:

- (1) ***The Winer of Our Discontent*** by John Steinbeck
- (2) ***Behind the Beautiful Forevers*** by Katherine Boo
- (3) **Optional, Extra Credit! Select only one:**
 - ***The Adventures of Huckleberry Finn*** by Mark Twain
 - ***Fahrenheit 451*** by Ray Bradbury
 - ***Things Fall Apart*** by Chinua Achebe

Assignments/Assessments (in order of due date):

- ***The Winter of Our Discontent***
 - Annotation*
 - Character Analysis Log
 - ⇒ Electronic submission due Wednesday, July 11th, 9:00 PM 🖨
 - ⇒ Print copy due in either Mrs. Bean's or Mrs. Carlson's school box by 1:00 PM Thursday, July 12th
- ***Behind the Beautiful Forevers***
 - Annotation*
 - Discussion Questions
 - ⇒ Electronic submission due Tuesday, August 14th, 9:00 PM 🖨
 - ⇒ Print copy due in class on Wednesday, August 15th
- **Extra Credit Selection:**
 - Annotation*
 - Objective Exam (after school, Thursday, August 16th)

* All annotated books will be collected on the first day of school (Wednesday, August 15th).

🖨 Turnitin.com (for assignments noted above):

Turnitin.com Submissions:

Class Title: H-10 Summer Reading 2018-19 ID #: 18210919 Enrollment Key: serendipity

Please create your account as soon as possible so that we may create a contact list!

Questions? Fears? Contact either of your teachers:

Mrs. Josette Bean: jbean@dusd.net

Mrs. Tina Carlson: ccarlson@dusd.net

...any time ☺

THESE INSTRUCTIONS WILL GUIDE YOU IN ANNOTATING BOTH OF THE REQUIRED READS AND THE OPTIONAL EXTRA CREDIT SELECTION.

1. ANNOTATION GUIDE: MARK WHAT STRIKES YOU!

- Characterization
- Setting
- Important Events
- Interesting Language
- Personal reactions & Paraphrase
- Use fore- and end-papers at the front and back of the book as well as empty spaces at the ends of chapters to make a personal index of characters and emerging theme.

2. WHAT TO ANNOTATE AND WHAT TO SAY IN YOUR ANNOTATIONS

1. Define words or slang; make the words real with examples from your experiences; explore why the author would have used a particular word or phrase.
2. Make connections to other parts of the book. Feel free to use direct quotes from the book.
3. Make connections to other texts you have read or seen, including:
 - Movies
 - Comic books/graphic novels
 - News events
 - Other books, stories, plays, songs, or poems
4. Draw a picture when a visual connection is appropriate.
5. Re-write, paraphrase, or summarize a particularly difficult passage or moment.
6. Make meaningful connections to your own life experiences. Ask questions of the text and characters.
7. Explain the historical context or traditions/social customs that are used in the passage.
8. Offer an analysis or interpretation of what is happening in the text.
9. **Point out and discuss literary techniques that the author is using and their effects.**
 - Symbols: does the writer use images that seem to represent something else?
 - Metaphors and/or similes
 - Striking comparisons or contrasts
 - Personification
 - Alliteration and/or onomatopoeia
10. Note the significance of the following:
 - Setting
 - Character Evolution
 - The nature of the conflict that is pushing the plot
 - The “distance” of the narrator in the story and its effect
 - Tone and tone shifts
 - Repetition or patterns in language and imagery

3. WHAT YOUR ANNOTATIONS SHOULD LOOK LIKE

Since you will be annotating text for the rest of your natural life, you need to develop a system that works for you (within reason). Effective annotating is both economical and consistent. The techniques are almost limitless. Use any combination of the following:

11. Make brief comments in the margins. Use any white space available – inside cover, random blank pages, etc.
12. Make brief comments between or within lines of the text. Do not be afraid to mark within the text itself. In fact, you must.
13. Circle or put boxes, triangles, or clouds around words or phrases; combine with comment.
14. Use abbreviations or symbols – brackets, stars, exclamation points, question marks, numbers, etc.
15. Connect words, phrases, ideas, circles, boxes, etc. with lines or arrows.
16. Underline – **CAUTION**: Use this method somewhat 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.
17. Highlight – use **CAUTION** – don't highlight everything! C'mon y'all.
18. Create your own code (such as L/D for light and dark motif). While we normally hate text-speak, and view it as the catalyst for the fall of Western Civilization, for annotating, text-speak actually works really well.
19. **Chapter Summaries and Chapter Titles**: at the end of each chapter, write a brief summary of the plot as it occurred in that chapter. This does not have to be long or greatly detailed, but should include all relevant incidents. Use plot-related language (exposition, rising action, etc.) whenever possible in your summary. Speculate as to why a particular chapter is given a particular title. With chapters that are not titled, supply your own. This practice will help you solidify your understanding.
20. You may use Post-It notes for added space and organization!

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. In any case, approach the works with an open mind.

WHAT TO DO WITH YOUR ANNOTATIONS

After you have finished annotating the text, it is time to make connections and develop “topics” from your annotations. Go back—and again—look for patterns, or motifs, use of symbolism, characterization, and all the things that make up literary analysis. Ask ‘why.’ Then, answer the ‘whys’ you asked. ***If you don't answer the questions you asked, then they weren't good questions in the first place.*** Eventually, your annotations will become your thesis for future literary discussions analysis essays.

