

English 10 Honors Summer Assignment

Dear Students,

Welcome to English 10 Honors! I am thoroughly excited to be working with many of you in the coming school year as we progress through a Pre-AP curriculum that will challenge and engage you in all areas of literacy as we delve into great works of literature through the lens of self-discovery. Many of the skills and strategies acquired in English 9H will be built upon and refined as we journey through Medieval, classical, and modern texts.

Knowing that you are anxious to begin this adventure, I am asking that, over the summer, you read. In order to “hit the ground running,” you must read the three works listed below. You are asked to **create a TYPED outline (only for *The Inferno*), a TYPED reading log (only for *A Separate Peace*)**, and keep a personal word journal of 100 words from these three novels. In your packet you will also find a list of grammatical terms and vocabulary words 10H students should know. *Ethan Frome* will serve as an assessment of your grammar skills during the first marking period. These books will establish a context for our exploration of the hero’s quest and the theme of self-discovery:

1. *The Inferno*: Dante Alighieri, whose visions of Hell have haunted centuries of people since the Middle Ages, is widely considered one of the greatest poets of Western civilization. In fact, T.S. Eliot wrote, “Dante and Shakespeare divide the modern world between them. There is no third.” Completed shortly before his death, the *Commedia*, which later gained the honorific title *Divina*, documents the physical and spiritual journey of a man who is also named Dante. Dante used the number three, which represents the Christian concept of the Holy Trinity, as an organizing principle for the *Divine Comedy*. Consisting of 100 cantos, the epic poem is divided into three parts - the *Inferno*, the *Purgatorio*, and the *Paradiso*.

2. *Ethan Frome*: *Ethan Frome* stands apart from much of Edith Wharton’s other fiction because of its unique structure, style, and setting. In this novel, Wharton experimented with the structure of a **frame story** - a story within a story - and invented a first-person narrator, an engineer, who relates the events of Ethan’s tragic life. To convey characters’ inherent inarticulateness and the starkness of their lives, Wharton adopted a relatively spare, economical style. Instead of recreating the elegant, upper-class New York society in which she lived, Wharton bring to life in *Ethan Frome* the poverty and cultural isolation of a rural New England community.

3. *A Separate Peace*: Loosely based on John Knowles’s experiences at Phillips Exeter Academy in the summer of 1943, the novel describes the relationship between Gene Forrester, who is modeled on Knowles himself, and Phineas, who is modeled on his friend, David Hackett, a member of the 1948 U.S. Olympic Hockey Team.

The completed assignments are due on **the first day of classes**. You will be asked to submit your Dante assignment and *A Separate Peace* reading log to Turn-It-In.com. All of the directions on the next pages should be self-explanatory. If, for some reason, you have any questions over the summer, please feel free to email at mlaterza@mtplcsd.org. Be sure to use your Mount Pleasant email address since private emails are usually marked as spam and will not make it pass the district’s spam filter.

I look forward to seeing you in September!

Sincerely, Mr. Laterza

English 10 H – Summer Assignments

***The Inferno* by Dante Alighieri**

Read the following cantos in our copy of the text: Cantos 1-5, Canto 13, Cantos 32-34. Then complete the **Dante Summer Outline** using strong vocabulary from the “**Language of Literary Analysis**” packet included in this folder.

Ethan Frome by Edith Wharton

Read the novel in its entirety and complete the AP-style prompt assignment. Be prepared for an on-demand essay on our first class, and a grammar assessment using the terms included in this packet during the second week of classes.

A Separate Peace by John Knowles

1. Reading Log. Complete a reading log consisting of 13 entries - one from each chapter of the book. Construct your reading log using three columns. In the first column, copy the passage you’ve selected using correct documentation. In the second column, indicate the figurative language and literary techniques that are found in the passage. Finally, use the third column to analyze the literary elements and techniques found in the passage. Each response should be **130-150 words** to unravel the complexity of the passage and link it to a larger, thematic idea. Include the word count in parentheses in **each** third column. Be sure to use blended “sprinkles” from your quoted passage and, most importantly, **do not summarize or restate the passage. Focus on analysis of language.** Reading logs must be neatly constructed using a word processor. All work should conform to MLA format for citations and should be typed in **12 point, Times New Roman** font. Please include only one log per page.

2. Introductory Notes

The Coming-of-Age Novel:

A Separate Peace is John Knowles’ first published novel, released in 1959. This coming-of-age novel, or *bildungsroman*, is Knowles’s best-known and most widely-read work.

