

## *Grade 11 International Baccalaureate: Language and Literature*

### Summer Reading

OUR THEME: Through the exploration of language, we discover our world.

- **Reading:** Read *Persepolis Part I & II* by Marjane Satrapi or **One World A Global Anthology of Short Stories**
- **Reading:** Choose a text (recommended or choice). Recommended: *1984* by George Orwell, *The Bluest Eye* by Toni Morrison, *The Handmaid's Tale* by Margaret Atwood, *American Born Chinese* by Gene Luen Yang, *Their Eyes Were Watching God* by Zora Neale Hurston, *Standing Female Nude* by Carol Ann Duffy, or *Outliers* by Malcolm Gladwell.
- **Writing:** At least 15 Dialectical Journal entries (directions below) for *Persepolis* or *One World*
- **Speaking:** Prepare a brief (2 min) explanation of how your chosen text connects to our **THEME**. Be prepared to share with the class.
- **Literary Terms:** take the set of 100 terms home over the summer and make flash cards (either electronic or paper copies)--you will get a participation grade for having made these and you will be expected to use them throughout the year

### Dialectical Journal

#### How it works:

1. Draw a line down the middle of a piece of lined paper (or create a table in a google doc.)
2. Label the left side "Text" and the right side "Comments"
3. Copy **direct quotations** from the text **as you read** in the "Text" column. Be sure to include the **page number** of each quotation or paraphrase. Be sure to include the **page number** of each quotation or paraphrase. Try to keep your quotes in chronological order.
4. **Comment** on each quotation with questions, connections, judgments, analyses, and other ideas, in the "Comments" column. **Label** each type of comment. See next page on what to comment on.

#### Rubric:

**Above grade level (6-7 points):** Perceptive and well chosen quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought provoking, insightful questions. Coverage of text is complete and thorough. Journal is neat, organized and professional looking; student has followed directions in creation of journal, including use of labels for comments are directed.. Entries are organized chronologically. Sufficient number of entries.

**At grade level (5 points):** Less thought-provoking, but relevant quote selections. Some intelligent commentary; addresses some thematic connection. Includes some literary devices, but less on how they contribute to the meaning. Some personal connection; asks pertinent questions. Adequately addresses all parts of reading assignment. Journal is neat and readable; student has followed directions in the organization of journal, including use of labels for comments are directed.. Entries are organized chronologically. Sufficient number of entries.

**Approaching grade level(4 points):** Few significant details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of literary elements; virtually no discussion on meaning. Limited personal connection; asks few, or obvious questions. Addresses most of the reading assignment, but is not very long or thorough. Journal is relatively neat, but may be difficult to read. Student has not followed all directions for organization. No page numbers, no labels, and not necessarily organized chronologically. May not contain a sufficient number of entries.

**Below grade level (3 point):** Hardly any significant details from the text. All notes are plot summary or paraphrase. Few literary elements, virtually no discussion on meaning. Limited personal connections, no good questions. Limited coverage of the text; way too short. Did not follow directions in organizing journal; difficult to read or follow. No page numbers, no labels, and not necessarily organized chronologically. May not contain a sufficient number of entries.

**(0 points):** Journal not turned in on date of collection.

### Useful Graphic Novel Terminology:

(Terms below come from [thinkib.net](http://thinkib.net) © 2016, David McIntyre & Tim Pruzinsky)

**Panel** - Panel refers to the framed image. It offers the reader a perspective or point of view on the subjects also known as the camera angle. Sometimes panels do not have borders, creating a unique effect where the subject seems to stand outside the storyline.

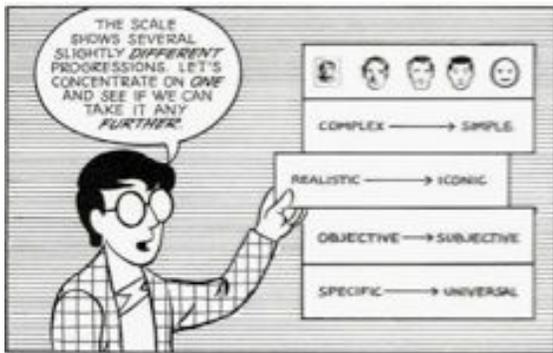
**Splash** - Splash is a kind of panel that spans the width of the page. If it runs off the page entirely, it is known as a 'bleed'.

