

## HONORS ENGLISH II SUMMER READING ASSIGNMENT

### Edison High School

Since the purpose of Honors English II is to prepare you for Advanced Placement English classes and to enhance your knowledge, understanding and appreciation of world literature, increase your proficiency in writing and speaking, improve your vocabulary, sharpen your analytical ability and develop your sense of critical thinking, it is necessary for you to complete the following assignment during the summer. We hope you will find this to be a challenging academic experience that will further stimulate your desire to learn. We look forward to welcoming you to Honors English II next fall.

**DUE DATE:** Procrastination is inadvisable as this assignment cannot be completed in a short amount of time. You can expect to be tested over this reading during the first weeks of school and to deal with the texts throughout the year.

#### DIRECTIONS:

You will read a novel, *In the Time of the Butterflies* by Julia Alvarez, and a nonfiction piece, *The Omnivore's Dilemma* by Michael Pollan (not the Children's/Young Adult version). Buy a new copy - do not use a friend's or sibling's copy. Do not check it out from the library or get it as an audio or Kindle book.

#### Assignment for *In the Time of the Butterflies*:

1. As you read, take notes to help you better understand the characters. You will profile both the direct and indirect characterization of the Mirabal sisters: **Patricia, Dedé, Minerva, Mate**. In addition, you must also note the role each character plays, i.e. protagonist, antagonist, foil, etc., and how the author uses the characters to exemplify a theme.
2. After reading each text, look over your notes and using the attached model, be prepared to write a characterization profile for the required characters from the text. **You are not required to complete a characterization profile for each character, and you will not be turning in profiles of these characters for credit in the fall; however, it is advisable.**
3. **THIS IS NOT A GROUP ASSIGNMENT!** You may not work together with other students, friends, family members or anyone else on this assignment. Do not read Spark's Notes, Shmoop or any other supplementary material.

#### Assignment for *The Omnivore's Dilemma*:

Read the entire book, and annotate selected sections as you read. Annotation means adding notes to a text as you read it. Annotation is **not** just highlighting; it is having a conversation with the book as you read. Which parts of the book you annotate depends on your last name.

- A-I: introduction, section I, "Industrial: Corn"
- J-Q: introduction, section II, "Pastoral: Grass"
- R-Z: introduction, section III, "Personal: Forest"

How to begin to **annotate** your book:

- Make brief notes at the top of the page to mark important information.
- Put a box around unfamiliar words, then go to a dictionary and look them up.
- If you have a question as you read, or if something confuses you, write a question mark in the margin or on a sticky note with the question that you have.

Continue to **annotate** for the following ideas:

As you read, make notes when:

- (1) he makes you **THINK (logos)** about what you eat, where you grocery shop, what's in your lunchmeat, etc.
- (2) he makes you **FEEL (pathos)** something and react emotionally (in disgust, in fear, in sadness, in happiness, etc.)
- (3) he makes you feel like you can **BELIEVE (ethos)** him, like he is an expert on his topic (or you may question his authority).

## Annotation Guide for *The Omnivore's Dilemma* Summer Reading

**THINKING (logos)**—HOW does the book make you think? (NOTE means that you should write what you think.) These are some of the ways the author makes you THINK about what he's saying.

<b>Facts</b>	MARK and NOTE facts that make you think about your food, your culture, etc.
<b>Common Sense</b>	MARK and NOTE where it seems like certain things are just understood.
<b>Cause/Effect Relationships</b>	MARK and NOTE places where cause and effect is used; cue words are <i>therefore, thus, as a result, consequently, because, since, as, while, etc.</i>
<b>Comparisons</b>	MARK and NOTE places where comparisons are made: cue words are <i>both, as, likewise, similarly, in comparison, just as, like, etc.</i>
<b>Contrasts</b>	MARK and NOTE places where contrasts are made: cue words are <i>unlike, in contrast, but, however, yet, although, otherwise, on the contrary, on the other hand, whereas, etc.</i>
<b>Statistics</b>	MARK and NOTE places where Pollan uses numbers/percentages to help him make his point.
<b>Research</b>	MARK and NOTE places where Pollan refers to other people as experts and mentions studies, articles, or books.

