

## IB Language and Literature: Year One – Summer Reading Directions

Welcome to the first year of IB Language and Literature! We cover a lot of material in our first year, and the works we cover need to be studied in depth so you can pull from these texts your senior year in Year Two. For this reason, we read all of our books twice. Yes, twice. The first read is for comprehension (who is who, what happened, what is it about), and the second read is for analysis (what is the author doing, how is the author doing it, and why do these authorial moves matter).

Over the summer, to prepare you for our class, you will read *Into the Wild* by Jon Krakauer. This text is a non-fiction examination of the final years of Christopher McCandless, a young man from the East Coast who died in the Alaskan wilderness in 1992. Told in a journalistic style, Krakauer interviews people who knew McCandless and retraces the journey McCandless took from his college graduation to his final days in an abandoned bus in Alaska. **Please check out a book from the BHS library before you leave for the summer, or if you wish to purchase your own copy, here is the ISBN # to ensure you have the same version as the class: ISBN# 0-385-48680-4**

*Yes, there is a movie version of the book. Do not watch that as a substitute. It does not match the book. Yes, there are many internet resources about the book. Do not use those as a substitute for reading. They are not good enough for knowing the text.*

### What should you do while reading?

1. Keep a reading log that shows the dates and page ranges that you read. Example:

DATE	Page #s	GIST / Summary	Questions/ Reactions

2. Write handwritten notes on who is who and what happens in the text after each reading session. Using sticky notes within the book is fine, or you can have an expanded log like the example above. Yes, you should take notes on the literal story and who the people are, how they interact with McCandless, and what happens. Knowing the timeline is helpful, too – the timeline of the events and the timeline of the book's presentation.
3. Select and photograph 6 key passages you believe are significant to the text overall. Key passages have “rich text” that include authorial choices and contribute to the overall messages or implications of the text. They often show character development, conflict, theme, or a recurring authorial choice (writing craft move). NOTE: Don't take ideas for these off the internet. Take photos of the passages and annotate them within Notability or another app.
  - a. What does it mean to annotate? To write on the text/ label authorial choices/ make predictions in the margin / connect the passage to other parts of the text/ comment or hypothesize on the passage's meaning/ hypothesize on how the quote influences the reader / hypothesize on why the passage matters for the big ideas of the text/ etc.
  - b. Use the authorial choices definition sheet provided with these directions. You will need to bring this definition sheet with you to class for your Learner Profile Notebook.
4. Be ready to take a test on the book our first day of class.
5. Remind your friends who also signed up to do their summer reading! Showing up on day one saying, “I didn't know about the summer reading” will not get you excused from this task.





## Literary Term Cheat Sheet

*Elements of Narration: Use these terms when discussing how the text is narrated and how that affects the reader's interpretation/understanding of the characters and plot.*

- **First person narration** – the author is a character in the text
- **Second person narration** – you, the reader, are a character in the text
- **Third person limited narration** – the narrator is outside the text but can only see into 1-2 character's minds/inner thoughts
- **Third person omniscient narration** – the narrator is outside the text and can see into all characters' minds/inner thoughts
- **Frame narration** – when two (or more) different narrators exist; one begins the story, but at some point, the story switches to another narrator, who is usually one of the characters the first narrator introduced (think Princess Bride or Edward Scissorhands)
- **Reliable narration** – a narrator who is trustworthy or understandable
- **Unreliable narration** – a narrator who is either untrustworthy at times. This does not mean they deliberately lie; rather they are too involved/emotionally comprised to be impartial

*Elements of Characterization: Use these terms when discussing how characters are portrayed or described*

- **Direct characterization** – a narrator tells us exactly what a character is like
- **Indirect characterization** – a narrator shows us the character's actions and we infer what the character is like
- **Dynamic characterization** – a narrator reveals change in a character
- **Static characterization** – a narrator reveals no change in a character

*Elements of Syntax: Use these terms when discussing how an author constructs their sentences.*

