



# Wichita High School East • International Baccalaureate Diploma Program

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## Wichita High School East Freshman Pre-IB Summer Reading 2019-2020 Welcome to IB Summer Reading

*“The more that you read, the more things you will know. The more that you learn, the more places you'll go.”*  
—Dr. Seuss

In the spirit of IB and in celebration of reading and writing, all Wichita High School East Pre-IB and IB students are required to complete summer reading assignments. This study guide is a novel approach to freshman summer reading as it takes into consideration the range of student abilities and makes no assumptions as to what students know or have learned prior to entering my classroom. By reviewing this material, students will undergo somewhat of an equalization strategy prior to being exposed to more challenging material and being required to meet the district and IB standards and objectives.

The following overview, developed by Dr. Murray and Anna C. Rockowitz of Hunter College in New York, is a great explanation of what students can expect once the school year begins:

When you read texts for academic classes—either fiction/literature or nonfiction—your job is to read in order to understand, interpret, and ultimately discuss an author’s work either orally or in writing. While fiction/literature and nonfiction have many different qualities, the first step is always to read carefully and critically. Critical reading is active reading: the search for meanings, connections, patterns as you go through the material.

### General Guidelines

- Read fiction/literature more than once
- Read for the total experience of the work
- Read slowly for the words, feelings, emotions, ideas
- Underline key words, phrases, and passages
- Take notes on responses, ideas, and questions that occur to you
- Look up important words in the dictionary
- Be open to new possibilities; do not reject that which can't be understood on the first reading

### Ask Silent Questions about the Work

- What is the basic story or plot?
- Who are the characters? If there is a specific character speaking, who is the speaker and who is s/he addressing?
- What is the context or situation?
- Where is the action taking place?
- When is the action taking place? in what historical period, and at what point in the development of the story?
- Do you see a conflict, a matter that must be resolved, a goal that the characters are seeking?
- Do there seem to be themes and ideas which are implied, rather than being explicitly stated?

### Consider the Major Literary Elements

- Consider why the author chose to organize the narrative as s/he did
- Study the characters, their qualities, conflicts, growth or decline
- Consider how the themes are explored through action, description, and dialogue
- Take note of any recurrent ideas
- Consider the specific words the author has chosen—the images, metaphors, similes, other language devices and patterns

### Analyze the Relationships

- How do the various elements of plot and subplot relate to each other and to the central theme of the work?
- How do the relationships among the characters illustrate and develop the theme of the work?
- How does the writer relate to the reader? through direct address? through an invitation to share her/his point of view? as a guide to the “life” of the narrative?
- How do you personally relate to the work? What emotions, thoughts, or questions are provoked in you?

**Note: Students will NOT produce or submit any summer reading work. The expectation is that students will review/study “The Elements of Fiction” and “Figurative Language and Literary Devices” provided in preparation for an assessment the first full day of school.**

**The assessment will consist of the following:**

- **Definitions of the bolded terms on the study guide**

**AND**

- **Reading Comprehension: a basic application of the elements of fiction**

## Elements of Fiction

- I. Plot** – the sequence of events in a story. The plot is a planned, logical series of events having a beginning, middle, and end.
- 1. Exposition (introduction)** – Beginning of the story; characters, background, and setting revealed.
  - 2. Rising Action** – Events in the story become complicated; the conflict is revealed. These are events between the introduction and climax.
  - 3. Climax** – Turning point of the story. Readers wonder what will happen next; will the conflict be resolved or not? Consider the climax as a three-fold phenomenon:
    - Main character receives new information.
    - Main character accepts this information (realizes it but does not necessarily agree with it).
    - Main character acts on this information (makes a choice determines whether or not objective is met).
  - 4. Falling action** – Resolution begins; events and complications start to fall into place. These are the events between climax and denouement.
  - 5. Resolution (Conclusion)** – Final outcome of events in the story.
- II. Setting** – Time and location that a story takes place. For some stories, the setting is very important; while for others, it is not. When examining how setting contributes to a story, there are multiple aspects to consider:
- 1. Place** – Geographical location; where is the action of the story taking place?
  - 2. Time** – Historical period, time of day, year, etc.; when is the story taking place?
  - 3. Weather conditions** – Is it rainy, sunny, stormy, etc.?
  - 4. Social conditions** – What is the daily life of the characters like? Does the story contain *local colour* (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
  - 5. Mood or atmosphere** – What feeling is created/intended at the beginning of the story? Cheerful or eerie?
- III. Character** – a person, animal, being, creature, or thing that performs the actions and dialogue, moving the story along a plot line.
1. Characters in a work of fiction can be a(n):
    - **Protagonist** – Clear center of story; all major events are important to this character.
    - **Antagonist** – Opposition of main character.
  - 2. Characteristics** of a character can be revealed through:
    - his/her physical appearance
    - what he/she says, thinks, feels, dreams and what he/she does or does not do
    - what others say about him/her and how others react to him/her
  3. Characters can be...
    - **Round** – Fully developed personalities that are affected by the story's events; they can learn, grow, or deteriorate by the end of the story. Characters are most convincing when they resemble real people by being consistent, motivated, and life-like.
    - **Flat** – One-dimensional character (stereotypical character)
    - **Dynamic** – Character who does go through change and “grows” during a story
    - **Static** – Character does not go through a change.
- IV. Conflict** – Essential to plot, opposition ties incidents together and moves the plot. Not merely limited to arguments, conflict can be any form of struggle the main character faces. Within a short story, there may be only one central struggle, or there may be many minor obstacles within a dominant struggle. There are two **types** of conflict:
- 1. Internal** – Struggle within one's self.
    - **Character vs. Self** – Struggles with own soul, physical limitations, choices, etc.
  - 2. External** – Struggle with a force outside one's self.
    - **Character vs. Character** – Struggles against other people.
    - **Character vs. Nature** – Struggles against animals, weather, environment, etc.
    - **Character vs. Society** – Struggles against ideas, practices, or customs
- V. Point of View** – The angle from which the story is told. There are several variations of POV:
- 1. First Person** – Story told by the protagonist or a character who interacts closely with the protagonist or other characters; speaker uses the pronouns “I”, “me”, “we”. Readers experiences the story through this person's eyes and only knows what he/she knows and feels.
  - 2. Second Person** – Story told by a narrator who addresses the reader or some other assumed “you”; speaker uses pronouns “you”, “your”, and “yours”.
  - 3. Third Person** – Story told by a narrator who sees all of the action; speaker uses the pronouns “he”, “she”, “it”, “they”, “his”, “hers”, “its”, and “theirs”. This person may be a character in the story. There are several types of third person POV:
    - **Limited** – funnels all action through the eyes of a single character; readers only see what the narrator sees.
    - **Omniscient** – the narrator knows and sees everything, and can move from one character's mind to another.
  - 4. Innocent Eye/Naïve Narrator** – Story told through child's eyes; narrator's judgment is different from that of an adult.
  - 5. Unreliable Narrator** – a character who tells the reader a story that cannot be taken at face value. This may be because the point of view character is insane, lying, deluded or for any number of other reasons.
  - 6. Stream of Consciousness** – Story told so readers solely experience a character's thoughts and reactions.
- VI. Theme** – Central message and underlying meaning of a fictional piece; may be the author's thoughts on the topic or view of human nature.

