

10th Grade Summer Work

Goals:

- Encourage a lifelong habit of reading
- Prevent the “summer slide” that occurs between May and August
- Ignite the literary conversation among students and between teachers and students
- Encourage students to improve their interaction with texts and construct meaning

Task:

- **All rising 10th, 11th, and 12th graders must purchase a paper copy of their assigned book.**
- Honors English students are also required to complete additional work during the summer

Assessment/Grading:

- Annotations: *Specifics for each grade level will follow.*
- Guided Reading Questions: *These will be provided after the book list.*
- Additional Assessments(s): *Your English teacher will assign an additional assessment(s), such as a project, paper, or exam, during the first few weeks of the school year.*

10th:

Gonzaga & On-Level English:

The Alchemist by Paulo Coelho

Honors English:

The Alchemist by Paulo Coelho

Hero Journey Cycle Exploration - see below for more details

Should you have any questions, please reach out to the following teacher:

Tracy McBride, English Department Chair; tmcbride@ndpsaints.org

Gonzaga and On-Level English 2

Essential Questions (to think about as you read):

1. How do cultural and historical contexts influence literature?
2. How do our beliefs impact our understanding of the world?
3. How does literature enhance our understanding of a culture's beliefs?
4. How do skilled readers interact with a text and construct meaning?

Directions for Summer Reading: For your required text, you are asked to annotate a physical copy of the text and answer reading questions. When you return from summer vacation, you should be prepared to turn in your annotated book and questions during the 1st week of school with your name printed in permanent marker on the inside cover of your book. In addition, you should also be prepared to participate in class discussions regarding plot and characters to prepare for an assessment through a multiple-choice test and/or a written assessment of your teacher's choosing.

Questions for *The Alchemist* by Paulo Coelho

Directions: Please answer each question below in 4+ sentences. Remember to cite concrete details according to MLA citations.

1. Dreams play a key role in Coelho's *The Alchemist*. Describe two such instances. What were the dreams that were had, what characters were involved, and what effect did it have on the story?
2. One of the thematic topics of this story is the journey of self-discovery. What are some examples of how this topic is seen/discussed in the story- provide the characters involved, what is going on when it comes to the journey of self-discovery, and how that example affects the story overall?
3. What is the central conflict in the story? How do the minor conflicts play into the central conflict? Provide examples of each of the following conflicts.
 - a. Man vs Self
 - b. Man vs Man
 - c. Man vs Society
 - d. Man vs Nature

Directions for Annotations:

Annotation is a method of notation that involves engaging directly with the page as it is read in the form of comments, summaries, analysis, etc. The quality of your annotations is not based on how many notes but the depth of thinking and strength of connection to the text those notes indicate.

Why annotate?

- To better connect with a text and its layers of meaning
- To improve the depth of your initial understanding and focus of the text
- To improve your retention of the text
- To increase the efficiency of your studying

Annotation is personal—often meticulous, eccentric and highly complex—but good general guidelines do exist. Consider some of the following from Mortimer J. Adler’s “How to Mark a Book”:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Star, asterisk, or other doo-dads at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books.

For *The Alchemist*, the following questions have been provided to give you some direction as well. These have been provided to you in your English 1 classes in order for you to keep these guiding ideas with you and your work at all time.

1. Nature as a force that unites: how does this relate to people, animals, and the natural world?
2. Dreams and omens
3. Repetition of the term *maktub* which means “it is written.”
4. The recurring image of sheep and how they are portrayed
5. The imagery of the desert and what it represents
6. Examples of transformation - either of a person or an object
7. Connections to texts that you have read previously, either in 9th grade or before
8. Connections to the text from yourself
9. Connection to the text from the world
10. Literary Terms such as allegory, irony, metaphor, paradox, simile, symbolism
11. Themes: Pursuit of Your Personal Legend, The Interconnectedness of All Things, What is Meant to Be, The Danger of Fear, Spiritual Fulfillment

ANNOTATION RUBRIC (adapted from Stephanie DiMartino)

A+ The text is *extensively* annotated with *copious* margin notations. The annotations demonstrate a *comprehensive and thoughtful reading*. The margin notes show that the reader has made *insightful connections* and *drawn valid conclusions*.

A- The text is *mostly* annotated with *adequate* margin notations. The annotations demonstrate a *mostly comprehensive and thoughtful reading*. The margin notes show that **most** of the reader’s *connections* are *insightful* and the reader has *drawn mostly valid conclusions*.

B The text shows *some* margin notes. The annotations demonstrate that the reader understands the text beyond the literal level and has been able to make *some* connections and draw *some* conclusions.

C The marginal notes are *basic* and consist mainly of *plot-driven questions* (What will happen...). Annotations indicate a *basic* understanding of the text. The reader has been able to make *one or two connections* but has been unable to use the text to draw valid conclusions.