FINAL THOUGHTS

We expect you to think critically about what you are reading. While the amount of annotation may vary widely from page to page, any notes you add to a text will help you to read more critically; any attempt to annotate your book will help you to understand the reading as you read. Annotation is a discrete skill, and like any skill, it takes significant practice to hone your ability to the point of acquiring expertise. So, push the pen! Push the pen! Push the pen!

THE WINTER OF OUR DISCONTENT

Log: Create a Character Analysis Log for Ethan. What is it that Ethan Hawley wants? You should log at least fifteen (15) entries that reflect Ethan’s development in his pursuit of that desire. Your log should reflect the **beginning**, **middle**, and **end** of the novel, and it should identify what it is he wants, whether he achieves it, and how that pursuit affects/shapes him.

Passage/Quoted Material (include page #)	<u>Context of Situation/Scene:</u> What’s happened up to this point? What might have caused this behavior or thought?	<u>Significance:</u> How does this passage help to explore Ethan’s desires and the consequences of his choices? Explain with some thoroughness. Use commentary in abundance. <i>(Words cost you nothing!)</i>

You will need more space in each box than is shown here. This sample is for format purposes only. All work must be typed, but the Character Analysis Log may be single-spaced.

Please submit your work to Turnitin.com by 9:00 PM, Wednesday, July 11th.

Print copy must be turned in to Mrs. Bean’s or Mrs. Carlson’s school box by 1:00 PM, Thursday, July 12th.

BEHIND THE BEAUTIFUL FOREVERS

Directions: After you have read and annotated this non-fiction work, please select and respond to five (5) of the following questions; your responses should be thoughtful and careful, and you should, whenever possible, support your answers with textual evidence. (Think with ink!)

1. As Abdul works day and night with garbage, keeping his head down, trying to support his large family, some other citydwellers think of him as garbage, too. How does Abdul react to how other people view him? How would you react? How do Abdul and his sort-of friend, Sunil, try to protect themselves and sustain self-esteem in the face of other people's contempt?
2. The lives of ordinary women— their working lives, domestic lives, and inner lives—are an important part of Behind the Beautiful Forevers. The author has noted elsewhere that she'd felt a shortage of such accounts in nonfiction about urban India. Do women like Zehrunisa and Asha have more freedom in an urban slum than they would have had in the villages where they were born? What is Meena, a Dalit, spared by living in the city? What freedoms do Meena, Asha, and Zehrunisa still lack, in your view?
3. Asha grew up in rural poverty, and the teenaged marriage arranged by her family was to a man who drank more than he worked. In Annawadi, she takes a series of calculated risks to give her daughter Manju a life far more hopeful than that of other young women such as Meena. What does Asha lose by her efforts to improve her daughter's life chances? What does she gain? Were Asha's choices understandable to you, in the end?
4. When we think of corruption, the examples tend to be drawn from big business or top levels of government. The kind of corruption Behind the Beautiful Forevers show us is often described as "petty". Do you agree with that characterization of the corruption Annawadians encounter in their daily lives? Why might such corruption be on the increase as India grows wealthier as a nation?
5. Does Asha have a point when she argues that something isn't wrong if the powerful people say that it's right? How does constant exposure to corruption change a person's internal understanding of right and wrong?
6. Fatima's neighbors view her whorling rages, like her bright lipsticks, as free comic entertainments. How has her personality been shaped by the fact that she has been defined since birth by her disability—very literally named by it? Zehrunisa waivers between sympathy for and disapproval of her difficult neighbor. In the end, did you?
7. Zehrunisa remembers a time when every slumdweller was roughly equal in his or her misery, and competition between neighbors didn't get so out of hand. Abdul doesn't know whether or not to believe her account of a gentler past. Do you believe it? Might increased hopes for a better life have a dark as well as a bright side?
8. Many Annawadians—Hindu, Muslim, and Christian— spend less time in religious observance than they did when they were younger, and a pink temple on the edge of the sewage lake goes largely unused. In a time of relative hope and constant improvisation for the slumdweller, why might religious practice be diminishing? What role does religious faith still play in the slumdweller's lives?
9. Who do you think had the best life in the book, and why?
10. At one point in the book, Abdul takes to heart the moral of a Hindu myth related by The Master: Allow your flesh to be eaten by the eagles of the world. Suffer nobly, and you'll be rewarded in the end. What is the connection between suffering and redemption in this book? What connections between suffering and redemption do you see in your own life? Are the sufferers ennobled? Are the good rewarded in the end?

**Please submit your work to Turnitin.com by 9:00 PM, Tuesday, August 14th.
You must also provide a print copy in class on Wednesday, August 15th.**

EXTRA CREDIT SELECTION

1. Read (and enjoy!) one of the novels listed on the first page of these summer instructions.
2. For extra credit you will complete the following:
 - Annotate (see pages two-three of these instructions): Due Wednesday, August 15th
 - Take an objective exam (Thursday, August 16th—after school)