English 9A
Summer 2024

English 9 Advanced: Summer Assignment 2024

Course introduction
Welcome to high school and the world of Advanced English! Before exploring the expectations of the summer assignment, it's important to identify the expectations of the course in general. Below is a list of what specifically differentiates the 9 Advanced English class from a regents course; primarily, this is the pace and rigor of the course, but there are a number of other factors as well.

Advanced students will...
- read a larger number of fiction and non fiction texts than a regents course.
- read texts with a greater level of complexity than a regents course.
- display autonomy in thoughtfulness and depth of analysis with reading complex literature, research, and class discussion.
- display a level of autonomy in regards to classwork, homework, studying and essay completion.
- display a constant and respectful online presence with the use of Google Classroom.

As we have an extremely busy and focused year ahead your summer assignment will allow for a jump start in meeting these goals. This assignment also allows you an opportunity to identify and distinguish yourself as a student. As your teacher, this lets us assess where the class stands as critical readers, writers and thinkers. I hope that this assignment helps fill your summer with interesting reading and critical thought; I look forward to meeting you in September and discussing your analysis of our first class read.

Please note, all parts of the summer assignment are due on Friday, September 6th; late submissions will not be accepted.

Summer assignment
Part I - Flashcards
In order to lay the foundation for our year ahead the first part of the summer assignment will require you to create flashcards for our master list of literary elements and devices (attached). These should be *handwritten* index cards - which - in the traditional fashion include the term on one side, and the definition on the other. These flashcards should serve as a study tool for you throughout the course of the summer. Cards will count as a 20 point homework grade and be collected/checked on **Friday, September 6th**, a test on these terms will take place within the first two weeks of school.

Part II: Reading and analysis
A. Read Of Mice and Men, by John Steinbeck and complete a total of eight *handwritten* double entry journals for analysis. Directions and a model for this task are provided, this will count as a 40 point quiz grade and be due the first week of school.

B. Current events: Drawing connections to the world around us.

New York Times

Keep current with unlimited access to New York's own daily periodical.

Draw a clear and specific connection between *Of Mice and Men* and life in 2024. Head to the NY Times **(login: cchs@cornwallschools.com password: Dr@gons1 or use your Class Link icon)**, and choose an article published within the past year that both interests you and relates to the novella *Of Mice and Men* in some way. The article you choose should NOT directly discuss *Of Mice and Men*, but instead an idea that considers the question: In what ways does this novel connect to life in America today? You might choose to think about or explore: a person, event, ideology (belief), app, or something else entirely.

> **For example:** I might make a connection between the novel and an article that explores sexism, ageism, or racism today, the economic hardships of purchasing a home for the first time, facing a mental disability, etc. You are NOT limited to these ideas, the possibilities are endless.

Your discussion of this modern connection should be included in your presentation (part III).

Part III: Presentation

Create a three to five minute Google Slides presentation which serves to discuss the conclusions you've drawn in regards to all other parts of the summer assignment. This should include, but is not limited to the components included below. Presentations will count as a 100 point test grade and are due by class time on **Friday, September 6th.**

Please note: This assignment should NOT be written in extended paragraphs, instead the ideas on the slides should <u>serve as a guide</u> for you to share your thoughts and ideas with the class. Please use bullet points.

- Slide 1-3: *Of Mice and Men*
  - Introduce yourself and the presentation (**title it!**).
  - What were your thoughts on *Of Mice and Men*? Did you enjoy reading it? Why? Why not? Be specific: you should include a focused discussion of events, characters, themes, etc that you did or did not appreciate in the novel.
  - Golden line: What was your favorite line or small section of lines in the novel? Why did this grab your attention?
- Slides 4-6: Article Connection
  - Explain the who/what/where of the connecting idea from the article: person, event, ideology, app, etc.
  - Explain the connection to the novel.
    - Incorporate one relevant piece of evidence from the article to support your connection- a specific quote (be sure to put this in quotation marks!) or paraphrase.
    - Additionally, incorporate one piece of relevant evidence from *Of Mice and Men* to support your modern connection; this should be a specific quote (be sure to put this in quotation marks!) or paraphrase.

- - Based on this connection, what do you *realize* about our society *today*? What does this allow you to understand about your world?
      - Possible sentence starter: *Society in 2024 is…*
- Throughout: be sure to integrate **images** either concrete or abstract that support your points and help further display your main ideas.

Note the presentation CAN be more than six slides if you'd like; however, be sure to consider the time requirement.

-------------------------------------- **RESOURCES** --------------------------------------

Double-Entry Journal: Writing to Learn

A double-entry journal (DEJ) might also be called dialectical notes; this is a writing to learn strategy that helps improve reading comprehension. We will use this method for note taking while reading throughout the course of the year with both fiction and nonfiction texts.

