

Hello wonderful students,

Since there is no precedent for this, we will muddle through together. Your work time for English will be on Mondays, specifically from 11-1. You are required to complete 120 minutes of work per content each week. I will be keeping office hours every day from 8:00-4:00 in which I will respond to any questions or concerns within one hour. On our specific time on Monday, I will respond to emails as they come through. I prefer communicating via email versus Remind for specific questions as I can be more thorough with my responses. Vocabulary is suspended indefinitely.

Here is the plan:

- You are to have an independent novel to read. You may read/discuss/work with a group or on your own.
- I will be sending out a permission slip to parents, so they can approve of your title.
- This is a three-week project. Divide your novel by 14 days (March 16-April 2.)
- You will have a culminating activity regarding your novel.

Each week, there are various activities tied to standards for you to choose from. You will complete **one activity each week and submit it to Turnitin by the following Sunday night at 11:59.**

Reminders:

- All assignments must be MLA format, quotes integrated, and cited correctly.
- All assignments will be submitted to Turnitin.
- You are to turn your assignments in under the week of the assignment.
- Your title on Turnitin-not the title on your actual document- must be the assignment title.
- I will be checking your work as you turn it in, and I will offer feedback on the actual platform.
- The first assignment entitled Point of View is mandatory for all students.
- **After reading through the assignments and standards, if you have an original idea that covers a standard, contact your teacher.**

### **Mandatory for All**

\*ELAGSE9-10RL6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Assignment: **Point of View**

Directions: View the PowerPoint Presentation on Narrative Voice and answer the questions for 7 of the following passages in paragraph form with textual evidence. You should have 7 separate paragraphs when you are finished with this assignment. The presentation can be found on your teacher's electronic platform. **You are to upload to Turnitin.com under Point of View by 11:59 pm by April 2.**

- Identify the point of view: first-person, second-person, third person limited, or third-person omniscient.
- If the point of view is third-person omniscient, state whether the narrator is intrusive or objective. If it is third person limited, state whether or not it is stream of consciousness.
- Explain why the terms apply.
- Describe the effects of the point of view on the meaning and the tone of the passage.

1. In walks these three girls in nothing but bathing suits. I'm in the third check-out slot, with my back to the door, so I don't see them until they're over by the bread. The one that caught my eye first was the one in the plaid green two-piece. She was a chunky kid, with a good tan and a sweet broad soft-looking can with those two crescents of white just under it, where the

sun never seems to hit, at the top of the backs of her legs. I stood there with my hand on a box of HiHo crackers trying to remember if I rang it up or not. –John Updike, “A&P”

2. [Miss Bates] enjoyed a most uncommon degree of popularity for a woman neither young, handsome, rich, nor married. Miss Bates stood in the very worst predicament in the world for having much of the public favour; and she had no intellectual superiority to make atonement to herself, or frighten those who might hate her into outward respect. She had never boasted either beauty or cleverness. Her youth had passed without distinction, and her middle of life was devoted to the care of a failing mother, and the endeavour to make a small income go as far as possible. And yet she was a happy woman, and a woman whom no one named without good-will. It was her own universal good-will and contented temper which worked such wonders. She loved every body, was interested in every body's happiness, quicksighted to every body's merits; thought herself a most fortunate creature, and surrounded with blessings . . . –Jane Austen, *Emma*
  
3. The hunter will talk about spring in Hawaii, summer in Alaska. The man who says he was always better at math will form the sentences so carefully it will be impossible to tell if you are included in these plans. When he asks if you would like to open a small guest ranch way out in the country, understand that this is a rhetorical question. . . . He'll ask you if you've ever shot anything, if you'd like to, if you ever thought about teaching your dog to retrieve. Your dog will like him too much, will drop the stick at his feet every time, will roll over and let the hunter scratch his belly. –Pam Houston, “How to Talk to a Hunter”
  
4. *The following stanza follows a description of soldiers caught in a poison gas attack during World War I:*  
If in some smothering dreams, you too could pace  
Behind the wagon that we flung him in,  
And watch the white eyes writhing in his face,  
His hanging face, like a devil's sick of sin;  
If you could hear, at every jolt, the blood  
Come gargling from the froth-corrupted lungs,  
Obscene as cancer, bitter as the cud  
Of vile, incurable sores on innocent tongues,—  
My friend, you would not tell with such high zest  
To children ardent for some desperate glory,  
The old Lie: *Dulce et decorum est*  
*Pro patria mori.* –Wilfred Owen, “Dulce Et Decorum Est”
  
