**Summer Reading Assignment**

**Incoming English I Honors**

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| **Summer**  **Reading**  **Title** | *The Jungle* by Upton Sinclair |
| **Academic Integrity** | The summer reading assignments ask you to personally analyze and reflect on the novel. Most students discover wonderful insights they can share with the class. Students who do not complete their own assignments will be penalized. You will be challenged and stretched in honors, but with hard work you can succeed. Enjoy the novel! |
| **Assignments:**  **The directions for each are located with the assignment.** | 1. Watch the video “How to Annotate a Text While Reading.” Read and annotate *The Jungle*. 2. Read and annotate “The 9 Literary Elements You'll Find in Every Story” by Ashley Robinson. 3. Complete the historical context and setting assignments. Watching the setting video before you read the novel will help your reading comprehension. |
| **Due Date** | All assignments should be completed and/or ready to be turned in on the first day of class in the fall. Be prepared for discussion and/or testing over the novel and activities during the first days. |

**GENEVA HIGH SCHOOL ENGLISH DEPARTMENT**

**Honors Summer Reading and Writing Assignments**

Students enrolled all honors and AP English courses are expected to complete a summer reading assignment.  **Specific information about the required summer reading written assignments can be accessed under the English Department section of the High School Web Site at www.geneva304.org/ghs/.**

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| **Course** | **Titles** |
| English I Honors | *The Jungle* by Upton Sinclair  Barnes and Noble Classic ISBN-13: 9781593081188  Please use this specific version as some class assignments will reference page numbers. |

**How to Approach the Summer Reading and Writing Assignments**

When to Read the Book(s):

* You will need to have completed the reading and written assignments when you return to school in August.
* If you read the book or play early in June, you may need to go back and review the work prior to the start of school.
* It will also be helpful to review your notes and annotations prior to the start of school.

Reading vs. Studying a Work of Literature:

In most cases these titles will be challenging to you. We selected them as summer reading for that purpose so you will have an extended period of time to read the novel without other homework to do as well.

* There is a difference between “reading” a work of literature and “studying” a work of literature.
* We are asking you to **study** the work of literature.
* In order to understand the novel, you may need to research the author, the novel, the setting, the historical context, or the vocabulary and terminology without being assigned. Think of yourself as an explorer or a detective.
* You may decide you need to develop a character list just to keep track of what is going on.
* If you are reading Shakespeare, you may need to consult a scene synopsis both before and after reading a scene until you get used to reading the play.

Annotate the text as you read:

* If you purchase your own copy of the novel or play, annotate your text by underlining or highlighting key passages. Look for quotations that reveal character and theme. Make special note of the paragraph or sentence that includes the title. Make notes in the margins. Use bookmarks. If something makes you angry, add a symbol to remind you of the intensity. If you find an amazing simile, mark it. Interact with the material!
* If it is not your copy, use post-it notes and book marks to mark key passages, etc.
* When you review the work, reread your annotations.
* Bring the annotated text with you to class and be prepared to discuss some of the things you have selected for annotation.

**Annotation Guidelines**

**Directions**: In order to learn how to annotate a text correctly, watch the video “How to Annotate a Text While Reading” from *School Habits* (<https://www.youtube.com/watch?v=w5Mz4nwciWc>).Then annotate *The Jungle* as you read.

**“The 9 Literary Elements You'll Find in Every Story”**

**by Ashley Robinson**

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| **Directions:** This year, we will analyze the texts we study using the elements of literature. So that we have a common understanding of these terms, please read and annotate “The 9 Literary Elements You'll Find in Every Story” by Ashley Robinson. |

Because literary elements are present in every piece of literature (really!), they're a good place to start when it comes to developing your analytical toolbox. In this article, we'll give you the literary element definition, explain how a literary element is different from a literary device, and look at the top nine literary elements you need to know before taking the AP Literature exam.

So let's get started!

**What Are Literary Elements?**

Take a minute and imagine building a house. (Stick with us, here.) What are some of the things that you would absolutely have to include in order to make a house? Some of those non-negotiable elements are a roof, walls, a kitchen, and a bathroom. If you didn't have these elements, you wouldn't have a house. Heck, you might not even have a building!

A literary element's definition is pretty similar. **Literary elements are the things that all literature—whether it's a news article, a book, or a poem—absolutely have to have.** Just like a house, the elements might be arranged slightly differently...but at the end of the day, they're usually all present and accounted for. Literary elements are the fundamental building blocks of writing, and they play an important role in helping us write, read, and understand literature.

You might even say that literary elements are the DNA of literature.

But wait! You've also learned about literary devices (sometimes called literary techniques), which writers use to create literature!

