



English II CP: World Literature Summer Reading Assignment

Welcome to Sophomore CP World Literature! This summer, you are assigned to read two books to begin this course's focus on literature that gives voice to various countries, cultures, and experiences around the world. In the assigned books this summer, you will begin to explore the transcendence of world literature, by introducing yourself to narrative structures that cross centuries, borders, and genres. In addition to reading the assigned novels, you will complete a series of reading guides to continue to build the analytical and close-reading skills that you have learned and will continue to develop throughout the school year. The summer reading books are listed below, followed by the assignments that should be completed during the reading process. **All assignments are due the first full day of school.**

If you have any questions, please feel free to contact Ms. Siwik at margarita.siwik@saintjosephprep.org.

Required Reading Books:

- *The Odyssey Graphic Novel*, Gareth Hind. Candlewick. ISBN: 9780763642686.
- *Krik? Krak!*, Edwidge Danticat. Soho Press, 2015. ISBN 9781616957001.
 - Please be advised that *Krik? Krak!* deals with a number of heavy topics. The stories are powerful, but they can also be difficult to read. The first part of the collection is set in 20th century Haiti and explores the lives of "ordinary Haitians" living under the oppressive Duvalier regimes. As the stories unpack this period of Haitian history, they address topics such as death, imprisonment, and genocide, in addition to topics such as love, hope, resilience, and the power of voice. Please make sure you are in a place to engage with these topics when you read the assigned stories.

Summer Reading Tasks:

1. **Read** the “Stages of the Hero’s Journey” (below).
2. **Read** *The Odyssey* graphic novel.
3. **Fill out Hero’s Journey Matrix** for *The Odyssey*.
4. **Read and annotate** the following vignettes from Edwidge Danticat’s book *Krik?*
Krak!
 - a. “Children of the Sea
 - b. “Nineteen Thirty-Seven”
 - c. “Caroline’s Wedding”
5. **Complete the attached reading guide questions** for each vignette.
6. Be prepared for class discussions followed by an assessment regarding these texts upon return to school.

Stages of Hero's Journey

THE ORDINARY WORLD: The hero, uneasy, uncomfortable or unaware, is introduced sympathetically so the audience can identify with the situation or dilemma. The hero is shown against a background of environment, heredity, and personal history. Some kind of polarity is the hero's life is pulling in different directions and causing stress.

THE CALL TO ADVENTURE: Something shakes up the situation, either from external pressures or from something rising up from deep within, so the hero must face the beginnings of change.

REFUSAL OF THE CALL: The hero feels the fear of the unknown and tries to turn away from the adventure, however briefly. Alternately, another character may express the uncertainty and danger ahead.

MEETING WITH THE MENTOR: The hero comes across a seasoned traveler of the worlds who gives him or her training, equipment, or advice that will help on the journey. Or the hero reaches within to a source of courage and wisdom.

CROSSING THE THRESHOLD: At the end of Act One, the hero commits to leaving the Ordinary World and entering a new region or condition with unfamiliar rules and values.

TESTS, ALLIES AND ENEMIES: The hero is tested and sorts out allegiances in the Special World.

APPROACH: The hero and newfound allies prepare for the major challenge in the Special World. Setbacks occur, sometimes causing the hero to try a new approach or adopt new ideas. Often, the stakes are rising, and real overall failure becomes less of an option.

THE ORDEAL: Near the middle of the story, the hero enters a central space in the Special World and confronts death or faces his/her greatest fear. They must come face to face with their weaknesses and must overcome them. This will be something the hero barely manages to accomplish.

THE REWARD: The hero takes possession of the treasure won by facing death. There may be celebration, but there is also danger of losing the treasure again.

THE ROAD BACK: About three-fourths of the way through the story, the hero is driven to complete the adventure, leaving the Special World to be sure the treasure is brought home. Often a chase scene signals the urgency and danger of the mission.

THE RESURRECTION: At the climax, the hero is severely tested once more on the threshold of home. He or she is purified by a last sacrifice, another moment of death and rebirth, but on a higher and more complete level. By the hero's action, the polarities that were in conflict at the beginning are finally resolved.

RETURN WITH THE ELIXIR: The hero returns home or continues the journey, bearing some element of the treasure that has the power to transform the world as the hero has been transformed

The Hero's Journey Matrix

Directions: Odysseus is an example of an epic hero. Make a copy of this matrix. As you read *The Odyssey*, fill out your copy of the matrix. Attempt to identify where you believe Odysseus undergoes each stage of the Hero's Journey.

