International Baccalaureate (IB) English Summer Assignment
Instructor: Mrs. Maas

Please complete the following summer assignment. WT#1 & WT#2 are due to turnitin.com by: August 5, 2015. Late work will be valued at 60 – 70% of the possible points.

IB Profile Focus Area:
Knowledgeable: We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

Directions:
Build your knowledge of academic vocabulary by learning the forty words, definitions, and examples. Make flashcards to assist you.

Test on academic vocabulary on day #1. (40 Points Possible)

IB Profile Focus Area:
Thinkers: We use critical and creative thinking skills to analyze and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

Directions:
Read and analyze The Adventures of Huckleberry Finn by Mark Twain. Upon completion of text and the attached analysis sheet, compose Written Task #1 in the form of a creative narrative following the steps/parameters below; in addition, compose an analytical essay for Written Task #2.

WT#1 & WT#2 due to turnitin.com no later than 5 August 2015.

Turnitin.com Class information:
English 12 IBDP
Class ID: 10032408
Password: Maas12

Written Task #1: Preparation
General Information: The Adventures of Huckleberry Finn is a coming-of-age narrative using the river as a road to self-discovery. As is the case with such heroic journeys, various trials (both large and small) present themselves along the way, each honing and shaping the protagonist. Your creative narrative should chronicle a similar journey – it should capture a moment or place in time where a protagonist develops a sense of identity and understanding.

1. Base your story on the experience of a family member – one who has had to struggle to overcome obstacles.
2. Compose 8 – 10 interview questions to prepare for your writing. Interview the person – record the interview, if possible. Also, take photos that you might incorporate into your work.
3. Decide on the part that you wish to incorporate into your story.
4. Conduct additional research that might be necessary – include these sources on your Works Cited page.
5. Use your rationale to explain the connection between the literature you read and the literature you are producing.

Written Task #2: Questions
General Information: Written Task #2 must be an essay. Choose any one of the following prompts for this essay. An outline of the work must preface the essay. A Works Cited page should follow.

1. How could the text be read and interpreted differently by two different readers?
2. If the text had been written in a different time or place or language or for a different audience, how and why might it differ?
3. How and why is a social group represented in a particular way?
4. Which social groups are marginalized, excluded or silenced within the text?
5. How does the text conform to, or deviate from, the conventions of a particular genre, and for what purpose?
6. How has the text borrowed from other texts, and with what effects?
International Baccalaureate (IB) English Summer Assignment
Instructor: Mrs. Maas

Written Tasks (WT): General Information

Overview:
Students will produce four formal written tasks based on the materials studied in the course. Of these four tasks, **two are submitted for external IB evaluation**. Each written task is worth 20 marks. The two written activities comprise 20% of the student’s grade.

Specifics:
- Written Task #1 will address topics from parts 1 and 2 of the course (grade 11). *A formal essay is not an acceptable text type for WT #1.*
- Written Task #2 is a response to one of six prescribed questions addressing a specific text studied in part 3 of the course (grade 12). *Students are required to write an essay for WT #2.*

General Guidelines:
Each task must be 800 - 1000 words in length; task #1 must be accompanied by a rationale of 200-300 words, while task #2 must be accompanied by a short outline. If the specified word count is exceeded, the assessment will be based on the first 1,000 words of the task; and if the rationale exceeds the specified word count, the student’s grade will be based on the first 300 words.

Consideration:
*A written task demonstrates the student’s ability to choose an imaginative way of exploring an aspect of the material studied in the course. It must show critical engagement with an aspect of a text or a topic.*

Academic Honesty:
Authenticity and intellectual property rites are essential considerations for all IB academic work. *Work submitted must be entirely the student's own.* Students must sign a honesty statement -- teachers must sign to verify the student’s academic integrity. Work must be submitted to Turnitin.com.

Assessment:
Written tasks are sent for external IB evaluation at the end of the senior year; they will be graded according the assessment criteria published by the International Baccalaureate Organization.

Written Task #1

Rationale: (200 - 300 words)
- The rationale is not included in the word overall count (800 - 1,000 words).
- In the rationale, the student must explain:
  1. how the content of the task is linked to a particular part of the course.
  2. how the task is intended to explore particular aspects of the course.
  3. the nature of the task chosen.
  4. information about audience, purpose and the social, cultural, or historical context in which the task is set.

- The rationale should not only include knowledge about the text or topic studied, but also about the formal conventions of the text type produced and how they relate to the aims of the task.

