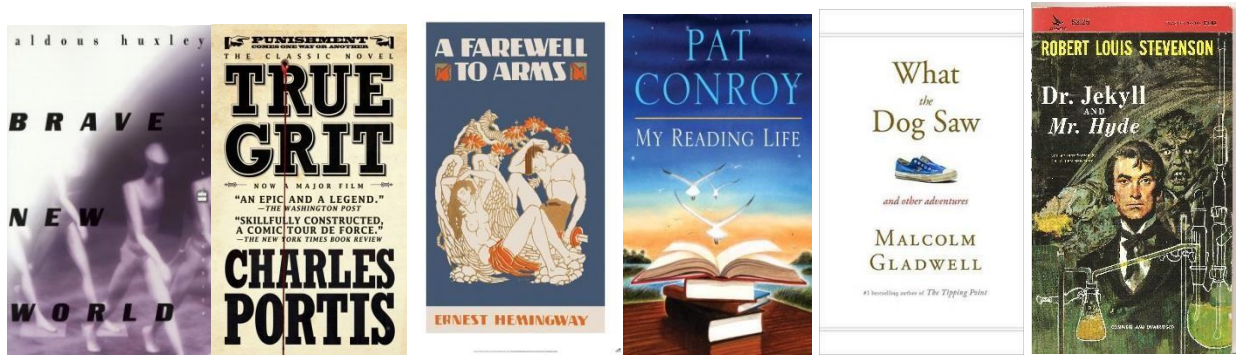




Sun Valley High School
12th Grade
SUMMER READING

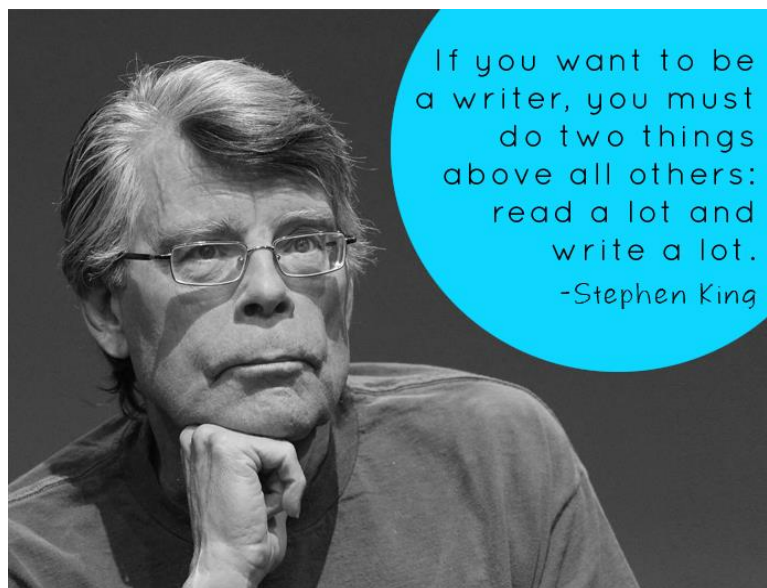
*Course: Advanced Placement
Literature and Composition*

Instructor: Dr. Page



Summer Reading: Students will read numbered books 1 and 2 listed below. In addition, you will select and read ONLY “two” different chapters in book 3 and write a one page essay on your Choice Book No. 4 below:

1. *A Brave New World* – Aldous Huxley **Read REQUIREMENT 3rd paragraph on pg. three for student responsibilities for both books 1 and 2**
2. *1984* – George Orwell
3. *How to Read Literature Like a Professor* – Thomas Foster (**Instructions on pp. 14, 15 & 16 below**)
4. **Summer Reading Choice Book:** **Students will write a ONE PAGE paper about a book they have **ALREADY READ.**** (The assignment for the choice book is on pg. 17 below)



Summer reading assignment for required reading books number one and two ONLY:

Extended Literary Analysis: Compare and Contrast *Brave New World* and *1984*

Brave New World by Aldous Huxley (1931) influenced Orwell's own futuristic novel, *1984*. Huxley's totalitarian state, which exists in London six hundred years in the future, is less grim than Orwell's, but its inhabitants are as powerless and oppressed as the citizens of Oceania. Huxley's characterization and prose is less sophisticated than Orwell's, but his novel is funny and fascinating. The inhabitants of his society are controlled from before birth by a handful of elite rulers with sophisticated technology. When a primitive person, the Savage, from outside the society is introduced, he confronts the shallow values of the citizens.

