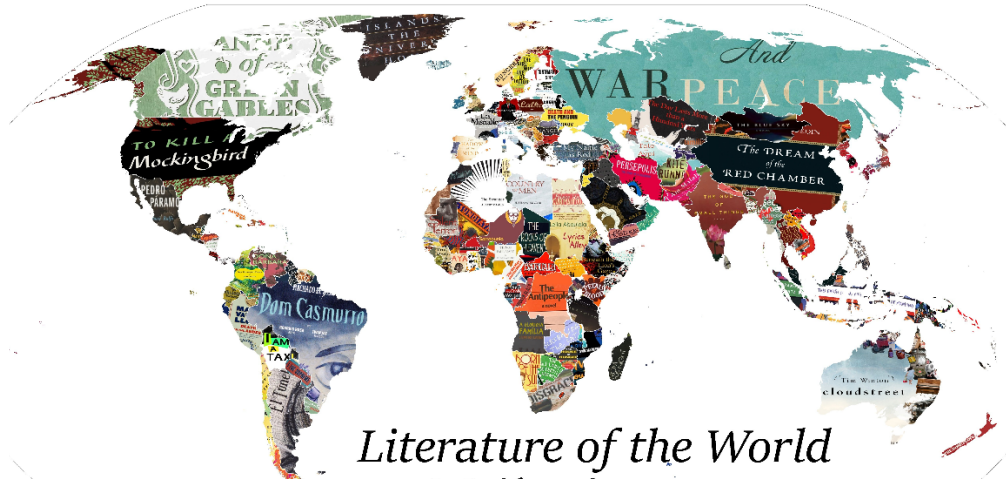


Honors World Literature

Summer Reading 2018 | Mr. Via | stephen.via@fcspaladins.org



Why do we read literature? I know—the question sounds rhetorical and obvious. But pause for a moment and seriously consider it. *Why do we read literature?* In an age of instant information funneled through a myriad of newsfeeds, timelines, and trending topics, has literature lost its edge? Has its relevance in our modern world faded?

Or is it we who have lost touch?

Literature has the power to be transformational to the core of our being—if we only pause and give it enough time and space to soak into us. This, of course, is not easy. We're used to snack-sized tweets, easily digestible Facebook updates, and—when a little more hungry—a blog post or two. We would do well, however, to regularly expand our palette to include great literary works. Not only does reading literature feed our minds, it also feeds our souls. In fact, [recent studies](#) have displayed a link between frequently reading fiction and fostering empathy—the ability to deeply understand and connect with other people. If reading literature plays such a crucial role in cultivating something as fundamental to our humanity as empathy, we need to take the time to open space for it in our lives. This summer, you have the opportunity to start doing just that by exploring the treasure trove that is literature from around the globe. During the school year we will traverse literature across a variety of continents. This summer, however, you will begin a little closer to home—with the option to enjoy works from either France or Great Britain.

Assignment:

Choose ONE novel from EACH category (Total of TWO novels):

ADVANCED:

- Alexandre Dumas
The Count of Monte Cristo
The Three Musketeers
- Victor Hugo
Les Misérables
- Emily Bronte
Wuthering Heights
- Jane Austen
Sense and Sensibility
Emma

ENTERTAINING:

- Jules Verne
20,000 Leagues Under the Sea
Journey to the Center of the Earth
- Agatha Christie
Murder on the Orient Express
The Mousetrap

- Annotated Texts- 40 points (Bring your books to class)
- In-Class Discussions and Writing- 60 points
- Book annotations will be due on the first day of school and, combined with in-class work, will count for a **TEST GRADE**.

Annotations

The word *conversation* is used deliberately. Not only will you be allowing the texts to speak to you, but you will also be talking back. How do you have a conversation with a book? This conversation is accomplished through annotations. There is no single way to annotate a text.

Here are some possible methods:

- When you read, highlight, underline, place symbols that will emphasize important literary components like characterization, setting, theme, turning points in the plot, etc.
- Star important ideas as you come across them in the text.
- Use a bright highlighter. The colors will serve as visual clues on the page that you will remember when you refer back and study.

- Place brackets around longer texts that would take too long to underline and make a note in the margin. Make many personal notes in the margin.
- Make a list of all the characters on the back of the front cover with brief ideas of characterization (such as appearance, personality, what they do, etc.)
- Write down questions and comments in the margin next to passages or that you do not understand (or write them on post-it notes and stick them to pages in your book).
- Make a list of key ideas on the inside of the back cover. Things like, timelines of events, changes in a character, ideas that you agree with or disagree with, and any personal responses that seem significant to you.

The method of annotating is unimportant compared to the thoughtfulness and intentionality behind your annotations. Consider, for example, some of David Foster Wallace's [annotated inside covers](#) or [these pages](#) annotated by famous authors.

The quality of your own annotations will be assessed according to the following rubric:

Excellent: 30-40 pts	Good: 20-29 pts	Adequate: 10-19 pts	Inadequate: 0-9 pts
<p>— Text has been thoroughly annotated with meaningful questions, observations, and reflections of the content as well as the writing; variety of topics marked for discussion; variety of stylistic devices marked.</p> <p>—Comments demonstrate analysis and interpretation -thinking beyond the surface level of the text. Thoughtful connections made to other texts, or other events throughout the text.</p> <p>—Comments accomplish a great variety of purposes.</p> <p>—Consistent markings throughout text (not bunched).</p> <p>—Each chapter (or act) has several annotations.</p>	<p>—Text has been annotated reasonably well with questions, observations, and/or reflections of the content as well as the writing style.</p> <p>—Comments demonstrate some analysis and interpretation – thinking somewhat beyond the surface level of the text. Attempts at making connections.</p> <p>—Comments accomplish a variety of purposes. -Some lapses in entries exist or entries may be bunched.</p> <p>—Each chapter (or act) has at least three annotations.</p>	<p>—Text has been briefly annotated with questions, comments, observations, and/or reflections of the content or writing style.</p> <p>—Commentary remains mostly at the surface level. The commentary suggests thought in specific sections of the text rather than throughout.</p> <p>—Entries may be sporadic.</p> <p>—Each chapter (or act) has at least two annotations.</p>	<p>—Text has been briefly annotated.</p> <p>—Commentary is perfunctory. Little or no attempt to make connections.</p> <p>—Not all chapters (or acts) are annotated.</p>