**FEELING (pathos)**—How do you FEEL as you read? What gets under your skin? These are some of the ways an author makes you react EMOTIONALLY so that you'll care about what he's saying. After all, if you don't care, you won't keep reading.

<b>Imagery</b>	MARK and NOTE descriptions that help you see, hear, taste, smell, or feel what's happening
<b>Figurative language</b>	MARK and NOTE the effects of his similes, metaphors, personification, etc.
<b>Personal stories</b>	MARK and NOTE how Pollan's stories make you feel
<b>Humor</b>	MARK and NOTE your reactions to anything you find funny
<b>Strategic word choice</b>	MARK and NOTE words that Pollan uses to have a specific effect on you. Does a word he uses make you feel something?

**BELIEVE (ethos)**—Is the author trustworthy and believable? Do you agree with him? Why or why not? Look for the following techniques that authors use to make their readers trust them:

<b>Stating qualifications</b>	MARK and NOTE places where Pollan tells you about himself and why he knows what he's talking about.
<b>Personal experience</b>	MARK and NOTE places where Pollan puts himself into the book, relating his own firsthand experience. Does this make him more believable? Why?
<b>Using first person pronouns (I, me, we, us)</b>	MARK and NOTE places where Pollan puts himself into the book or puts you into the book by saying WE or US or OUR. What is the effect of this? Do you agree with what he's saying about US?
<b>Using specialized language</b>	MARK and NOTE places where Pollan uses scientific terms or explains really technical information. Does it make him seem like an expert? Why?

THE INDUSTRIAL MEAL

THINK - What has caused this increase? # Numbers - THINK  
els of corn. Yet that number is a tiny fraction of all the corn produced in the United States. American farmers produce thirteen billion bushels of corn a year. (That's up from four billion bushels in 1970.) → a measure equal to 64 pints (That's almost scary how much higher it is now.)

The supply of corn is usually far greater than the demand for corn, so new uses must be found for it all the time. People have to consume it in new ways, in new kinds of processed food. Animals that never ate corn before must be taught to eat it. → what did they eat in the past? We have to turn it into ethanol fuel for our cars. We have to get other nations to import it. → This seems illogical!

My plan when I came to Iowa was to somehow follow George Naylor's corn on its path to our plates and into our bodies. I should have known that tracing a single bushel of industrial corn is as impossible as tracing a bucket of water after it's been poured into a river. Making matters still more difficult, the golden river of corn is controlled by a tiny number of corporations. It has been estimated that Cargill and ADM together buy somewhere near a third of all the corn grown in America. → Imagery/metaphor → strategic word choice

Feel smile  
Helps me imagine

They sell the pesticides and fertilizer to the farmers. They operate most of America's grain elevators. They ship most of the corn exported to other countries. They mill the corn into its different parts to be used in processed food. They feed the corn to livestock and then slaughter the corn-fattened animals. Oh, yes—don't forget that they also help write many of the rules that govern this whole game. How did they get so powerful? → FEEL → THEY - 2 MAJOR COMPANIES Cargill & ADM

These two companies guide corn's path every step of the way. They sell the pesticides and fertilizer to the farmers. They operate most of America's grain elevators. They ship most of the corn exported to other countries. They mill the corn into its different parts to be used in processed food. They feed the corn to livestock and then slaughter the corn-fattened animals. Oh, yes—don't forget that they also help write many of the rules that govern this whole game. How did they get so powerful?

Yet in spite of their size and power, Cargill and ADM are almost invisible. Neither company sells products directly to consumers, so they don't advertise. They work in secret and seldom cooperate with journalists. Both companies refused to

↓ This seems very shady.

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FEEL  
Connotation "secret" seems sinister.

