

Honors English 10 2016-17 /Ms. Dominguez

Summer Reading Assignments for *Lord of the Flies* and *The Old Man and the Sea*

The following assignment will help you prepare for class discussion and encourage the practice of “close reading” which involves thought and reflection on the text itself. Online study guides that offer instant summaries and interpretations short-circuit this valuable process. **DO NOT USE THEM.**

Include the following heading at the top of your work for each novel. Each assignment must be accurately labeled with the work from each novel stapled together. Everything is due the first day of class—TUESDAY, AUGUST 30, 2016!!!

Your Name
Honors English 10
Title and author of the novel

1. Text Annotation

Select a chapter from *Lord of the Flies* and one designated section (see below) from *The Old Man and the Sea* to annotate. As you read and annotate your selections, realize that Golding and Hemingway have different writing styles which will require you to be attentive to how each writer uses dialogue, figurative language, irony, imagery, etc. If you own the books, just photocopy the pages you have annotated large enough for me to read your remarks. If you don't own the book or cannot bring your self to write in it, you can access the online version of the novel, print out the chapter or selection and annotate that copy of the text. Either way, your annotations should be legible. If it can't be read, it can't be scored.

- Please review the attached instructions how to annotate; simply underlining and writing “metaphor” in the margin is not annotation. See attach resource “How To Annotate A Text.”

***Old Man and the Sea* Sections**

Since *The Old Man and the Sea* is a novella, there are no chapters or breaks in the story. Listed below are the six sections that divide the text somewhat logically. If the page numbers in your copy of the book do not correlate with the page numbers below, use the sentences to determine where to begin and stop.

Section One, Pages 9-28

“He was an old man who fished alone...the moon was below the hills.”

Section Two, Pages 28-45

“Sometimes someone would speak in a boat...The boat began to move slowly off toward the north-west.”

Section Three, Pages 45-63

“The fish moved steadily...as tight as the gripped claws of an eagle.”

Section Four, Pages 64-81

“It will uncramp though...putting all his weight onto his right hand, and he was asleep.”

Section Five, Pages 81-97

“He did not dream of lions...and half lying in the stern he sailed south-west.”

Section Six, Pages 97-end

“He did not need a compass...dreaming about the lions.”

2. *Lord of the Flies* Assignment

On a separate sheet of paper, write out the questions followed by your answers. All your responses should be typed and written using complete sentences. Be sure to explain all your ideas with careful thought insight.

1. Chapter 1: **Describe the setting.** What time and place does the story unfold? Atmosphere: How does the atmosphere change as the chapter progresses? Golding's descriptions include some hints that the story will not be simply a lighthearted adventure tale. For example, he refers to "skull-like coconuts" overlooking the scenery. Find two other clues suggesting that the novel will be dark or ominous.

2. Chapter 2-4: **Point of View.** What point of view is this novel written in? Explain. Describe two pieces of information that we would not have if the novel had been written from Ralph's first-person point of view only. Tone is the attitude taken by the author toward the subject of the work.

3. Chapter 5-7: **Symbols / Diction.**

Symbols are any object, person, place, or experience that has a literal meaning of its own but also represents something larger than itself. What might the conch symbolize? What does the dead pilot symbolize? (There could be more than one interpretation for this). Identify one other symbol in the novel, and discuss the larger meaning of this symbol.

Diction refers to an author's choice of words. When describing the events of her story, an author never has just one word at his or her disposal. Example: "Ralph put his hand in the cold, soft ashes of the fire and smothered a cry. His hand and shoulder were twitching from the unlooked-for contact. Green lights of nausea appeared for a moment and ate into the darkness."

Describe how Golding's diction adds to the effect of the following scenes: Ralph's preparation for the nighttime assembly (Chapter 5); the twins' sighting of the corpse (Chapter 6).

4. Chapter 8-10: **Irony** is the contrast between reality and what actually happens. Situational irony – when the actual outcome of a situation is the opposite of someone's expectations. Dramatic irony – when the audience has important information that characters in the story don't have. Why is it ironic that Simon, of all the boys, is the one who hears the beast speak? In what way is Simon's appearance at the feast in Chapter 9 an example of dramatic irony?

5. Chapter 11-12 : **Plot** is the sequence of events in a story, each event causing or leading to the next. Conflict is the central problem that sets the plot in motion. External conflict arises from an individual's struggle against nature, another person, or larger force such as society or fate. Internal conflict exists within the character. Define what you believe is the basic or essential conflict of the novel, and give examples of how it is highlighted in Chapter 11-12. Often the resolution of a story settles the main conflict and brings closure to the struggles or questions. Is this true of *Lord of the Flies*? Why or why not?

3. *Old Man and the Sea* Assignment

On a separate sheet of paper, create a **dialectical journal**. The purpose of this type of journal is to produce meaningful responses as you read a piece of literature. It is not a tool for recording the plot, but instead a tool for understanding the deeper meanings and artistry of the work.