- Examine the sentence length. Are the sentences **telegraphic** (shorter than five words in length), **medium** (approximately eighteen words in length), or **long and involved** (thirty words or more in length)? Does the sentence length fit the subject matter, what variety of length is present? Why is the sentence length effective?
- A **declarative** (assertive) **sentence** makes a statement, e.g., *The king is sick*. An **imperative sentence** gives a command, e.g., *Stand up*. An **interrogative sentence** asks a question, e.g., *Is the king sick?* An **exclamatory sentence** makes an exclamation, e.g., *The king is dead!*
- A **simple sentence** contains one subject and one verb, e.g., *The singer bowed to her adoring audience*. A **compound sentence** contains two independent clauses joined by a coordinating conjunction (*and, but, or, for, nor, yet, so*) or by a semicolon, e.g., *The singer bowed to the audience, but she sang no encores*. A **complex sentence** contains an independent clause and one or more subordinate clauses, e.g., *The singer bowed to her adoring audience because she appreciated their applause*. A **compound-complex sentence** contains two or more principal clauses and one or more subordinate clauses, e.g., *The singer bowed because the audience applauded, but she sang no encores*.
- A **loose sentence** makes complete sense if brought to a close before the actual ending, e.g., *We reached Edmonton that morning after a turbulent flight and some exciting experiences*. A **periodic sentence** makes sense only when the end of the sentence is reached, e.g., *That morning, after a turbulent flight and some exciting experiences, we reached Edmonton*.
- **Natural order** of a sentence involves constructing a sentence so the subject comes before the predicate, e.g., *Oranges grow in California*. **Inverted order** of a sentence (sentence inversion) involves constructing a sentence so the predicate comes before the subject, e.g., *In California grow oranges*. This is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect. **Split order** of a sentence divides the predicate into two parts with the subject coming in the middle, e.g., *In California oranges grow*.
- **Juxtaposition** is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit, e.g., "The apparition of these faces in the crowd;/Petals on a wet, black bough" ("In a Station of Metro" by Ezra Pound).

- **Parallel structure (parallelism)** refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased, e.g., *We came, we saw, we conquered.*
- **Repetition** is a device in which words, sounds, and ideas are used more than once for the purpose of enhancing rhythm and creating emphasis, e.g., "... government of the people, by the people, for the people, shall not perish from the earth.
- **A rhetorical question** is a question that expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement, e.g., *If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?*

*Elements of Diction: Use these terms when discussing an author's word choice*

- Words may be **monosyllabic** (one syllable in length) or **polysyllabic** (more than one syllable in length). The higher the ratio of polysyllabic words, the more difficult the content.
- Words may be mainly **colloquial** (slang), **informal** (conversational), **formal** (literary), or **old-fashioned**.
- Words may be mainly **denotative** (containing an exact meaning), e.g. *dress*, or **connotative** (containing a suggested or symbolic meaning), e.g. *gown*.
- Words may be **concrete** (specific) or **abstract** (general).
- Words may be **euphonious** (pleasant sounding), e.g. *butterfly*, or **cacophonous** (harsh sounding), e.g. *pus*.

*Elements of Organization: Use these terms when discussing how an author organizes or structures their plot*

- **Chronological/linear organization** - the plot proceeds from point A to point B, exactly how it occurred in real time.
- **Non-chronological/non-linear organization** - the plot does not proceed chronologically from point A to point B, and rather, jumps around for a certain effect
- **Flashbacks** - when a narrator takes us back to an event that happened earlier in the book, or earlier in a character's life.
- **Foreshadowing** - when a narrator either directly states or hints at something that will come up later in the text.

*Elements of Figurative Language: Use these terms any time an author deviates in the non-literal realm. They don't literally mean what they are saying, but rather are speaking figuratively.*