5. Resentment. It was poisoning her. (She looked at this emotion and thought it was absurd. Yet she felt it.) She was a prisoner. (She looked at this thought too, and it was no good telling herself it was a ridiculous one.) She must tell Matthew--but what? She was filled with emotions that were utterly ridiculous, that she despised, yet that nevertheless she was feeling so strongly she could not shake them off.  
The school holidays came round, and this time they were for nearly two months, and she behaved with a conscious controlled decency that nearly drove her crazy. She would lock herself in the bathroom, and sit on the edge of the bath, breathing deep, trying to let go into some kind of calm. Or she went up into the spare room, usually empty, where no one would expect her to be. She heard the children calling "Mother, Mother," and kept silent, feeling guilty. Or she went to the very end of the garden, by herself, and looked at the slow-moving brown river; she looked at the river and closed her eyes and breathed slow and deep, taking it into her being, into her veins. –Doris Lessing, “To Room Nineteen”

6. The morning of June 27th was clear and sunny, with the fresh warmth of a full-summer day; the flowers were blossoming profusely and the grass was richly green. The people of the village began to gather in the square, between the post office and the bank, around ten o'clock; in some towns there were so many people that the lottery took two days and had to be started on June 26th, but in this village, where there were only about three hundred people, the whole lottery took only about two hours, so it could begin at ten o'clock in the morning and still be through in time to allow the villagers to get home for noon dinner. – Shirley Jackson, “The Lottery”
7. I had a test today. I think I faled it. and I think that maybe now they wont use me. What happind is a nice young man was in the room and he had some 19 white cards with ink spilled all over them. He sed Charlie what do you see ton this card. I was very skared even tho I had my rabbits foot in my pockit ,/I because when I was a kid I always faled tests in school and I spilled ink to. I told him I saw a inkblot. He said yes and it made me feel good. I thot n that was all but when I got up to go he stopped me. He said now sit down d Charlie we are not thru yet. -Daniel Keys, “Flowers for Algernon”
8. *This speech occurs at the start of Act II of the play Our Town:*  
 STAGE MANAGER: Three years have gone by. Yes, the sun's come up over a thousand times. Summers and winter have cracked the mountains a little bit more and the rains have brought down some of the dirt. . . . Nature's been pushing and contriving in other ways, too: a number of young people fell in love and got married. Yes, the mountain got bit away a few fractions of an inch; millions of gallons of water went by the mill; and here and there a new home was set up under a roof. Almost everybody in the world gets married-- you know what I mean? In our town there aren't hardly any exceptions. Most everybody in the world climbs into their graves married. The first act was called Daily Life. This act is called Love and Marriage. There's another act coming after this: I reckon you can guess what that's about. - Thornton Wilder, *Our Tow*
9. *In the following passage from The Sound and the Fury, the unopened “it” is the invitation that the speaker has received to the wedding of his sister, with whom he is hopelessly in love. “Shreve” is his roommate at Harvard. The Latin phrase means “I was not. I am. I was. I am not.”*  
 A quarter hour yet. And then I'll not be. The peacefulest words. Peacefulest words. *Non fui. Sum. Fui. Non sum.* Somewhere I heard bells once. Mississippi or Massachusetts. I was. I am not. Massachusetts or Mississippi. Shreve has a bottle in his trunk. *Aren't you even going to open it* Mr. and Mrs. Jason Compson announce the *Three times. Days. Aren't you even going to open it* marriage of their daughter Candace *that liquor teaches you to confuse the means and the end* I am. Drink. I was not. –William Faulkner, *The Sound and the Fury*
10. Now the broad road was crossed. The lane began, smoky and dark. Women in shawls and men's tweed caps hurried by. Men hung over the palings; the children played in the doorways. A low hum came from the mean little cottages. In some of them there was a flicker of light, and a shadow, crab-like, moved across the window. Laura bent her head and hurried on. She wished now she had put on a coat. How her frock shone! And the big hat with the velvet streamer—if only it was another hat! Where the people looking at her? They must be. It was a mistake to have come; she knew all along it was a mistake. Should she go back even now? –Kathern Mansfield, “The Garden Party”

### Week 1

\*ELAGSE9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Assignment: **Cornell Note Taking**

Cornell notes ask you to analyze text by asking questions of it. If you notice something interesting about a certain quote or if you question its meaning, write it down. From your reading for this week, write questions or analysis on the left-hand side of the sheet, and the quote you are analyzing on the right-hand side of the sheet. You should write 5 questions or points of analysis and the direct quotes you are analyzing. Copy and paste the organizer below into a word document complete your 5 questions. Choose 3 and create 3 separate paragraphs with textual evidence and type them below your completed graphic organizer. You are to upload to Turnitin.com under Week 1 by 11:59 pm March 22.

<b>QUESTIONS</b>	<b>NOTES</b>

Or

Assignment: **Text Rendering**

Text rendering has you looking at the most important parts-your opinion-of the chapters you are reading. From the reading for this week, choose **3** different ‘parts.’ They can be chapters or groups of pages. Answer these questions for **each part**:

- What is the most important sentence in this part?
- Explain in 3-4 sentences why you think this.
- What is the most important phrase in this part? Explain in 3-4 sentences why you think this.
- What is the most important word in this part? Explain in 3-4 sentences why you think this.
- You are to upload your f3 separate paragraphs to Turnitin.com under Week 1 by 11:59 pm March 22.