Requirements:
1. Students may include illustrations or photos to accompany their work where appropriate. These must be electronically embedded, not separately reproduced and physically added. Written tasks must be word processed and electronic files must not exceed maximum size, including any images, of 2MB.
2. Students must correctly cite acknowledge all sources using Modern Language Association (MLA) format. The source material must be clearly referenced in a bibliography.
# Written Task #2

## Aims:
- To consider in greater detail the material studied in the four parts of the course.
- To reflect and question in greater depth the values, beliefs, and attitudes that are implied in the texts studied.
- To encourage students to view texts in a variety of ways.
- To enable students to give an individual response to the way texts can be understood in light of the prescribed questions.

## Overview:
1. Task #2 is a critical essay response to one of six prescribed questions.
2. Prescribed questions are broad and open -- they invite students to explore and develop their responses to texts studied in the course.
3. An outline must be included in WT #2.

## Outline:
The outline must be completed in class time. It must include the following:

- A. The prescribed question that has been chosen.
- B. The title of the text for analysis.
- C. The part of the course to which the text refers.
- D. Three or four of the main points that explain the particular focus of the text.

## Considerations:
Where appropriate, WT #2 must reference, in a bibliography, relevant support documents such as the newspaper article or magazine advertisement on which it is based. When a short text is the focus, students may refer to other texts used to support their response.

*The critical response for WT #2 is in the form of an essay* -- the essay must be clearly structured with an introduction, clearly developed ideas or arguments and a conclusion.

## Practical Requirements:
In addition to those noted for WT #1, students must submit a bibliographic reference to the text on which their response is based.

## IB Evaluation Rubric Focus Areas:
- **Criterion A:** Outline -- Does the outline of the written task clearly highlight the particular focus of the task?
- **Criterion B:** Response to the Question -- To what extent is an understanding of the expectations of the question demonstrated? How relevant and focused is the response to these expectations? Is the response supported by well-chosen references to the text(s)?
- **Criterion C:** Organization and Argument -- How well organized is the task? How coherent is the structure? How well developed is the argument of the written task?
- **Criterion D:** Language and Style -- How effective is the use of language and style? How appropriate is the choice of register and style?
<table>
<thead>
<tr>
<th><strong>Literary Analysis Sheet:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Protagonist:</strong></td>
</tr>
<tr>
<td>Identify the <em>protagonist</em>?</td>
</tr>
<tr>
<td>What are three defining</td>
</tr>
<tr>
<td><em>character traits</em> (use</td>
</tr>
<tr>
<td>adjectives or short</td>
</tr>
<tr>
<td>phrases).</td>
</tr>
<tr>
<td>What does the character</td>
</tr>
<tr>
<td><em>want</em>? What is he/she</td>
</tr>
<tr>
<td>motivated to achieve? (in</td>
</tr>
<tr>
<td>a universal sense)</td>
</tr>
<tr>
<td>How does the <em>protagonist</em></td>
</tr>
<tr>
<td><em>change</em> from the beginning</td>
</tr>
<tr>
<td>to the end of the story?</td>
</tr>
<tr>
<td>Name:</td>
</tr>
<tr>
<td>Desire:</td>
</tr>
<tr>
<td>Transformation:</td>
</tr>
<tr>
<td><strong>2. Setting:</strong></td>
</tr>
<tr>
<td>Identify three significant</td>
</tr>
<tr>
<td><em>physical or emotional</em></td>
</tr>
<tr>
<td>surroundings that <em>influence</em></td>
</tr>
<tr>
<td>the identity of the</td>
</tr>
<tr>
<td>protagonist.</td>
</tr>
<tr>
<td>Briefly explain how each</td>
</tr>
<tr>
<td>affects the protagonist.</td>
</tr>
<tr>
<td><strong>3. Conflict:</strong></td>
</tr>
<tr>
<td>Identify two <em>major conflicts</em></td>
</tr>
<tr>
<td>the protagonist faces?</td>
</tr>
<tr>
<td>Identify one <em>minor conflicts</em>?</td>
</tr>
<tr>
<td><strong>4. Characters:</strong></td>
</tr>
<tr>
<td>Who are the <em>minor</em></td>
</tr>
<tr>
<td>characters?</td>
</tr>
<tr>
<td>List and briefly describe</td>
</tr>
<tr>
<td>each (one sentence each).</td>
</tr>
<tr>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
</tr>
<tr>
<td><strong>5. Narration and Plot:</strong></td>
</tr>
<tr>
<td>Who is the <em>narrator</em>? <em>Is</em></td>
</tr>
<tr>
<td>the story told in first,</td>
</tr>
<tr>
<td>second, or third person??</td>
</tr>
<tr>
<td>Descriptions</td>
</tr>
</tbody>
</table>
Is the story told in chronological time?

