

Pre- IB English II Summer Assignment

Framework: As we head into your sophomore year and study some new literary works, we want to think about all of the skills we've worked on throughout freshman year. We've read a variety of texts and genres and have focused our attention on the close reading details that have helped unlock essential features of a text. The long-range goal is for you to learn to develop the ability to think critically and engage in your own learning, being conscientious consumers of information. In order to upkeep those skills and avoid the "summer slump," your focus and attention on this summer assignment will exercise your skills, while bringing you to deeper analytical thinking.

Directions: Please purchase a **hard copy** of the play, *A Raisin in the Sun* by Lorraine Hansberry. Address ALL parts of the summer assignment. PLEASE READ THE DIRECTIONS CAREFULLY AND COMPLETE YOUR TASKS THOROUGHLY!!

Basic rules of the summer assignment:

1. Do your own work. Do not rely on others for answers. Do not rely on Sparknotes or Cliffsnotes. You are exercising your mind during this summer assignment. Please understand there are not necessarily right or wrong answers while you work through this assignment. I'm interested in what you think and how you think. I'm interested in your ability to be logical, analytical, and engaging. Do not share your answers with others. The right answer is the answer that has been developed logically based on the evidence. Student grades and feedback will be measured on their ability to think rather than simply knowing the answer.
2. Good students find out what they need to know in order to succeed. In this summer assignment are some basic assumptions made about you and your academic ability. If you are unsure about any aspect of this assignment, it is your responsibility to find the answer. What will you do when you are unsure what to do? Be resourceful and contact me via email, or a fellow classmate if you have questions.
3. All work is due when you walk into class on the **first day** compiled and organized in a folder with prongs or a binder. Dividers between each section are encouraged. No excuses for not being prepared. Every document you need can be found ready to print after each section.

PART ONE: Pre-Reading Close Reading Exercise

1. Before you begin the play, it is crucial to perform a close reading of the first scene.
 - Read from “The Younger living room” all the way to where Ruth has her first line.
 - Carefully analyze the setting (the entire first section in italics)
 - Write a *thorough* response (paragraph # doesn’t matter, so long as you thoroughly investigate) where you reflect on and evaluate the following discussion question:

2. What can be inferred about the Younger family by a careful reading of the setting in the first scene? Consider that the setting is a way for the author to inform you not only about the literal furniture in the room but as a way to inform you through imagery about the Younger family.
 - Use the “Close Reading of a Literary Passage” handout (see below), and follow the directions by connecting the dots. It is possible to make inferences about the family’s emotional state, economic state, and struggles.
 - **NOTE:** The handout on Close Reading is not a guide to how you should write your paragraphs. Do not, for example, write a paragraph about your first impressions and then write a paragraph on word choice. Use the guide as a tool to work on the close reading. You will address word vocabulary, patterns (repetition), point of view and characterization, and symbolism in your analysis/response.
 - After you analyze the document, decide what you want to say about the family, and write a well-developed response saying at least three things you can infer about the family from the descriptions in the setting.

“Close Reading of a Literary Passage”- Handout

To do a close reading, you choose a specific passage and analyze it in fine detail, as if with a magnifying glass. You then comment on points of style and on your reactions as a reader. Close reading is important because it is the building block for larger analysis. Your thoughts evolve not from someone else's truth about the reading, but from your own observations. The more closely you can observe the more original and exact your ideas will be. To begin your close reading, ask yourself several specific questions about the passage. The following questions are not a formula, but a starting point for your own thoughts. When you arrive at some answers, you are ready to organize and write. You should organize your close reading like any other kind of essay, paragraph by paragraph, but you can arrange it any way you like.

I. First Impressions: What is the first thing you notice about the passage? What is the second thing? Do the two things you noticed complement each other? Or contradict each other? What mood does the passage create in you? Why?

II. Vocabulary and Diction: Which words do you notice first? Why? What is noteworthy about this diction? How do the important words relate to one another? Do any words seem oddly used to you? Why? Do any words have double meanings? Do they have extra connotations? Look up any unfamiliar words. For a pre-20th century text, look in the Oxford English Dictionary for possible outdated meanings.

III. Discerning Patterns: Does an image here remind you of an image elsewhere in the book? Where? What's the connection? How might this image fit into the pattern of the book as a whole? Could this passage symbolize the entire work? Could this passage serve as a microcosm, a little picture of what's taking place in the whole work? What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace? What is the style like? Look at the punctuation. Is there anything unusual about it? Is there any repetition within the passage? What is the effect of that repetition? How many types of writing are in the passage? (For example, narration, description, argument, dialogue, rhymed or alliterative poetry, etc.) Can you identify paradoxes in the author's thought or subject? What is left out or kept silent? What would you expect the author to talk about that the author avoided?