1984 George Orwell's dystopian novel (1948) was written after *Brave New World* and after the rise and fall of Hitler and Stalin. It paints a far more grim, violent, and oppressive picture of the future. Unlike Huxley, who wrote his novel before television began to appear in American homes, Orwell incorporates into his futuristic vision a role for television, an invention whose influence and possibilities, good and bad, were just beginning to be imagined at the time the book was written.

REQUIREMENT for these two novels for September 2023. STUDENT RESPONSIBILITY: First, read both books. **Second**, choose a thesis statement from the examples below (PICK a thesis statement that you find INTERESTING and that you WANT to write about). **Last**, do preliminary research on your thesis statement by finding quotes in your novels that substantiate your thesis statement REMEMBER to mark the pages in your novel where you find the quotes. Please note: **WE WILL WRITE YOUR paper together in class when YOU return to school in September.**

GOAL: Compare/Contrast Two Texts in an Extended Literary Analysis.

You will assert and explore a thesis statement by comparing and contrasting examples from *Brave New World* and *1984* with support from professional critics. You will create your thesis statement based on one of the topics provided. Remember that solid thesis statements assert an opinion and contain significance, consequence, or reason. You are **ARGUING** your **perspective** and supporting it with examples from both the texts and critics.

Therefore, you are not explaining something obvious from the novels. Ex: *Brave New World* and *1984* are examples of dystopian government structures. This statement is true, but it is simply an explanation and not the kind of argument you need to have in an effective thesis statement.

ESSAY TOPICS: Select One Topic That Will Become the Focus of Your Compare/Contrast Analysis

1. A foil is a character who contrasts with another character in order to highlight various features their personalities. Select a pair of characters to study—one from each novel—and explore the significance in their similarities and differences. When studying these characters side by side, what do you notice that you did not notice before?

2. Do you think one or both new societies will be able to continue indefinitely, why or why not? You can support your argument by comparing these societies to failed or successful utopian societies that actually existed.
3. How do both of the societies function on the concept of the Sigmund Freud's Pleasure Principle? Compare and contrast the effectiveness of this technique in establishing a totalitarian society.
4. How do both of the societies function on the concept of the manipulation of fear? Compare and contrast the effectiveness of this technique in establishing a totalitarian society.
5. What are the ramifications, or consequences, of brainwashing and conditioning the people of a society as portrayed in these novels? You can support your argument with comparisons to government experiments and other studies like MK-ULTRA.
6. In both *1984* and *BNW*, how does controlling love and relationships aid in maintaining a totalitarian society?
7. In both *1984* and *BNW*, how does controlling information and language aid in maintaining a totalitarian society?
8. In both *1984* and *BNW*, why and how are children central to the establishment of a totalitarian society?
9. In both *1984* and *BNW*, why and how is technology central to the establishment of a totalitarian society?
10. In both *1984* and *BNW*, why and how is the distorted ideas of religion central to the establishment of a totalitarian society?
11. In both *1984* and *BNW*, the authors satirized their warnings about a possible dystopian society coming true. What predictions did the authors make that actually exist in our society?
12. In what ways have the novels made a cultural impact on our society? Do these cultural changes reinforce the author's warnings of our society becoming a dystopia? Or do these cultural changes diminish the likelihood of this happening?

