

KENMORE WEST HIGH SCHOOL

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English 12 Honors Summer Reading & Annotation Assignment

Please purchase and read Simon Winchester's *The Professor and the Madman: A Tale of Murder, Insanity, and the Making of the Oxford English Dictionary.* It was published in 2005, and is available, used, on Amazon.com for as low as \$0.94 (postage extra), and bookfinder.com for \$3.47 (postage included).

You will need to read and annotate the entire text (though perhaps not *quite* as thoroughly as the two examples given). It's a great read. You'll learn a lot and have plenty to offer in our classroom discussions.

The annotations are worth a major first quarter grade, and your annotated texts will be collected on the second day of class. No exceptions.

- Annotations must be spread evenly throughout the text.
- Annotations should be written directly in your book. Annotations must be words / sketches written in the marginalia to count they may include underlines, circles, highlighted text, etc. but these alone do not make an annotation.
- Note: If you cannot afford to purchase your own books and must borrow them from a library or friend do not mark in the books. Instead, do one of the two things:
 - 1. Use post-it notes in the book to make your annotations.
 - 2. Write/type out the passages you will annotate (include page numbers and chapters) and then write your annotation beside/below that passage. Your handwritten or typed passage must include an entire page from the novel.

I hope you have an excellent summer. Please contact me if you have any questions at all. I will not be checking my e-mail every day, but it will be regular enough.

Cheers,

Annotation Rubric for English 12 Honors Students

Whole Work Annotations: Reading any book carefully involves a substantive interaction with the pages on which it is printed. Make notes on literary devices, their effects and their overall significance in the work as you read. Write questions and comments in the margins.

A: All passages important to the full understanding of the story have been duly noted. The annotations are marked by full detail. One gets the impression of a painstaking attempt to convey the full range of meaning. The text has not been taken at face value; the annotations reveal an understanding of the nuances, complexities, paradoxes and inconsistencies in the text. A thread connects the annotations and creates a unified interpretive meaning. More than one thread exists so that multiple meanings emerge. The interpretations go far beyond the literal, derive from and are unique to that text and are varied (not relying upon repetition of ideas). **most pages display some evidence of your thoughtful interaction**

B: Passages have the completeness and thoroughness of a level A; however, level B work lacks the understanding of the complexities and inconsistencies that arise in the text, the originality of the insights, and the depth of analysis. At the A level, there is a sense that there is little more to be seen, while at the B level room for improvement is needed. **Some annotations may also be missing or superficial.**

C: The selection and density of annotated passages encourages the surmise that the reader recognizes the central details of the story; however, the subtle passages seem to have escaped attention as telling lines. There are instances when annotating has become indiscriminate. A thread, connecting annotations and highlighting, exists but loses focus or does not seem logical. More needs to be written in the annotations to get a full understanding. Most of the interpretations are literal or obvious and have no connection to a central meaning. **A significant number of annotations may be missing or superficial.**

D: The selection and density of annotations is desultory: A little here, a little there. Though sparse, what has been annotated is sufficient to allow the conviction that the reader has read the work—though likely with half-attention. The highlighting is excessive or indiscriminate and reveals only the most minimal grasp of the basic facts of the story. No clear, focused thread has been woven. Annotations have been reduced to a few words throughout the text. Interpretations, while at times go beyond the literal, are obvious or may reveal a misreading. **Many annotations are superficial or missing.**

F: The annotations are scattered, random, or of utterly trivial passages. There is the appearance that the material has not been read. No clear, focused thread exists. Annotations read as a plot summary. **More than half the annotations are missing or superficial**

Making Annotations: A User's Guide

As you work with your text, consider all of the ways that you can connect with what you are reading. Here are some suggestions that will help you with your annotations:

- Define words or slang; make the words real with examples from your experiences; explore why the author would have used a particular word or phrase.
- Make connections to other parts of the book. Feel free to use direct quotes from the book. . Make connections to other texts you have read or seen, including: movies, comic books/graphic novels, news events, other books, stories, plays, songs, or poems . Draw a picture when a visual connection is appropriate.
- Re-write, paraphrase, or summarize a particularly difficult passage or moment.
- Make meaningful connections to your own life experiences.
- Describe a new perspective you may now have.
- Explain the historical context or traditions/social customs that are used in the passage.
- Offer an analysis or interpretation of what is happening in the text.
- Point out and discuss literary techniques that the author is using.
- Explain the effects of syntax, method, figurative language and other techniques on the text.

Annotation Example #1

From CAN SUS VS WE KNOW IS RUM SNER205 FEAR BACK INTIMIDATION WAT AT THE BEQUINING OF THE STORY, RACHEL SAIS THAT "WHEN YOU WAGE UP ON YOUR ELEVENTH KINGER I FINALLY SAY IN AMELITE BIRDHDAY YOU EXPECT TO FEEL ELEVEN BUT YOU VILLE THAT WAS MAYBE ME WHEN I DON'T." SHE GOES ON D SAY THAT SOMETIMES, MAS FOUR. " OF WOURSE IT'S YOURS," MIRS. PRICE No mande those out the Source Anso THE WALLOS PACIFER ANSO THE WALLOS TEACHER AND THE MACHER SAYS. " A REMONDER YOU WERE NOT ARE WE "NOOD TO TO SAM WAY WERE IF EWERE] ONCE ." BECAUSE SHE'S HOLDER AND APART With E RACITEL THE TEMPHEZ, SHE'S RIGHT AND ATMEN WHILE MUCHEL NEVER WOLE THE PAULOR NEVER THE PAULOR SWEATER (ONFUIES HAR EASILY ONER INTINU THREE . " I'M NOT. WITH THE DINEL LASS. GIRLS IN THE CLASS. (thurse sein TO THE ON & MUCH NOICE SUBMISSIVE ROLE, BUT IF YOU LOOK AT APULAR N Stows PHAT HUHUGHT TOOUS DRAKE JUSH ST ADVIDE MONTANA) TONCHOLS ADVITS TEN PORTAYED AS BEING (UKE More Poust

Son awendered woment wind Puesto in (Another pause) A waiter knocked and came in with crushed mint and ice but the silence was unbroken by his "Thank you" and the soft closing of the door. This tremendous detail was - Oxford to be cleared up at last.) "I told you I went there," said Gatsby. "I heard you, but I'd like to know when." "It was nineteen-nineteen. I only stayed five months. That's why I can't really call an Oxford man." I burd out of the months. That's why I can treatly can Tom glanced around to see if we mirrored his unbelief. But we were all looking at "It was an opportunity they gave to some of the officers after the Armistice," he myself an Oxford man." Gatsby. continued. "We could go to any of the universities in England or France." (136) uhat is Uhis? Chatsas agets all Why not any in the United States? Is this more prestigious?