

IB English II (HL)
Summer Reading 2009



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May 1, 2009

Dear Senior IB English student,

Welcome to IB English II, Higher Level. This letter will present the summer reading assignment and introduce you to the IB English II program.

Summer Reading Assignment

The summer reading is the novel *Crime and Punishment* by the Russian writer Fyodor Dostoevsky. Please purchase the following edition for use in class:

- ***Crime and Punishment* by Fyodor Dostoevsky. Translated by Richard Pevear and Larissa Volokhonsky. Published by Knopf. ISBN-13: 9780679734505.**

Note: Several translations of *Crime and Punishment* are in print. For the sake of consistency, please be sure to acquire the Pevear/Volokhonsky version.

A note on names in *Crime and Punishment*: In many Russian stories, a character will have a given name, but he or she may also be referred to by variations on this name. These variations are known as diminutives, which are roughly the equivalent of nicknames. At the beginning of the assigned translation of *Crime and Punishment* is a guide to the names and the diminutives of key characters. Employing this guide will eliminate confusion over Dostoevsky's use of various names to identify characters.

Note: If you would like to order your book from AKJ Books online, you will receive a discount and free shipping. Go to: <http://akjbookclub.net>.

Please read and annotate the novel over the summer. Bring your annotated copy of the novel with you on the first day of class.

A note on the next text to be covered in the first semester: After covering *Crime and Punishment*, we will proceed with William Shakespeare's tragedy *Hamlet*. The edition we will use is:

- ***Hamlet*— the Folger Shakespeare Library edition, published by Washington Square Press. ISBN: 9780743477123 or ISBN-13: 9780743482783.**

Since we will begin reading *Hamlet* at the start of the school year, please purchase a copy during the summer and bring it with you on the first day of class.

The Annotation Process

Effective annotation greatly strengthens your understanding of the story. Consider:

- Use a pencil or pen as your primary annotation tool. Highlighters and colored tabs are helpful, but nothing beats being able to underline, circle or bracket key words, phrases and passages. Additionally, a pencil or pen lets you write comments, identify devices and discuss effects.
- When annotating, mark the following:
 - New or different vocabulary.
 - Key characters and their traits.
 - Key literary devices and their effect(s).
 - Significant statements, phrases, passages. Pay particular attention to what a character's words reveal about him or her.
 - Confusing, unclear or mystifying words, phrases, passages.
 - Narrative elements, such as point of view
 - The author's style.
- Remember that annotating is time-consuming but immensely beneficial in terms of understanding the story. Do not rush the process. Read slowly and carefully, and re-read passages to deepen your comprehension.
- Effective annotation consists of much more than simply underlining. Identify devices, comment on effects, make links to other parts of the play, ask questions, analyze. Your finished *Crime and Punishment* text should be overflowing with marginal notes.

Initial Assessments

The following assessments will be completed in the first week of class:

- A preliminary plot test.
- A check for your annotated text.
- An annotation activity.

A Note on Reading Supplements: Utilizing reading supplements such as Spark Notes may seem helpful in increasing understanding of plot. The explanation, analyses and interpretations found in such supplements, however, will frequently cloud your own views. We and IB are much more interested in what you think about the work than in how well you tell us what someone else thinks. Thus, the use of such supplements is strongly discouraged.

Attached below are the IB English program description and a list of key literary terms. Please review both. **Anticipate a test on the terms during the second week of school.**

We hope you have an enjoyable, relaxing, and busy summer. Please contact IB English teachers Ms. Daina Lieberman or Mr. Laurence Ward with any questions you may have regarding this assignment. We look forward to working with you this coming year.

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IB ENGLISH SOUTH LAKES HIGH SCHOOL

Introduction to Language A1 Aims and Objectives 2009-2010

Nature of the Subject

The Language A1 programme is primarily a pre-university course in literature. Literature is concerned with our conceptions, interpretations, and experiences of the world. The study of literature, therefore, can be seen as the study of the complex pursuits, anxieties, joys, and fears that human beings are exposed to in the daily business of living. It enables an exploration of one of the more enduring fields of human creativity and artistic ingenuity, and provides immense opportunities for encouraging independent, original, critical and clear thinking. It also promotes a healthy respect for the imagination and a perceptive approach to the understanding and interpretation of literary works. The discussion of literature is itself an art which requires the clear expression of ideas both orally and in writing.

