



### PIB English 2 Summer, 2019 Reading Assignment

*“In an abundant society where people have laptops, cell phones, iPods, and minds like empty rooms, I still plod along with books. Instant information is not for me. I prefer to search library stacks because when I work to learn something, I remember it.”~ Harper Lee*

In the spirit of IB and in celebration of reading and writing, all Wichita High School East PIB and IB students are required to complete summer reading assignments. PIB English 2 students will complete cross-curricular summer assignments for APUSH.

Students are encouraged to purchase their own copies of the required reading so that they can mark in them as they read. **Arrangements have been made for a special discount of 25% on these titles at Watermark Books, 4701 E. Douglas, so I recommend you purchase them from Watermark. Please tell them you are purchasing them for the East High summer reading program in order to receive the discount. If you anticipate a problem with this purchase, please notify the IB office immediately. This summer reading assignment is a required assignment for your English class and must be completed and ready to submit on the first day of school.** If you read the works early in the summer, please be prepared to re-read or study them just before school starts. This will jump start your academic critical-thinking skills and encourage you to consider literary works as carefully constructed pieces of art. Remember, this is academic reading. I hope you also have time this summer for pleasure reading. I look forward to discussing these works with you once school begins. ~ Ms. Talbott

### 2019 Summer Reading Assignment: PIB English 2

**All PIB Sophomores are required to purchase the following items, which are available at Watermark Books.**

***How to Read Literature Like a Professor*—Thomas C. Foster, ISBN: 9780062301673**

***The Crucible* – Arthur Miller, ISBN: 9780142437339**

(An older edition of *How to Read Lit* exists; however, two important chapters are in the new edition which the older one lacks.)

Books can also be purchased online, using the following link:

<https://www.watermarkbooks.com/summer-reading-ib-sophomore>

**Additionally, please purchase a standard-size composition notebook or two;** it will be used with all of your summer reading assignments. Please do not use spiral bound notebooks or loose leaf notebook paper. You will also use composition notebooks in class for all of our writing assignments; you might want to purchase more than one.

## Assignment Number One: How to Read Literature like a Professor

Read and annotate the following chapters in *How to Read Lit*: Introduction, Preface, Chapters 6, 9, 10, 12, 13, and 21. It is especially important that you read *How to Read Lit* **first** before reading *The Crucible*, since it should serve as a “lens” through which to read and understand the play. The other chapters in *How to Read Lit* will be covered during the school year. It will be used as a reference work during the school year and in your first year of IB.

Annotate *How to Read Literature Like a Professor* in the following ways (using black or blue pen, only):

1. Highlight or color mark (and include a key) definitions, key phrases, key words, ideas, or points made in each chapter.
2. Write questions, comments, personal connections, and/or reactions to the passages in the margins of the text, inside the covers, and on the title page.
3. On the last page of each chapter, as well as the Introduction and Preface, write **three sentences** that reflect main ideas in that chapter. **These are to be summaries of what Foster says, not simply topics (i.e. what Foster talks about in this chapter). Please use black or blue ink for this.**

## Assignment Number Two: The Crucible

I have included a guide, “How to Read Literature Critically”. You may want to read this before beginning this assignment.

1. **Study Guide.** Complete the attached study guide. Your study guide will be a useful resource in preparing for the tasks and tests related to the summer reading assessments. Your study guide questions should be answered in your composition notebook. Include page numbers with each answer.
2. **Identify key passages, patterns, and concepts.** In your comp books, identify key passages, patterns, and concepts from the 6 required chapters from *How to Read Literature like a Professor* that apply to *The Crucible* (see below). Include page numbers. Additionally, pay close attention to and highlight observations regarding literary devices. Characters, plot, and understanding of how the literary elements from *How to Read Lit* contribute to the reading of a text will appear on the objective test on the second day of school.
3. **Characters.** Keep a list of characters, Act by Act, in your composition book, including significant actions and descriptions with which the characters are associated.

**You will have a minimum of three required assignments/grades which pertain to your summer reading. These assignments may include:**

1. A grade for thoroughness in highlighting and annotating *How to Read Lit* and for completing all assignments for *The Crucible*.
2. An objective test over both works scheduled for **the second day of school**.
3. A group oral presentation **to be assigned the first week of school**.

**All assignments associated with your summer reading, including your books, MUST be submitted on the first day of school.**

**Should you have questions, you can email me at: [mtalbott@usd259.net](mailto:mtalbott@usd259.net)**

### The Crucible Study Guide 2019

1. Make sure to familiarize yourself with Arthur Miller and his connection to the McCarthy Hearings
2. Define *crucible*, *theocracy*, *democracy*, *autocracy*, *puritanism*
3. Note the “City of God” historical connection. “Salem” is a shortened version of “Jerusalem”, reflecting the Pilgrims’ conviction that they were the chosen people sent on a holy mission to establish a New Jerusalem in the North American wilderness.

