DEADLINES:

➢ By Tuesday, 9/4 or Wednesday, 9/5 (the day you have class, at the beginning of class): have finished your College Essay (as assigned below) and your commentary on Woolf’s Mrs. Dalloway. This work will count as at least one major essay grade (for the commentary) and ½ a major essay grade (for the college essay) in the first quarter of next year. Late work will be penalized. Work not turned in by Monday, 9/10, will not be accepted.

➢ N.B. If you turn in the above work on the FIRST DAY OF CLASS at the beginning of class (Monday, 8/27 or Tuesday, 8/28 [the day you have class]) you will receive a 2% bonus added to your grades on these assignments.

➢ Other Extra Credit: If you read and write a log on one of the optional, extra-credit books, you will receive a 1% bonus added to your first-quarter grade; if you turn this extra log in on the first day of class, you will receive a 2% bonus. (Note that the work you turn in must be strong in order to qualify.)

➢ Taken together, these bonuses could move your first-quarter grade up by as much as two to three percentage points.

BOOKS

➢ The books you will need for 2018-2019 in IB English 2 SL are listed below. (It is highly recommended that you purchase these texts to use in the course and to keep for your own library.)

➢ If this presents an undue financial burden for you, or if you have trouble locating copies to purchase, please speak to me privately, or send email.

➢ Although reading books on e-readers and tablets is becoming increasingly convenient and popular, for the reading you will do in this course (of these required texts), please purchase, read, and annotate PRINT copies.

➢ Watching films (especially of the plays in the list) is a good idea, and I encourage it—but it is obviously not a substitute for reading the book. Read first; then write; then watch, and understand that what you are watching is an interpretation of the text.

Here are the authors and titles of the books we will read and study next year, in the order that we will study them:

A. The Norton Anthology of English Literature: The Major Authors: One-Volume Edition, Eighth Edition. (ISBN-10: 9780393928297 or ISBN-13: 978-0393928297) Ed. M.H. Abrams and Stephen Greenblatt (New York: Norton, 1962-2001). N.B. You may purchase this book in hardcover or paperback, but be sure you are buying the one-volume edition (not volume 1 or 2 of the two-volume version). There is a 9th edition BUT the 8th edition will meet our needs, and it is a real bargain if you buy it used. As of 5.30.18, at www.amazon.com, there were used paperback copies selling for under $10, including shipping. This book will save us time, money, and photocopying throughout the year, as it contains several of the major authors and works we will be studying. It’s best to buy it soon; prices will go up as the new school year approaches (i.e. in late July/early August).

N.B. Important texts that are in the 8th edition of the Norton and that we will read include Beowulf, Twelfth Night, and The Importance of Being Earnest. If you wish to purchase individual texts (smaller, easier to carry around), you may do so; I’ve suggested editions of these below, at *.
B. *Anonymous. Beowulf. Translated by Seamus Heaney. (This is in the Norton; the optional separate text is the Seamus Heaney translation—the same translation that is published in the Norton, but the stand-alone edition is a parallel text [with both Old English and modern English])—ISBN-10 0393320979 or ISBN-13 0393320978, published by Norton, 2001. We will look at/consider (not fully read) the Old English version in the fall.)

[For Shakespeare: Note that it is permissible to use other editions of the plays (Folger, Cambridge, Oxford, etc.), so long as they have notes. Please do NOT purchase Shakespeare Made Easy or similar texts]


F. *Wilde, Oscar. The Importance of Being Earnest (in Norton; the optional second text is Wilde’s The Importance of Being Earnest and Other Plays, Oxford, 2008. (ISBN 978-0199535972) (The latter book appears to be out of print, but is available used for under $10 from third-party sellers on Amazon.)


II. SUMMER READING:
A. Strongly recommended: Read and annotate Mrs. Dalloway by Virginia Woolf. You will need to read and write about this novel again next winter, but doing so now will make those tasks easier.
B. Optional: Read one book that you choose from the list given on the final pages of this assignment.