The Language A1 programme encourages students to see literary works as products of art and their authors as craftsmen whose methods of production can be analyzed in a variety of ways and on a number of levels. This is achieved through the emphasis placed on exploring the means used by different authors to convey their subjects in the works studied. IB is further reinforced by the comparative framework emphasized for the study of these works in all parts of the programme.

The flexibility of the programme allows teachers to choose challenging works from their own sources to suit the particular needs and interests of their students. It also allows teachers to participate significantly, through the internally assessed oral component, in the overall assessment of their students.

World Literature

‘One of the most effective and humanizing ways that people of different cultures can have access to each other’s experiences and concerns is through works of literary merit.’

(Salma Jayyusi, *The Literature of Modern Arabia*)

In view of the international nature of the IBO, the Language A1 programme does not limit the study of literature to the achievements of one culture or the cultures covered by any one language. The study of World Literature is important to IB students because of its global perspective. IB can play a strong role in promoting a ‘world spirit’ through the unique opportunities it offers from the appreciation of the various ways in which cultures influence and shape the experiences of life common to all humanity.

The World Literature element of the Language A1 programme does not aim to cover the history of literature or the so-called 'great works' of humanity. It does not aim to equip students with a 'mastery' of other cultures. It is envisaged as having the potential to enrich the international awareness of students and to develop in them the attitudes of tolerance, empathy, and a genuine respect for perspectives different from their own.

AIMS

The aims of the Language A1 programme at the Higher Level are to:

- Encourage a personal appreciation of literature and develop an understanding of the techniques involved in literary criticism.
- Develop the students' powers of expression, both in oral and written communication, and provide the opportunity of practicing and developing the skills involved in writing and speaking in a variety of styles and situations.
- Introduce students to a range of literary works of different periods, genres, styles and contexts.
- Broaden the students' perspective through the study of works from other cultures and languages.
- Introduce the students to ways of approaching and studying literature, leading to the development of an understanding and appreciation of the relationships between different works develop the ability to engage in close, detailed analysis of written text.
- Promote in students an enjoyment of, and lifelong interest in, literature.

OBJECTIVES

Higher Level

Having followed the Language AI programme at Higher Level (HL) candidates will be expected to demonstrate:

- An ability to engage in independent literary criticism in a manner which reveals a personal response to literature.
- An ability to express ideas with clarity, coherence, conciseness, precision and fluency in both written and oral communication.
- A command of the language appropriate for the study of literature and a discriminating appreciation of the need for an effective choice of register and style in both written and oral communication.
- A sound approach to literature through consideration of the works studied.
- A thorough knowledge both of the individual works studied and of the relationships between groups of works studied.
- An appreciation of the similarities and differences between literary works from different ages and/or cultures.
- An ability to engage in independent textual commentary on both familiar and unfamiliar pieces of writing.
- A wide-ranging appreciation of structure, technique, and style as employed by authors, and of their effects on the reader.
- An ability to structure ideas and arguments, both orally and in writing, in a logical, sustained and persuasive way, and to support them with precise and relevant examples.

Literary Terms List

Alienation—The concept of being estranged from our true human natures.

Allegory—A narrative or description having a second meaning beneath the surface one.

Alliteration—The repetition at close intervals of the initial consonant sounds of accented syllables or important words.

Allusion—A reference, explicit or implicit, to something in previous literature or history.

Ambiguity—The use (usually intentional) of language and tone that is unclear or vague and may have two or more interpretations or meanings.

Ambivalence—The writer's attitude toward a character or event is not clear-cut but may hold at least two possible responses.

Antithesis—Contrasting ideas by balancing words of opposite meaning.

Apostrophe—A figure of speech in which someone absent or dead or something nonhuman is addressed alive, present and capable of reply.

Assonance—Repetition of similar vowel sounds close to one another.

Aside—A brief speech in which a character turns from the person he or she is addressing to speak directly to the audience. Asides let the audience know a character's true thoughts or feelings.

Atmosphere—A reference to the appearance of a place, setting or surrounding. Not to be confused with **mood**, which refers to the emotions of persons or a group.

Authorial Intervention—During a narrative, the author inserts his or her own opinion, belief, outlook or argument into the story, revealing more than the characters do.

Bathos—A sudden descent from the sublime or serious to the ridiculous or trivial.

Bildungsroman—German term for a novel focusing on the development of a character from youth to maturity.