- **Simile** is a comparison of two different things or ideas through the use of the words like or as. It is definitely a stated comparison, where the poet says one thing is like another, e.g. *The warrior fought like a lion.*
- **Metaphor** is a comparison without the use of like or as. The poet states that one thing is another. It is usually a comparison between something that is real or concrete and something that is abstract, e.g., *Life is but a dream.*
- **Personification** is a kind of metaphor which gives inanimate objects or abstract ideas human characteristics, e.g., *The wind cried in the dark.*
- **Hyperbole (or overstatement)** is a deliberate, extravagant, and often outrageous exaggeration. It may be used either for serious or comic effect, e.g., *The shot that was heard 'round the world.*
- **Imagery** is writing that evokes a sense experience (sight, sound, etc..) for the reader.
- **Symbol** is a figure of speech in which something (object, person, situation, or action) means more than what it is. Usually it is when a tangible item has a larger, non-tangible meaning. It must also come up more than once in a work to be symbolism.
- **Understatement (Meiosis)** is the opposite of hyperbole. It is a kind of irony which deliberately represents something as much less than it really is, e.g., *I could probably manage to survive on a salary of two million dollars per year*
- **Paradox** is a statement that contradicts itself. It may seem almost absurd. Although it may seem to be at odds with ordinary experience, it usually turns out to have a coherent meaning, and reveals a truth which is normally hidden, e.g., *The more you know, the more you know you don't know.* (Socrates)



- **Oxymoron** is a form of paradox that combines a pair of contrary terms into a single expression. This combination usually serves the purpose of shocking the reader into awareness, e.g., *sweet sorrow*, *wooden nickel*.
- **Pun** is a play on words which are identical or similar in sound but which have sharply diverse meanings. Puns may have serious as well as humorous uses, e.g., *When Mercutio is bleeding to death in Romeo and Juliet, he says to his friends, "Ask for me tomorrow, and you shall find me a grave man."*
- **Double entendre** is a type of pun where one of the meanings of a word has a bawdy or sexual connotation.
- **Irony** is the result of a statement saying one thing while meaning the opposite, e.g., *It is simple to stop smoking. I've done it many times.*
- **Sarcasm** is a type of irony in which a person appears to be praising something while he is actually insulting the thing. Its purpose is to injure or hurt, e.g., *As I fell down the stairs head-first, I heard her say, "look at that coordination."*
- **Antithesis** involves a direct contrast of structurally parallel word groupings generally for the purpose of contrast, e.g., *sink or swim*.
- **Apostrophe** Words that are spoken to a person who is absent, dead or imaginary, or to an object or abstract idea. The poem *God's World* by Edna St. Vincent Millay begins with an apostrophe: "O World, I cannot hold thee close enough!/Thy winds, thy wide grey skies!/Thy mists that roll and rise!"
- **Synecdoche (Metonymy)** is a form of metaphor. In synecdoche, a part of something is used to signify the whole, e.g., *All hands on deck*.
  - \*Also, the reverse, whereby the whole can represent a part is synecdoche, e.g. *Canada played the United States in the Olympic hockey finals*.
  - \*Another form of synecdoche involves the container representing the thing being contained, e.g., *The pot is boiling*.
  - \*One last form of synecdoche involves the material from which an object is made standing for the object itself, e.g., *The quarterback tossed the pigskin*.
  - \*In metonymy, the name of one thing is applied to another thing with which it is closely associated, e.g., *I love Shakespeare. The pen is mightier than the sword*.

*Elements of Sound: Use these terms to describe how an author's writing sounds when read aloud.*

- **Alliteration:** the repetition of initial consonant sounds of words as in "dark days."
- **Assonance:** The repetition of vowel sounds in nearby words as in "child of silence."
- **Consonance:** The repetition of similar consonant sounds, in the middle or at the ends of words, as in "lost and past" or "confess and dismiss"- usually when the preceding vowel sounds are different
- **Onomatopoeia:** Onomatopoeia, also spelled onomatopoeia and sometimes called "echoism" occurs when a word's sound imitates its meaning. Examples include "woof", "meow", and "hiss".
- **Rhyme:** a repetition of sounds at the ends of words
- **Slant rhyme:** when the sounds at the ends of words are similar, but not exactly the same

*Other Elements:*

- **Allusion** is a reference to a mythological, literary history, or Biblical person, place or thing, e.g., *He met his Waterloo*.
- **Denotation** is the basic definition or dictionary meaning of a word
- **Connotation** is what a word suggests beyond its basic definition; what emotions or overtones of meaning accompany the word.
- **Theme** is the central moral or lesson of a literary work
- **Motif** is a topic that comes up many times throughout a work
- **Tone** is the writer's or speaker's attitude toward his/her subject, audience, or himself, the emotional coloring, or emotional meaning of the work.
- **Satire** is a kind of writing that ridicules human folly or vice with the purpose of bringing about reform or of keeping others from falling into similar folly or vice.