### Act I

4. Consider why Miller begins with several pages of background, rather than immediately plunging into the action.
5. What does it mean to believe one holds the “candle that would light the world”?
6. Miller writes that the Salem tragedy developed from a paradox. What is the paradox explored in the play?
7. What does the information provided upon the introduction of Tituba reveal about Parris’s character?
8. “Putnam-*at the moment he is intent upon getting PARRIS, for whom he has only contempt, to move toward the abyss*”-What is the “abyss” that Putnam is trying to get Parris to move toward and why?
9. Consider Mrs. Putnam’s speech about her seven dead babies. What is her fundamental motivation for seeking solace in the idea of occult phenomena? Does this explanation make you feel more compassion for Mrs. Putnam?
10. Describe the girls and their relationship to each other.
11. Consider why Miller uses the term “pointy reckoning” rather than more direct language.
12. Consider the narration about Rebecca Nurse. What does Miller mean, both literally and figuratively, by the “fields and boundaries of that time”?
13. Consider what Mrs. Putnam means when she says, “There are wheels within wheels...and fires within fires”. What is her motivation for attacking Rebecca?
14. Note the passage where Parris incredulously discusses his salary with Giles and Proctor. What does the passage suggest about Parris and his relationship to his parishioners?
15. Consider the narration about Reverend Hale. What kind of political culture does Miller seem to be advocating?
16. Consider the famous and controversial espionage cases of the 1950s, specifically regarding Alger Hiss and Julius and Ethel Rosenberg.
17. Who is the “Old Boy” that Hale intends to track down?
18. Consider why Hale “stands embarrassed” when Proctor calls him a “sensible man”.
19. Consider the role Hale thinks he will play in Salem.
20. Notice Abigail placing the blame on Tituba. Consider why Tituba is a logical scapegoat.
21. Consider the scene when Tituba changes her story. What does this suggest will happen later in the play?
22. Consider Tituba’s confession and what it suggests about her life in Parris’s household.
23. Consider the motivation behind Abigail’s confession.
24. Consider John Proctor’s relationship with Abigail.
25. Consider Abigail’s feelings toward Elizabeth and how they might affect the outcome of the play.
26. Consider the Putnam’s grievance over land.
27. Note the terms used in association with witchcraft, including gender-specific pronouns.
28. Summarize the action in Act I.

### Act II

29. Consider the stage directions at the beginning of Act II. What does the detail suggest about Proctor?
30. Note the strain in John and Elizabeth’s relationship.
31. Note the symbolism in the dialogue between John and Elizabeth.
32. Why does everyone follow Abigail as if she were a “saint”?
33. Consider Elizabeth’s suspicion and pain. Are they warranted?
34. Consider Mary Warren’s role.
35. Consider Hale’s role in the trial.
36. Note the relationship Hale says exists between the church and the court.
37. Note the discussion between Hale and the Proctors about whether or not they believe in witches.
38. Consider the significance of the report Giles gives to the Proctors.
39. Note the events that change Hale’s opinion about the arrests.

40. Note the grounds upon which Elizabeth is arrested.
41. Note John's implication that Elizabeth as "broken charity" with him.
42. Consider Mary Warren's motivation in giving Elizabeth a doll.
43. Consider the rationale behind the court's punishment.
44. Consider how the accusation of Elizabeth is different from others and what it signals.
45. Consider Mary's ulterior motives for participating in the trials.
46. Note the change in Reverend Hale.
47. Note the irony in the commandment that Proctor forgets.
48. Note Proctor's statement that his wife cannot lie.
49. Consider Elizabeth's motivation in speaking so boldly to Hale.
50. Consider Proctor's statement that Hale is a "broken minister".
51. Summarize the action in Act II.

### **Act III**

52. Consider the behind-the-scenes discussion between Hathorne, Danforth, Martha Corey, and Giles Corey.
53. Note the significance of Proctor plowing on Sunday.
54. Consider how Danforth and Hathorne attempt to get Proctor to drop the charge that Mary Warren lied in court.
55. Note the significance of the point made by Danforth that "no uncorrupted man may fear this court".
56. Note the role Parris plays during the testimony.
57. Note how Abigail confuses Mary.
58. Consider what Proctor reveals about himself and Abigail.
59. Note the evidence that Hale no longer believes the testimony and crying out of the girls.
60. Consider the themes in this Act: Justice vs Retribution, Godliness vs Worldliness, Ignorance vs Wisdom.
61. Consider the role that Giles Corey plays.
62. Consider the metaphor, "I have made a bell of my honor!"
63. Summarize the action in Act III.

### **Act IV**

64. Consider the significance of the scene between Herrick and the accused witches.
65. Note the significance of the events in Andover.
66. Consider why Parris suggests postponing the hanging.
67. Consider why Elizabeth does not beg John to confess.
68. Consider why Proctor initially says he will confess and then refuses to sign the confession.
69. Consider why Miller ends the play with Proctor's refusal to sign the confession and Elizabeth's refusal to beg him to do so.
70. Consider the themes in this Act: Community, The Puritan Myth, Order vs Individual Freedom.
71. Consider Hale's statement, "before the laws of God we are swine".
72. Consider why Giles died without confessing.
73. Consider why Proctor's name is so important to him.
74. Consider why the last line of the play is a simile (in the stage directions), "...the drums rattle like bones in the morning air."
75. Summarize the action in Act IV.