Blank verse—Unrhymed iambic pentameter in poetry or drama.

Caesura—A break or pause *within a line* of poetry by comma, full stop or unmarked pause. Used for emphasis or to change direction or pace.

Caricature—An exaggerated representation of a character, often by emphasizing a small number of features, usually for comic or satiric purposes.

Character—An individual in a story, poem or play. Four major types:

- **Round**—A character is complex, with many traits.
- **Flat**—A character has only one or two traits.
- **Dynamic**—A character changes significantly during the course of the story.
- **Static**—A character stays essentially the same throughout the story.

Characterization—The process by which the writer reveals the personality of a character. The standard methods are direct—what the author says about a character—and indirect—what the character says, thinks or does, what other characters say about a character, and physical descriptions of a character.

Colloquial—Everyday speech and language, as opposed to literary or formal register. Often used to create a contrasting or striking effect.

Conceit—A thought, idea, or image that establishes a deliberately far-fetched comparison. Often, this comparison is extended.

Conflict—A struggle between opposing forces in a story. Conflict is usually divided into four types: man vs. man, man vs. nature, man vs. society, man vs. self.

Connotation—What a word suggests beyond its basic definition; a word’s overtones.

Consonance—The final consonants are the same in two or more words that are close together.

Contradiction—Stating or implying the opposite of what has been said or suggested.

Couplet—Two consecutive lines of rhyming verse. A heroic couplet uses iambic pentameter.

Defamiliarization—Making the familiar seem new and strange, thus rendering it more vivid in detail, appearance or effect.

Denotation—The basic definition or dictionary meaning of a word.

Denouement—How the ending of a story turns out.

Diction—The choice of words, phrases, sentence structures and figurative language in a literary work; the manner or mode of verbal expression, particularly with regard to clarity and accuracy.

Didactic—Tone or language that is preachy, usually regarding a moral, ethical, political or religious point.

Dilemma—A situation in which a character must choose between two courses of action, each of which has an undesirable.

Elegy—A mournful lament for times past or for the dead. “Elegiac” describes a mournful or reflective mood or tone.

End-stopped line—A line of poetry where the meaning pauses or stops at the end.

Enjambment—In poetry, the flow of a thought or feeling from one line to the next.

Epic (Epic Poem)—A long narrative poem about the adventures about the adventures of a god or hero.

Epigram—A concise, pointed, witty statement.

Form—The shape, arrangement, structure, organization of a work.

Free verse—Poetry that is unrhymed and without a set meter or rhythm.

Genre—A specific type or kind of literature: poetry, drama, short story, novel.

Grain—The assumptions and inherent values within a text.

Hyperbole (Overstatement)—A figure of speech in which exaggeration is used in the service of truth.

Idyll—A simple, innocent life in an idealized rural setting. Implies peace and happiness.

Imagery—The representation through language of sense experience; language that appeals to the senses. The seven types of imagery are:

Visual—sight

Auditory—hearing

Olfactory—smell

Gustatory—taste

Tactile—touch

Organic—internal sensations

Kinesthetic—motion sensations

Internal rhyme—Words within a line that rhyme.

Irony—A situation, or a use of language, involving some kind of incongruity or discrepancy. The three kinds of irony are:

- **Verbal**—What is said is the opposite of what is meant.
- **Dramatic**—A incongruity or discrepancy between what a character says or thinks and what the reader knows to be true.
- **Situational**—A situation in which there is an incongruity between appearance and reality, or between expectation and fulfillment, or between the actual situation and what would seem appropriate.

Litote—Understatement

Lyric—A songlike poem.

Metaphor—A figure of speech in which an implicit comparison is made between two things essentially unlike for the purpose of giving one thing the characteristics of the other. All metaphors contain a figurative element and a literal element. The figurative element is what the writer uses to help the reader appreciate or understand what he or she is actually describing. The literal element is what is actually being described. Example: “Juliet is the sun.” Sun is figurative, Juliet is literal. Five common types of metaphor:

- **Direct**—the comparison is explicit and openly stated.
- **Implied**—one or both elements are not openly stated but only suggested.
- **Extended**—the metaphor is stretched over a substantial length.
- **Dead**—A too-common metaphor that is no longer vivid or original.
- **Mixed**—A metaphor that mixes elements that are incompatible.