IV. Point of View and Characterization: How does the passage make you react or think about any characters or events within the narrative? Are there colors, sounds, physical description that appeals to the senses? Does this imagery form a pattern? Why might the author have chosen that color, sound or physical description? Who speaks in the passage? To whom does he or she speak? Does the narrator have a limited or partial point of view? Or does the narrator appear to be omniscient, and he knows things the characters couldn't possibly know? (For example, omniscient narrators might mention future historical events, events taking place "off stage," the thoughts and feelings of multiple characters, and so on).

V. Symbolism: Are there metaphors? What kinds? Is there one controlling metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant? How might objects represent something else? Do any of the objects, colors, animals, or plants appearing in the passage have traditional connotations or meaning? What about religious or biblical significance? If there are multiple symbols in the work, could we read the entire passage as having allegorical meaning beyond the literal level?

PART TWO: II. Read and annotate the play

For the annotation of the play, there are two key components. Focus on these two components as you work your way through the play.

1) You must interact with the play and talk back to the text. Talking back to the text includes writing in the margins of the play. Talking back to the text, or the play, means students should ask questions, make comments, and, when possible, make predictions. The key to talking back to the text is to read in a way that is active rather than passive. Talking back to the text is not a way to find answers, but a way to raise questions and a way to get deeper into the text.

2) Annotate directly on the pages of the play. Nearly every page should have annotations. (think about and utilize our color-marking strategy... a reminder of how to do that is below labeled "Annoting/Color-Marking Fiction Text"). I've also attached a guide to help you with close reading based on what you should be thinking about. Use both the color-marking and this information to help you!

Note: Good annotations reflect careful reading. Poor annotations, or scribbles on the page, reflect an attempt to simply complete this task. Students will be graded on their ability to interact intelligently with the play. You must circle or underline everything you do not know and then look it up to gain understanding. How much of the text are you comfortable misunderstanding? Good students will not let one word, one sentence, or one concept slip by without a full investigation. Your job this summer is to become an expert on *A Raisin in the Sun*. It is imperative you understand the themes as well as the allusions and historical references.

Annotating/Color-Marking Fiction Text



PRE- READING

- Examine the front and back covers.
- Read the titles and any subtitles.
 - What will this be about or prove?
- Look at the author's name...any background information that you can learn from reading about the author prior to starting the book?
- Examine the illustrations/layout.
- Examine the print (bold, italics, etc.)
- Examine the way the text is set up (book, short story, diary, dialogue, article, etc.).

As you examine and read these, write questions and make predictions and/or connections near each of these parts of the text.

DURING READING

Mark in the text:

- Characters (who) 
- Setting (when & where) 
- Unfamiliar words/vocabulary ~~~~~~
- Important information _____

Write in the margins (work on adding variety):

- Ask and answer questions (red)
- Summarize (orange)
- Make predictions (yellow)
- Formulate opinions; write reflections, reactions, and comments (green)
- Make connections (blue)
- Analyze the author's craft (Look for patterns & repetition, word choices, tone, purpose for writing, character development, etc.) (purple)
- Label examples of themes/messages (brown)

POST- READING

- Reread annotations – draw conclusions.
- Reread introduction & conclusion – try to discover something new.
- Examine patterns/repetitions – determine possible meanings or reasons for them.
- Determine what the title might mean.

“How to Annotate a Text”

Annotating is an important skill to employ if you want to read critically. Successful critical readers read with a pencil in hand, making notes in the text as they read. Instead of reading passively, they create an active relationship with what they are reading by "talking back" to the text in its margins. Annotation may be used for fiction or nonfiction.

Mark the thesis and main points of the piece. The thesis is the main idea or claim of the text, and relates to the author's purpose for writing. Sometimes the thesis is not explicitly stated, but is implied in the text, but you should still be able to paraphrase an overall idea the author is interested in exploring in the text. The thesis can be thought of as a promise the writer makes to the reader that the rest of the essay attempts to fulfill. The main points are the major subtopics, or sub ideas the author wants to explore. Main points make up the body of the text, and are often signaled by major divisions in the structure of the text. Marking the thesis and main points will help you understand the overall idea of the text, and the way the author has chosen to develop her or his thesis through the main points he or she has chosen.