How much actual time passes from the beginning of the story to the end?

What is the most significant event or “turning point” in the story?

6. **Style**
Identify three stylistic tools the author most skillfully employs: diction, syntax, detail, imagery, tone. Provide an effective example to illustrate each. Use a signal phrase and MLA guidelines to record each excerpt.

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
<th>3.</th>
</tr>
</thead>
</table>

**The Reader and the Text:**

1. **Themes:**
Complex literature possesses layers of meaning – theme is used to encapsulate universal meaning.

   List three important universal themes present in the text. In one sentence, explain how/why this is evident in the text.

<table>
<thead>
<tr>
<th>Theme:</th>
<th>Explanation:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2. **Central Argument:**
Fiction (like non-fiction) possesses a central driving statement of opinion (thesis). What is the central argument of this text? What is the author trying to say? (one sentence)

<table>
<thead>
<tr>
<th>Central Argument:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

3. **Tension:**
What are two ways in which “tension” exists in this text. Be specific (see the definition below).

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

4. **Interpretation/Effect:**
List three specific ways this text has changed you.

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>
International Baccalaureate (IB) English Summer Assignment
Instructor: Mrs. Maas
Academic Vocabulary Foundations
Scholars Higher Level English

1. To Annotate: (v) To code or mark a text. This may consist of underlining, circling words or phrases, or boxing key terms/ideas. Notes taken in the margins are also a part of the annotation process: these might be comments, questions, and/or personal connections.

2. Context: (n) The time, place, and surrounding conditions of any communication act.

3. Context of Production: (n) The time, place, and surrounding conditions influencing the production of a text.

4. Context of Reception: (n) The time, place, and surrounding influences (public and personal) which affect the way an audience makes meaning of a text.

5. Dialectical Journal: (n) An organized, two-column journal containing excerpts from a text coupled with specific reader thoughts, ideas, questions, criticism, and/or comments.

6. Point Of View: (n) The relationship of a narrator or author to a subject.

7. Prose: (n) Written communication which employs complete sentences and paragraph structure. Prose does not include poetry.

8. Alliteration: a series of words that contain the same consonant sound in the first syllable
   Ex. Angels ate apples (all begin with the same letter: “a”)

9. Allusion: A brief, usually indirect reference to a person, place, or event--real or fictional
   Ex. “You make the sun shine brighter than Doris Day” (Wham!)

10. Assonance: a series of words that contain the same vowel sound in the first syllable
    Ex. Angels ate cake (all contain the long “a” sound)

11. Hyperbole: truth is exaggerated for humor or emphasis
    Ex. “Maybe Kino has cut off his own head and destroyed himself” (Steinbeck 53).

12. Metaphor: a comparison made between two unlike objects
    Ex. “Above, the surface of the water was an undulating mirror of brightness” (Steinbeck 17).

13. Onomatopoeia: The formation or use of words that imitate the sounds associated with the objects or actions they refer to
    Ex. “You put the boom boom into my heart” (Wham!)

14. Oxymoron: contradictory terms that appear side by side
    Ex. Big shrimp; icy hot

15. Personification: giving human qualities or characteristics to non-human objects
    Ex. “Behind him Juana’s fire leaped into flame and threw spears of light through the chinks of the brushhouse wall…” (Steinbeck 2).

16. Simile: a comparison made between two unlike objects, using the words “like” or “as” in the comparison
    Ex. “She looked up at him, her eyes as cold as the eyes of a lioness” (Steinbeck 7).

17. Connotation: an emotional feeling about a word
    Ex. Slender and slim evoke positive emotions compared to the words emaciated and lanky

18. Denotation: the literal dictionary definition of a word.
    Ex. Thin, skinny, trim, emaciated, slender, lanky, and slim all mean of limited size; of slight consistency.

19. Foreshadow: hints or clues of events to occur later in a story
    Ex. “Kino saw a ghostly gleam, and then the shell closed down” (Steinbeck 18).