Meter—A pattern of stressed and unstressed syllables in poetry. The most common forms are:

Iambic	unstressed, stressed	<i>afraid</i>
Trochaic	stressed, unstressed	<i>heather</i>
Anapest	unstressed, unstressed, stressed	<i>disembark</i>
Dactyl	stressed, unstressed, unstressed	<i>solitude</i>
Spondee	stressed, stressed	<i>workday, spotlight</i>

Metonymy—The use of something closely related to the thing meant instead of using the thing actually meant. **Example:** “A watched pot never boils.” “Pot” replaces “water.”

Mimesis—The use of words that suggest movement, shape, size, texture. Consider “feeding frenzy.”

Mood—Refers to the emotional statement of a person or group. Do not confuse with atmosphere or tone.

Monologue—A speech, usually lengthy, by a single speaker to a silent but attentive audience. Often reveals key traits of the speaker. Contrast with soliloquy.

Motif—A recurring object, symbol, concept or image which helps illuminate the theme.

Onomatopoeia—Words which imitate the sounds they are describing: *sizzle, crack, pop*.

Oxymoron—Two words of opposite meaning that are joined. Consider “civil war.”

Paradox—A statement or situation containing apparently contradictory or incompatible elements that at first makes little sense but that, on reflection, does.

Parody—A work that makes fun of another work by imitating some aspect of the writer’s style.

Pastiche—A literary work in the style of a well-known author.

Persona—The identity or character assumed by an author in a literary work.

Personification—A figure of speech in which human attributes are given to an animal, object or concept.

Plot—The series of related events in a story or play as the author chooses to present them. A plot is not necessarily chronological in sequence. Key points in a standard plot:

- **Exposition**—The setting is established and key characters introduced.
- **Rising action**—Key conflicts begin and characters are developed.
- **Turning point (crisis)**—The hero experiences a significant reversal of fortune.
- **Falling action**—Conflict resolution begins, leading to a
 - **Climax**—The action reaches its highest point of suspense and excitement.
- **Resolution (denouement)**—The conflicts are resolved; the story ends.

Point of view—The angle of vision from which a story is told. The four basic types are:

- **Omniscient**—The author tells the story using the third person; he or she knows all and is free to tell us anything, including what the characters are thinking or feeling and why they act as they do.
- **Limited**—The author tells the story using the third person, but limits him or herself to a complete knowledge of one character in the story and tells us only what that one character thinks, feels, sees or hears.
- **First person**—The story is told by one of its characters, using the first person reference. This point of view often exposes the reader to narrator bias.
- **Objective (dramatic)**—The author tells the story using the third person, but limits him or herself to reporting what the characters say or do: he or she does not interpret their behavior or tell us their private thoughts or feelings.

Pun—A word play suggesting, with humorous intent, the different meanings of one word, or the use of two or more words similar in sound but different in meaning:

Eve was nigh Adam

Adam was naïve.

Mark A. Neville

Rhyme—The repetition of vowel sounds in accented syllables and all succeeding syllables.

Satire—Ridiculing humans and their institutions for the purpose of inspiring reform.

Setting—The time and place of a story.

Simile—A figure of speech in which an explicit comparison is made between two things essentially unlike for the purpose of giving one thing the characteristics of the other. The comparison is made explicit by the use of such words or phrases as *like, as, than, similar to, resembles, or seems*.

Skaz—Oral narration that mirrors normal speech with its hesitations, interjections, corrections, grammatical mistakes.

Soliloquy—A speech in which a character, alone on the stage, addresses him or herself; a soliloquy is a “thinking out loud,” a dramatic means of letting the audience know a character’s thoughts and feelings.

Stream of consciousness—A narrative technique in which action and external events are conveyed indirectly through a fictional character’s mental soliloquy of thoughts and associations. Also called **interior monologue**.

Style—The distinctive traits and patterns in an author’s works, the author’s *modus operandi*.

Symbol—Something that means more than what it is; an object, person, situation, or action that in addition to its literal meaning suggests other meanings as well.

Synecdoche—A figure of speech in which a part of something stands for the whole thing or the whole for a part: “Wheels” is used when “car” is meant.

Theme—The central idea of a literary work.

Tone—The writer’s attitude toward his or her subject, audience, or self.

Understatement (Litote)—A figure of speech that consists of saying less than one means, or of saying what one means with less force than the occasion warrants.

Verisimilitude—The practice of making the unreal seem real, the unbelievable believable. Art mimics life.