

IB English 4

Summer Reading

Questions? email: tara.jensen@stlucieschools.org

DUE: 1st day of class

LATE WORK: Accepted until the end of the first week of school for 50% credit.

Please use notebook paper for this assignment and label all three sections. Assignments should be neatly handwritten, no typing, please. Write on the front and back of the page. No composition books please.

Purpose: This assignment will assist you for your senior year in English as well as assist in preparing you for your senior IB exams. You are forced to revisit literary and rhetorical devices multiple times. Knowing what these devices are, how to find them, and to show how they add meaning will be the crux of **all** your oral and written assessments.

Grading: This will be your first test grade for quarter 1. It will be graded based upon your deeper insights on how literary/rhetorical devices as well as excerpted evidence add meaning to the text. Surface level interpretations as well as those found on websites such as Sparknotes are not considered 'A' level work. You will be rewarded for your own thoughts and ideas. Each assignment has points allotted to it for a total of 200 points. Total points earned will be divided by 2 to get the total percentage for your test grade.

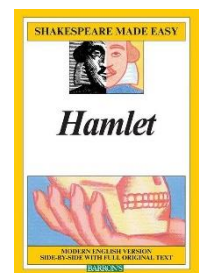
Plagiarism AND Collusion: Any student found to have used another person's ideas or words including classmates or online resources will receive a zero for the assignment as well a referral to the dean for cheating. This assignment is not group or partner work. Any collusion will also result in a zero for the assignment and a referral to the dean for cheating.

Text: *Hamlet* by William Shakespeare

You may check out a text from the school, or you may purchase a text. If you opt to buy your own, I would prefer Shakespeare Made Easy (Barron's) as this is the copy I will be using and referring to in class. While I love the idea of each of you having your own copy of *Hamlet*, it is by no means a requirement. See me for a book (different version) if that is your preference.

Purchase Options: ISBN-13: 9780812036381

1. Paperback: While Barron's version is no longer being published, you can find it used or new on multiple sites.
2. The e-book is also available in Amazon for \$4.99: [Link to Hamlet E-Book](#)



Reading:

I strongly recommend reading *Hamlet* multiple times over the summer. Try to have your final reading take place shortly before school starts, that way it will be fresh in your mind. I would read the Elizabethan version, the left side of the page, while frequently consulting the translated, right side. Everyone will approach this differently. Some students relish the challenge of the language, and others seek safer ground and want instant clarity. Shakespeare is an acquired taste; the more exposure you get, the better you will be at making sense of the language. In either case, *Hamlet* is a very gripping tale; show up ready to enthusiastically discuss it when school resumes. You will have an in-school **summative assessment** during the first four weeks of school.

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Assignment 1 (150 points – elements C & D are graded)

Close read the play: 50 entries, equally distributed over the entire play - 10 entries per act. *See literary devices handout (attached)*. Organize each entry in the following manner:

Heading: ACT * (The heading only needs to appear once at the beginning of the section)

Entry # (1-10)

- A. place in text
- B. quotation
- C. label (literary/rhetorical device)
- D. explain writer's intended effect on reader and how it adds meaning.

The following is a sample entry:

(Under ACT II heading)

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- A. II.ii.183 (Note: This is how we cite plays. Translated: Act 2, scene 2, line 183)
- B. "Words, words, words."
- C. alliteration
- D. The repetition of the 'w' sound seems almost winded and out of breath. This leads us to surmise Hamlet is not just answering Polonius's question, but rather mocking his overuse of "words" as Polonius surely cannot catch his own breath. This adds to the indirect characterization of Hamlet by showing his wit. (Note: I could have explained more, but what was covered here will suffice for this summer journal entry)

Close reading should follow your first reading of *Hamlet*. Ideally you will understand the story to some degree before you tackle this.

Remember: Insight is key! Find devices that are not commonly found and elements that add significant meaning that other students may not address. This constitutes 'A' level work.

Grading: C – 1 point for the correct label & D – up to 2 points for significance/insight for a total of 150 points for assignment 1.

Note!: The total percentage of your overall score will be reduced for improperly citing the play as well as not following the guidelines for formatting (up to 10%).

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Assignment 2 (20 points or 2 points per explanation of purpose)

The following questions appeared on an IB exam (Paper2). The question you answer (**NOT** in essay form) will be determined by your last name.