ESSAY REQUIREMENTS:

- ☐ Creative and appropriate title for essay.
- ☐ Typed essay and works cited page must be printed and stapled to the rubric by the start of class on the due date.
- ☐ 5 pages in content, which includes cover page and works cited.
- ☐ 8 to 10 - paragraphs total.
- ☐ Each paragraph contains 8 to 12 sentences.
- ☐ 8 Quotes, 4 from each novel and 4 from outside sources using MLA format for parenthetical citations.
- ☐ Works Cited page with 6 sources (1 from each novel and 4 from outside sources).
Paper must adhere to MLA citations format.
- ☐ No “Wikipedia” or Google sources.
- ☐ Strictly books and Library Applications sites. JSTOR and ERIC Database are excellent sources for literary analysis and they are highly recommended.
- ☐ Double-spaced, no extra space between paragraphs.
- ☐ 12-point, Times New Roman font.
- ☐ One-inch margins at top, bottom, both sides.
- ☐ MLA Heading—Name, teacher, class, and date.

HOW DO I WRITE A COMPARE-AND-CONTRAST LITERARY ANALYSIS ESSAY?

In your literary analysis, you will discuss how the various components of a two separate works relate to each other, how two separate literary works deal with similar concepts, or how concepts in literary works relate to larger artistic, political, social, economic, or religious contexts. A compare-and-contrast essay might seem like the easiest type of literary analysis... however, it is up to you to argue why those similarities and differences matter; otherwise, you do not have much of a paper. The following steps will guide you through the process of writing an effective compare and-contrast essay that actually has something valuable to say.

PLEASE NOTE: The books are alike and they are different. So what? A good paper will not simply offer a summary of themes, characters, or plot. Your job is to think about how these comparisons and contrasts create meaningful connections to a larger issue or topic.

1. You must begin with an effective thesis statement. First, decide what topic are you are going to be writing about. You can begin by re-stating your selected essay question in the form of a sentence. Next, decide what is your opinion is regarding the chosen topic. Your argument might be related to how a method of governing is effective in a totalitarian state, or that a method of governing is ineffective. You might want to prove that manipulating a certain aspect of society will lead a government to ruin. Whatever the case may be, your argument is something you can prove. What is your strongest argument? What are your 2nd, 3rd, 4th strongest arguments? Put it all together... you have a thesis statement!
2. Now that you have a thesis, you will have to select a pattern to follow as you outline your essay. There are two ways you can write a compare-and-contrast paper. You can present your arguments in a "**tandem**" pattern or an "**alternating**" pattern.

Tandem: Separate your pros and cons into two sides. For example, if you are comparing George Orwell's Winston in *1984* to the hero of Aldous Huxley's John in *Brave New World*, you would list all the ways in which the protagonists are similar and different.

A rough list might look something like this:

Winston

Middle class
Aging and unhealthy
Unorthodox
Enjoys his work
Resists against BB
Ends up with his love, and ends badly

John

Dirt poor
Young, attractive
Outsider
Wants to belong to the community
Resists against the beliefs of Ford
Sleeps with Lenina, despite his better judgment

Once you have your list, the body paragraphs address everything you have discovered about each character, or, your main arguments. One paragraph will focus on Winston. The next paragraph will focus on John. Both paragraphs address the same argument; they just follow one another. Tandem means to work together in partnership or cooperation, with one behind the other. Both paragraphs support the same argument; you have just separated it into two paragraphs, one behind the other.

Here is an example of an outline for the tandem compare contrast essay.

- i. Introduction with thesis and Arguments 1, 2, 3.
- ii. Argument One: Focus on *1984* example. Follow up with analysis and support from an outside source
- iii. Argument One: Focus on *Brave New World* example. Follow up with analysis and support from an outside source
- iv. Argument Two: Focus on *1984* example. Follow up with analysis and support from an outside source
- v. Argument Two: Focus on *Brave New World* example. Follow up with analysis and support from an outside source
- vi. Argument Three: Focus on *1984* example. Follow up with analysis and support from an outside source
- vii. Argument Three: Focus on *Brave New World* example. Follow up with analysis and support from an outside source
- viii. Conclusion

Alternating: If you opt for this choice, you will be writing Winston's and John's traits in the same paragraph. Creating the list of likeness and differences will be handy here as well, but in using this method, you will continually address the two characters back and forth within all of your paragraphs as you compose the body of your paper.