*Genre-specific Elements: Use these terms when discussing the conventions of a specific genre*

### **Drama:**

- **Dramatic Irony:** When the audience knows more than the actors do
- **Aside:** When an actor speaks softly to either the audience alone, or to another character on stage, so that not everyone on stage can hear them.
- **Monologue:** A long, extended speech when the character is not alone on stage
- **Soliloquy:** A long, extended speech when the character is alone on stage (or thinks they're alone).

### **Poetry:**

- **Accent:** An accent, also called the "stress", is a syllable that receives emphasis. In a line of poetry, accents alternate with unstressed syllables. The number and order of accents creates the meter of a line.
- **Approximate rhyme:** a term used for words in a rhyme that have some kind of pattern but are not perfect rhymes.
- **Blank verse:** unrhymed iambic pentameter
- **Caesura:** A break or a pause in a metrical line of poetry, often marked by punctuation, is called a caesura. When this break occurs near the beginning of a line, it is called an **initial caesura**. When it occurs toward the end of a line, it is called a **terminal caesura**. If the caesura splits the line in two, it is known as a **medial caesura**.
- **Couplet:** A couplet is a pair of (sometimes rhyming) lines occurring in succession in a poem. A **closed couplet** is a couplet that forms a complete sentence, and a **heroic couplet** forms a complete thought and is written in iambic pentameter.
- **Elegy:** A poem that laments the death of a person, or one that is simply sad and thoughtful. An example of this type of poem is Thomas Gray's "Elegy Written in a Country Churchyard."
- **Enjambment:** The continuation of a complete idea (a sentence or clause) from one line or couplet of a poem to the next line or couplet without a pause. An example of enjambment can be found in the first line of Joyce Kilmer's poem Trees: "I think that I shall never see/A poem as lovely as a tree." Enjambment comes from the French word for "to straddle."
- **Epic:** a long, narrative poem about gods, heroes, or people/ characters that are somehow superhuman.
- **Haiku:** A three-line poem, Japanese in origin, narrowly conceived of as a fixed form in which the lines contain respectively 5, 7, and 5 syllables.
- **Free verse:** Non-metrical verse. Poetry written in free verse is arranged in lines, may be more or less rhythmical, but has no fixed metrical pattern or expectation.
- **Iambic Pentameter:** when lines are made up of 10 syllables per line, which can be broken into five **feet** consisting of one unaccented syllable followed by an accented syllable.
- **Metric Foot:** A metric foot is a unit of poetry consisting of at least one stressed and one unstressed syllable. The number of stressed and unstressed syllables depends on the type of foot (dactyl, trochee, spondee, iamb, etc.), and the number of feet completes the description of the poem's meter. For example, iambic pentameter consists of five iambs per line, while dactylic tetrameter consists of three dactyls per line.
- **Narrative poem-** one that tells a story about a specific person and/or event.
- **Rhyme Scheme:** A poem's rhyme scheme is the order in which rhyming words appear. This is denoted by assigning a letter to each rhyme, starting with "a". In the verse, "Row, row, row your boat/Gently down the stream/Merrily, merrily, merrily, merrily/Life is but a dream", the rhyme scheme would be marked ABCB.
- **Rhythm:** Any wavelike recurrence of motion or sound.
- **Stanza:** A stanza is a group of lines separated from other such groups within a poem.
- **Sonnet:** A fixed form of fourteen lines, normally iambic pentameter, with a rhyme scheme of some type.
- **Turn:** A point at which (often shown by a pause, break, new stanza) the tone, mood, etc of the poem changes. Think about Hamlet's "Rogue and peasant slave" lines, where he transitions from self-hatred to scheming, shown by "...brains. Hum- I have heard That guilty creatures..."