

IB/AP English Literature – Chandler High School
Summer reading assignment



We ask that in true existential form, you begin the journey of your senior year on your own- alone. You will be reading and annotating *Siddhartha*, by Hermann Hesse.

According to Jean-Paul Sartre, “Man can will nothing unless he has first understood that he must count on no one but himself; that he is alone, abandoned on earth in the dist of his infinite responsibilities, without help, with no other aim than the one he sets himself, with no other destiny than the one he forges for himself on this earth.”

1. **Siddhartha needs to be annotated-** reading due 1st day of school, annotations due Monday, August 3rd

Please purchase the text or you can download it and print it from <http://www.gutenberg.org/etext/2500>. Whether you print a copy, purchase it, or check it out you must bring it to class in its entirety with annotations. We will be working with this text right when school begins, so please make sure you have a copy you can bring to class daily. Used copies may be available at Changing Hands in Tempe, or Bookman’s Used Books in Mesa, or on Amazon.

As you read the text, annotate it using sticky notes or actually writing in your own book. Please see *the attached notes* for annotation instructions and ideas. The annotation rubric is also attached. Your annotation score will be based on your tracking literary elements throughout the text and how they contribute to the construction of theme, not the personal comments, feelings and/or reactions you may note throughout the text.

2. **8 Dialectical Journal entries-** Due Monday, August 3rd

You will be responding thoughtfully and analytically to the questions below, and each of your responses will require textual evidence. Model responses are attached- the length and depth of these sample responses are what we expect of your entries. **DO NOT USE THE QUESTIONS ON THE MODEL. THESE ARE EXAMPLES ONLY! ANSWER THE QUESTIONS BELOW!**

The first four:

While you read, consider the following essential questions (you should annotate for these throughout the text) and complete **four entries** in a dialectical journal:

1. Trace the appearance of Govinda in the novel. What role does Govinda play in Siddhartha’s journey to attain Nirvana?
2. How does the river translate into a metaphor or element of Siddhartha’s journey?
3. What is the significance of Kamala?
4. Siddhartha states that he will not learn from any teacher, that he must find his own way. Is this statement true? Does Siddhartha learn from any teachers?

The Second four:

Using the ideas below, make **four additional** dialectical journal entries considering two different characters. This means you will select two characters other than Siddhartha, say Govinda and Kamala (choose whoever you want), and answer two of these questions for each of them. **How do two of the characters reflect, live, explore Buddhist doctrine?** (Siddhartha does not follow this doctrine, but he experiences it)

- 1) Life is suffering
- 2) Suffering is caused by ignorance and attachment
- 3) Suffering is ended by overcoming ignorance and attachment
- 4) The path to the suppression of suffering is The Noble Eightfold Path
 - Right views
 - Right intentions
 - Right speech
 - Right actions
 - Right livelihood
 - Right effort
 - Right mindedness
 - Right contemplation

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

Read the book and be prepared to apply concepts and ideas from all the chapters. I swear it’s not as boring as it sounds- it’s actually pretty humorous. You may take notes on the chapters in or outside of the book, but there will not be a score for annotations. There will be quizzes over the chapters beginning two weeks into the school year, however.

Professor books can be checked out from the school library or you may purchase your own copy and have it forever.

Annotating a Text: The AP/IB Way

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 any **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 marks, 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.
- Create your own code.
- Use post-it notes **only** if you have exhausted all available space (unlikely).

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.

(Note for AP Lit: Many of these suggestions will not apply to *Elements of Style*)

- 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)
 - 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
 - tone / mood
 - Irony
 - imagery
 - contrasts / contradictions / juxtapositions / shifts
 - themes
 - Allusions
 - setting / historical period
 - any other figure of speech or literary device
 - symbols

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

How-to-Annotate-a-Book Mark	Annotation Instructions and Rubric Use this little strip on the left to help you read for important
--	---

Before Reading:

- Examine the front and back covers (books)
- Read the title & any subtitles
- Examine the illustrations
- Examine the print (bold, italic, etc.)
- Examine the way the text is set up (book, short story, diary, dialogue, article, etc.)