**Voiceover** - Narrators have the possibility to speak directly to the reader through a voice over. Usually this is done with a hard line separating the narrator's speech at the top or bottom of a panel from the image within the panel.

**Speech bubble** - These are frames around the characters' language, a kind of 'direct speech', where the characters speak for themselves. If these appear as clouds, they represent the character's thoughts. If they appear in jagged lines, the character is shouting.

**Emanata** - This term refers to the teardrops, sweat drops, question marks, or motion lines that artists draw besides characters' faces to portray emotion.

**Gutter** - This refers to the space between panels. Readers tend to 'fill in the blanks' and imagine what happens between panels, a process known as 'closure'.



### The 'mechanics' of graphic novels

**Style** - The artist's drawing style can be discussed using several terms. Scott McCloud, in *Understanding Comics*, shows that there are four 'scales' of style: complex to simple, realistic to iconic, objective to subjective, specific to universal (see image).

**Narration** - Keep in mind that comic books allow the writer to show and tell at the same time, meaning there can be a combination of direct narration and indirect narration.

**Color** - The colors that an author uses will affect the reader's experience as well.

**Graphic weight** - This term is used to discuss the amount of contrast in an image. Are blacks offset with whites? Are there many shades of grey in between? With regards to colour images, one can look for the degree to which colours



are vivid or opaque.

**Time** - Graphic novels and comic books do not have to tell a story in a linear way. Besides the use of transitions between panels artists can explore multiple moments in one panel, like a collage (see image below).

**Foreground** - Where is the subject or the point of focus for the reader. If the subject seems closer to the reader, in the front of the scene depicted, it stands in the 'foreground'.

**Midground** - If the subject stands in the middle of the scene that is depicted, then there it is in

the midground. Placing a subject off-centre can also be used to create visual tension.

**Background** - The objects in the background (not usually the subject) help add contextual information for the reader.

**Camera angle** - If the panel were a photograph, where would the camera stand in relation to its subject? How far away from the subject is the camera? Is it a long shot, medium shot or close up? At what angle is the camera pitched? Is it a bird's eye view, a high angle, eye-level, or low angle? All of this will have an effect on the reader's understanding of the subject.

**Transitions** - There are six types of transitions that artists use in comic books, all of which have a different effect on the reader. Transitions refer to the process of closure (where the reader mentally 'fills in the gaps') in the gutter, between panels.

\*\*These sample images are taken from *Understanding Comics* by Scott McCloud. \*\*

1. Moment to moment



2. Action to action



3. Subject to subject



4. Scene to scene



5. Aspect to aspect



6. Non-sequitur



**When should you write? To comment on literary features and their effects on the reader.  
Literary Analysis**

- **STYLE:** you notice something specific about the writer's style
  - interesting word choice (diction)
  - particular sentence structures/word order (syntax)
  - unique/unusual dialogue
  - shifting perspectives, time sequence changes
  - effective use of rhetorical devices
- **COMPARISONS:** you notice metaphors, similes, and/or allusions that convey ideas about theme, characters, plot, etc.
- **PLOT STRUCTURE:** you recognize important elements of the plot, or perhaps the fact that the author has rearranged the traditional plot structure for a particular effect, or perhaps has used foreshadowing to hint at events to come
- **CHARACTERIZATION:** you notice dialogue, narration, and/or descriptions that both directly or indirectly help to develop a character's personality and/or motivation
- **SETTING:** you notice details about the setting that impact the mood, characters, and/or theme
- **IRONY:**
  - you detect that you know more than the characters about their fate (dramatic irony)
  - you realize that actions in a situation have the opposite effect from what was expected (situational irony)
  - you notice that a character says something but means the opposite (verbal irony aka sarcasm)
- **EPIPHANIES:**
  - you see something you didn't see before
  - you discover that the text is about something different from what you originally thought it was about
- **TONE SHIFTS/CONTRASTS**
  - you detect a change in the narrator or speaker's attitude from one quality to another
  - you discover that two major ideas/philosophies are contrasted in the text (ex. reality vs. illusion, romanticism vs. realism, etc.)
- **SYMBOLISM/MOTIFS/ARCHETYPES:**
  - you interpret an object, character, setting or action to represent an idea other than its literal meaning (symbolism)
  - you recognize a pattern such as: overlapping images, repetition of ideas, details, colors that make a connection (motif)
  - you recognize an archetypal character, setting, or situation (archetype: universal type rooted in myth)