A *bildungsroman*, also sometimes called a “*novel of formation*,” is a specific type of coming-of-age novel that presents the psychological, moral and social maturation of the protagonist.

The following are common elements of the *bildungsroman*:

- The protagonist embarks on a journey—whether literal or metaphoric—which prompts his or her growth from child to adult;
- The protagonist must have a reason to embark upon this journey—a loss or feeling of discontent;
- The process of maturation is long and difficult. The protagonist experiences repeated clashes between his or her needs and desires and the stringent values of an unbending social order;
- Eventually, as the protagonist matures socially, emotionally, and psychologically, he or she is assimilated into the society. The novel ends with the protagonist’s new assessment of him or herself and his or her new place in that society.

A Separate Peace is Gene’s *bildungsroman*. Returning as an adult to the location of his coming-of-age, Gene narrates the events of the summer of 1942 and the following school year, the period during which he faced and overcame the dark forces of his own mind. Gene’s journey is a metaphoric one that symbolically takes place while he is away from home at a boarding school.

By graduation, he is beginning to assimilate himself into adult society, resigned to the fact that he will “have” to serve in the War, deciding that he is “willing” to do what he “has to,” to meet the basic demands of the society he is about to join.

Themes

A Separate Peace illustrates some of the basic themes relevant to the *bildungsroman*, including:

- Coming-of-age and the loss of innocence;
- Identity and self-awareness;
- Self-doubt and inner conflicts.

Coming of Age and Loss of Innocence

Gene’s loss of innocence is more a loss of illusions – illusions about himself in particular and about human nature in general. In his tumultuous friendship with Finny, and in the upheaval World War II creates, Gene discovers the darker side of himself and of human nature.

Identity and Self-Awareness

For Gene and Finny, friendship involves a strong identification with each other. Gene and Finny wear each other’s clothes and support each other’s issues. The two are just different enough that each initially gains from identifying with the other. What they don’t realize is that they are *over-identifying*. Finny fails to see needs of Gene’s that are different from his own; Gene unconsciously projects his own resentments onto Finny.

Self-doubt and Inner Conflicts

Set against the backdrop of World War II, *A Separate Peace* is a novel about war—though not necessarily the War that becomes an ever-increasing presence in the story. The warfare explored in the novel is not between nations, ideologies, or persons but between the warring fragments within the individual’s own psyche. The first-person-character narrator Gene ends his coming-of-age story with the observation that he fought his war while at Devon and killed his enemy there.

All of the characters, in fact, exhibit the self-doubt and inner conflict that are so characteristic of the *bildungsroman*. Knowles’s point is clear: to be at war with oneself and to destroy one’s self in the attempt to reconcile one’s inner conflicts is a part of the human condition. It is an inevitable part of “growing up.”

Literary Techniques

Knowles uses the following techniques in his novel. By no means are you limited to these literary element.:

- **Characterization:** to create true-to-life characters and reflect emotional realities.
- **Conflict:** both internal and external conflicts to illustrate the difficulties associated with coming of age.
- **Metaphors and Similes:** to create and shift the mood of the story.
- **Personification:** to reflect his characters’ states of mind.
- **Imagery:** to illuminate the idea of life at Devon School.
- **Symbols:** to represent ideas or concepts by using specific objects and events.

See the next page for a sample reading log entry.

Reading Log Sample

Passage	Literary & Rhetorical Technique(s)	Analysis
<p>“I went back to the Devon School not long ago, and found it looking oddly newer than when I was a student there fifteen years before. It seemed more sedate than I remembered it, more perpendicular and strait-laced, with narrower windows and shinier woodwork, as though a coat of varnish had been put over everything for better preservation. But, of course, fifteen years before there had been a war going on. Perhaps the school wasn’t as well kept up in those days; perhaps varnish, along with everything else, had gone to war” (Knowles 9).</p>	<p>Imagery; Characterization; Internal Conflict</p>	<p>This passage marks Gene’s return to the Devon School and an attempt to reconcile with the events that occurred during his time in high school. The older Gene notices that the school is “oddly newer” with “narrower windows,” “shinier woodwork,” and “a coat of varnish.” These images suggest “better preservation” of life at Devon, and Gene is clearly troubled at seeing the school resemble itself as it did during his time there. Gene also mentions that “there had been a war going on,” indicating not only the threat of World War II, but also a war with himself for self-discovery. Although Gene notes that he has achieved success, his return to Devon indicates a need for closure with his past. (120 words)</p>

The Top 24 Grammatical Terms – Please know this information!