D The text is underlined in appropriate places, but there are *very few* margin notes making it difficult to evaluate how well the reader understood the reading. There are *very few* references to class discussion.

D- Significant parts of the text are completely *unmarked*. There are *no margin* notes, only underlined text.

F The text is completely unmarked.

Ways to You will be Assessed:

1. Your **annotated copy of novel** will be graded using the rubric above (**your name must be printed in permanent marker on the inside cover of your book - see rubric above**)
2. Your **responses to the questions** should be typed, following MLA formatting (Times New Roman, 12 pt font, double spaced). These will be turned in using TurnItIn in your Canvas course for points at the start of the school year.
3. There will be additional formative and summative assessments including discussions and written assignments once the school year starts.

English 2/ Gonzaga English 2 Summer Reading Checklist

- Label your copy of *The Alchemist* with your first and last name in permanent marker on the inside cover
- Read and annotate *The Alchemist* following the instructions above
- Answer questions following *The Alchemist*

English 2 Honors

Essential Questions (to think about as you read):

1. How do cultural and historical contexts influence literature?
2. How do our beliefs impact our understanding of the world?
3. How does literature enhance our understanding of a culture's beliefs?
4. How do skilled readers interact with a text and construct meaning?

Directions for *The Alchemist*: For your required text, you will be asked to annotate a physical copy of the texts following the guidelines below. In addition to annotations for *The Alchemist*, you will have guided reading questions.

When you return from summer vacation, you should be prepared to turn in your annotated book and the work listed below during the first week of school with your name printed in permanent marker on the inside of the cover of your book. In addition, you should be prepared to participate in class discussion regarding various aspects of both the novel and the work on the Hero Journey Cycle

Directions for Annotations:

Annotation is a method of notation that involves engaging directly with the page as it is read in the form of comments, summaries, analysis, etc. The quality of your annotations is not based on how many notes but the depth of thinking and strength of connection to the text those notes indicate.

Why annotate?

- To better connect with a text and its layers of meaning
- To improve the depth of your initial understanding and focus of the text
- To improve your retention of the text
- To increase the efficiency of your studying

Annotation is personal—often meticulous, eccentric and highly complex—but good general guidelines do exist. Consider some of the following from Mortimer J. Adler’s “How to Mark a Book”:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Star, asterisk, or other doo-dads at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books.

For *The Alchemist*, the following questions have been provided to give you some direction as well. These have been provided to you in your English 1 classes in order for you to keep these guiding ideas with you and your work at all time.

1. Nature as a force that unites: how does this relate to people, animals, and the natural world?
2. Dreams and omens
3. Repetition of the term *maktub* which means “it is written.”
4. The recurring image of sheep and how they are portrayed
5. The imagery of the desert and what it represents
6. Examples of transformation - either of a person or an object
7. Connections to texts that you have read previously, either in 9th grade or before
8. Connections to the text from yourself
9. Connection to the text from the world
10. Literary Terms such as allegory, irony, metaphor, paradox, simile, symbolism
11. Themes: Pursuit of Your Personal Legend, The Interconnectedness of All Things, What is Meant to Be, The Danger of Fear, Spiritual Fulfillment

The front and back inside covers of your book are key places for further annotation. You can even consider creating a glossary of relevant vocabulary words and the pages on which they appear on one cover and noting on the back a list of characters, key passages (and their accompanying page numbers), themes/motifs, stylistic devices, etc.

ANNOTATION RUBRIC (adapted from Stephanie DiMartino)

A+ The text is *extensively* annotated with *copious* margin notations. The annotations demonstrate a *comprehensive and thoughtful reading*. The margin notes show that the reader has made *insightful connections* and *drawn valid conclusions*.

A The text is *mostly* annotated with *adequate* margin notations. The annotations demonstrate a *mostly comprehensive and thoughtful reading*. The margin notes show that **most** of the reader’s *connections* are *insightful* and the reader has *drawn mostly valid conclusions*.

B The text shows *some* margin notes. The annotations demonstrate that the reader understands the text beyond the literal level and has been able to make *some* connections and draw *some* conclusions.

C The marginal notes are *basic* and consist mainly of *plot-driven questions* (What will happen...). Annotations indicate a *basic* understanding of the text. The reader has been able to make *one or two connections* but has been unable to use the text to draw valid conclusions.

D The text is underlined in appropriate places, but there are *very few* margin notes making it difficult to evaluate how well the reader understood the reading. There are *very few* references to class discussion.

D- Significant parts of the text are completely *unmarked*. There are *no margin* notes, only underlined text.

F The text is completely unmarked.

Questions for *The Alchemist* by Paulo Coelho

Directions: Once you have completed the reading of *The Alchemist*, please answer each question below in 6-8 sentences. Remember to cite concrete details according to MLA citations.