- I. Introduction with thesis and Arguments 1, 2, 3.
- II. Argument One: Focus on *1984* and *Brave New World* examples.
- III. Argument One: Follow-up analysis for *1984* and *Brave New World* with support from an outside sources
- IV. Argument Two: Focus on *1984* and *Brave New World* examples.
- V. Argument Two: Follow-up analysis for *1984* and *Brave New World* with support from an outside sources
- VI. Argument Three: Focus on *1984* and *Brave New World* examples. .
- VII. Argument Three: Follow-up analysis for *1984* and *Brave New World* with support from an outside sources
- VIII. Conclusion.

4. How to decide on a pattern. While there is no rule about selecting one method over another, for longer papers (those that exceed five or six pages) you should probably go with the alternating pattern. It is hard for the reader to retain all the pertinent information about each side of your argument in lengthier discussions. For shorter papers, the tandem pattern will probably be the best bet.
5. Support with primary text. Support your analysis by providing primary textual support. For each point you address, whether in a tandem or an alternating pattern, offer textual evidence for your positions either by directly quoting from the text or by paraphrasing.

Continued from pg. 8: Cite each quote or paraphrase correctly. Author's last name and page number (Huxley 89) or (Orwell 23).

6. Support with secondary sources. Some instructors may ask that you use sources other than the text itself to support your argument. A secondary source is anyone other than the original author. Use secondary sources to provide additional backing for your thesis, especially in arguing for why the compare-and-contrast approach you have selected is valid.
7. Review. Revise. Repeat. Review your work often to make sure you have not suffered the sins of summarizing plot, or wandering pointlessly in the literary woods.

8. **HOW TO USE TRANSITIONAL PHRASES:**

There are several different transition signals. Some lead your reader forward and imply the building of an idea or thought, while others make your reader compare ideas or draw conclusions from the preceding thoughts. The following words and phrases can be used to indicate transitions and to cur your reader about how ideas are logically connected in your writing.

► To introduce an example:

Especially, in this case, take the case of, for example, one example of this is to demonstrate, for instance, on this occasion, to illustrate, frequently, specifically

► To show agreement:

Of course, admittedly, it is true that, certainly, no doubt

► To introduce an additional idea:

Additionally, as well as, in addition, again, besides, moreover, also, equally important, one could also say, and finally, nor, and then further, not to mention, another, furthermore

► To indicate sequence or order, or logically divide an idea:

After, eventually, previously, afterwards, finally, second, and then, first, simultaneously, at this point, followed by, subsequently, at this time, last, third, before, meanwhile, ultimately, concurrently, next

► To indicate time:

After, earlier, previously, afterwards, finally, prior to, at this point, formerly, soon, at this time, immediately, then, before, initially, thereafter, during, later, to this day

Continued from pg. 9:

► To compare:

Another way to view this, just like, similarly, balanced against, likewise, whereas, by comparison, like, while

► To contrast:

A different view is, even so, nevertheless, and, however, notwithstanding, balanced against, in contrast, still, but on the contrary, unlike, conversely, on the other hand, yet, differing from

► To introduce an opposite idea or show exception:

Alternatively, in contrast, on the other hand, but in spite of, still, despite, instead, whereas, even though, nevertheless, while, however, one could also say, yet

► To show cause and effect:

And so, consequently, therefore, as a consequence, for this reason, thus, as a result, hence

► To summarize or conclude:

As a result, in conclusion, therefore, as shown in, other words, thus, consequently, in summary, to conclude, finally, overall, to summarize, hence, summing up, ultimately, in brief

EVIDENCE FROM THE NOVELS and CRITICS

You need to include at least two (2) quotes from each novel and four (4) quotes from scholars/critics that substantiate your novel quotes:

A. Choose a passage that best supports your point: Citing passages from the stories serve as proof or evidence for your argument. Ask yourself, “What does this quotation help to prove?” If you cannot figure out the answer then DO NOT use that quote. You may find that you want to alter a quote to work better in your paper.

HOW TO PUNCTUATE QUOTATIONS:

1. Use a comma for brief, informal, or grammatically incomplete introduction.

➤ Prufrock thinks, “I am no prophet—and here’s no great matter” (line 37).