There are many websites that you can utilize to practice your understanding of these concepts.

Basic Grammatical Terms That We Should Have Learned in School

By Richard Nordquist , About.com Guide

1. Active Voice

The verb form in which the subject of the sentence performs or causes the action expressed by the verb. Contrast with Passive Voice.

Example:

"A census taker once **tried** to test me. I **ate** his liver..."
(Hannibal Lecter in *The Silence of the Lambs*, 1991)

2. Adjective

The part of speech (or word class) that modifies a noun or a pronoun. See also: Adding Adjectives and Adverbs to the Basic Sentence Unit.

Example:

"Send this **pestilent, traitorous, cow-hearted, yeasty** codpiece to the brig."
(Jack Sparrow in *Pirates of the Caribbean: At World's End*, 2007)

3. Adverb

The part of speech that modifies a verb, adjective, or other adverb. *Example:*

"There I was, standing there in the church, and for the first time in my whole life I realized I **totally** and **utterly** loved one person."
(Charles to Carrie in *Four Weddings and a Funeral*, 1994)

4. Clause

A group of words that contains a subject and a predicate. A clause may be either a sentence (independent clause) or a sentence-like construction included within another sentence (dependent clause).

Example: "**Don't ever argue with the big dog** [*independent clause*], **because the big dog is always right** [*dependent clause*]." (Deputy Marshal Samuel Gerard in *The Fugitive*, 1993)

5. Complex Sentence

A sentence that contains at least one independent clause and one dependent clause.

Example:

"**Don't ever argue with the big dog** [*independent clause*], **because the big dog is always right** [*dependent clause*]." (Deputy Marshal Samuel Gerard in *The Fugitive*, 1993)

6. Compound Sentence

A sentence that contains at least two independent clauses, often joined by a conjunction.

Example:

"**I can't compete with you physically** [*independent clause*], **and you're no match for my brains** [*independent clause*]." (Vizzini in *The Princess Bride*, 1987)

7. Conjunction

The part of speech that serves to connect words, phrases, clauses, or sentences. See also: coordinating conjunction, subordinating conjunction, correlative conjunction, and conjunctive adverb.

Example:

"I can't compete with you physically, **and** you're no match for my brains." (Vizzini in *The Princess Bride*, 1987)

8. Declarative Sentence

A sentence that makes a statement.

Example:

"**A census taker once tried to test me. I ate his liver...**"
(Hannibal Lecter in *The Silence of the Lambs*, 1991)

9. Dependent Clause

A group of words that begins with a relative pronoun or a subordinating conjunction. A dependent clause has both a subject and a verb but (unlike an independent clause) cannot stand alone as a sentence. Also known as a subordinate clause.

Example:

"Don't ever argue with the big dog [*independent clause*], **because the big dog is always right** [*dependent clause*]." (Deputy Marshal Samuel Gerard in *The Fugitive*, 1993)

10. Direct Object

A noun or pronoun that receives the action of a transitive verb.

Example:

"All my life I had to fight. I had to fight my **daddy**. I had to fight my **uncles**. I had to fight my **brothers**."
(Sophia in *The Color Purple*, 1985)

11. Exclamatory Sentence

A sentence that expresses strong feelings by making an exclamation.

Example:

"God! Look at that thing! You would've gone straight to the bottom!"

(Jack Dawson looking at Rose's ring in *Titanic*, 1997)

12. Imperative Sentence

A sentence that gives advice or instructions or that expresses a request or a command.

Example:

"Send this pestilent, traitorous, cow-hearted, yeasty codpiece to the brig."

(Jack Sparrow in *Pirates of the Caribbean: At World's End*, 2007)

13. Independent Clause

A group of words made up of a subject and a predicate. An independent clause (unlike a dependent clause) can stand alone as a sentence. Also known as a main clause.

Example:

"Don't ever argue with the big dog [independent clause], because the big dog is always right [dependent clause]."

(Deputy Marshal Samuel Gerard in *The Fugitive*, 1993)

14. Indirect Object

A noun or pronoun that indicates to whom or for whom the action of a verb in a sentence is performed.

Example:

"It's a family motto. Are you ready, Jerry? I want to make sure you're ready, brother. Here it is: *Show me the money.*"

(Rod Tidwell to Jerry McGuire in *Jerry McGuire*, 1996)

15. Interrogative Sentence

A sentence that asks a question.