1. Dreams play a key role in Coelho's *The Alchemist*. Describe two such instances. What were the dreams that were had, what characters were involved, and what effect did it have on the story?
2. Define the key concepts of The Language of the World, Personal Legend, and Soul of the World (provide textual evidence to support your answers). How do these elements play a key role in *The Alchemist* and how do we see these in our world today?
3. How is the journey that Santiago takes a religious pilgrimage as well as a journey of self-discovery?

Hero Journey Cycle Exploration

Directions: Start by exploring the steps of the Hero Journey Cycle. Using this information, choose a movie either from the list below OR of your choosing that you feel best portrays the Hero's Journey Cycle. Identify which movie you are going to watch under "Modern Example Explained", and then chart how your chosen film shows a modern adaptation of the Hero's Journey Cycle. Be specific in your interpretation of the Hero Journey Cycle and how you see this in the movie of your choosing. Responses should be in 2-3 sentences.

Hero Journey Cycle Exploration

The Hero's Journey Cycle (also known as the Monomyth) is a mythological template from the work of Joseph Campbell. Joseph Campbell's hero's journey was part of his idea of the monomyth—a common story structure in which a character ventures into the unknown to retrieve something they need. Despite facing conflict and hardships, the hero returns home, triumphant and transformed.

THE ORDINARY WORLD

The journey is yet to begin. The hero finds themselves in a familiar setting where they lead their everyday life. It gives a glimpse into their character before the journey begins.

Hero's Journey Step #1: The Call to Adventure

In the first part of the monomyth, we meet our hero, our "man of destiny," and witness their call to adventure. The call to adventure can come about through chance, even a mistake or blunder, which introduces the hero to a hidden world of possibility, guided by mysterious forces which the hero will come to understand through the course of their journey.

A frequent device employed in mythology is that of the herald or conjurer, the (often unlikely) figure who reveals the hero's destiny and spurs them to action. The herald represents our subconscious, wherein all of our darkest fears are hidden. They are forcing us to confront things that we do not want to. As such, the

herald is frequently a grotesque or unpleasant-looking figure, like a frog or a beast, or otherwise some veiled, mysterious, or unknown figure.

Hero's Journey Step #2: Meeting the Mentor/Supernatural Aid

Some heroes respond to the call immediately. They are then guided along the path of adventure by a supernatural helper, as part of their first steps along the hero-journey. This helper is the personification of destiny. Often, this figure takes the form of an old man or old woman, like the fairy godmother, wizard, shepherd, smith, or woodsman figures of European fairy tales.

Hero's Journey Step #3: Refusal to the Call

A common feature of the monomyth is the hero's refusal of the call, an initial reluctance to follow the steps of their destiny. In folk tales and myths across the world and history, this refusal amounts to a selfish impulse to give up one's narrow, immediate interests in the pursuit of spiritual awakening or even the salvation of the universe. In psychoanalytic terms, the refusal represents the clinging to infantile needs for security. Thus, the mother and father are the figures preventing true growth and transformation as the ego fails to develop and embrace the world outside the nursery.

CROSSING THE THRESHOLD

With this aid and guidance in hand, the hero sets off on their adventure until they come to a point where they are further away from the world of comfort and familiarity than they have ever been before. Ahead of them lies the danger of the unknown. On an individual level, this aspect of the heroic monomyth parallels the dangers and uncertainties of growing out of childhood and away from the protection of one's parents.

It is at this point that the hero meets the guardian of the threshold, who stands between the worlds of the known and the unknown. This guardian is often a fearsome and monstrous figure, who represents our fears of leaving our comfort zone and stepping out into the world beyond. The hero must overcome this obstacle, just as we all must overcome our fears of the unknown if we are to thrive and grow as human beings in the great adventure of life. Only those with competence and courage can overcome the danger.

Hero's Journey Step #4: Allies – Helpers and Mentors

We are into story and have crossed into this brave new world, the hero will need guidance along the way. In this stage the hero will meet helpers who will aid them along the way. These helpers typically do not have supernatural tendencies, but are ordinary people that teach them new skills that they will need to survive and eventually thrive in this new and unfamiliar world

Hero's Journey Step #5: Challenges/Test and Enemies

Now we move into the main action of the myth, wherein the hero undergoes a series of trials and tests. In this they learn the rules of the new and unfamiliar world. This stage helps them put their knowledge, experience, and skills to use. They gain a deeper insight into their character possibly discovering the existence of a benevolent, omnipotent power guiding all things in the universe. In mythology, the hero's journey often requires entering the underworld or the land of the dead.