Mark Key Terms and Unfamiliar Words While you are annotating the text you are reading, be sure to circle unfamiliar words and take the time to look them up in the dictionary. Making meaning of some discussions in texts depends on your understanding of pivotal words. You should also annotate key terms that keep popping up in your reading. The fact that the author uses key terms to signal important and/or recurring ideas means that you should have a firm grasp of what they mean.

Underline important ideas and memorable images You will want to underline important ideas and memorable images so that you can go back to the piece and find them easily. Marking these things will also help you relate to the author's position in the piece more readily. Writers may try to signal important ideas with the use of descriptive language or images, and where you find these stylistic devices, there may be a key concept the writer is trying to convey.

Writing your own questions and responses to the text in its margins Writing your own questions and responses to the text in its margins may be the most important aspect of annotating. "Talking back" to the text is an important meaning making activity for critical readers. Think about what thoughts and feelings the text arouses in you. Do you agree or disagree with what the author is saying? Are you confused by a certain section of the text? Write your reactions to the reading in the margins of the text itself so you can refer to it again easily. This will not only make your reading more active and memorable, but it may be material you can use in your own writing later on.

Mark Confusing Parts of the Piece, or Sections that Warrant a Reread Be sure to mark confusing parts of the piece you are reading, or sections that warrant a reread. It is tempting to glide over confusing parts of a text, probably because they cause frustration in us as readers. But it is important to go back to confusing sections to try to understand as much as you can about them. Annotating these sections may also remind you to bring up the confusing section in class or to your instructor.

Underline the Sources, if any, the Author has Used Good critical readers are always aware of the sources an author uses in her or his text. You should mark sources in the text and ask yourself the following questions: Is the source relevant? In other words, does the source work to support what the author is trying to say? Is the source credible? What is his or her reputation? Is the source authoritative? What is the source's bias on the issue? What is the source's political and/or personal stance on the issue? Is the source current? Is there new information that refutes what the source is asserting? Is the writer of the text using source material that is outdated?from Writing@CSU — home of Colorado State University's open access learning environment, the Writing Studio

PART THREE: Post Reading Activities: Read the supplementary material and respond as directed.**#1: Article Connection**

Copy and paste this link: https://www.washingtonpost.com/realestate/for-more-people-the-american-dream-doesnt-include-a-home-of-their-own/2014/03/01/0c88002c-97e5-11e3-8461-8a24c7bf0653_story.html?utm_term=.ad07a66c4e26

(if you are having difficulty accessing it type into google: “for more people the American dream doesn’t include owning a home of their own” and it is an article by the Washington Post)

- 1) Annotate and closely read the article.
- 2) In a two-paragraph response, discuss the main points of the article using specific evidence (direct quotes—at least two).
- 3) In one paragraph discuss the main points raised and, in the next paragraph, discuss how this article relates to *A Raisin in the Sun* (again, use direct quotes—at least two).

Writing assignment requirements:

- MLA format
- Quotes used to support your assertion (choose at least two from the article and two from the text to explain your findings)
- Two paragraphs

#2: Poem Connection

<http://www.poets.org/poetsorg/poem/let-america-be-america-again>

Perform a close reading of the poem (through color-marking). In a well-written paragraph, discuss how the poem relates to *A Raisin in the Sun*. Use specific words from the poem as evidence.

Writing assignment requirements:

- MLA format
- Quotes used to support your assertion (as many as you find applicable)
- One paragraph

#3: TED Talk

http://www.ted.com/talks/bryan_stevenson_we_need_to_talk_about_an_injustice

Watch, listen and read the TED presentation by Bryan Stevenson. Annotate as you read.

I. Stevenson’s presentation speaks first about his upbringing and his family. How are Stevenson’s reflections about his family related to the themes *A Raisin in the Sun*?

Write a one paragraph reflection comparing his family's core values with those of the Younger family.

II. While Stevenson's main topic has to do with the death penalty, his overall theme has to do with social injustice in modern America. How is this idea of social injustice related to the social injustice found in *A Raisin in the Sun*? Write a response comparing the themes from the play and the Stevenson talk.

Summary of Items Due:

1. Close Reading of the first scene. Annotated passage and written response.
2. Annotated Play.
3. Annotated Washington Post article with two-paragraph response
4. Annotated Langston Hughes Poem and written response
5. Annotated Bryan Stevenson TED Talk and written responses