**So what makes a literary element different from a literary device?**

Let's go back to our house metaphor for a second. If literary elements are the must-have, cannot-do-without parts of a house, then literary devices are the optional decor. Maybe you like a classic style (a trope!), or perhaps you're more of an eclectic kind of person (a conceit)! Just because you decorate your house like a crazy person doesn't make it any less of a house. It just means you have a...unique personal style.

**Literary devices are optional techniques that writers pick and choose from to shape the style, genre, tone, meaning, and theme of their works.** For example, literary devices are what make Cormac McCarthy's western novel, Blood Meridian, so different from Matt McCarthy's medical memoir, The Real Doctor Will See You Shortly. Conversely, literary elements—especially the elements that qualify both works as "books"—are what keep them shelved next to each other at Barnes & Noble. They're the non-negotiable things that make both works "literature."

**Top 9 Literary Elements List (With Examples!)**

Now let's take a more in-depth look at the most common elements in literature. Each term in the literary elements list below gives you the literary element definition and an example of how the elements work.

**#1: Language**

The most important literary element is language. Language is defined as a system of communicating ideas and feelings through signs, sounds, gestures, and/or marks. Language is the way we share ideas with one another, whether it's through speech, text, or even performance!

**All literature is written in a recognizable language, since one of literature's main goals is sharing ideas, concepts, and stories with a larger audience.** And since there are over 6,900 distinct languages in the world, that means literature exists in tons of different linguistic forms, too. (How cool is that?!)

Obviously, in order to read a book, you need to understand the language it's written in. **But language can also be an important tool in understanding the meaning of a book, too.** For instance, writers can combine languages to help readers better understand the characters, setting, or even tone. Here's an example of how Cherrie Moraga combines English and Spanish in her play, Heroes and Saints:

*Look into your children's faces. They tell you the truth. They are our future. Pero no tendremos ningún futuro si seguimos siendo víctimas.*

Moraga's play is about the plight of Hispanic migrant workers in the United States. By combining English and Spanish throughout the play, Moraga helps readers understand her characters and their culture better.

### **#2: Plot**

The plot of a work is defined as the sequence of events that occurs from the first line to the last. **In other words, the plot is *what happens* in a story.**

**All literature has a plot of some kind.** Most long-form literature, like a novel or a play, follows a pretty typical plot structure, also known as a plot arc. This type of plot has six elements:

* **Beginning/Exposition:** This is the very beginning of a story. During the exposition, authors usually introduce the major characters and settings to the reader.
* **Conflict:** Just like in real life, the conflict of a story is the problem that the main characters have to tackle. There are two types of conflict that you'll see in a plot. The *major conflict* is the overarching problem that characters face. *Minor conflicts,* on the other hands, are the smaller obstacles characters have to overcome to resolve the major conflict.
* **Rising Action:** Rising action is literally *everything* that happens in a story that leads up to the climax of the plot. Usually this involves facing and conquering minor conflicts, which is what keeps the plot moving forward. More importantly, writers use rising action to build tension that comes to a head during the plot's climax.
* **Climax:** The climax of the plot is the part of the story where the characters finally have to face and solve the major conflict. This is the "peak" of the plot where all the tension of the rising action finally comes to a head. You can usually identify the climax by figuring out which part of the story is the moment where the hero will either succeed or totally fail.
* **Falling Action:** Falling action is everything that happens after the book's climax but before the resolution. This is where writers tie up any loose ends and start bringing the book's action to a close.
* **Resolution/Denouement:** This is the conclusion of a story. But just because it's called a "resolution" doesn't mean every single issue is resolved happily—or even satisfactorily. For example, the resolution in *Romeo and Juliet* involves (spoiler alert!) the death of both main characters. This might not be the kind of ending you want, but it *is* an ending, which is why it's called the resolution!

If you've ever read a Shakespearean play, then you've seen the plot we outlined above at work. But even more contemporary novels, like *The Hunger Games*, also use this structure. Actually, you can **think of a plot arc like a story's skeleton!**

**But what about poems, you ask? Do they have plots? Yes!** They tend to be a little less dense, but even poems have things that happen in them.

Take a look at "Do not go gentle into that good night" by Dylan Thomas. There's definitely stuff happening in this poem: specifically, the narrator is telling readers not to accept death without a fight. While this is more simple than what happens in something like *The Lord of the Rings*, it's still a plot!

**#3: Mood**

**The mood of a piece of literature is defined as the emotion or feeling that readers get from reading the words on a page.** So if you've ever read something that's made you feel tense, scared, or even happy...you've experienced mood firsthand!

