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2017 Summer Reading
 English I Freshman Pre-AP Literature

“Every man who knows how to read has it in his power to magnify himself, to multiply the ways in which he exists, to make his life full, significant and interesting” ~ Aldous Huxley

Dear Students and Parents/Guardians,

Summer reading is an expectation of all Pre-AP and AP English students attending Silver High School. Academic success is largely determined by reading ability, and reading critically, like most skills, improves with practice. The summer reading assignments will help students prepare for the rigorous work they will engage in during the upcoming school year and is the foundation for that curriculum. AP courses are college level classes and thus include the reading of college level texts. There may be adult themes explored in assigned texts. Concerned parents are urged to research and/or read the texts before their students and discuss any objections with the grade level contact listed above. Alternate texts can be assigned.

We recommend that students purchase the books, as this allows them to annotate as they read, an active reading practice that encourages deeper engagement with the text. However, purchasing the books is not a requirement. If the student chooses to borrow rather than to purchase a book, he or she should take detailed notes in a notebook for use in future discussion of the work. The borrowed book may also need to be brought to class for assignments.

Due Dates

The summer reading assignments should not be put off until the last week of summer, as this does not promote deep analyses of the texts. Students should be encouraged to plan time throughout the summer to complete this work, imposing deadlines for the completion of each text and the accompanying assignments. Students who register for an AP or Pre-AP course before the end of the 2017/2018 school year will be expected to turn in all assignments on the Friday of the first full week of school. Students who register for the course over the summer, must contact the instructor whose email is provided at the top of the summer reading letter to discuss whether an extension will be granted. This will be dependent on how late into the break the student registers. If students enroll in the class after school starts, the instructor will use his or her discretion to determine a fair amount of time in which the assignments will be expected. These assignments are a course requirement even if a student enrolls after the first grading period. Students who do not complete their summer reading assignments on time may have the opportunity to turn assignments in late but will suffer a reduction in points. These assignments will make up 20% of students' grades for the first grading period or quarter. Students will have additional assignments connected to these readings as well.

Happy Reading!

9 th Grade Pre-AP Eng I (assignments attached)	10 th Grade Pre-AP Eng II (assignments attached)	11 th Grade AP Lang and Comp (assignments attached)	12 th Grade AP Lit and Comp (assignments attached)
Mythological research <i>The Alchemist</i> -Paulo Coelho	Biblical research <i>The Things They Carried</i> -Tim O'Brien	50 AP Language and Literature Terms (Cards) Choose one of the pairs of books listed on the first page of the assignment. The books are thoughtfully paired. Do not mix and match fiction and non-fiction pieces.	<i>How to Read Literature Like a Professor</i> - Thomas C. Foster <i>Song of Solomon</i> - Toni Morrison Choose ONE of the following: <i>A Thousand Splendid Suns</i> -Khaled Hosseini <i>The Namesake</i> -Jhumpa Lahiri <i>Love Medicine</i> -Louise Erdrich <i>The Road</i> -Cormac McCarthy

Note: Summer reading is not to be treated as group work; this will be

considered plagiarism.

Hero's Journey Analysis

Do this assignment in conjunction with your reading of Paulo Coelho's *The Alchemist*.

In literature, an **archetype** is a recurring character, symbol, landscape, or situation. The Hero's Journey is a situation archetype, or story pattern, that is extremely prevalent. We encounter the Hero's Journey archetype in countless novels, plays, epic poems, movies, and even in cartoons. After reading Paulo Coelho's *The Alchemist*, provide a detailed explanation of how Santiago's journey follows the stages of this situation archetype.

The handout below has been provided to explain the stages of this journey. In addition, **HALF** of this assignment has been completed in response to the animated film *Finding Nemo*. While your responses will be based on a work of literary merit rather than a Disney film, the model response should help you make decisions about the appropriate amount of detail to include in your responses.

THE STAGES OF THE HERO'S JOURNEY

1.) The hero is introduced in his/her ORDINARY WORLD.

Most stories ultimately take us to a special world, a world that is new and alien to its hero. If you're going to tell a story about a fish out of his customary element, you first have to create a contrast by showing him in his mundane, ordinary world.

2.) The CALL TO ADVENTURE.

The hero is presented with a problem, challenge or adventure.

3.) The hero is reluctant at first. (REFUSAL OF THE CALL.)

Often at this point the hero balks at the threshold of adventure. After all, he or she is facing the greatest of all fears – fear of the unknown.

4.) The hero is encouraged by the Wise Old Man or Woman. (MEETING WITH THE MENTOR.)

By this time many stories will have introduced a Merlin-like character who is the hero's mentor. The mentor gives advice and sometimes magical weapons. The mentor can go so far with the hero. Eventually the hero must face the unknown by himself. Sometimes the Wise Old Man/Woman is required to give the hero a swift kick in the pants to get the adventure going.

5.) The hero passes the first threshold. (CROSSING THE THRESHOLD.)

