

INTERNATIONAL BACCLAUREATE: ENGLISH 1 (Grade 11) SUMER READING

Ms. Roberson

Welcome to everyone embarking on the two-year journey that constitutes IB English. By the time Junior-year sortie as concluded in June of 2011, you will have completed half of the requisite number of writing tasks the IB cadre will demand and you will have made a decent inroad into most of the IB concepts, approaches, and modes.

Your efforts this summer will have immediate impact. Obviously you will be rewarded with solid grades to start the year. But more importantly, what you read and what you do will prepare you for the rigors of IB in two ways:

- Sensitive and multi-faceted immersion into serious literature
- Thorough investigation of the subtleties and “semantic interstices” of the richness and ambiguity of good writing.

More about the course will emerge over the next few months. Your concern at this point, obviously, is fundamental: What do I have to do and when do I have to do it? **Well, since you asked:**

- By the time you return to school, complete the poetry packet, heavily highlighted and annotated. See item 2 on the second page. If you don't have one or lost the one you received in school, you'll find extra copies on the counter in the Main Office at school.**
- By the time you return, you will need to have read a non-fiction book and done two different written responses. See item 1 on page 2 for details.**

Let me give you a brief overview of what lurks on the horizon:

- We will spend the first semester investigation in great detail the purposes and powers of...
 - Gabriel Garcia Marquez's *Chronicle of a Death Foretold*
 - Ismail Kadare's *Broken April*
 - Isabel Allende's *House of the Spirits*
- We will foray into World Literature second semester, unearthing the meanings and modalities of ...
 - William Faulkner's *Light in August* **or** Shakespeare's *King Lear*
 - Kate Chopin's *The Awakening*
 - Chinua Achebe's *Things Fall Apart*
 - Sundry poems by both traditional and modern poets

IDEALLY, YOU WILL HAVE YOUR OWN COPY OF THESE TEXTS TO ALLOW COPIOUS HIGHLIGHTING.

Summer reading specifics:

- Get a copy of *The Washington Post* or *New York Times* best seller list, published and updated weekly. Select **ONE** book for the **Non-Fiction** list for your summer enjoyment. (For more about “enjoyment”, see the second bullet below.)
 - For this non-fiction book, find the book review that was written in the Post or Times about that book. Write a reaction to this review, a unified informal essay of 1 ½ pages in which you
 - Summarize the contents of the review
 - Quote directly 2 or 3 sentences of the reviewer that you feel capture the essence of the article

Don't have the poetry packet referenced in this document?

There are extra copies of the packet on the counter in the Main Office. Call first to find out when the office will be open – 301-840-3959.

- Discuss the evaluative elements – what the reviewer specifically liked or disliked about the book
- **BE SURE TO CITE THE DATE AND WEB SITE OF THE REVIEW SO THAT I CAN ACCESS IT AND ENJOY IT ALSO.**
- For this same book, write a response to the IB essay question on the next sheet. You will notice that the IB test essay questions are serious and thus your choice of a non-fiction book for “enjoyment” should be directed toward something studious, serious, hefty – nothing about weight loss or the glamorous life of Paris Hilton or the values of jogging, etc. Sooooo choose your book wisely!

2. The Poetry Packet

- Read the poems first. Then read the analyses that follow. BEFORE reading the analysis of each poem, be sure you have highlighted features about the poem that stand out to you as you read it. Try to locate different types of poetic features. We will spend lots of time in class next year learning and practicing these elements, but for this summer, see what your current capabilities are.
- Then write a short comment in the margins, revealing your initial thoughts and your questions regarding each poem. These two items – your highlighting and your reaction – should both be in the same color.
- Following that, read the analysis of the poem. *Feel free to** highlight and annotate that as well. Then, return to the poem and ADD TO the first reactions you had in a different color to show what the professional analyst had to say. **Please note: You do not have to agree with these analyses. In some cases they may seem far-fetched.**

[**Feel free to...* should be interpreted as *Hey, be sure to...*]

Write a 3 to 5 sentence discussion of your thoughts and the thoughts of the analyst. It should be on a separate paper, ready to read and share when you return to class,

- One more thing: the WMHSREADS Summer Reading Program has been slightly revised. For YOU, when we have the school-wide summer reading discussion period, you will be placed in a room to discuss one of the final two pages in the Poetry Packet. You will notice that these two poems – one by Robert Browning and one by John Donne – do NOT have any critical analysis. What YOU should do with these two poems is read carefully, highlight and annotate, and ENJOY! Then you’ll be able/ready to discuss one of these poems when you return.

Enjoy the summer; let these activities stimulate and enrich you. Putting them off will guarantee late-summer angst!

ADDITIONAL ASSIGNMENT TAKEN FROM SAMPLE IB EXAM QUESTIONS

What follows are the types of questions that the IB seniors have to answer about the non-fiction works that they read during their senior year. They answer a question that they select during the second two-hour testing session on the Senior Exam.

You will select one of these questions below for your summer response. Clearly, the questions are serious and focused, so be sure you select a non-fiction work that will be able to speak to the question you select. (You’ll discuss just your one book even though the question may say “two or three works.”)

Prose: Other than the Novel and Short Story

4. *Either*

- (a) Compare how structure or organization has been used to shape meaning in two or three works you have studied.

Or

- (b) "Some writers want the readers to consider action; others simple want the readers to reflect." In two or three works you have studied, discuss some moments which have surprised and/or delighted you and consider the ways writers have achieved those particular effects.

General Questions on Literature

5. *Either*

- (a) "Some works of literature are universal and timeless; some seem specific to one place and/or time." In what ways do two or three works in your study explore this range of possibilities?

Or

- (b) A writer speaks of being "surprised by joy." In the light of this quotation, compare the ways in which the writers of two or three works in your study have influenced the attitudes of the reader to the issues they present.

Or

- (c) Using two or three of the works you have studied, discuss how and to what effect writers have used exaggeration as a literary device.

Or

- (d) Writers make many deliberate choices in the course of creating their works. Considering one or two stylistic aspects, compare the effectiveness of some choices writers have made in two or three works you have studied.

Prose: Other than the Novel and Short Story

4. *Either*

- (a) Compare the ways in which the relations between the writer and his community are presented in two or three works you have studied.

Or

- (b) "A well-written piece of prose should be unified." Say how far you agree that a single unified impression is important to two or three works you have studied.

General Questions on Literature

5. *Either*

- (a) Using two or three of the works you have studied, discuss how and to what extent the writers have shown the pervasive influence of the past.

Or

- (b) If one of the roles of literature is to provide insight into human nature, by what techniques and to what degree did your texts offer you such insight? Discuss with reference to two or three works you have studied.

Or

- (c) A writer may speak in his or her own voice or take on the voice of a character or persona. Comparing two or three works you have studied in the light of this statement, discuss what effects those choices have on each work as a whole.

Or

- (d) "In the end is my beginning."

This is a statement made by an author to describe how he organizes his works. What do you understand by the sentence, and how does it cast light on the literary strategies employed in two or three works you have studied.