

**Why a summer assignment?**

1. Just as with other skills, a long break from reading, thinking and writing causes your mental abilities to decline. Stay in shape with your summer assignment!
2. This assignment gives us a starting place in the fall, something we can start talking about immediately.

**Two books, two papers, two online-discussions**

1. Your first paper is to analyze a novel's setting. **Due August 2, 2011** (post to Moodle, email me an attachment or mail it to the school; see address below).
2. Your second paper is to compare and contrast the way the protagonists from two novels handle individual-vs.-individual conflicts. You will use the novel from the first paper and a second, both from the list below. **Due August 16, 2011** (post to Moodle, email me an attachment or mail it to the school).
3. You will post questions and comments on Moodle twice for one book; see [www.wayne-local.net/moodle](http://www.wayne-local.net/moodle) to login. Use your regular WHS login name and password to access the online classroom. **Due August 9, 2011.**

**Novel Choices: these are of varying length, difficulty and maturity.**

Dickens, Charles. *Great Expectations*. \*You may use an abridged version.  
Du Maurier, Daphne. *Rebecca*.  
Dumas, Alexandre. *The Count of Monte Cristo*. \*You may use an abridged version.  
Funke, Cornelia. *Inkheart*.  
Golding, William. *Lord of the Flies*.  
King, Stephen. *The Eyes of the Dragon*.  
London, Jack. *The Sea Wolf*.  
Mitchell, Margaret. *Gone with the Wind*.  
Stevenson, Robert Louis. *Treasure Island*.

**Due Dates:**

8-2-11: Paper 1

8-9-11: 2 online posts

8-16-11: Paper 2

See the end of this packet for help with the proper **MLA** format.

**Contact Mrs. Polzinetti:**[apolzinetti@wayne-local.com](mailto:apolzinetti@wayne-local.com)[mrs.polzinetti@gmail.com](mailto:mrs.polzinetti@gmail.com)

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**Online Discussions (20 points total) Due August 9, 2011**

You will post questions and responses to Moodle over one book.

First Post: Halfway through the novel, post your responses to these questions on Moodle:

1. Do you like the book so far? What specifically appeals to you (or bothers you)?
2. What questions do you have about the book? (Put these in a different color, please).
3. What are your predictions?
4. What literary observations have you made? Think about symbolism, foreshadowing, irony, etc. Refer to specific examples.

Second Post: When you have finished the novel, post your responses to these questions on Moodle:

1. How satisfied were you with the end? How accurate were your predictions? What specifically did you like or dislike about the second half of the book? Refer to examples.
2. Answer at least 2 questions posted by other people. (If I notice few people have posted questions, I will supply some.)
3. What literary observations have you made? Think about symbolism, foreshadowing, irony, etc. Refer to specific examples.

**Paper 1: Setting**

3 full, typed, double-spaced pages plus a works cited page

You may choose to quote Foster and/or Roberts in addition to your novel

**Find** several passages from throughout the book focused on setting; if possible, find descriptions of a variety of settings. **Analyze the setting and connect it to the mood, characterization and theme.** If you were analyzing *The Great Gatsby*, for example, you might include descriptions of Myrtle's house, Daisy's house and Gatsby's house as insight into those characters, respectively.

**Remember** that setting includes geography, buildings, objects, weather, time of day, time of year, and events (like a carnival or war, for example).

Some settings are considered **archetypes**: certain geographic features consistently represent the same ideas. Is the author following this pattern?

castle	the king's power
deserts	spiritual quest
forest	old wisdom, being lost, the unconscious
garden	Eden/paradise, innocence, unspoiled beauty
maze	a journey into ourselves before rejoining the world
river	death and rebirth, time into eternity

sea/ocean	subconscious, death and rebirth, eternity
threshold (gateway)	a test or obstacle, a rite of passage, a stage on a journey
tower	power, safety, shelter, stability
underground (like caves)	confronting fears and one's true self
wasteland	infertility, impotence, sinfulness, the failure of the ruler(s)
wilderness	soul-searching, meditation, tests

Also, **consult these chapters** on setting (see Moodle).

Roberts, Edgar V. *Writing About Literature*. Ninth edition. Chapter 4

Foster, Thomas C. *How to Read Literature Like a Professor*. Chapters 10, 19, 20

### **A sample outline:**

#### I. Introduction

- A. Introduce author's full name and full title
- B. Give a one-two sentence summary
  1. plot
  2. major characters
  3. overall mood of book
  4. theme of book
- C. Thesis: emphasize that the setting(s) of the book help the reader understand or notice characterization, mood and theme

#### II. First Point: Characterization

- A. Topic Sentence: Setting helps reader understand characterization
- B. Example 1
  1. Quotation
  2. Explanation
- C. Example 2
  1. Quotation
  2. Explanation
- D. Example 3
  1. Quotation
  2. Explanation
- E. Mini-Conclusion: summarize the ways setting helps reader understand the characters (physical objects? geography? weather?)

#### III. Second Point: Mood

- A. Topic sentence: Setting emphasizes the mood
- B. Example 1
  1. Quotation
  2. Explanation
- C. Example 2
  1. Quotation
  2. Explanation
- D. Example 3
  1. Quotation
  2. Explanation
- E. Mini-conclusion: summarize the ways setting helps the reader understand or experience the mood (physical

objects? geography? weather?)