III. SUMMER WRITING:
A. College Essay (strongly recommended). See the attached assignment for details.
B. Commentary (strongly recommended) on Woolf’s Mrs. Dalloway.
C. Commentary (optional/extra credit) on one of the FREE-CHOICE BOOKS (See attached list)

General requirements:
- Read and annotate the novel (or novels) very carefully.
- Sources: You may consult outside sources if you need to look up words, historical details, or allusions, but the analysis of the book must be your own. Please make your best effort to think and respond to what you read on your own, before you starting reading other analyses (because once you start doing that, you will never know what YOU really think). Ask your own questions and try to respond to them; worry less about being “right” and focus more on exploring and trying to say something interesting. In any case, remember to cite anything you borrow, whether indirectly (ideas) or directly (quotations). You are honor-bound to do so. For any writing you do over the summer or later on, plagiarism will be penalized to the fullest extent of the IB and Stonewall/PWCS Honor Codes.
- Take the opportunity that this assignment gives you to do your very best thinking and analysis and writing: articulate a thesis, interpret details, incorporate quotations from the text to support
your claims, use effective paragraphs and transitions, demonstrate clear, precise and eloquent prose. Be certain, in particular
  o Not merely to summarize or describe the work under consideration but to analyze and argue about it, with respect to theme(s), meanings, character(s), structure, language.
  o To quote the text liberally in order to substantiate and develop your ideas. (Include page or line numbers in parenthetical citation.)
  o To focus both on the content/meaning/purpose of the book and on its language/style (figures of speech/sound, rhetorical devices, syntax, etc.).

▪ For each book (that is, for the required text and, if you wish, for the free choice book), write a commentary of 1000 words.
▪ Your commentaries must be typed/word-processed (10- to 12-point font) and printed to hand in. (You will also submit them, in the fall, to turnitin.com.)

TOPICS
Write in response to any of the topics suggested below. Use the approaches/questions given here as a means to focus and develop your interpretations of the assigned works. You should not try to address all of these topics/ideas for any single work (choose just one); nor should you work through all the questions listed under each topic. Instead, use these questions to guide your thinking, and to help you discover a focus and an argument.

A. Discuss the ways in which one key literary feature (such as characterization, point of view, setting, language) helps to represent the work’s broadest purpose and themes.

B. “In my end is my beginning.” ~T.S. Eliot. Comment upon the book’s ending in relation to its opening. (How are beginning and ending the same? Different? What progressions are revealed?) How do aspects of language and style connect and/or differentiate the beginning and the ending?

C. Trace a key image, metaphor or symbol through the work and comment on its significance. Be thorough in your tracing of it, and use it to help analyze progressions of character, themes, etc. Consider the language in which the author articulates this image: is it the same each time it appears? Does it change? Why?

D. Choose a KEY PASSAGE (of not less than a well--developed paragraph in length). Write an essay in which you discuss the significance of this passage in the work as a whole, making sure you address both the themes and issues it raises and the LANGUAGE it uses in order to do so. Read this passage, that is, as if it were a poem, in which you analyze not only what the passage is saying, but also how it says it. What is the purpose/effect of this passage? What techniques does it rely on to achieve this?

E. Discuss how and to what effect the writer explores a central theme, and the language s/he uses in order to do so. Examples: judgment and punishment; disguise and deceit; time; memory; self or identity; religion; social class; race; gender; love/friendship; art; language

F. The historical and cultural setting within which a writer works has profound effects on her/his work. Focus on one work from this point of view. What details about historical and/or cultural setting can you infer from the work itself? What values appear to be in place within this setting, and how do these affect the main characters (how does it define him/her, motivate him/her, help to construct or deny identity, etc.?) How does the novel’s language help to reveal and explore its historical and cultural aspects?
IB English 2 HL/SL
Summer, 2018
Dr. Fox-Good

COLLEGE ESSAY (suggested length is 250 to 650 words, but comply with the requirements of the college/university you are applying to)

- Deadline: 9/4 or 9/5 (see p. 1 of this assignment for more details)
- Submit the finished essay.
- Attach to the essay the printed set of instructions/question you’ve obtained from the college/university website.
- At the top of your first page, please indicate to which college(s) you’re planning or hoping to send the essay.
- Print the WORD COUNT at the top of the essay (only for this assignment and not when you send it off)
- Submit to turnitin.com and in class.

Instructions:
Go to the website(s) of the college(s) to which you plan to apply (or think you might). Find the online application and the part of it that refers to or describes the essay, variously called the "application essay" or "personal essay" or "first-year essay." Almost all schools require an essay (sometimes more than one) of between 250 to 650 words. If your school suggests that the essay is “optional,” it is a good idea to send (a strong) one regardless, as it may eventually make the difference less in Admissions and more for scholarships or honors program opportunities.