During Reading:

Mark in the text:

- effects of word choice (diction)
- 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
- tone / mood
- Irony
- imagery
- contrasts / contradictions / juxtapositions / shifts
- themes
- Allusions
- setting / historical period
- any other figure of speech or literary device
- symbols

After Reading:

- Reread annotations—draw conclusions
- Reread introduction and conclusion—try to figure out something new
- Examine patterns/repetitions--- determine possible meanings
- Determine what the title might mean

information. You can cut it out & make a little bookmark :))

Obviously, annotation is as personal as reading, and there are MANY ways to annotate a book. This system is just a suggestion. For example, some people prefer to use colors to differentiate elements, and some prefer to use "Post Its."

If you already have a system, feel free to use what you are comfortable with. We're not going to hold you to specific squiggly lines or circles.

What we will be looking for when we collect your books in the fall is the level of critical thinking that went into your reading. So, whatever system you use, **make your thinking visible**. We will look to see if you have recognized the elements at left--characters, setting, vocabulary and important information. Comments and questions in the margins and at the end of chapters also show us your thinking process.

A Grade:

- Full of comments either on sticky notes or in text itself throughout the book on stylistic/dramatic devices & how they function

B Grade:

- Many comments on the above though they are not as complete as the A.

C Grade:

- Comments are usually identification rather than effects.

D Grade:

- Few comments and most are shallow and obvious. Mostly highlighting and bracketing.

F Grade

- Almost no comments. Perhaps just some highlighting.
-

Lower Grades will reflect a lack of reading, possibly in skipped sections or random highlights of insignificant material.

Your friends in reading,
Brewington, Komitzky & Sapakie

Your name (first and last)
Instructor's name
Course name
Due date (day month year)

Last name pg #

**Dialectical Journal:
Of Mice and Men by John Steinbeck**

What are the rhetorical/stylistic devices that the author uses in this section? What is the overall effect?

Steinbeck's diction in this section, specifically his use of colloquialisms, serves several purposes. The Southern dialect highlights the mass-migration of "Okies" and "Arkies" from the plains states to California during the Great Depression. When Candy says, "I do' know. 'Course, if ya want me to" (Steinbeck 75), the reader can infer that he was one of the millions who picked up and came to California in search of a better life. He, like most of the other characters in the novel, is displaced and lonely, searching (unsuccessfully) for a place to belong. Steinbeck also incorporates plenty of slang, including the n-word, into the dialogue, creating characters that admittedly sound more realistic. Steinbeck himself once said, "To the men I write about, profanity is adornment and ornament and is never vulgar and I write it so." The use of the n-word, then, is not meant to be a direct comment on race relations in America, per se, but rather it is meant to add a realistic flare to the characters who would otherwise seem flat and out of place both historically and regionally. Steinbeck's diction, not only in this section of the novel, but also throughout it, meticulously and honestly reflects the lives and times of the characters, carefully revealing to the reader the characters at their best and worst, weakest and strongest, truest and most vulnerable.

How does this section add to/detract from the characters' development and the central theme of the novel?

This section of the novel chronicles the power struggle that exists on the ranch between the powerful and the powerless. The first power struggle that we see in this scene occurs when Crooks picks on Lennie saying, "S'pose George don't come back no more. S'pose he took a powder and just ain't coming back. What'll you do then?" (Steinbeck 71). Here, we see that Crooks, the only black man on the ranch, attempts to gain power over someone mentally weaker than he. In this interaction, Crooks is able to feel a pleasure that only having control over someone else can give; he is elated in his torture of Lennie. Later, Crooks loses the very power he so wickedly gained when Curley's Wife comes by looking for her husband: "Well, you keep your place, then, Nigger. I could get you strung up on a tree so easy it ain't even funny" (Steinbeck 81). In this short exchange between the two most powerless characters in the novel, Curley's Wife manages to reduce Crooks to nothing, thereby asserting her control over at least one person on the ranch. As the only female (and nameless) character in the novel, she must resort to cruelty to claim her place and establish her power.

How does this section connect to either another text (novel, poem, film, etc.) or the world at large (local or global issue)?

Though we've made leaps and bounds towards a more equal America, it is apparent that racial divides still exist in our culture. In the novel, Curley's Wife (among other characters) calls Crooks the worst racial epithet possible, and it's not uncommon to hear that word today. For many people, it is still a highly offensive term that conjures up a painful past; however, the music industry, primarily, has perpetuated the continued use of the n-word in the media. An issue arises out of this trend that calls into question the influence of the media on America's youth. When teens see their role models using hate speech in what seems like a positive way, they could possibly adopt that kind of language into their own vernacular.