IV. Third Point: Theme

- A. Topic Sentence: Setting draws the reader's attention to the theme
- B. Example 1 (for example, a setting that changes throughout the novel)
  1. Quotation
  2. Explanation
- C. Example 2 (for example, a setting that is described over and over throughout the book)
  1. Quotation
  2. Explanation
- D. Example 3
  1. Quotation
  2. Explanation
- E. Mini-conclusion: summarize the ways setting helps the reader recognize the theme

V. Conclusion

- A. Review the prominent details of the setting
- B. Review the ways setting reveals characterization, mood and theme
- C. Final insight: what can your reader realize about this author's use of setting in this novel and how can your reader apply this lesson to other literature?

**Paper 2:** Compare and contrast the protagonists, especially considering how they handle individual vs. individual conflicts.

3 full, typed, double-spaced pages plus a works cited page

You may choose to quote Foster and/or Roberts in addition to your novel

As you read your novels, pay attention to the **character vs. character conflicts**. How does the protagonist deal with the antagonist(s)?

**Compare and contrast** how the protagonist from each novel deals with the individual vs. individual conflicts. Make a connection between the theme and the way the protagonist handles conflict. See Ch. 13 in Roberts (on Moodle).

**Organization:** Please make comparisons and contrasts throughout. Here is a **sample** of what your organization **might** look like:

I. Introduction

- A. Introduce authors' full names and full titles of both books (italicize book titles)
- B. Give brief context/ setting and situation of each book
- C. Thesis: how are the protagonists similar and different in general? What will be your major points?

II. First Point (For example, how protagonists handle conflict early in books)

- A. Protagonists' early person vs. person conflicts
  1. Specific examples and explanation

2. Specific examples and explanation
  3. How these characters are similar or different
  - B. Why Protagonists handle conflicts this way
    1. Age (is protagonist a child in the early part of the book?) & examples
    2. Self-esteem (is protagonist lacking confidence?) & examples
    3. Experience (does protagonist lack experience?) & examples
  - C. Mini-conclusion: what affects protagonists' handling of conflict in first third of book?
- III. Second Point (For example, how protagonists change throughout the middle of the book)
- A. How Protagonists are changing how they handle conflict
    1. Specific examples and explanation
    2. Specific examples and explanation
  - B. Why Protagonists are changing their behavior/ handling of conflict
    1. Specific examples and explanation
    2. Specific examples and explanation
    3. How these characters are similar or different
  - C. Mini-conclusion: why are they changing and how is this leading to the final confrontation or climax
- IV. Third Point (For example, how protagonists have changed by the end of the book, as seen by how they handle confrontation)
- A. How Protagonists handle final confrontation or conflict
    1. Specific examples and explanation
    2. Specific examples and explanation
    3. How these characters are similar or different
  - B. Results: have these protagonists changed
  - C. Mini-conclusion: cause-and-effect of the changes in the protagonists and how they end up (successful, dead, broken, etc.)
- V. Conclusion
- A. Review the similar and different ways the two protagonists have changed as characters
  - B. Review the major conflicts they have handled and how
  - C. Review the major differences between the two protagonists
  - D. What is each author trying to communicate about conflict and how to handle it? (THEME) What new insight(s) can your reader take away from this analysis?

**Body Paragraph Example:** Both Jay Gatsby and John Proctor struggle with their respective societies. Gatsby is trying desperately to fit in; for example, he purchases an ostentatious house near the Buchanans to prove that he belongs with the old money families. He is never fully accepted; even Nick Carraway expresses his doubts about Gatsby's status when he comments, "but young men didn't...drift coolly out of nowhere and buy a palace on Long Island Sound" (Fitzgerald 49). Yet Gatsby does buy a palace, and while he does gain the attention of the old money, he never gains an equal footing. Proctor, on the other hand, wants to separate himself from his society, in particular, the new minister, the Reverend Parris. Proctor says, "but Parris came, and for twenty week he preach nothin' but golden candlesticks until he had them.... It hurt my prayer" (Miller Act 2). In protest, Proctor isolates himself, staying home instead of going to church services. In both instances, location represents the protagonists' attitudes about society: Gatsby moves into the community while Proctor removes himself from it.

**What NOT to do:** Please do not spend the first half of your paper analyzing one protagonist and the second focusing on the other.

**Points: 110 (45 per paper, 10 per online post)**

**Paper Criteria:** MLA format (headings, page numbers & Works Cited) (5 points)  
Organization (5 points)  
Content (20 points)  
Specific references and quotations with internal documentation (15 points)

## MLA Format

**Heading** goes in upper left-hand corner of first page; last name and page number go on far right of header.

Sandy Beaches

Beaches 1

Mrs. Polzinetti

Honors English 11

27 July 2011

Title

Paper starts immediately (no extra spaces). Double space everything; indent for new paragraphs.

**Internal Citation:** After the closing quotation mark but before the period, put the author's last name and page number inside parentheses.

Trying to avoid a scene with the stranger, Charlotte's "face reddened with displeasure" (Forster 9).

**Works Cited:** The top of the page should have the words Works Cited centered (not bold, not underlined, not big font, not italicized). If you have more than one entry, alphabetize by author's last name. Double space everything evenly. Do not number the entries.

Last Name, First Name of Author. *Title*. Edition. City of publication: Publisher, copyright year. Format.

### Works Cited

Austen, Jane. *Pride and Prejudice*. New York: Penguin, 1999. Print.

Connolly, John. *The Book of Lost Things*. New York: Washington Square, 2006. Print.

Foster, Thomas C. *How to Read Literature Like a Professor*. New York: Harper Collins, 2003. Print.

Roberts, Edgar V. *Writing About Literature*. Ninth Edition. Upper Saddle River: Prentice Hall, 1999. Print.