Hero's Journey Step #6: Approach to the Inmost Cave

After conquering their fears, the hero at last gets closer to their goal. This stage entails all the preparation that goes into facing the main challenge. However, there may be setbacks that prevent heroes from trying out new ideas or approaches. If they fail, they need to try again—it's a lesson in persistence. Mythological and religious traditions throughout history and across the world teach us that this power lives within us all—we achieve it through our own herohood. We've gained the last piece of knowledge we will need to take on the big bad thing in our world.

Hero's Journey Step #7: The Ordeal in the Abyss

This is the life-or-death moment. This is the big bad thing. This can be a meeting with an ultimate enemy or facing the hero's deepest fear. There is an awareness that if the hero fails, their new world, or their life, could be destroyed. Everything the hero has fought for up to this point, all the lessons learned along the journey, all the hidden potentials actualized, will have to be utilized to survive this supreme ordeal, for the hero to be victorious.

Hero Journey Step #8: Transformation

Either way, the hero will undergo a form of death, and leave the ordeal forever changed. In this stage of the hero's journey, the hero achieves their goal and is reborn as a superior being. This is often shown by the ease with which the hero is now able to obtain the things that they seek.

THE ROAD BACK

Having traveled into distant, foreign lands and slain the dragon, now it's time for the hero to make their return journey. This stage mirrors the original call to adventure and represents another threshold. The hero may understand their new responsibility and the consequences of their actions and require a catalyst to make the journey back to the ordinary world with their prize. The hard work has been done, the ultimate fear has been confronted, and new knowledge has been found. Now, what's the next step? For many, the initial stages of growth come with a period of renunciation or are symbolized by an outward journey away from home, or away from familiarity. Then comes the stage of returning to familiarity or the things left behind — be it family, friends, locations, or even behaviors that were once loved and sacrificed during the journey.

Hero Journey Step #9: Gift of the Goddess/Reward

The hero often takes with them an object that is often symbolized as a treasure, a token, secret knowledge, or reconciliation, such as the return of an old friend or lover. This prize can assist in the return to the ordinary world — but there are still a few steps to come.

Hero's Journey Step #10: Refusal of the Return

Following the final battle, the hero finally returns home. Sometimes, mythology records a hero unwilling to return to the world. Just as they may have refused the initial call to adventure, so they may refuse their duty to return home and bestow their newfound wisdom upon the rest of humanity. In comparison, the dull monotony of 'normal life' seems unacceptable, making the hero want to re-live the excitement in some way.

By now, personal transformation is complete, they're returning home a different person. Having faced indescribable hardship, the hero returns with added wisdom and maturity.

Hero's Journey Step #11: Master of Two Worlds

The hero has a new level of self-awareness, seeing the ordinary world through fresh eyes. They've left internal conflict behind. There's an understanding that things will never be the same, but that the hero's journey was part of their destiny. Then comes the ultimate prize: a final reconciliation, acceptance from the community, celebration, redemption. Whatever the prize, there are three elements: change, success, and proof of the journey. The true hero is one who can move seamlessly between the two worlds, without destroying or compromising either.

Use [THIS](#) link to find this chart in a worksheet on its own which you can type on.

	Title of Modern Example:
Ordinary World	
The Call to Adventure	
Meeting the Mentor/ Supernatural Aid	
Refusal of the Call	
The Crossing of the Threshold/Threshold Guardians	
Allies – Helpers and Mentors	

Challenges/Tests and Enemies	
Approach of the Innermost Cave	
The Ordeal in the Abyss	
Transformation	
The Road Back	
Gift of the Goddess	
Refusal of the Return	
Master of the Two Worlds	

Movie Suggestions (feel free to choose from this list OR a movie of your choosing):

- Avatar (PG-13)
- Captain America: The First Avenger (PG-13)
- Ender’s Game (PG-13)
- Disney’s Aladdin (G)
- Disney’s Hercules (G)
- Disney’s Lion King (G)
- Disney’s’ Mulan (G)

- Finding Nemo (G)
- The Goonies (PG)
- Harry Potter (PG)
- Hitchhikers Guide to the Galaxy (PG)
- The Hobbit: An Unexpected Journey (PG-13)
- Hunger Games (PG-13)
- Kung Fu Panda (PG)
- Indiana Jones and the Last Crusade (PG-13)
- Lord of the Rings: Fellowship of the Ring (PG-13)
- O Brother, Where Art Thou? (PG-13)
- Men in Black (PG-13)
- The Never Ending Story (PG)
- Shrek (PG)
- Spider-Man (PG-13)
- Star Wars Episode IV – A New Hope (PG)
- Star Wars Episode VI – Return of the Jedi (PG)
- Wizard of Oz (PG)
- Wreck-It Ralph (PG)

English 2 Honors Summer Reading Checklist

- Read and annotate *The Alchemist*
- Answer questions following *The Alchemist*
- Analyze a Modern Adaption of the Hero's Journey Cycle or The Monomyth