The hero fully enters the special world of the story for the first time. This is the moment at which the story takes off and the adventure gets going. The balloon goes up, the romance begins, the spaceship blasts off, the wagon train gets rolling. The hero is now committed to his/her journey and there's no turning back.

6.) The hero encounters tests and helpers. (TESTS, ALLIES, ENEMIES.)

The hero is forced to make allies and enemies in the special world, and to pass certain tests and challenges that are part of his/her training

7.) The hero reaches the innermost cave. (APPROACH TO THE INMOST CAVE.)

The hero comes at last to a dangerous place, often deep underground, where the object of the quest is hidden. In many myths the hero has to descend into hell to retrieve a loved one, or into a cave to fight a dragon and gain a treasure. Sometimes it's just the hero going into his/her own dream world to confront fears and overcome them.

8.) The hero endures the supreme ORDEAL.

This is the moment at which the hero touches bottom and must overcome the ultimate obstacle. This is a critical moment in any story, an ordeal in which the hero appears to die and be born again. It's a major source of the magic of the hero myth. What happens is that the audience has been led to identify with the hero. We are encouraged to experience the brink-of-death feeling with the hero. We are temporarily depressed, and then we are revived by the hero's return from death.

9.) The hero seizes the sword. (SEIZING THE SWORD, REWARD)

Having survived death, beaten the dragon, slain the Minotaur, her hero now takes possession of the treasure he's come seeking. Sometimes it's a special weapon like a magic sword or it may be a token like the Grail or some elixir which can heal the wounded land, or the treasure may be more abstract.

10.) RETURN WITH THE ELIXIR

The hero comes back to the ordinary world, but the adventure would be meaningless unless he/she brought back the elixir, treasure, or some lesson from the special world. Sometimes it's just knowledge or experience, but unless he comes back with the elixir or some boon to mankind, he's doomed to repeat the adventure until he does. Many comedies use this ending, as a foolish character refuses to learn his lesson and embarks on the same folly that got him in trouble in the first place. Sometimes the boon is treasure won on the quest, or love, or just the knowledge that the special world exists and can be survived. Sometimes it's just coming home with a good story to tell.

Adapted from: http://www.thewritersjourney.com/hero's_journey.htm

SAMPLE

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Teacher's Name
English I Pre-AP
August 12, 2013

Marlin's Heroic Journey

The Ordinary World: *Finding Nemo* begins with the protagonist, Marlin, and his wife, Coral, exploring their new sea anemone, the home they plan to inhabit with the many children they are expecting. Marlin's Ordinary World is a happy world. He is in love with his wife and excited about the impending arrival of his many children. While the Hero's Journey handout describes an Ordinary World as "mundane," a term that has a negative connotation, Marlin is satisfied in this moment. Unfortunately, tragedy strikes and Marlin's Ordinary World is shattered. His wife and the eggs of his children, save one, are destroyed when a barracuda attacks. Marlin's Ordinary World shifts as he becomes the over-protective father of an adventurous son, Nemo. He struggles with his deep desire to protect Nemo and his conflicting understanding that his son needs to have experiences in order to learn and grow.

The Call to Adventure: This stage of the Hero's Journey occurs early in the film after Marlin has allowed Nemo to attend school. On Nemo's first day of school, his science teacher, Mr. Ray, takes the class to the drop-off. When Marlin realizes that the class is being taken to this dangerous area, he quickly follows after them. Before he catches up with the class, Nemo and a few other students wander away from the class. They see a boat in the distance, and the other students dare Nemo to touch the boat. The moment at which Marlin witnesses his son being plucked from the water by the scuba diver, who then speeds away in a boat, serves as Marlin's Call to Adventure.

Refusal of the Call: Unlike a typical Hero's Journey, Marlin never hesitates to embrace the journey. He immediately swims off after his son. Often the hero is temporarily frozen by fear or apathy, but Marlin wants to act, though he does not know exactly how to effectively embark upon the journey.

Meeting with the Mentor: Frantic to catch up with his son, Marlin is perturbed when he is slowed down by running into Dory, an optimistic and good-natured fish who suffers from short-term memory loss. While Dory often frustrates Marlin, she also repeatedly provides him with the encouragement to continue on his journey. Her song, "Just Keep Swimming" reflects the philosophy that she strives to impart to her new friend. In addition to this advice, Dory also possesses special knowledge that Marlin needs in order to continue on his journey. For example, when the scuba diver sped away, he dropped his mask, which had his address printed on the strap. Dory has the ability to read—unlocking this critical information and providing Marlin with much needed direction on his journey.

Crossing the Threshold: Marlin and Dory are wandering around fairly aimlessly until Dory reveals that she can read the address on the scuba mask, but even after reading the words they have little meaning until a group of fish explains how to get to Sydney. Once this information has been divulged, the pair has overcome the first barrier or threshold and is fully committed to the journey. There is a sense of momentum and confidence at this

point in the plot as they rush off toward Sydney and hopefully toward a reunion with Marlin's son, Nemo.

