# English Language Arts

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Book Title</th>
<th>Author</th>
<th>ISBN</th>
</tr>
</thead>
<tbody>
<tr>
<td>9th Grade Honors</td>
<td><em>The House on Mango Street</em></td>
<td>Sandra Cisneros</td>
<td>0679734775 or 9780679734772</td>
</tr>
<tr>
<td>IB Prep 9th</td>
<td><em>Edith Hamilton’s Mythology (Parts I-IV)</em></td>
<td>Edith Hamilton</td>
<td>9780446574754</td>
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<tr>
<td>10th Grade Honors</td>
<td><em>Purple Hibiscus</em></td>
<td>Chimamanda Ngozi Adichie</td>
<td>9781616202415</td>
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<tr>
<td><em>IB Prep 10th (complete assignment as instructed in the attached document)</em></td>
<td><em>Slaughterhouse-Five</em></td>
<td>Kurt Vonnegut</td>
<td>978-0812988529</td>
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</table>

# World Languages


# Mathematics

| Pre-Calculus (All classes) | Complete assignment: [http://www.mrcalhoun.com](http://www.mrcalhoun.com) |
IB Prep English II
Summer Reading Assignment

For school year 2020/2021, IB Prep English II sophomores are to read *Slaughterhouse-Five* by Kurt Vonnegut. In addition to reading the text, students are to annotate the text and respond to the questions below. The typed (12 pt., Times New Roman), printed responses will be due on the first day of class and will be graded.

Each response should be a well-developed paragraph, with supporting text evidence correctly cited in MLA format. Responses should show that the student has closely read the text and reflect deeper insights about the text. The summer reading will play a major role in the first weeks of school and will be referenced as we study our Quarter 1 text.

Please answer the following questions after reading *Slaughterhouse-Five*:

1. Who are the protagonists of the story? What are the conflicts—physical, intellectual, moral, or emotional? Decide whether the main conflict is between sharply differentiated good and evil or is more subtle and complex. How is the conflict developed?
2. Does the plot have unity—how are the episodes relevant to the total meaning or effect of the story? Does each incident grow logically out of the preceding incident and lead naturally to the next? How would you describe the ending’s impact on the reader?
3. Does the story have a theme? What is it? Does the theme reinforce or oppose popular notions of life? Does it furnish a new insight or refresh or deepen an old one? Explain your reasoning.
4. What point of view does the story use? Is it consistent? Whether consistent or otherwise, how is the point of view justified?
5. What symbols does the author use? How do the symbols carry or reinforce the meaning of the story?
6. How does the author incorporate fantasy? Is the fantasy employed to express some human truth? If so, what truth?
7. The story employs humor; is the humor present merely for its own sake or does it contribute to the overall meaning? How does it do so?

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**Criteria for Successful Annotation**

**Why Annotate?**

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure(!).

Don't annotate other people’s property, which is almost always selfish, often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use adhesive notes for your comments, removing them before you return the text.

**Tools: Highlighter, Pencil, and Your Own Text**

1. **Yellow Highlighter**
   A yellow highlighter allows you to mark exactly what you are interested in. Equally important, the yellow line emphasizes without interfering. While you read, highlight whatever seems to be key information. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.

2. **Pencil**
   A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes. While you read, use marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases.
3. Create Your Own System

Create your own system for marking what is important, interesting, quotable, questionable, and so forth.

Suggestions for Annotation:

Inside Front Cover: Major character list with small space for character summary and for page references for key scenes or moments of character development, etc.

Inside Back Cover: Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read.

Add page references and/or notes as well as you read. Make a list of vocabulary words on a back page or the inside back cover, if there’s still room. Possible ideas for lists include the author’s special jargon and new, unknown, or otherwise interesting words.

Beginning/End of Each Chapter: Provide a quick summary of what happens in the chapter. Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.

Top margins: provide plot notes—a quick few words or phrases that summarize what happens here. Go back after a chapter, scene, or assignment and then mark it carefully. (Useful for quick location of passages in discussion and for writing assignments).

Bottom and Side Page Margins: Interpretive notes (see list below), questions, and/or remarks that refer to meaning of the page. Markings or notes to tie in with notes on the inside back cover.

Interpretive Notes and Symbols include:

- Underline or highlight key words, phrases, or sentences that are important to understanding the work.
- Write questions or comments in the margins—your thoughts or “conversation” with the text.
- Bracket important ideas or passages (so that you don’t have to highlight/underline long sections of text).
- Connect ideas with lines or arrows.
- Use a star, asterisk, or other consistent symbol in the margin to emphasize the most important statements in the book.
- Use ??? for sections or ideas you don’t understand.
- Circle words you don’t know. Define them/include a synonym to help you understand.
- Use !!! when you come across something new, interesting, or surprising.
- And other literary devices (see below).