## Figurative Language and Literary Devices

1. **Allegory** – a story that is symbolic of something else; usually a larger abstract concept, idea, or important event
2. **Allusion** – a brief reference in a work of literature to something outside the work, especially to a well-known historical or literary event, person, or work
3. **Analogy** – a comparison made between two different ideas, objects, people, or places. For example: grass is to green as sky is to blue.
4. **Anthropomorphism** – animals or inanimate objects portrayed as people
5. **Archetype** – images, situations, themes, characters, or plots that are modeled after an older, classic if you will, literature
6. **Cliché** – an expression that has been used so often that it has become common and sometimes boring
7. **Diction** – the choice of words used in writing. Authors pay attention to diction, because using one word instead of another can dramatically change the meaning of a sentence.
  - **Connotation** – the feelings or associations of a word
  - **Denotation** – the literal or dictionary meaning of a word
8. **Extended Metaphor** – in an extended metaphor, the metaphor is carried over many sentences or lines
9. **Figurative Language** – writing or speech not meant to be interpreted literally. Similes, metaphors, and personification are examples of figurative language.
10. **Flashback** – when the writer decides to insert details from the past into a present narrative in order to provide necessary plot information or insight into a character’s motivation. Flashbacks may show pivotal scenes from childhood or other memories that reveal unknown character traits or dilemmas.
11. **Flash Forward** – a flash forward is when some event that has yet to happen in the present narrative time intrudes. Flash forwards are like foreshadowing in that both provide clues as to what will happen later on in a story. But foreshadowing gives only an impressionistic sense of future events, while flash forwards show the reader or viewer exactly what the future holds in store, even though the reader may not have enough information to make sense of this detail yet.
12. **Foil** – a character who is meant to represent characteristics, values, or ideas which are opposite to another character (usually the protagonist)
13. **Foreshadowing** – when future events in a story, or perhaps the outcome, are suggested by the author before they happen. This suggestion can be made in various ways such as a flashback, an object, or a previous situation which reflects a more significant situation later on.
14. **Hyperbole** – an exaggeration that is so dramatic that no one would believe the statement is true
15. **Idiom** – an expression that has a meaning apart from the meanings of its individual words. It’s not meant to be taken literally.
16. **Imagery** – sensory details and images evoked by the words of a story. When asked to discuss the imagery of a work, look especially carefully at the sensory details and the figurative language of a passage.
17. **Irony** – a literary device involving a discrepancy between what is said and what is meant, or between what’s expected to happen and what actually occurs. There are three main types:
  - **Verbal irony** – a contradiction of expectation between what is said and what is meant
  - **Dramatic irony** – a situation in which the audience knows something about present or future circumstances that the character does not know
  - **Situational irony** – a contradiction between what might be expected and what actually occurs
18. **Metaphor** – a metaphor makes a direct comparison between two unlike things without using the words *like* or *as*
19. **Mood** – the general sense or feeling the reader is supposed to get from the story. Mood doesn’t refer to a character’s state of mind; it’s how the author wants the reader feel when reading the story.
20. **Motif** – an important, recurring idea, structure or image
21. **Onomatopoeia** – a word that imitates a natural sound, the sound made by an object or an action
22. **Oxymoron** – contradictory words that are paired to describe something
23. **Paradox** – a statement or situation that appears to be self-contradictory, but which may include a latent truth.
24. **Pathetic Fallacy** – a literary device wherein the author attributes human emotions and traits to nature or inanimate objects. For example, the following descriptions refer to weather and how it affects the mood, which can add atmosphere to a story: smiling skies, somber clouds, angry storm, or bitter winter.
25. **Personification** – a figure of speech in which human characteristics are given to an animal or an object.
26. **Pun** – a play on words. A pun involves using a word or words that have more than one meaning.
27. **Simile** – a comparison using the words “like” or “as”
28. **Style** – an author’s unique way of writing that involves word choice and sentence patterns
29. **Symbolism** – an object, color, person, character or figure used to represent abstract ideas. A symbol, unlike a motif, must be visible. Symbols exist all around us in “real” life, like a heart (♥) used to represent “love”.
30. **Tone** – the attitude a writer has towards what they’re writing about. Authors show tone through their word choice, style, and opinion if they express one.