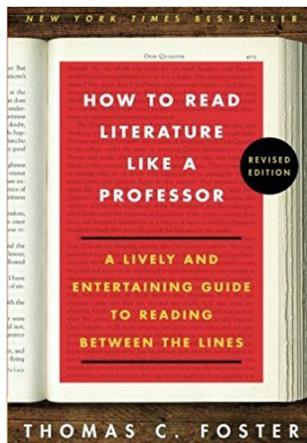


## HL Language A: Literature Summer Reading Assignment –Year 1 (English III)

Please read these and accomplish the assignments in the following order. They are due the first day we meet in the fall. I will **NOT** accept late assignments.



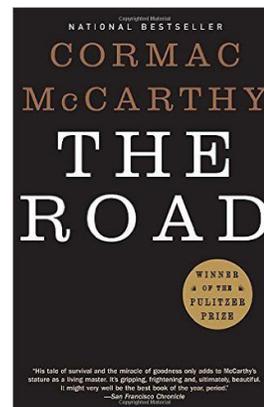
### *How to Read Literature Like a Professor* by Thomas C. Foster

- Read, annotate, and take notes on sticky notes on ***How to Read Literature Like a Professor*** which is not a novel but rather “a lively and entertaining guide to reading between the lines.” A thorough and careful reading of this guide will help prepare you for more intensive and independent requirements of English A: Literature HL.

- At the end of each chapter IN THE NOVEL, I expect you to have written down the highpoints that you got from that chapter. We will use this all year—the more you allude to *The Professor* (as we fondly refer to it) the more I will take notice of your academic prowess. We made interesting connections during discussions these past two years to this amazing work! **These**

**annotations need to be your own.** If you are using a borrowed book, you should use post-its for your annotations to show your own work.

- Annotations of the book will be collected the first day of class.
- An **OBJECTIVE EXAM** will be given during the first week of class.



### *The Road* by Cormac McCarthy

**(REQUIRED:** This printed version of the work. The assigned journal page numbers are organized based on this version.)

ISBN-13: 9780307387899 Publisher: Knopf Doubleday Publishing

Publication Date: 2007

**Read and annotate** the dystopian novel fully.

- Then in an organized **folder**, complete the following analysis journal assignment. (JOURNAL MUST BE TYPED) All work MUST be your own. IB Honor Code will be strictly followed.

*Analysis Journal:*

- a) You will complete a literary commentary for each of your assigned sections/pages (7 total). For each section you should select the most significant moment and write a full commentary paragraph (TS WHOA! WOW!) that answers the following:

*How does the scene within the chapter support the author's purpose and artistry of the work?*

- Begin each section on a new page and title it with the set and page numbers of the section.
- Each paragraph must contain 1-2 pieces of significant textual evidence.

Your journal must contain the following sets of pages that match the first initial of your last name:

	<u>Set 1</u>	<u>Set 2</u>	<u>Set 3</u>	<u>Set 4</u>	<u>Set 5</u>	<u>Set 6</u>	<u>Set 7</u>
A-G:	3-15	47-58	83-93	131-144	187-198	222-233	263-272
H-P:	16-33	59-69	94-108	145-167	199-204	234-250	273-278
Q-Z:	34-46	70-82	109-130	168-186	205-221	251-262	279-287

b) Using your same assigned chapters for Part A track and chart at least 2 symbols. You may choose from the following list of symbols: the road, the father, the boy, apples, Coca-cola, serpents, flare pistol, trout, the baby, the wife, fire, the sea, the coast, the cellar, the cannibals, Eli, apples, the gun, wedding ring.

- Look for two examples for each symbol and consider the representation and purpose for each symbol.
- Then, explain each of your examples and list them using the bulleted FORMAT BELOW. (Include a MLA in-text citation for the page number where the example of the symbol is found.)

#### Symbol Format Examples:

- The **shopping cart**, although worthless to many, is valuable to the father and boy because it contains their personal belongings which are essential to their survival. To them, it serves as a reminder and motivator to keep “pushing” along the perilous road (87).
- The **wallet** the man leaves behind on the side of the road represents a fragment of his past that no longer serves a purpose for him. He leaves it behind to focus on the present and not be reminded of his previous life (90).

The *Analysis Journal* will be submitted the first day of class. **It will count as an EXAM Grade.**



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#### **Visual Component of *The Road***

Working individually you will create a visual representation on a certain aspect of *The Road*. (Select one of the ideas from the list below.) **Make sure to include a quote from the book in your artwork!**

- You will present your piece on the 3rd day of class.
- The presentation should be no longer than 5 minutes, and it should explain your choices in connection to the literary text.
- Include a one-page typed paper that summarizes the content of your presentation. (Double-spaced, Times New Roman, size 12 font.)

