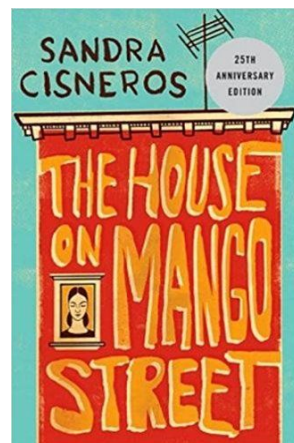


## MYP Language & Literature Summer Reading -- Year 5 (English II)

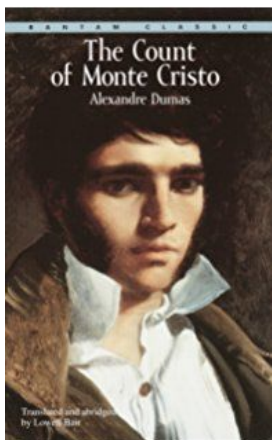
Please read these and accomplish the assignments in the following order. They are due the first day we meet in the fall. **Late assignments will NOT be accepted.**

***House on Mango Street*** by Sandra Cisneros.

- **Read and annotate** the work. (Focus on major stylistic devices and new vocabulary.)
- **Write** a reflection paragraph at the end of each vignette. Each reflection should be your thoughts on the author's writing style, any personal or global connections you can make to the vignette, and a commentary on the strengths/weaknesses of the vignette. Be prepared to **discuss** the work the first day of class.
- Complete both parts of *The House on Mango Street* "Name" Project.



***The Count of Monte Cristo*** by Alexandre Dumas.  
(Bantam Classic--Translated and abridged version)



- **Read and annotate** the novel. (Focus on major stylistic devices and character traits of Edmond Dantes as he becomes The Count of Monte Cristo).
- **Write** a dialectical journal with **ten entries**. An entry should be written for every 53 pages of the novel. Journal responses should be labeled. With the exception of literary devices, you may not use the same label more than once. Be prepared to **discuss** the work in a Socratic seminar the first week of class.
- Dialectical journals are due the first day of school, Monday, August 27th, 2018 (A Day) or Tuesday, August 28th, 2018 (B Day). **Electronic journals will need to be printed for submission.**

### MYP Language and Literature Year 5 Summer Reading Dialectical Journal Assignment

The term "Dialectic" means "using the process of question and answer to investigate the truth of a theory or opinion." The "dialectic" was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text. This is required for *The Count of Monte Cristo* only. You will find that the dialectical journal is a useful way to process what you are reading, prepare yourself for group discussion, and gather textual evidence for your literary analysis assignments.

In this process, there is to be **NO** collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Shmoop, or Wikipedia will be viewed as cheating. If you have questions about format, email me at [christina.calvillo@mcallenisd.net](mailto:christina.calvillo@mcallenisd.net). These journals are due the first day of school, Monday, August 27th, 2018 (A Day) or Tuesday, August 28th, 2018 (B Day).

Instructions:

1. Purchase a spiral bound notebook or composition book **OR** create a computerized response journal (see example).
2. Divide your novel into ten (10) equal sections and write a response for every section. (E.g.: 531 pages... $531/10 = 53$ . This example shows you should write a response every 53 pages.)
3. Draw/Insert a vertical line down the middle of the journal page.
4. Label the left column TEXT and the right column RESPONSE.
5. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers; you should have TEN:
6. How do you choose what passages to write down? Passages become important if:
  - i. Details in the passage seem important to you
  - ii. You have an epiphany
  - iii. You learn something significant about a character
  - iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.)
  - v. You agree or disagree with something a character says or does
  - vi. You find an interesting or potentially significant quotation
  - vii. You notice something important or relevant about the author's writing style.
  - viii. You notice effective use of literary devices.
  - ix. You think that the passage contributes to or reveals a theme in the novel.

The most important thing to remember is that your observations should be ***specific and detailed***.

7. In the RESPONSE column, reflect and write about the passages. **DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.**

8. Label each passage with one of the letters below (RE, CH, CO, P, LD, RF, T, M, I). With the exception of literary devices, you may not use the same label more than once.

- (Reaction) RE= Describe what the passage makes you think or how it makes you feel and why.
- (Characterization ) CH= Analyze details or dialogue uses to show you aspects of the identities of the characters.
- (Connection) CO= Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
- (Prediction) P= Anticipate what will occur based on what is in the passage.
- (Literary Device) LD= Analyze the author's writing using literary terms (see list of possibilities below)
- (Reflect) RF= Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?

- ❑ (Theme) T= Determine the passage contributes to the author’s overall message or messages about some aspect or aspects of life.
- ❑ (Mood) M= Determine the way the passage establishes the mood of a scene and explain how that might be important.
- ❑ (Inquiry) I= Ask questions about what is happening, what a detail might mean, or things you are curious about.

9. Each RESPONSE **must be at least 90 words.** (include word count at the end of each response. First person writing (using the pronoun “I”) is acceptable in the RESPONSE column.