A – F Writers make repetitive use of details which become dramatically significant. Consider the use made of such repetition of detail in this play, and discuss the _____ impact on the play as a whole.

G – L “Life is a game played against chaos and death.” How far and in what ways, does this statement apply to this play?

M – Q Some literary texts, although set in a particular place or time, convey ideas that are universal. In what ways, and to what extent, is this true in this play?

R – Z “Drama at its best investigates the problems that beset ordinary individuals.” In light of this statement consider the ways in which Shakespeare explores the _____ problems that affect individuals.

Don't like your question? The following is a replacement question available to anyone. How has Shakespeare, in the play *Hamlet*, explored the thematic concepts of judgment and punishment, **or** disguise and deceit, **or** love and friendship, and with what effect?

Directions: Briefly discuss at least ten excerpts from *Hamlet* that would work well as support for this essay. Number each excerpt (1-10), place the excerpt, act and scene, and then write several sentences of explanation of the **purpose** of this particular excerpt in your essay. Ensure excerpts are very concise. How will it be used in the essay? What will it show/prove? Do NOT just explain what the quote means!!! Remember to use ellipses when extracting portions of the text. You must provide the excerpt/quoted material you are discussing. Do not just quote the first few words. For example, I may extract, “...brevity is the soul of wit.” I will not include the beginning of the sentence because it has no place or purpose in my essay.

***NOTE:** If you follow the directions you will note that you are **not** writing an essay for this assignment 2. Anyone not following directions will receive a zero for assignment 2.

Assignment 3 – (30 points)

This assignment asks you to follow the steps taken in order to prepare for an individual oral on a global issue. The prompt for your oral is and will always be:

Examine the ways in which the global issue of your choice is presented through the content and form of two of the works that you have studied.

1. After reading through the play, go back and find **one extract** of no more than **40 consecutive lines** that clearly represents a **global issue**. Try to think of global issues you have already explored within the works in translation from Junior year as you will need to pair texts and extracts by global issue for the oral. Extracts must be taken from the Elizabethan side of the book. Make sure to label Act, scene, and line numbers.
 - a. You can include the extract in two ways:
 - i. You can locate online text in order to cut and paste the extracts into a word document.
 - ii. You can make a copy of the extract and attach it.
2. Close read the extract: annotate, color-mark, etc. in order to find the specific ways in which the author's choices develop and represent a global issue. How do things like diction, syntax, figurative language, etc. assist in developing and representing the global issue?
3. State the global issue that is being represented. The issue must go beyond the initial concepts/lines of inquiry and be specifically focused. The issue must be clearly evidenced in the extract. **(5 pts)**
4. Create a 5-bullet point outline for a 5-minute oral analysis/evaluation of the ways in which the global issue is presented through content and form. Points must be concise! Points cannot be more than one sentence. Points do not contain quoted material (that is what the extract is for). Points should cover items in the rubric for the oral such as author's choices and knowledge & understanding. They are topics you will talk about in succession to guide you through your oral. (See example of the outline form attached) **(25 pts)**
5. **EXTRA CREDIT (for this assignment):** State the work in translation you could pair this with for your oral, and explain how the global issue is represented in that text. **(Up to 10 points of EC)**

DRAMA AS FORM – A Quick Note

Drama is not meant to be read; it is meant to be acted out and experienced by an audience. Sometimes one forgets while reading a play that there are actually other people on stage during the dialogue. What are they doing? How do they react to what is transpiring between characters? What about the silence? How does one make a written play come to life? How does one not only make it come to life, but also express the important themes and concepts meant to be shared? Think about stagecraft – sound, lighting, set. What about movement?

Yes – read the play. But as you read, make sure you are paying attention to the nuances and the things that most people forget about while reading!!!

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Theme vs. Thematic Concepts

A thematic concept is the generalized idea from which we can derive a theme. For many years you may have thought that these concepts were actually themes, but in reality they are not. We have all seen them. We search Sparknotes for important themes and are given items such as love or chaos vs. order. These are in fact thematic concepts and need to be referred to as such.