For this assignment, you must **hand write**. Protocol also includes…
- Draw a t-chart, label the side on the left, "from the text", and the right, "analysis/response".
- Choose eight quotes from throughout the novel that you find important and respond. These responses should be both *original* and *thoughtful*.
  - Be purposeful in the sections you choose, your double entry journal assignment should be reflective of the book as a whole, not *just* the beginning or the end of the story.
- Note page numbers for all quotes and paraphrases (!)

From the text	Analysis/Response
Explanation of expectation	**Then analyze by including one or more of the following…**
- Direct quote (page number!) OR - Summary/paraphrase of quote (page number!)	- Literary analysis, identify and write about: theme, characterization, identification of conflict, setting, figurative language, irony, etc. - Exploration of importance- why do you think this scene/moment is important? Explain. - Reaction - what is your personal reaction to this section of text? Why? - Connection: - Text to text - draw a connection to another piece of literature

	○ Text to world - draw a connection to the world, this might be past or present
	○ Text to self - draw a connection between the book and *yourself*.

Specific student model…

From the text	Analysis/Response
Quote model: 1. "My name is No-one; No-one- so I'm called by both my mother and father and all my comrades." (180)	1. This really <u>characterizes</u> Odysseus as strategic and clever. He and his crew are only able to escape the cave because of the brain power he displays in this moment. If only he didn't ruin what he started a little later in the chapter - that was totally ironic!
Paraphrase model: 2. The lotus eaters did not kill, or even want to kill Odysseus' men, instead they offered them lotus flowers to eat. (172)	2. This meeting is very different from EVERY other land and people Odysseus retells, everywhere else is full of <u>conflict</u> and slaughter. Instead the lotus eaters can be <u>characterized</u> as welcoming, and even lazy, certainly Odysseus's men become that way when they eat the lotus. <u>Connection</u>: This reminds me of another Greek myth I read where the witch Goddess Circe puts a spell on a group of men who show up to her island.

Rhetorical and Literary Devices and Strategies

<u>Allegory</u> – A story in which the surface story reflects at least one other meaning

<u>Alliteration</u> – Repetition of consonant sounds at the beginning of words

<u>Assonance</u> – Repetition of vowel sounds

<u>Allusion</u> – A passing reference, without specific explanation, to a literary or historical person, place or event, or another literary passage.

<u>Antagonist</u> – The opponent of the protagonist in a literary work. The Antagonist is NOT NECESSARILY the villain.

<u>Apostrophe</u>—Figure of speech in which the speaker directly and often emotionally addresses a person who is
　　　dead or otherwise not physically present, an imaginary person or entity, something
　　　inhuman, or a place or concept.

<u>Character/Characterization</u> – A person represented in a work of literature. We learn about characters in
　　　literature through their characterization. Four sub-definitions are
- ***Flat Character*** – A character that is built upon a single idea or quality and is not very unique
- ***Round Character*** – A complex and more realistic character, with complex thoughts, emotions and motivations
- ***Static Character*** – A character who does not change throughout a work
- ***Dynamic Character*** - A character that changes throughout a work

<u>Conflict</u> – The struggle within OR between characters that is often the basis of a plot.
　　　Conflict may be external between characters or characters and society, or internal
　　　between ideas or within an individual.

<u>Coming of Age Story</u>—A type of novel where the protagonist is initiated into adulthood through knowledge,
　　　experience, or both, often by a process of disillusionment. Understanding comes after the
　　　dropping of preconceptions, a destruction of a false sense of security, or in some way the loss
　　　of innocence. Some of the shifts that take place are
✓ Ignorance to knowledge
✓ Innocence to experience
✓ False view of the world to correct view
✓ Idealism to realism
✓ Immature responses to mature responses

Denouement – French term for "unknotting." Refers to the resolution or outcome of a plot.

Diction—The word choice of the author.

Drama – Literature designed for performance by actors on a stage.

Euphemism—The substitution of a mild or less negative word or phrase for a harsh or blunt one, as in the use of "pass away" instead of "die." The basic psychology of euphemistic language is the desire to put something bad or embarrassing in a positive (or at least neutral) light.

Figurative Language – Departure from standard meaning of words in order to produce a desired effect. More
    common definitions follow:
- *Hyperbole* – Bold overstatement used for either serious or comic effect.
- *Metaphor* – Comparison between two things in which one is said to be the other
- *Personification* – The assigning of human characteristics to non-human things
- *Simile* – A comparison between two things using like or as.
- *Understatement* – Deliberate representation of something as less than it is in order to produce an ironic effect.