### Characterization Profile

**Characterization:** the process by which a writer makes the personality of the characters in a story clear and believable to the reader. There are six ways that an author may breathe life into a character.

- **indirect characterization** requires the reader to use his/her judgment to decide what the character is like based on evidence that the writer gives.
  1. words
  2. appearance
  3. thoughts/feelings
  4. actions
  5. other's opinions
- **direct characterization** does not require any judgment about the character on the part of the reader.
  6. the reader is told directly what the character is like

**Work:**

**Author:**

**Name of character:**

**Direct characterization quotes with page #s** (this type of characterization is not always used in a text)

**Indirect characterization quotes with page #s**

- words:
- appearance:
- thoughts/feelings:
- actions:
- other's opinions:

**Impressions of character based on evidence above:**

**Theme that is exemplified by character** (remember, a theme can only be expressed as a *statement*):

**Work:** *Of Mice and Men*

**Author:** John Steinbeck

**Name of character:** Crooks

**Direct characterization quotes with page #s** (this type of characterization is not always used in a text)

- “This room was swept and fairly neat, for Crooks was a proud, aloof man” (67).

**Indirect characterization quotes with page #s**

**words:**

- “I ain’t wanted in the bunk house and you ain’t wanted in my room...’Cause I’m black. They play cards in there, but I can’t play cause I’m black. They say I stink. Well, I tell you, you all of you stink to me” (68).
- “The white kids come to play at our place, an’ sometimes I went to play with them, and some of them was pretty nice. My ol’ man didn’t like that. I never knew till long later why he didn’t like that. But I know now.” (70).
- “S’pose you didn’t have nobody. S’pose you couldn’t go into the bunk house and play rummy ‘cause you was black. How’d you like that? S’pose you had to sit out here an’ read books. Sure you could play horseshoes till it got dark, but then you got to read books. Books ain’t no good. A guy needs somebody – to be near him.” He whined, “A guy goes nuts if he ain’t got nobody. Don’t make no difference who the guy is, long’s he’s with you. I tell ya,” he cried, “I tell you a guy gets too lonely an’ he gets sick.” (72-73)

**appearance:**

- “the stable buck put in his head; a lean negro head, lined with pain, the eyes patient” (50).
- “His body was bent over to the left by his crooked spine, and his eyes lay deep in his head, and because of their depth seemed to glitter with intensity. His lean face was lined with deep black wrinkles, and he had thin pain tightened lips which were lighter than his face” (67).

**thoughts/feelings:**

**actions:**

- “Crooks sat on his bunk...In one had he held a bottle of liniment, and with the other he rubbed his spine. Now and then he poured a drop of liniment into his pink-palmed hand and reached up under his shirt to rub again. He flexed his muscles against his back and shivered” (67).

**other’s opinions:**

- “Ya see the stable buck’s a n....r” (20). Candy
- “Nice fella too. Got a crooked back where a horse kicked him. The boss gives him hell when he’s mad. But the stable buck don’t give a damn about that. He reads a lot. Got books in his room” (20). Candy
- “They let the n....r come in that night. Little skinner name of Smitty took after the n....r. Done pretty good, too. The guys wouldn’t let his use his feet, so the n....r got him. If he coulda used his feet, Smitty said he woulda killed the n....r. The guys said on account of the n....r’s got a crooked back, Smitty can’t use his feet” (20). Candy
- “Listen, N....r,’ she said. ‘You know what I can do if you open your trap...Well, you keep your place, N....r. I could get you strung up on a tree so easy it ain’t even be funny” (80-81). Curley’s wife

**Impressions of character based on evidence above:**

Crooks is the only African-American on the ranch, and he is ostracized and treated as a second-class citizen. His words reveal that he is not used to social interaction with the other workers on the ranch, and his separation from the rest of the ranch, physically and socially, embitters him toward others, yet he still longs for basic companionship.

**Theme that is exemplified by character** (remember, a theme can only be expressed as a *statement*):

Racial prejudice blinds people to the humanity of others.