Or

\*ELAGSE9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Assignment: **Human Body Symbols**

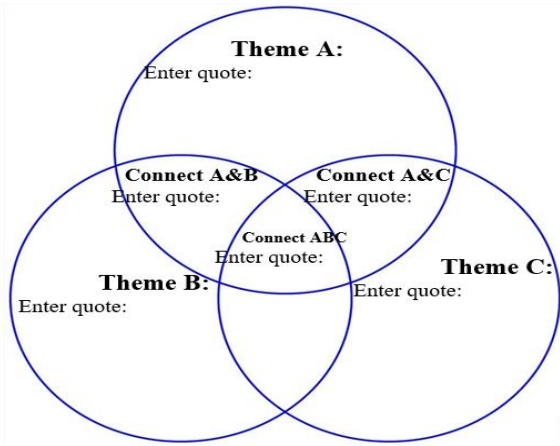
Characters, like humans, have heads, hands, hearts, mouths, feet, legs, eyes...many other things. During your reading, choose a character to ‘follow.’ As you read how the character behaves, choose 3 quotes that shows him or her symbolically “using his hands” if he or she is helping others, or if he or she falls in love, list that quote for his or her heart. Write 3 detailed paragraph with textual evidence regarding your body symbols. You are to upload to Turnitin.com under Week 1 by 11:59 pm March 22.

**Week 2**

\*ELAGSE9-10RL2: Determine a theme and/or central idea of text and closely analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Assignment: **Venn Diagram**

Venn diagrams are used to show comparisons among elements. Choose three topics or themes you are seeing in your novel so far. Remember topics are typically singular words, like love, death, or nature. After reading several pages or chapters, you should begin to think of topics as themes which are typically written in sentences (Love finds a way to exist even in dark times). Topics or themes should be represented by the outer circles with a quote that connects to the topic or theme. As you know, Venn diagrams are connected; where the connection is between two circles, write a quote from your reading that could connect between two topics or themes. In the center, choose a quote that could connect to all three of your topics/themes. Using the example below, create a similar document. If you are struggling with creating the document, you can find one on your teacher's electronic platform. After you have entered your textual evidence, write three sentences using your textual evidence underneath the graphic organizer with a justification for each quote. You are to upload to Turnitin.com under Week 2 by 11:59 pm March 29.



Or

\*ELAGSE9-10RL2: Determine a theme and/or central idea of text and closely analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

### Assignment: **Prediction Journal**

After having read several chapters/pages of your text, keep a journal that predicts what theme or themes will be prevalent in the novel. At first, you can just pick topics like love, manipulation, the beauty of nature, darkness vs. light, or the oppression of women just to name a few. Remember to find the theme or the universal idea that is delivered to the reader by the author. It is essential that you understand and look at the basics of plot structure, characterization, and literary symbolism. Most of the time this idea is repeated throughout the story. Also, remember the voice unit: you will want to look at the diction choices the author makes, imagery used, significant and minor details, especially if they are repeated, and sentence structure, all of which leads to tone.

Keep a journal on a word document for every 30 pages you read. Choose three and write three paragraphs or choose 1 and write 3 paragraphs with textual evidence that supports the topic you think the author is identifying. You are to upload to Turnitin.com under Week 2 by 11:59 pm March 29.

Or

ELAGSE9-10RL7: Analyze the representation of a subject or a key scene in two different artistic mediums (e.g., Auden's poem "Musée de Beaux Arts" and Breughel's painting Landscape with the Fall of Icarus), including what is emphasized or absent in each treatment.

Assignment: **Art Connection**

Find a piece of art that connects to your book in several ways. Your connection can be subject matter, a character, theme etc. Write 3 paragraphs with textual evidence about how this piece connects. Under your paragraph, include the link where I can find your art. You are to upload to Turnitin.com under Week 2 by 11:59 pm March 29.

**Week 3**

ELAGSE9-10RL2: Determine a theme and/or central idea of text and closely analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Assignment: **Non-fiction connection**

Find a non-fiction piece that connects to your novel. Your novel could be a commentary on a current social issue for example. Write 3 paragraphs analyzing the article and tying it to your novel. Your article can tie to your non-fiction in three separate areas or overall. Under your paragraph, include the link where I can find your article. You are to upload to Turnitin.com under Week 3 by 11:59 pm April 3.

Or

You may choose any activity from Week 1 or Week 2 that you did not complete.

If you chose Art Connection in Week 2, find another piece you can compare/contrast to your first piece while following the guidelines above.

If you chose the Venn Diagram, take your sentences and turn them into a three-paragraph essay.

You are to upload your choice to Turnitin.com under Week 3 by 11:59 pm April 3.