2. Use a colon to separate your own complete sentence lead-ins from quotations.

3. Use an ellipsis (...) to indicate material omitted from the quotation.

B. Continued from pg. 10:

- Hamlet tells Ophelia, “you jig and amble ...and make your wantonness your ignorance” (III.i.140-142).
 - According to Barton, the play shows “the relationship between art and life...” (219). [omit end of sentence]
 - Singer writes that, “His thoughts turned to matters of business...It was easier to think about practical matters” (279). [omit whole sentence(s) between]
4. Use brackets [] to indicate editorial changes that you must make to clarify the quotation or improve the grammatical structure of your sentence.
 - i “She looked carefully for the place where [Elizabeth] had entered the garden” (65). Flaubert says that “she [has] and excess of energy” (97).
 5. Use double quotation marks for a quotation and single quotation marks for an inner quotation.
 - ii After his interview with Hester, Dimmesdale sinks into self-doubt: “‘Have I then sold myself,’ thought the minister, ‘to the fiend...’” (237).
 6. Always put colons and semicolons outside quotation marks
 - i. The senator announced, “I will not seek re-election”; then he left the room.
 7. Always put periods and commas inside quotation marks, except when there is a parenthetical documentation.
 8. Put other marks of punctuation (question marks, dashes, exclamation points) inside when they are part of the quoted material, outside when they are not.
 9. Use a slash (/) with a space before and after the mark to indicate line division in poetry when quoting three lines or fewer.

Continued from pg. 11:

10. Set up your quote from the novel: EVERY quoted passage must be set-up with a transitional phrase that links the quote to the rest of your paper. Never leave a quote standing alone in the paragraph, transitional phrases help to link the idea into the rest of your paragraph.

11. Explain the quote: Now you must explain how the quotation proves the thesis. This is the **most important part** because this demonstrates your own thinking—this is the ANALYSIS aspect of a literary analysis. The explanation and analysis should be longer than the quote itself; roughly 50% of the entire paragraph is analysis.

i. Do not say “This quote proves” ii.

Instead, try: “this situation proves”

iii. Refer to the actions, statements, and feelings of the characters.

iv. Do say “Winston’s actions are significant because...” “Huxley’s warning shows that...”

EVIDENCE FROM A CRITIC: You need to find a critic who says something that supports your point. This is the toughest part, but is crucial to your paper. You need a minimum of six quotes from critics. You also need to have a minimum of one critical comment per point, but you are encouraged to have more and to use the critical comments for an attention grabber. Be careful to not use the same critic over and over again because then you are really just copying what the critic is saying. You want the critical comments to highlight your argument, not vice versa.

A. Select a quote: Quotations from a critic serve as proof or evidence. Use quotations to serve as additional proof of your main points. Choose a quote that best supports your point—there are so many to choose from—be selective! Do not quote a critic quoting the novels—you can merely quote the novel yourself. You need to make sure that the scholars are saying something relevant to your argument and that you can then further discuss and link to your argument. You will have to READ lots of material in order to find the right quotes for your points. Look again at how to punctuate a quote (above).

B. Set up the quote from the critic: You need to set it up by explaining how this quote relates to the point (and usually to the evidence from the play just given in the block above). Then right before the quote you need to say who wrote the article (make sure you use either their full name or use Mr. or Ms. And their last name). Here are some examples:

Use an indirect statement with “that”

Continued from pg. 12

- ❑ Margaret Mead feels that “the use of marriage contracts may reduce the divorce rate” (9).

Use an introductory phrase

- ❑ According to Clyde Jones, “Frost revives the themes of the early nineteenth-century romantics” (112).

Split the quotation

- ❑ “A fully articulated pastoral idea of America, “claims Leo Marx, “did not emerge until the end of the eighteenth century” (89).

Use the author’s name or the critic’s name

- ❑ Frank Kermode, a prominent critic, claims that Hamlet “is a delaying revenger” (1138).

C. Include the page number. Follow the examples above.

D. Explain the quote: Once you put your quote into your writing, you then must explain how it helps prove the point in your topic sentence. This is the most important part because this demonstrates your own thinking. This should be longer than the quote.