## How to Read Literature Critically

### Introduction

Reading critically doesn't mean tearing a work of literature apart. Instead, it means understanding what the author has written and evaluating the success of the work as a whole.

**1) Figurative language.** As you are reading, make note of expressive language such as similes, metaphors, and personification. Then consider why the author employs these devices. Here's a brief definition of each term and an example:

**Simile.** A simile is a comparison of two terms and frequently uses the words *like* or *as*. For example, in John Steinbeck's short story "The Chrysanthemums," he writes of the character Eliza: "She crouched low like a fawning dog." The image gives the reader a clear indication of Eliza's state of mind as she reaches out to the peddler for acceptance. Literary works are replete with similes, so being aware of their presence and possible meanings will aid your critical analysis.

**Metaphor.** A metaphor is a comparison of two seemingly unrelated subjects. In Toni Morrison's novel *Beloved*, her character Paul D.'s pain is expressed in a metaphor: "He would keep his heart where it belonged: in that tobacco tin buried in his chest where his red heart used to be." Metaphors are used to give language color and depth and to impact the reader's senses.

**Personification.** Personification is the granting of human traits to objects or animals. When Nick in Fitzgerald's *The Great Gatsby* describes the trees in his hometown as "friendly," he is giving human qualities to an object that obviously cannot "feel" anything, friendly or otherwise. But for the reader, personification provides yet another way to understand the author's intent.

**2) Structure.** Many times an author opts to tell a story out of chronological sequence, perhaps with flashbacks or integrated tales. Faulkner does this in his short story "A Rose for Emily." The purpose of the nonlinear structure is for the reader to understand, in retrospect, how prior events led to the discovery of Emily's dark secret and how the town's complicity contributed to her death. Amy Tan's novel *The Joy Luck Club* uses flashback and multiple voices in the narrative to create a new perspective on immigration.

**3) Influence.** For every writer, some other author's work appeals to him or her on some level, whether it is in the lessons learned, the style used, or the conclusions reached. Try to discover who has

influenced the author of the work you are studying. Herman Melville dedicated his novel *Moby Dick* to fellow writer Nathaniel Hawthorne. Although the two men have a markedly different style, Melville so admired Hawthorne that he wrote to the elder author: “I feel that the Godhead is broken up like the bread at the Supper, and that we are the pieces.” If you can trace an influence like this one, your critical approach will be more nuanced.

**4) Archetypes.** Your critical reading should also include an awareness of archetypes. Like influences, archetypes are things patterned after an original, and many are so common that you often don’t need extensive knowledge of the original to appreciate the meaning or intent. For example, Cervantes’ *Don Quixote* is an example of the most notable of archetypal “buddy pairs”; both the Don and his sidekick Sancho Panza are clueless but essentially well-meaning characters who stick together (even when they’d prefer not to). Friends who rely on one another through thick and thin are a staple of literature—from John Steinbeck’s *Of Mice and Men* to Jack Kerouac’s *On the Road*.

Archetypes often fall into one of two categories: character archetypes and situational archetypes.

Along with the **buddy pair**, common character archetypes include the **Christ-figure** (Simon in *Lord of the Flies*), the **scapegoat** (Darcy in *Pride and Prejudice*), and the **hero** who saves the day (Homer’s Odysseus or J. K. Rowling’s Harry Potter.)

Situational archetypes include the **quest** and the **pursuit of an elusive goal**, whether that quest is King Arthur’s relentless pursuit of the Holy Grail or Frodo’s search for the ring in Tolkien’s trilogy. Another readily identifiable situational archetype is the **loss of innocence**, such as Huck Finn’s evolving racial awareness or Holden Caulfield’s recollection of the harsh realities of adulthood. **Initiation** is also a frequent situational archetype. In fact, Hemingway’s short story “Indian Camp” combines both the initiation and loss of innocence archetypes: Nick, the young protagonist, must be initiated into the world of sexuality by witnessing its most profound product—childbirth. At the same time, he is stripped of any romantic illusions about a woman’s body.

**5) Symbolism.** Ah, the most dreaded word for many a reader. What is a symbol and how can you identify one in literature? A symbol typically encompasses both a literal meaning and a figurative meaning. Unlike a metaphor, a symbol is not necessarily a statement: a single word can evoke meaning and become a symbol. Being aware of common symbols in novels will increase your ability to read a work critically. **Spring**, for example, is often a symbol of renewal; conversely, **winter** often symbolizes a figurative death. Fitzgerald’s short story “Winter Dreams” is heartbreakingly rendered from the outset

by the symbolism of its title. We know that the harsh, symbolically loaded word *winter* offsets the fragility and hope of the word *dreams*. Other common symbols include **lightness and darkness**, the **Christian cross**, the **Star of David**, and the **Nazi swastika**. The more symbols you are able to identify, the richer your critical interpretation will be.

**6) Read and re-read.** Resist the impulse to assess a work after you first read it, even if you have diligently completed the first five steps given here. A thorough critical analysis cannot be accomplished until you've re-read the work.