10. Correct grammar, conventions, spelling, and punctuation is REQUIRED. Make sure you proofread your responses.

Suggestions:

- Write down your thoughts, questions, insights, and ideas **while you read or immediately after reading a section of the book so the information is fresh.**
- As you take notes, you should regularly re-read your previous pages of notes and comments.
- Remember the quotations in the TEXT column do not have to be dialogue!

*Sample Journal Entry*

From “Blues Ain’t No Mockin’ Bird” by Toni Cade Bambara

TEXT	RESPONSE
<p>“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tap dancin. And the frozen patch splinterin every which way underneath was kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems’ ” (Bambara 35).</p> <p><b>NOTE the quotation marks, punctuation, and MLA format</b></p>	<p><b>(CH)</b> In this first paragraph of the story, Bambara indirectly characterizes the narrator using rural Southern dialect to let us know that the story is set in the South and our narrator is not necessarily educated. We also learn that the characters are children from the activities the author describes. I also like the imagery of the splintering puddle, which I guess also lets us know that it is winter. I also really like the “tapdancin.” The writer seems to be establishing a humorous and lighthearted mood at the beginning of the story. I wonder if the mood will stay light hearted. <b>(101 words)</b></p> <p><b>NOTE word count; NOTE labeling of response type</b></p>

Literary devices you can use for responses, The Big 10 are in bold			
Allegory Alliteration Allusion Antagonist <b>Characterization (Direct &amp; Indirect)</b> <i>-static, flat, round, dynamic, etc.</i> Dialect Diction <b>External Conflict</b>	Flashback Foreshadowing Hyperbole Imagery <b>Internal Conflict</b> Inference <b>Irony</b> <i>-Dramatic, verbal, situational</i> Metaphor Meter <b>Mood</b>	Onomatopoeia Oxymoron Paradox Personification Plot <i>-Exposition, climax, resolution</i> <b>Point of view</b> <i>-1st, 3rd, limited, omniscient</i> Protagonist Repetition	Rhyme Satire <b>Setting</b> Simile Suspense <b>Symbolism</b> <b>Theme</b> <b>Tone</b>

## ***The House on Mango Street* “Name” Project**

### **Part I--Descriptive Writing**

**Reread** the vignette “My Name” from Sandra Cisneros’s *The House On Mango Street*. Considering Cisneros’s style and purpose, write your own vignette--a short descriptive piece of literary writing--about your own name.

Format: double spaced, 11 or 12pt font, between 300-500 words

Standards:

- Contains an effective beginning, middle, and end
- Flows smoothly from one idea to another
- Includes specific details
- Contains sentences that are clear and varied in structure (short, medium, long)
- Effective use of paragraphing
- Correct grammar/usage, punctuation, capitalization, and spelling

Before writing your vignette, answer the following questions from “What’s In A Name” to help you with the inspiration of your writing. You may also want to research the meaning of your name using websites such as [www.babynames.com](http://www.babynames.com)

**\*You will need to print 2 copies of your vignette.** One will be used in the visual representation project (part 2); you will turn in the other copy to be graded the first day of class.

#### **WHAT’S IN A NAME?**

Please respond to the following writing prompts on a separate sheet of paper.

1. What are your names, all of your names?
2. Do you know what your names mean? What are their roots, etymologies (word origins), symbolic significances?
3. What do you know about how your names were chosen for you?
4. Do you have a nickname? How did you get it? Do you like it?
5. Do you like your names? Why or why not? Would you change your name if you could? What would you change it to?
6. What are your parents’ given names? Do you know stories about their meaning?
7. What do you know about the day you were born or adopted into your family? Are there stories about that day?
8. Are there other naming stories in your family history?
9. What does your name look like? Sound like? Feel like?
10. What does your name remind you of?
11. Do you fit your name?
12. What is the family history of your name?
13. Do you have any recollection of emotional moments attached to your name?
14. Were you named after anyone? How are you similar or different from them?



## **Part 2-- “My Name” Visual Representation**

**Materials:** For this visual representation you will need

- a) a shoebox/or simple small box
- b) a printed copy of your vignette
- c) materials to decorate
- d) 3 personal objects

**Directions:** Designate a side of the shoebox for each of the bullets below.

- Side One: Decorate it to depict important memories you have.
- Side Two: Decorate it to depict your hobbies/interests.
- Side Three: Decorate it to represent your family/cultures/traditions.
- Side Four: Decorate it to represent your future goals and aspirations.
  
- The top of the box: This should include 3 quotations/slogans that are significant to you AND your name.
- Attach a printed copy of your vignette to the inside lid of your box.
- Place 3 objects that you believe symbolize you inside the box.

You will share your box (vignette and items included) in an oral presentation the first day of school.

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“My Name”  
by Sandra Cisneros  
from *The House on Mango Street*

In English my names means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

It was my great-grandmother’s name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse – which is supposed to be bad luck if you’re born female-but I think this is a Chinese lie because the Chinese, like the Mexicans, don’t like their women strong.

My great-grandmother. I would’ve liked to have known her, a wild horse of a woman, so wild she wouldn’t marry. Until my great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy chandelier. That’s the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn’t be all the things she wanted to be. Esperanza. I have inherited her name, but don’t want to inherit her place by the window.

At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister’s name-Magdalena-which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza.

I would like to baptize myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will do.