Literary Device Annotations include:

- Use an S for Symbols: A symbol is a literal thing that also stands for something else, like a flag, or a cross, or fire. Symbols help to discover new layers of meaning.
- Use an I for Imagery: Imagery includes words that appeal to one or more of the five senses. Close attention to imagery is important in understanding an author’s message and attitude toward a subject. Be sure to denote what type of imagery is being conveyed (e.g., visual, aural, touch, taste, etc.).
- Use an F for Figurative Language: Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.
- Use a T for Tone: Tone is the overall mood of a piece of literature. Tone can carry as much meaning to the story as the plot does.
- Use a Th – Theme: In literature, a theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes explore timeless and universal ideas. Most themes are implied rather than explicitly stated.
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice). If an author makes a choice with their words and that choice helps convey connotative meaning (meaning beyond the literal, e.g. “scurried” instead of “ran”), it’s useful to annotate.

3. Your Own Text

As you mark, you begin to notice patterns the author has or where he or she deviates from a pattern and much of the work of a critical or analytical reader is noticing these patterns and variations. Notice that annotations are meant to be more than a “scavenger hunt” for literary techniques and rhetorical devices. Along with marking these you should comment on the effectiveness or significance of the device. It’s great if you can detect alliteration in a passage, but that in and of itself is useless unless you can tell that this alliteration demonstrates the mental breakdown of the character, for example. It’s amazing if you recognize the hubris of a character, but how does this instance differ from those occurring previously in the novel? Ultimately, literary analysis focuses on author’s intent/purpose as well as the story.
### English Language Arts

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<thead>
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<th>Grade Level</th>
<th>Book Title</th>
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<tbody>
<tr>
<td>AP Lang (11&lt;sup&gt;th&lt;/sup&gt;)</td>
<td><em>Invisible Man</em></td>
<td>Ralph Ellison</td>
<td>978-067932761</td>
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<tr>
<td><em>IB 11&lt;sup&gt;th&lt;/sup&gt;</em></td>
<td><em>Persepolis</em></td>
<td>Marjane Satrapi</td>
<td>9780375714573</td>
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<tr>
<td>(Complete assignments as instructed in the attached documents. Assignments due the first day of class)</td>
<td><em>(TOK) Man’s Search for Meaning</em></td>
<td>Viktor Frankl</td>
<td>9780807014295</td>
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<td>AP Lit (12&lt;sup&gt;th&lt;/sup&gt;)</td>
<td><em>The Catcher in the Rye</em></td>
<td>J.D. Salinger</td>
<td>9780316769488</td>
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<tr>
<td><em>IB 12&lt;sup&gt;th&lt;/sup&gt;</em></td>
<td><em>Persepolis</em></td>
<td>Marjane Satrapi</td>
<td>9780375714573</td>
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<tr>
<td>(Complete assignments as instructed in the attached documents. Assignments due the first day of class)</td>
<td><em>(TOK) Tuesdays with Morrie</em></td>
<td>Mitch Albom</td>
<td>9780767905923</td>
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### World Languages

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<th>Language</th>
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<tr>
<td>IB Latin 3</td>
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<tr>
<td>IB Spanish 5/6</td>
<td><strong>Book Title: La Casa de Bernarda Alba</strong> por Federico Garcia Lorca (Spanish edition only) ISBN: 978-8426352644</td>
<td></td>
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<td></td>
<td>Written Assignment: Complete written assignment given at the end of the 2019-2020 school year</td>
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### Social Studies

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### Mathematics

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<tr>
<td>IB Math Anlys/Appr 3</td>
<td><a href="http://www.mrmart.in/">http://www.mrmart.in/</a></td>
<td></td>
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Senior TOK

Tuesdays with Morrie Interview

Uploaded to Manage Bac calendar by the first day of class, August 2020

Assignment: Read Mitch Albom’s Tuesdays with Morrie. Consider the life lessons Mitch—and his readers—have learned from his beloved teacher. Take note of each chapter’s title. Next, choose an adult to interview (not the same person as previous assignments for other classes). The person is preferably someone who does not live with you: grandparent, relative, teacher, pastor, coach, or other authority figure. This person should be someone you believe has had valuable real-life experiences, and that like Mitch from Morrie, can be someone from whom you will learn lessons about the world. The key to this assignment is to select a person who is significantly older than you.