While a story can have an overarching mood, it's more likely that the mood changes from scene to scene depending on what the writer is trying to convey. For example, the overall mood of a play like Romeo and Juliet may be tragic, but that doesn't mean there aren't funny, lighthearted moments in certain scenes.

Thinking about mood when you read literature is a **great way to figure out how an author wants readers to feel about certain ideas, messages, and themes.** These lines from "Still I Rise" by Maya Angelou are a good example of how mood impacts an idea:

*You may shoot me with your words,*

*You may cut me with your eyes,*

*You may kill me with your hatefulness,*

*But still, like air, I'll rise.*

What are the emotions present in this passage? The first three lines are full of anger, bitterness, and violence, which helps readers understand that the speaker of the poem has been terribly mistreated. But despite that, the last line is full of hope. This helps Angelou show readers how she won't let others' actions—even terrible ones—hold her back.

**#4: Setting**

Have you ever pictured yourself in living in the Gryffindor dormitories at Hogwarts? Or maybe you've wished you could attend the Mad Hatter's tea party in Wonderland. These are examples of how settings—especially vivid ones—capture readers' imaginations and help a literary world come to life.

**Setting is defined simply as the time and location in which the story takes place.** The setting is also the background against which the action happens. For example, Hogwarts becomes the location, or setting, where Harry, Hermione, and Ron have many of their adventures.

**Keep in mind that longer works often have multiple settings.** The Harry Potter series, for example, has tons of memorable locations, like Hogsmeade, Diagon Alley, and Gringotts. Each of these settings plays an important role in bringing the Wizarding World to life.

**The setting of a work is important because it helps convey important information about the world that impact other literary elements, like plot and theme.** For example, a historical book set in America in the 1940s will likely have a much different atmosphere and plot than a science fiction book set three hundred years in the future. Additionally, some settings even become characters in the stories themselves! For example, the house in Edgar Allen Poe's short story, "The Fall of the House of Usher," becomes the story's antagonist. So keep an eye out for settings that serve multiple functions in a work, too.

**#5: Theme**

All literary works have themes, or central messages, that authors are trying to convey. **Sometimes theme is described as the main idea of a work...but more accurately, themes are any ideas that appear repeatedly throughout a text.** That means that most works have multiple themes!

All literature has themes because a major purpose of literature is to share, explore, and advocate for ideas. Even the shortest poems have themes. Check out this two line poem, "My life has been the poem I would have writ," from Henry David Thoreau:

*My life has been the poem I would have writ*

*But I could not both live and utter it.*

When looking for a theme, **ask yourself what an author is trying to teach us or show us through their writing**. In this case, Thoreau is saying we have to live in the moment, and living is what provides the material for writing.

### **#6: Point of View**

Point of view is the position of the narrator in relationship to the plot of a piece of literature**. In other words, point of view is the perspective from which the story is told.**

We actually have a super in-depth guide to point of view that you can find here:https://blog.prepscholar.com/point-of-view. But here's the short version: literature can be written from one of four points of view.

* **First person:** This is told by one of the characters of the story from their perspective. You can easily identify first-person points of view by looking for first-person pronouns, like "I," "you," and "my."
* **Second person:** second-person point of view happens when the audience is made a character in the story. In this instance, the narrator uses second person pronouns, like "you" and "your." If you ever get confused, just remember that "Choose Your Own Adventure" books use second person.
* **Third person limited:** this is when the narrator is removed from the story and tells it from an outside perspective. To do this, the narrator uses pronouns like "he," "she," and "they" to refer to the characters in the story. In a third person limited point of view, this narrator focuses on the story as it surrounds one character. It's almost like there's a camera crew following the protagonist that reports on everything that happens to them.
* **Third person omniscient**: in this point of view, the narrator still uses third-person pronouns...but instead of being limited to one character, the narrator can tell readers what's happening with all characters at all times. It's almost like the narrator is God: they can see all, hear all, and explain all!

Point of view is an important literary element for two reasons. **First, it helps us better understand the characters in a story.** For example, a first person point of view lets readers get to know the main character in detail, since they experience the main character's thoughts, feelings, and actions.

**Second, point of view establishes a narrator,** or a character whose job it is to tell the story, which we'll talk about in the next section!

**#7: Narrator**

Like we just mentioned, the narrator is the person who's telling the story. **All literature has a narrator, even if that narrator isn't named or an active part of the plot.**

Here's what we mean: when you read a newspaper article, it's the reporter's job to tell you all the details of a particular event. That makes the reporter the narrator. They're taking a combination of interviews, research, and their own eyewitness account to help you better understand a topic.