NOTE: This reflects only **half** of the Hero's Journey assignment. Be sure that you discuss how Santiago's journey aligns with **all ten** of the stages outlined in the Hero's Journey handout.

Scrapbook/Journal Activity

You will also create a scrapbook/journal that Santiago might have kept during his journey. Be prepared to share this during the first weeks of school.

Your scrapbook can exceed stated requirements, but must possess the following elements:

Pictures and Photographs

- ✓ Include a minimum of 3 pictures or photographs on your scrapbook page. (Photos can be drawn, cut out of magazines, real pictures, or a print out from the Internet)
- ✓ Carefully glue the pictures throughout the scrapbook pages and consider mounting (or placing them) on construction paper or adding borders to enhance the look of your project.
- ✓ You will need to include a 1-2 paragraph explanation that describes what is shown in each.
- ✓ The pictures should illustrate 3 of the following 5 options:
 - The main character in a scene from the book
 - The character's family or friends
 - The main character's major accomplishment(s)
 - The setting of the story
 - A picture of your choice

Souvenirs and Mementos

- ✓ Draw, create, collect, or find at least 3 souvenirs that the main character would have put in a scrapbook.
- ✓ These objects should reflect events in the story or important aspects of your character.
- ✓ The souvenirs/mementos need to be attached to the scrapbook pages carefully, so they don't fall off. You can place them in small plastic bags if this is an easier way for you to display them.
- ✓ Include a 1 paragraph explanation (typed or handwritten) next to each object describing its significance.

Letters

- ✓ Write two letters to Santiago from the point of view of two other important characters in the work.
- ✓ The letters should reflect the relationship these characters had with Santiago and the type of advice they would have given him about his journey.
- ✓ The letters should be two paragraphs each and typed or neatly written.

Diary Entries

- ✓ Write 3 diary entries from Santiago's point of view that reflects his feelings about himself. The diary entries should include how the main character changed from the beginning of the story to the end.
- ✓ Include information about what is going on in the beginning and the end of the book, which

might influence the character. Be sure to include dates that reflect the “dates” the character wrote it.

- ✓ The diary entry should be three paragraphs each and typed or neatly written.

Mythological Research Project (9th)

DIRECTIONS: Choose from the list of stories of mythological Greek heroes, gods, goddesses, and humans below. Research, read, and take notes on the characters and their stories. Use the sample notes as a model for the notes you will create for each of the ten mythological stories you choose to research.

Choose 10:

Achilles	Aiolos	Apollo	Artemis	Athena	Calypso	Charybdis	
Circe	Cyclops	Fates	Hades	Hephaestus	Hercules	Hermes	
Muses	Perseus	Polyphemus	Poseidon	Sirens	Scylla	Sisyphus	Zeus
Echo and Narcissus		Pyramis and Thisbe		The Titans			
Hero and Leander		The Olympians		Pandora’s Box			
Persephone and the Seasons		How Helen Chose Her Husband		Jason and the Golden Fleece			
Trojan War / Trojan Horse		Clytemenestra, Agamemnon and Aegisthos					

***Spelling may vary (consonants like K and C and some of the vowels like I and E or O and U are often interchangeable – example: the Greek name Telemakhos can also be spelled Telemachus; or Aegisthos can be spelled Aigisthos)

The best places to find the myths:

1. *Mythology* by Edith Hamilton
2. *Mythology: Timeless Tales of Gods and Heroes* by Edith Hamilton
3. *Bullfinch’s Mythology*
4. *D’Aulaires Book of Greek Myths*

Suggested Websites - Overall Mythology

5. www.stanford.edu/~plomio/history
6. <http://www.classicsunveiled.com/mythnet/html/olympian.html>
7. <http://oldweb.uwp.edu/academic/english/canary/greekgods.html>
8. <http://www.mythweb.com/encyc/index.html>
9. <http://www.maicar.com/GML/>
10. <http://www.pantheon.org/areas/mythology/europe/greek/articles.html>
11. http://www.pantheon.org/areas/mythology/europe/greek_people/articles.html

SAMPLE NOTES:

Source: Parin D’Aulaire’s, Ingri and Edgar. *Book of Greek Myths*. New York: Delacorte Press. 1962.

Name of god/human: Zeus

Symbol: lightning

Special Power/ Realm/ Role: strength/ King of Mount Olympus

Heroic traits: leadership/ power/ immortal

Textual Evidence: “Zeus would reach for a thunderbolt and the Olympians would tremble and fall to order, for Zeus alone was stronger than all

the other gods together" (23).

Weakness/ Tragic flaw: pride/anger/ impulsive actions/ relationships with women

Textual Evidence: "Zeus was so angry that he seized his son by the legs and flung him out of Olympus" (28).

Greatest Challenge: to resolve the feud between the older and younger generations

Textual Evidence: "Zeus soon regained his courage...Zeus was fated to win" (18).

NOTE: The sample illustrates the importance of recording the source of the notes and textual evidence.