**Interactions**

- **QUESTIONS:** something puzzles you or confuses you
- **JUDGMENTS:** you agree or disagree with an observation or idea
- **CONNECTIONS:**
  - circumstances or issues are relevant to your life (past or present) or the lives of others you know
  - circumstances or issues are especially relevant to something in history, art, pop-culture, science, current events in the news, etc.

Name:  
Class:  
Date:

*The Great Gatsby* by F.Scott Fitzgerald

Sample Entry (literary and interactive). Remember that this is only a sample. It is important to show commentary throughout the reading. Therefore, aim for a few quotes from the beginning, middle and end to ensure complete coverage.

TEXT	COMMENTS
<p>1. "Whenever you feel like criticizing anyone...just remember that all the people in this world haven't had the advantages you've had." (Fitzgerald 5)</p>	<p>1. Nick's father's advice explains why Nick tries to withhold his judgments of others, and makes me think he's had a relatively comfortable middle-class upbringing. I can't help but wonder if there is a judgemental undercurrent running through Nick which could reveal him to be a rather unreliable narrator. Early on, I feel suspicious of many characters, especially Nick, which is ironic because he is telling the story. (<b>characterization</b>)</p>
<p>2. "...I came back restless. Instead of being the warm center of the world the middle-west now seemed like the ragged edge of the universe – so I decided to go east..." (7)</p>	<p>2. I felt pretty restless growing up in a small town in Pennsylvania and can relate to Nick's desire to seek a new life in the big city, although I now know that moving doesn't always solve life's problems. There seems to be a universal idea of searching for identity here. I also did some research on the writer, F.Scott Fitzgerald and learned that not only did he write the novel while commuting on the train but he also moved around quite a bit. (<b>connection</b>)</p>
<p>3. "It was a matter of chance that I should have rented a house in one of the strangest communities in North America." Nick explains the differences between West and East Egg and mentions Gatsby for the first time (9-10)</p>	<p>3. In the exposition of the novel, Nick describes the differences between West and East Egg in such detail, especially the mansions of East Egg, which makes me think that the setting will play an important role. It's ironic that he left the West to strike it rich in the East, only to live on West Egg, which he describes as less fashionable than East Egg. I did some research to see on Google Maps where exactly Long Island is and there is some historical context that supports this socio-economic struggle between East and West. (<b>setting/irony</b>)</p>
<p>4. "white mansions", "cheerful red and white Georgian Colonial mansion", "reflected gold", "straw-haired man", "bright rosy-colored place", "pale flags", "wine-colored rug", "both in white" (10-12)</p>	<p>I think it's strange that he lives next to Gatsby's mansion and he still describes the area as less fashionable than East Egg. Why is that and why does he think the area is so strange? This seems like foreshadowing to some extent. (<b>judgment/question</b>)</p>
<p>5. Tom describes his racist theories about how the white race is threatened by minorities and that</p>	<p>4. Lots of visual imagery with colors here, especially colors that represent wealth. The color white could be symbolic of purity or innocence, but it's too early to tell. Maybe it has to do with the fact that all of the characters that are uber rich on East Egg are upper-class white people born into money. My instinct tells me that colors will be an important part of the novel. (<b>motif</b>).</p>
<p>5. Tom describes his racist theories about how the white race is threatened by minorities and that</p>	<p>5. Now the frequent use of the color white makes more sense! There seems to be a connection here between race and</p>

civilization will be ruined if white people don't protect what they have. (17)

privilege. Tom's racist theories and tactless demeanor show that he's an ignorant, cruel man. (**epiphany/characterization**)