The same is true for the narrator of a book or poem, too. **The narrator helps make sense of the plot for the reader.** It's their job to explain, describe, and even dramatically reveal plot points to the audience. Here's an example of how one of the most famous narrators in literature, John Watson, explains Sherlock Holmes' character to readers in *A Study in Scarlet*:

*He was not studying medicine. He had himself, in reply to a question, confirmed Stamford's opinion upon that point. Neither did he appear to have pursued any course of reading which might fit him for a degree in science or any other recognized portal which would give him an entrance into the learned world. Yet his zeal for certain studies was remarkable, and within eccentric limits his knowledge was so extraordinarily ample and minute that his observations have fairly astounded me. Surely no man would work so hard or attain such precise information unless he had some definite end in view. Desultory readers are seldom remarkable for the exactness of their learning. No man burdens his mind with small matters unless he has some very good reason for doing so.*

John Watson tells the story from a first person perspective (though that's not evident in this quote). That means he's giving readers his own perspective on the world around him, which includes Sherlock Holmes. In this passage, readers learn about Holmes' peculiar learning habits, which is just another part of his extraordinary nature.

**#8: Conflict**

Because conflict is a part of plot—and as we've already established, all literature has some sort of plot—that means conflict is a literary element, too. A conflict is the central struggle that motivates the characters and leads to a work's climax. Generally, conflict occurs between the protagonist, or hero, and the antagonist, or villain...but it can also exist between secondary characters, man and nature, social structures, or even between the hero and his own mind.

More importantly, **conflict gives a story purpose and motivates a story's plot.** Put another way, conflict causes the protagonist to act. Sometimes these conflicts are large in scale, like a war...but they can also be small, like conflict in a relationship between the hero and their parents.

One of the most important things to understand about conflict is **it can be both explicit and implicit**. Explicit conflict is explained within the text; **it's an obvious moment where something goes wrong** and characters have to fix it. Bram Stoker's Dracula uses explicit conflict to fuel its plot: a vampire has come to England, and the heroes in the story have to kill him as soon as possible.

Implicit conflict is more common in poetry, where there isn't a specific occurrence that obviously screams, "this is a problem." **Instead, you have to read between the lines to find the conflict that's motivating the narrator.** Take a look at Elizabeth Barrett Browning's "How Do I Love Thee?" for an example of implicit conflict in action:

*How do I love thee? Let me count the ways.*

*I love thee to the depth and breadth and height*

*My soul can reach, when feeling out of sight*

*For the ends of being and ideal grace.*

*I love thee to the level of every day's*

*Most quiet need, by sun and candle-light.*

*I love thee freely, as men strive for right.*

*I love thee purely, as they turn from praise.*

*I love thee with the passion put to use*

*In my old griefs, and with my childhood's faith.*

*I love thee with a love I seemed to lose*

*With my lost saints. I love thee with the breath,*

*Smiles, tears, of all my life; and, if God choose,*

*I shall but love thee better after death.*

The conflict here is actually a happy one: the narrator is so in love that she's struggling with expressing the depth of her emotion!

**#9: Characters**

**A piece of literature has to have at least one character, which can be a person, an object, or an animal.**

While there are many different character types (and archetypes!), we're going to talk about the two you absolutely need to know: the protagonist and the antagonist.

**The protagonist of a work is its main character.** The plot circles around this person or object, and they are central to solving the conflict of the story. Protagonists are often heroic, but they don't have to be: many stories focus on the struggles of average people, too. For the most part, protagonists are the characters that you remember long after the book is over, like Katniss Everdeen, David Copperfield, Sherlock Holmes, and Hester Prynne.

**Antagonists, on the other hand, are the characters that oppose the protagonist in some way.** (This opposition is what causes the conflict of the story!) There can be multiple antagonists in a story, though usually there's one major character, animal, or object that continues to impede the protagonist's progress. If you ever forget what an antagonist is, just think of your favorite Disney villains. They're some of the best bad guys out there!

**Historical Context**

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| **Directions:** To understand the setting, you need to have some understanding of the time period in which the story is set. Please watch the following video, *The Jungle: A View of Industrial America* ([www.youtube.com/watch?v=Xxe9nosWawM&t=23s](https://www.youtube.com/watch?v=Xxe9nosWawM&t=23s)), and answer the related questions. |

1. What shifts in the economy occurred during the Industrial Revolution?
2. Why did the Industrial Revolution promote immigration?
3. Describe the working conditions at the turn of the 20th century, specifically in the meatpacking plants, that Sinclair used as the basis of *The Jungle*.
4. What was the result of the meatpacking plants on its workers?

**Setting**

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| **Directions:** Identify the setting for each chapter in *The Jungle*. If there is a change in the setting, indicate that. Then explain the significance of each setting to the chapter and to the text as a whole. |

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