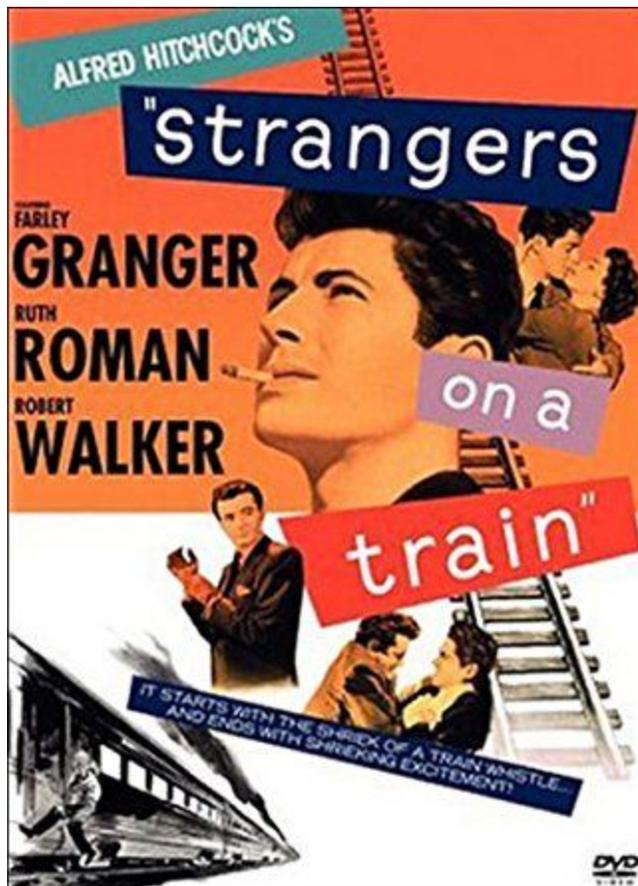
#### **Ideas –**

1. Draw a picture that shows a possible cause of the apocalypse in the novel.
2. Collect pictures or draw several characters and put them together with a quote from the book, describing them—in a collage format
3. Draw a picture of the *bad guys* (the diesel truck people, the marching army, the people in the grand house, the three men and the pregnant woman, etc.).
4. Create a visual representation of the man and boy’s journey to the coast.
5. Draw one of the man’s dreams.
6. Draw or use computer-generated pictures to depict the desolate setting.
7. Select one of the similes in the novel and draw it.
8. Draw an **original** cover for the book. Be sure to complete the front and back cover.
9. Create a visual art piece that provides an in depth interpretation of one of the themes of the novel.
10. Visually represent any scene from the novel.

View the great black-and-white movie masterpiece film “noir” by noted director Alfred Hitchcock, *Strangers on a Train* (1951). Available on Amazon, Google Play, iTunes, YouTube.

- Film “noir” literally means “**black film**” or cinema known for its **low-key lighting**, **deep-focus photography**, **extreme camera angles**, and **expressionist distortion**.
- The point of view in this kind of movie is that of the protagonist who enters a world of nightmares usually because of “ill-fated” relationships between the protagonist and some aspect of society.
- The protagonist often feels “**treacherous confusions, alienation and entrapment.**”
- The plotline will have the protagonist undergo **and unwelcome change in the “familiar order” of happenings in his/her life.**
- Even if there is a resolution to the plot for the protagonist, he is nonetheless “**damaged and cannot return to [his] prior innocence.**”
- The **tone** is **often cynical** and is expressed through **dark comedy**.

--Taken from “The Development of Post-war Literary and Cinematic Noir” by Lee Horsley, 2002



Try to watch this movie with other classmates (get together with other Sigmas). You will laugh aloud at appropriate spots and cringe in suspense in others—just what Hitchcock would want you to do.

- Discuss just **HOW** he has gotten you to do so.
- Be ready to discuss or write about the “**criss-cross**” motif, as well as **the director’s manipulations** of you as audience members.

*Other Assessments for the Summer Reading:*

- Graded discussions (quiz grades) for both works and the film the first day of class.
- Class activities using the annotations from both literary works throughout the first grading period.

\*If you have specific questions about the summer reading, you may email one of the DP HL Language: A Literature teachers [Rachelle.Downey@mcallenisd.net](mailto:Rachelle.Downey@mcallenisd.net) or [Araceli.Guzman@mcallenisd.net](mailto:Araceli.Guzman@mcallenisd.net)