For this assignment, you are going to write whatever is (for your school of choice) closest to the longer common app essay, as this is the one that is most likely to be interchangeable (i.e., you will be able to use it for more than one application). (If your first-choice college requires an essay that is shorter or longer than this, then write one of the length that college specifies; and please note that, in this context, “shorter” does not mean easier).


QUICK LIST OF POINTERS BEFORE YOU BEGIN
➢ Choose your topic/question carefully: do you really have something to say about this?
➢ Once you’ve chosen, be sure that you ANSWER the question or RESPOND to the prompt.
➢ Begin well (from line 1—with something specific, interesting): you want an overworked admissions officer to keep reading.
➢ Work to SHOW rather than TELL your reader what you want them to see/understand. That is, rely more on details, and less on general statements of feeling. Imply.
➢ Write well: clearly, grammatically, smoothly, eloquently.
➢ You must, in the end, have NO errors of any kind. Even one error can move your essay nearer to the bottom of a very big pile.
OPTIONAL TEXTS: THE LIST

CHOOSE ONE OF THESE FOR YOUR OPTIONAL/EXTRA-CREDIT READING AND WRITING. Read as many as you like! Yes, you must choose from this list, and please select book(s) you have not read before, and write about one 😊. You might want to take a look at brief descriptions of the books on Amazon before you choose--but watch for spoiler alerts!

_**A Pale View of the Hills**_ by Kazuo Ishiguro
_**A Passage to India**_ by E.M. Forester
_**A Portrait of the Artist as Young Man**_ by James Joyce
_**Ake: The Years of Childhood**_ by Wole Soyinka
_**Angela’s Ashes**_ by Frank McCourt
_**Anna Karenina**_ by Leo Tolstoy
_**Candide**_ by Voltaire
_**Catch 22**_ by Joseph Heller
_**Cities of Salt**_ by Abdelrahmen Munif
_**Crime and Punishment**_ or _**The Brothers Karamazov**_ by Fyodor Dostoevsky
_**Don Quixote**_ by Miguel de Cervantes
_**Frankenstein**_ by Mary Shelley
_**Great Expectations**_ or _**Bleak House**_ by Charles Dickens
_**Grendel**_ by John Gardner (retells _Beowulf_ from the point of view of Grendel; read _Beowulf_ first)
_**The Guernsey Literary and Potato Peel Pie Society**_ by Mary Ann Shaffer & Annie Barrows
_**Harun and the Sea of Stories**_ by Salman Rushdie
_**Jane Eyre or Villette**_ by Charlotte Brontë
_**July’s People**_ by Nadine Gordimer
_**Les Miserables**_ by Victor Hugo
_**Like Water for Chocolate**_ by Laura Esquivel
_**Lord Jim**_ or _**The Secret Agent**_ by Joseph Conrad
_**Metamorphosis**_ by Franz Kafka
_**To the Lighthouse**_ by Virginia Woolf
_**Nervous Conditions**_ by Tsitsi Dangarembga
_**One Hundred Years of Solitude**_ by Gabriel Garcia Marquez
_**The Book of Embraces**_ by Eduardo Galeano (this is a book we normally read in IB Eng 1, but you didn't have time this year--you probably shouldn’t miss it)
_**The Picture of Dorian Gray**_ by Oscar Wilde
_**The Plague or The Stranger**_ by Albert Camus
_**Pride and Prejudice**_ or _**Emma**_ by Jane Austen
_**The Color Purple**_ by Alice Walker
_**The Sea**_ by John Banville
_**Song of Solomon or Beloved**_ by Toni Morrison
_**The Sound of Waves**_ by Yukio Mishima
_**To the Lighthouse**_ by Virginia Woolf
_**Wide Sargasso Sea**_ by Jean Rhys (from the point of view of Bertha in _Jane Eyre_; read _JE_ first)
_**The Wind-Up Bird Chronicle**_ by Haruki Murakami
_**Woman Warrior: Memoirs of a Girlhood Among Ghosts**_ by Maxine Kingston
_**Wuthering Heights**_ by Emily Brontë

When a book is alive, really alive, you feel it. You put it to your ear here, and you feel it breathe, sometimes laugh, sometimes cry, just like a person, a little person.

~Eduardo Galeano