Themes are derived from thematic concepts. If one sees ideas of death or corruption, he or she may say the thematic concept is death or corruption. Now, we must go one step further to understand the actual theme. What is the piece saying about death? What is it saying about corruption? Theme examples: 1. Death is inevitable. 2. It is human nature to fear death.

A theme must:

1. Be a complete sentence
2. Be universal
3. Be about life or human nature
4. Never be a moral
5. Never be a cliché
6. Be timeless

Assessments

The required in-school summative assessment will be administered to you during the first four weeks of school and will cover characters, comprehension, quotes, and nuances of the text. Also note you will have multiple quizzes and tests throughout the quarter on *Hamlet*.

Almost the entire first quarter will be dedicated to *Hamlet*. You will be answering questions pertaining to the nuances of the play, close reading the soliloquies and monologues, and discussing thematic concepts and themes while citing textual evidence. All in all, you will be analyzing this play fully to be able to have a ten-minute oral discussion that shows insight and knowledge. This discussion is one of two possibilities for your IB oral exam. Please treat the assignments with care and diligence.

Form for Oral Outline

The following is an example of the form you will be filling out to bring with you when you present your oral. This is provided to show an example of a proper global issue as well as what the bullet points look like. You are only allowed 5 bullet points for each extract to guide you.



Language A: literature Internal Assessment
Student outline form

Global issue: Clash of Individual Conscience and Governmental Power
Works chosen Work in translation: Antigone by Sophocles Second work: 1984 by George Orwell

Notes for the oral (maximum of 10 bullet points) : The clash of individual conscience and governmental power exists regardless of time period, place, or system of government Antigone : Antigone's individual conscience pushes her to defy Creon, the king, to protect her own beliefs Sophocles uses dialogue, diction, and contrast between the characters Ismene and Antigone Ismene represents the majority of people, abiding by governmental rules out of fear of consequences Antigone strives to carry out her duty in spite of her impending demise (duty>self) Dialogue conveys different opinion and different perspectives 1984 : Winston fights against a totalitarian regime and its controlled restrictions to assert his individual conscience and beliefs Orwell conveys this message through figurative language, symbolism, and diction Winston rebels in his own way despite knowing it was hopeless and he was doomed Both Antigone and 1984 show the clash between the protagonist's individual conscience and the powers of the government, highlighting the aspects of humanity (belief / morality) that fuels their actions

Hamlet: Literary Devices for Summer Reading Assignment #1

Please use this list to help you find devices that are at a higher level rather than always resorting to using the same ones (simile, metaphor, etc.). Note that this list is not exhaustive. Each device you choose should have an immense impact on the meaning of the play either for characterization purposes, theme, etc. Please insure you are not simply saying something like, “It adds to the rhythm,” or “It is used to emphasize....”. You must go beyond that line of thought by asking: SO WHAT? or WHY? There is always a deeper meaning! If you do not know the terms, please visit www.literarydevices.net as most terms will be available on this site.

- | | |
|---------------------------------------|----------------------|
| 1. Diction | 32. Parallelism |
| 2. Pun | 33. Masculine Rhyme |
| 3. Allusion | 34. Feminine Rhyme |
| 4. Simile | 35. Asyndeton |
| 5. Metaphor | 36. Pathetic Fallacy |
| 6. Repetition | 37. Repartee |
| 7. Double Entendre | 38. Stichomythia |
| 8. Apostrophe | 39. Malapropism |
| 9. Alliteration | |
| 10. Sibilance | |
| 11. Motif | |
| 12. Antithesis/Juxtaposition/Contrast | |
| 13. Symbolism | |
| 14. Personification | |
| 15. Foreshadowing | |
| 16. Ambiguity | |
| 17. Anaphora | |
| 18. Chiasmus | |
| 19. Synecdoche | |
| 20. Metonymy | |
| 21. Anachronism | |
| 22. Oxymoron | |
| 23. Synesthesia | |
| 24. Badinage | |
| 25. Polysyndeton | |
| 26. Anadiplosis | |
| 27. Elision | |
| 28. Meiosis (Understatement) | |
| 29. Flashback | |
| 30. Hyperbole | |
| 31. Caesura | |

Notes:

Characterization and the like are not devices. Devices are utilized to assist in developing characterization, which in turn assists in developing theme, mood, etc.

Soliloquies and monologues – look inside of them for devices. Do not list them as devices.