Step 1: Generate a plan for communicating with your interviewee, perhaps on a weekly basis. Please schedule soon, as life happens, people get busy, and he or she will probably not be able to accommodate last-minute meetings because you have procrastinated. Also, it is wise to schedule one more meeting day than you think you will need, as things do come up. Be proactive instead of reactive. Conversations should take place in person (if quarantine guidelines are followed), on the phone, or via Skype/Facetime. NOT EMAIL.

Step 2: Decide what you want to discuss at each meeting. You must discuss at least 4 topics. These topics should lend themselves to advice and to conversation. The following are from Mitch’s list:

- THE WORLD
- FEELING SORRY FOR YOURSELF
- REGRETS
- DEATH
- FAMILY
- EMOTIONS
- AGING
- MONEY
- LOVE
- MARRIAGE
- OUR CULTURE
- FORGIVENESS
- THE PERFECT DAY

Step 3: Create conversation starters for each section. Remember, this is not to be a question and answer interview; avoid a string of questions. Instead, use the starters or questions to help get the conversation going. Remember to develop questions so your interviewee will TELL STORIES.

Examples:

Poor: Aunt Mary, tell me about love.
Better: Aunt Mary, do you remember the first time you fell in love? Tell me about it! or...How did Uncle Ned propose to you? Tell me about your wedding!

Poor: Grandma, what do you think about death?
**Better:** How did you get over losing your mother? or...What do you think happens when a person dies?

**Poor:** Do you forgive people, Grandpa?

**Better:** Tell me about a time when you had to find it in your heart to forgive.

Remember, be a listener. Your job is document the stories/life/perspective of the person you chose. You want them to tell you stories that capture who they are, what they believe, why and how they got there. Basically, you are putting their life experiences and lessons on paper. As long as you start out on topic, it is okay for the stories to take their course, and you should embrace wherever they take you.

**Step 4.** Craft a paper based on this experience.

1. The first paragraph should include:
   - The name the person and explain the relationship.
   - Your rationale for choosing the person.
   - A description of the schedule you made and how you conversed with that person (by phone, Facetime, in person, etc).

2. The second section (multiple paragraphs) should include:
   - A summary of this person’s most meaningful contribution to the project. You must decide what was most meaningful to you and explain why.

3. The third section (multiple paragraphs) should include:
   - A description of the advice the person gave.
   - The lessons you learned from this interview. These can be categorized according to topic.

4. The fourth section (multiple paragraphs) should include:
   - Your thoughts on the interviewee’s story and advice.
   - Your thoughts can include, but are not limited to, responses to the following questions:
     - What do you think about his or her life experience?
     - Can you relate?
     - Are the lessons learned important lessons on living?
     - Do you agree with the advice?

5. The last paragraph should explain how (if at all) do these lessons connect to Morrie’s life lessons.

**Papers should be typed and can be uploaded to the Dropbox on Manage Bac. Check the IB calendar to do this.**

*Assignment adapted from S. Wick*
1. Haz una descripción breve del **autor**: Nombre:

2. Haz una explicación breve del subtítulo de la obra *Drama de mujeres en los pueblos de España*. ¿Por qué se subtitula así?

3. ¿Describe la situación política y social en España durante los años que fue escrita la obra?

4. Escribe, en tus palabras, la sinopsis de la obra.

5. Menciona tres temas/ideas principales en la obra:
   1. ____________________________________________
   2. ____________________________________________
   3. ____________________________________________
   4. ____________________________________________

   ¿Quién es Pepe el Romano y cual es su significado dentro de la obra?
5. La obra se puede dividir en tres actos. ¿Cuáles son? Analiza cada uno con detalles:

   **Acto1.**

   **Acto2.**

   **Acto3.**

6. Dame dos ejemplos de símbolos en la obra y su significado:

   1. ____________________________________________________________
   2. ____________________________________________________________

7. ¿Cuál es el concepto histórico de la obra?

Escribe un nuevo final para la obra Acto IV. **250 palabras en español.** Da detalles de acontecimientos y utiliza las preguntas siguientes dentro de tu análisis.

   1. ¿Cuánto tiempo ha pasado? Puedes usar la idea de los personajes viviendo en una sociedad actual.
   2. ¿Hay algún personaje nuevo?
   3. ¿Qué ha pasado con Bernarda; detalla los que hacen cada una de las hijas?
   4. ¿Qué hace Pepe el Romano?
   5. Adela puede que no haya muerto