Flashback—An interruption in the story to go back to an earlier part of the story.

Foreshadowing – The hint in a narrative of future developments.

Genre – French term denoting a class of literature.

Hubris—the excessive pride of ambition that leads a tragic hero to disregard warnings of impending doom,
    eventually causing his or her downfall.

Imagery – Patterns of images that become the verbal or literal equivalent of sense perceptions. Imagery often
    falls into a sub-category such as animal imagery, natural (dealing with nature) imagery, tactile (sense of touch) imager, etc.

Irony – Implying something very different than what is said. Irony may be used for serious or comedic purpose.
- *Dramatic irony* - A situation in literature when the audience shares with the *author* knowledge or present or future circumstances of which a character in the work is ignorant. The character acts inappropriately and the reader grasps the irony while the character does not.
- *Situational irony*—Something happens in the story that is the opposite of what is supposed to happen.
- *Verbal irony*—When something is said that is the exact opposite of what is meant.

Mood—emotional quality of a work

Motif – A type of element, device or event that occurs frequently in a work of literature.

Onomatopoeia – A word or combination of words whose sound resembles closely the sound it denotes.

Oxymoron – Two opposite terms joined.

Elements of Persuasion: You do NOT need to know the elements of persuasion for the *beginning* **of the school year.**
- *Pathos*— is a quality of an experience in life or a work of art that stirs up emotions of pity, sympathy and sorrow. Pathos can be expressed through words, pictures or even with gestures of the body.
- *Ethos*— represents credibility or an ethical appeal which involves persuasion by the character involved.
- *Logos*— is a literary device that can be defined as a statement, sentence or argument used to convince or persuade the targeted audience by employing reason or logic.

Plot – The design and ordering of events in a literary work. DO NOT confuse plot with story; story is a bare timeline-esque summary of the events; plot relates events in reference to character.

Point of View – The way a story gets told. The way an author presents a reader with character, dialogue, action
    setting, events, etc. There are three points of view.
- *First Person* – The narrator of a work speaks as "I" and is usually a participant in the story. The knowledge of the narrator is limited to the knowledge of the character.
- *Second Person* – Story is told as an address by the narrator to someone called "you." The POV is rarely used.
- *Third Person* – The narrator is someone outside the story who refers to the characters by name or pronoun. Third person narrative may be *omniscient*, where the narrator knows everything about everyone, or *limited*, where the narrator's knowledge is restricted to a single character (or very few characters).

Protagonist – the person around whom the plot centers. The protagonist is NOT NECESSARILY a hero.

Pun – A play on words that are very similar (or the same) in sound but distinctly different in meaning.

Refrain – A line, or set of lines, repeated in a poem.

Repetition—The repeating of a word or phrase in a poem.

Rhetorical Question—A question asked only for effect or to make a statement, but not to get an answer.

<u>Rhythm</u>—The pattern of stressed and unstressed sounds in a line of poetry.

<u>Rhyme</u>—The repetition of sounds in words that appear close to each other in a line of poetry.

<u>Satire</u> – The literary act of diminishing or derogating a subject by making it ridiculous and evoking towards it
> attitudes of contempt or scorn. The subject of satire usually exists outside the work itself, thus making the reader understand that their scorn is directed at an actual person or institution.

<u>Setting</u> – the location AND historical time in which a literary work occurs.

<u>Soliloquy</u> – Talking to oneself. Usually used in drama for a character to announce their inner thoughts and feelings to the audience.

<u>Style</u> – The the way a writer writes and it is the technique which an individual author uses in his writing. It varies from author to author and depends upon one's syntax, word choice, and tone.

<u>Structure</u>—How the parts of a literary work are organized and arranged. i.e. The structure of a novel may be based on chronological order with occasional flashbacks or may be written *In Medias Res* (in the middle of things).

<u>Symbol</u> – A person, place, object or event that stands for an abstract idea or condition.

<u>Symbolism</u>—The representation of abstract or intangible things by means of symbol.

<u>Theme</u> – A significant idea in a literary text. Theme is also a central idea or concept illustrated in a literary
> work.

<u>Tone</u> – The attitude or viewpoint towards a subject expressed in a work.

<u>Unreliable Narrator</u> – A special narrator that may not always report accurate or truthful information to the reader.

Works Cited

Abrams, M. H. <u>A Glossary of Literary Terms</u>. Seventh Edition. Fort Worth: Harcourt Brace, 1999.

Quinn, Edward. <u>A Dictionary of Literary and Thematic Terms</u>. New York: Checkmark Books, 2000.