Stage of the Hero's Journey	Page #	Where do you see this stage happen in <i>The Odyssey</i> ?
The ORDINARY WORLD:		
The CALL TO ADVENTURE:		
REFUSAL OF THE CALL:		
MEETING WITH THE MENTOR:		
CROSSING THE THRESHOLD:		
TESTS, ALLIES AND ENEMIES:		
APPROACH:		
The ORDEAL:		
The REWARD:		
The ROAD BACK:		
The RESURRECTION:		
RETURN WITH THE ELIXIR:		

***Krik? Krak!* – “Children of the Sea” Reading Guide**

Directions: After you finish reading “Children of the Sea,” answer the following questions about the vignette in complete sentences. **Please type your answers to each question on a google document.** You will be asked to submit this google document on the first day of classes.

1. “Children of the Sea” is told through the perspective of letters exchanged between two young lovers. What is the overall tone of the letters throughout the course of the vignette? How is this tone significant? What does it tell us about their situation/life/ circumstance? Use quote(s) to support your answer.
2. The two narrators' letters are distinguished through their writing style and appearance in the novel. How are the narrators' writing styles different? What might this suggest about their characters?
3. What kind of a picture is painted of Haiti in the first vignette? What is life like there? How would you describe it? Give examples from the story to support your answer.
4. Who or what are the macoutes?
5. What does the black butterfly represent?
6. Why is the male narrator on a boat? Why is he not with the female narrator back in Haiti?
8. Do you think the narrators will ever get to read each other’s letters? Why or why not?
9. Is either of our main characters/narrators really free? He is in a small boat on the open sea, while she must stay in her home away from the potential violence—does either have the freedom to do what they want? Is there anything they can do to change the situation?
11. What is the significance of the vignette’s title “Children of the Sea”? What does it mean to be a “child of the sea” (24)? Why might Danticat have selected this title for the vignette? Use evidence from the text to support your answer.

***Krik? Krak!* – “Nineteen Thirty-Seven” Reading Guide**

Directions: After you finish reading “Nineteen Thirty-Seven,” answer the following questions about the vignette in complete sentences. **Please type your answers to each question on a google document.** You will be asked to submit this google document on the first day of classes.

1. Why was Josephine’s mother arrested?

2. Read the attached article on religion in Haiti.

- <http://digitalchicagohistory.org/exhibits/show/spaces-and-stories-haiti/haitian-religious-traditions>

- A. What religion(s) are most predominant in Haiti?
- B. What does syncretism mean?
- C. How are the religious beliefs and practices in Haiti a syncretism and what are they a syncretism of?

3. Why can Josephine never say the name of the “Spanish-speaking country” that is separated from Haiti by a river?

4. Read the attached article on the Parsley Massacre.

- <https://www.npr.org/sections/parallels/2017/10/07/555871670/80-years-on-dominicans-and-haitians-revisit-painful-memories-of-parsley-massacre>

- A. When did the massacre occur?
- B. Who ordered it?
- C. How many lives were lost?

5. In a number of the vignettes, Danticat will reference the fear society has of certain women. So far, this was specifically mentioned in “1937”. Why do people fear these women? Thinking about the political, social and economical state of Haiti, what purpose does it serve to create myths of fear around these women?

***Krik? Krak!* – “Caroline’s Wedding” Reading Guide**

Directions: After you finish reading “Caroline’s Wedding,” answer the following questions about the vignette in complete sentences. **Please type your answers to each question on a google document.** You will be asked to submit this google document on the first day of classes.

- 1.** The narrator says that her family has always been anxious about papers—why is this?
- 2.** How is this family connected to the women in “Children of the Sea” and “Nineteen Thirty-Seven”?
- 3.** At the mass they read the names of 129 refugees who’ve died at sea that week, trying to leave Haiti. Thinking about all you’ve read in the previous stories, do you understand why they risk their lives to leave? Would you?
- 4.** How do the traditions of Haiti remain, even though families have immigrated to the United States? What parts of Haitian culture do they continue?
- 5.** What does she mean when she writes of her passport, “We had all paid dearly for this piece of paper, this final assurance that I belonged in the club. It had cost my parent’s marriage, my mother’s spirit, my sister’s arm” (Danticat 186)?
- 6.** Compare and contrast the three women in the family. How are they alike and how are they different? Why might that be the case?