20. Mood: a general feeling that is created by the tone; usually described in expressions of feeling and emotions
    Ex. Fear, surprise, anger, hatred, contentment, jealousy

21. Symbolism: the use of creative objects or symbols to represent a deeper meaning or something larger than the object itself.
    Ex. Turkey is a symbol of Thanksgiving
22. **Tone:** the author’s attitude or point of view toward a subject
   Ex. nostalgic, sentimental, moralizing, humorous or serious, personal or impersonal, subjective or objective, casual or passionate.

23. **Style:** reveals the author’s uniqueness and to get a point across to the audience
   Ex. Word choice, imagery, sentence structure, foreshadowing

24. **Dialect:** a variety of language used by people in a particular geographic area
   Ex. “I’m a’fixin’ to go to the store.”

25. **Archetype:** A character who represents a certain type of person.
   Ex. Daniel Boone is an archetype of the early American frontiersman.

26. **Denouement:** The resolution of the conflict in a plot after the climax. It also refers to the resolution of the action in a story or play after the principal drama is resolved—in other words, tying up the loose ends or wrapping up a story.

27. **Epic:** A long poem narrating the adventures of a heroic figure
   Ex. Homer’s *The Odyssey*.

28. **Fable:** A story that illustrates a moral often using animals as the character
   Ex. *The Tortoise and the Hare*.

29. **Iambic pentameter:** Ten-syllable lines in which every other syllable is stressed.
   Ex. “With eyes like stars upon the brave night air.”

30. **Parody:** A humorous, exaggerated imitation of another work.

31. **Paradox:** A seeming contradiction.
   Ex. “It was the best of times. It was the worst of times.”

32. **Motif:** A theme or pattern that recurs in a work.

33. **Sensory imagery:** Imagery that has to do with something you can see, hear, taste, smell, or feel.
   Ex. “The stinging, salty air drenched his face.”

34. **Voice:** The narrative point of view whether it’s in the first, second, or third person.

35. **Satire:** A work that makes fun of something or someone.
   Ex. *Saturday Night Live*, *The Colbert Report*

36. **Internal rhyme:** A rhyme that occurs within one line such as
   Ex. “He’s King of the Swing.”

37. **Irony:** Language that conveys a certain ideas by saying just the opposite.

38. **Genre:** A kind of style usually art or literature.
   Ex. Mysteries, westerns, and romances.

39. **Rhythm pattern:** the recurring alternation of strong and weak elements in the flow of sound
   Ex. “End of passion play, crumbling away / I’m your source of self-destruction / Veins that pump with fear, sucking darkest clear / Leading on your death’s construction / Taste me you will see / More is all you need / Dedicated to / How I’m killing you” = ABCBDDEE (Metallica)

40. **Repetition:** An instance of using a word, phrase, or clause more than once in a short passage--dwelling on a point
   Ex. The Chorus, “Wake Me Up Before You Go Go”
International Baccalaureate (IB) English Summer Assignment
Instructor: Mrs. Maas

Academic Integrity:

The International Baccalaureate and Inderkum High School take academic honesty seriously. The following pledge is one that all students are asked to review and sign:

As an Inderkum student, I will take advantage of the opportunity to learn and take pride in my work. Being academically honest means the following:

I do my own work and expect others to do theirs.
I may ask for assistance, but never ask to copy an assignment.
I keep my eyes on my own test and protect it from the view of others.
I wait until all classes have taken a test before I discuss the content.
I do my share of the work for a group project.
I give credit when paraphrasing or quoting others.
I avoid teacher and staff areas unless I have permission.
I report incidences of academic dishonesty.

Please sign below to acknowledge that you fully understand the above pledge. Your signature also affirms that you have done all of the work that you are turning in for the summer assignment.

Print Your Name: ________________________________________________________(first and last)
Signature: ___________________________________________________________ Date: __________

Parent/Guardian Signature:

The parent/guardian signature signifies that all parts of the summer assignment were skillfully completed.

Print Your Name(s): __________________________________________________________
Signature(s): ______________________________________________________________
Relationship to the Student: _______________________________________________________

Best Ways to Contact You:

E-mail: ________________________________________________________________
E-mail: ________________________________________________________________
Phone: _________________________________________________________________
Phone: _________________________________________________________________

If there is anything that you would like to communicate about your child or his/her education, please do so on the reverse side of this sheet.

Contact Information for Mrs. Maas:

E-mail: bmaas@natomas.k12.ca.us