Choose 7 quotations from the list below (be sure to use quotation marks), followed by the page number in parentheses. On the next line, type your response to this text. Your response should consist of multiple complete sentences. **You may use a double column format for these journals if you wish.**

Use the following codes to label your responses to the quotation:

(C) Connect- Make a connection to your life, the world, or another text.

(R) Reflect- 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 the way things work?

(E) Evaluate- Make a judgment about the character(s), their actions, or what the author is trying to say.

(FL) Identify the figurative language used in the passage and explain **how/why the author used it to express tone or theme. (simile, metaphor, personification, imagery, foreshadowing, etc.)**

*Avoid obvious or shallow observations (e.g. The old man was old like my grandfather.) Remember that we are looking for the depth of your thought – your ability to go beyond the text and think about the literary artistry and “big picture” meanings. Connect to other texts, historical context, the “how” in addition to the “what,” and the rhetorical devices the text presents.

Quotations from *The Old Man and the Sea*

The numbers cited here may not correlate with the edition you are reading. Record the numbers from your text.

1. “The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft”(15).
2. “His shirt had been patched so many times that it was like the sail and the patches were faded to many shades by the sun” (18).
3. “He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains” (24).
4. “He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy” (25).
5. “He always thought of the sea as *la mar* which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman” (29).
6. “Then he began to pity the great fish that he had hooked. He is wonderful and strange and who knows how old he is” (48).

7. " 'Fish,' he said, ' I love you and respect you very much. But I will kill you dead before this day ends.' " (50).
8. "The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea" (64).
9. "His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water then re-entered it, smoothly, like a diver and the old man saw the great scythe-like blade of his tale go under and the line commenced to race out" (63).
10. "Although it is unjust, he thought. But I will show him what a man can do and what a man endures" (66).
11. "Man is not much beside the great birds and beasts. Still I would rather be that beast down there in the darkness of the sea" (68).
12. "Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. How many people will he feed, he thought. But are they worthy to eat him" (75)?
13. "And pain does not matter to a man" (84).
14. "He took all his pain and what was left of his strength and his long gone pride and he put it against the fish's agony and the fish came over onto his side..." (93).
15. "I am only better than him through trickery and he meant me no harm" (99).
16. "It was too good to last, he thought. I wish it had been a dream now and that I had never hooked the fish and was alone in bed on the newspapers" (103).
17. " 'But man is not made for defeat,' he said. 'A man can be destroyed but not defeated' " (103).
18. "He is beautiful and noble and knows no fear of anything" (106).
19. "Fishing kills me exactly as it keeps me alive" (106).
20. "Now is no time to think of what you do not have. Think of what you can do with what there is" (110).

HOW TO ANNOTATE A TEXT

- At the top of the page or on a post-it, mark the important plot events. Every page will not necessarily be marked.
- Be sure to figure out any unfamiliar words through context or by using a dictionary. You can write the definitions right in the text for yourself.
- Highlight and mark for yourself any conflicts that occur with the main character (protagonist). Note your ideas about these conflicts in the text (who / what is involved, attempts to resolve conflicts, etc).
- Highlight and mark for yourself words and phrases that help describe the personality of characters. Note your ideas about the characters right in the text (personality, motivation, fears / dreams, etc).
- Highlight and mark for yourself any symbolism or examples of figurative language and note your ideas in the text as to what abstract ideas or concepts these objects or metaphors, etc. may represent.
- Don't mark too much. If you mark everything, nothing will stand out.

Annotation is a key component of close reading. Since we will annotate texts all year, you need to develop a system that works for you (within the following guidelines). Effective annotating is both economical and consistent. The techniques are almost limitless. Use any combination of the following:

- Make brief comments in the margins. Use any white space available – inside cover, random blank pages, etc.
- Make brief comments between or within lines of the text. Do not be afraid to mark within the text itself. In fact, you must.
- Circle or put boxes, triangles, or clouds around words or phrases.
- Use abbreviations or symbols – brackets, stars, exclamation points, question marks, numbers, etc.
- Connect words, phrases, ideas, circles, boxes, etc. with lines or arrows.
- Underline – CAUTION : Use this method sparingly. Underline only a few words. Always combine with another method such as comment.
- Never underline an entire passage. Doing so takes too much time and loses effectiveness. If you wish to mark an entire paragraph or passage, draw a line down the margin or use brackets.
- Highlight – use CAUTION – don't highlight everything!
- Create your own code.
- Use post-it notes ONLY if you have exhausted all available space (unlikely).

Close Reading. What should you annotate? Again, the possibilities are limitless. Keep in mind the reasons we annotate. Your annotations must include comments. I want to see evidence of thinking.

- Ask questions (essential to active reading).
- Comment on the actions or development of a character. Why or how does the character change?
- Comment on lines / quotations you think are especially significant, powerful, or meaningful.
- Express agreement or disagreement.
- Make predictions.
- Connect ideas to each other or to other texts.
- Note if you experience an epiphany.
- Note anything you would like to discuss or do not understand.
- Note how the author uses language. Note the significance if you can.