Example:

"What is the name of the Lone Ranger's nephew's horse?"

(Mr. Parker in *A Christmas Story*, 1983)

16. Noun

The part of speech that is used to name a person, place, thing, quality, or action and can function as the subject or object of a verb, the object of a preposition, or an appositive.

Example:

"Waiter, there is too much pepper on my paprikash." (Harry Burns in *When Harry Met Sally*, 1989)

17. Passive Voice

A verb form in which the grammatical subject receives the verb's action. Contrast with active voice.

Example:

"Any attempt by you to create a climate of fear and panic among the populace **must be deemed by us** an act of insurrection." (First Elder to Jor-El in *Superman*, 1978)

18. Predicate

One of the two main parts of a sentence or clause, modifying the subject and including the verb, objects, or phrases governed by the verb.

Example:

"I don't ever remember feeling this awake." (Thelma Dickinson in *Thelma and Louise*, 1991)

19. Prepositional Phrase

A group of words made up of a preposition, its object, and any of the object's modifiers.

Example:

"A long time ago, my ancestor Paikea came **to this place on the back of a whale**. Since then, **in every generation of my family**, the first born son has carried his name and become the leader **of our tribe**." (Paikea, in *The Whale Rider*)

20. Pronoun

A word that takes the place of a noun.

Example:

"A census taker once tried to test **me**. **I** ate **his** liver..."

(Hannibal Lecter in *The Silence of the Lambs*, 1991)

21. Sentence

A word or (more commonly) a group of words that expresses a complete idea. Conventionally, a sentence includes a subject and a verb. It begins with a capital letter and concludes with a mark of end punctuation. *Example:*

"I don't ever remember feeling this awake."

(Thelma Dickinson in *Thelma and Louise*, 1991)

22. Subject

The part of a sentence that indicates what it is about.

Example:

"I don't ever remember feeling this awake." (Thelma Dickinson in *Thelma and Louise*, 1991)

23. Tense

The time of a verb's action or state of being, such as past, present, and future.

Example:

"Years ago, you **served** [*past tense*] my father in the Clone Wars; now he **begs** [*present tense*] you to help him in his struggle against the Empire." (Princess Leia to General Kenobi in *Star Wars*, 1977)

24. Verb

The part of speech that describes an action or occurrence or indicates a state of being.

Example:

"**Send** this pestilent, traitorous, cow-hearted, yeasty codpiece to the brig."

(Jack Sparrow in *Pirates of the Caribbean: At World's End*, 2007)

Parts of Speech

PART OF SPEECH	BASIC FUNCTION	EXAMPLES
<u>noun</u>	names a person, place, or thing	<i>pirate, Caribbean, ship</i>
<u>pronoun</u>	takes the place of a noun	<i>I, you, he, she, it, ours, them, who</i>
<u>verb</u>	identifies action or state of being	<i>sing, dance, believe, be</i>
<u>adjective</u>	modifies a noun	<i>hot, lazy, funny</i>
<u>adverb</u>	modifies a verb, adjective, or other adverb	<i>softly, lazily, often</i>
<u>preposition</u>	shows a relationship between a noun (or pronoun) and other words in a sentence	<i>up, over, against, by, for</i>
<u>conjunction</u>	joins words, phrases, and clauses	<i>and, but, or, yet</i>
<u>interjection</u>	expresses emotion	<i>ah, whoops, ouch</i>
<u>article</u>	identifies and specifies a noun	<i>a, an, the</i>

Practice in Identifying Subjects, Verbs, and Objects

For each of the following sentences, identify the word in **bold** as a subject, a verb, or an object. When you're done, compare your answers with those at the end of the exercise.

1. Mr. Buck **donated** a wishbone to the Museum of Natural History.
2. After the final song, the **drummer** hurled his sticks at the crowd.
3. Gus smashed the electric **guitar** with a sledge hammer.
4. Felix stunned the **giraffe** with a radar gun.
5. Very slowly, **Pandora** opened the box.
6. Very slowly, Pandora **opened** the box.
7. Very slowly, Pandora opened the **box**.
8. Thomas **gave** his moonpie to Bengie.
9. After breakfast, **Vera** drove to the mission with Ted.
10. Even though it rarely rains here, Professor Legree **carries** his umbrella wherever he goes.

Answers

1. verb; 2. subject; 3. object; 4. object; 5. subject; 6. verb; 7. object; 8. verb; 9. subject; 10. verb.