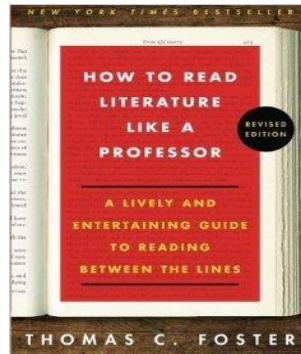
i. Do not say, “This quote proves...” ii.

Instead, try: “this critic proves...”

iii. Refer to the critic and how s/he proves your thesis.

PLEASE NOTE: Your THESIS and quotes are due the first day of class. You will have time at the beginning of school to write your essay in-class based on teacher input.

Summer reading assignment for required book number three:



Note to students: **PICK ONLY two** of the **SELECTED** chapters LISTED on pp. 14, 15 & 16. **NOTE:** The **specific chapters below have been SELECTED on purpose**. Your writing assignments will let you practice your literary analysis and they will help me get to know you and your literary tastes. **Please note that your responses should be two-four paragraphs – NOT PAGES!**

This assignment is due the first day of class and will be submitted through Schoology.

Even though this is analytical writing, you may use “I” if you deem it important to do so. Remember, however, that most uses of “I” are just padding. For example, “I think the wolf is the most important character in ‘Little Red Riding Hood’ is padded. As you compose each written response, re-phrase the prompt as part of your answer. In other words, I should be able to tell which question you are answering without referring back to the prompts.

Chapter 1 -- Every Trip Is a Quest (Except When It’s Not)

List the five aspects of the QUEST and then apply them to something you have read (or viewed) in television or film.

Chapter 2 -- Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

Chapter 3: --Nice to Eat You: Acts of Vampires

What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed.

Chapter 4 -- If It’s Square, It’s a Sonnet

Select three sonnets and show which form they are. Discuss how their content reflects the form. (Submit copies of the sonnets, marked to show your analysis).

Chapter 5 --Now, Where Have I Seen Her Before?

Define intertextuality. Discuss three examples that have helped you in reading specific works.

Chapter 6 -- When in Doubt, It's from Shakespeare...

Discuss a work that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 8 -- Hanseldee and Greteldum

Think of a work of literature that reflects a fairy tale. Discuss the parallels. Does it create irony or deepen appreciation?

Chapter 9 -- It's Greek to Me

Write a free verse poem derived or inspired by characters or situations from Greek mythology. Be prepared to share your poem with the class.

Chapter 10 -- It's More Than Just Rain or Snow

Discuss the importance of weather in a specific literary work, not in terms of plot.

Chapter 11 --...More Than It's Gonna Hurt You: Concerning Violence

Present examples of the two kinds of violence found in literature. Show how the effects are

Chapter 13 -- It's All Political

Assume that Foster is right and "it is all political." Use his criteria to show that one of the major works assigned to you as a high school student is political.

Chapter 14 -- Yes, She's a Christ Figure, Too

Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, *Star Wars*, *Cool Hand Luke*, *Excalibur*, *Malcolm X*, *Braveheart*, *Spartacus*, *Gladiator* and *Ben-Hur*.

Chapter 15 -- Flights of Fancy

Select a literary work in which flight signifies escape or freedom. Explain in detail.

Chapter 19 -- Geography Matters . . .

Discuss at least four different aspects of a specific literary work that Foster would classify under "geography."

Chapter 20 -- . . . So Does Season

Find a poem that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. (Submit a copy of the poem with your analysis.)

Chapter 21 -- Marked for Greatness

Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

Chapter 24 -- ...And Rarely Just Illness

Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 25 -- Don't Read with *Your* Eyes

After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from the twentieth century with how it might be viewed by a contemporary reader today. Focus on specific assumptions that the author makes. Assumptions that would not make it in this century.

Summer reading choice-book assignment:

Write a one page typed essay on a book you have already read.

Answer each of the following questions in your essay to receive full credit. Your essay should be double-spaced with your name at the top (left justified).

- Why did you chose this particular book to write about?
- Who was your favorite character? Why?
- Explain why you would or would not recommend this book to a friend to read.
- **The paper is due the first day of class and will be submitted through Schoology.**



"Never view education as something that is done to you, view it as something you do for yourself."



~ Daniel Pink