



Wichita High School East • International Baccalaureate Diploma Program

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IB Summer Reading for Rising Juniors

Summer 2019

You will be assigned two works for summer reading, one a text checked out to you and the other available at Watermark books at a discounted price. The latter may be preordered at <http://www.watermarkbooks.com/summer-reading-ib-junior>:

1. *Between the World and Me* by Ta-Nahisi Coates (ISBN 978-081299354)
2. *The Third Life of Grange Copeland* by Alice Walker (ISBN 9780156028363)

Between the World and Me

A. Please complete this task **prior** to beginning your summer reading. Respond to the following three questions adapted from UnderstandingPrejudice.org, which will be a springboard for our discussion on racial issues in contemporary America and elsewhere. **These should be thoughtfully completed prior to reading. Responses must be typed as a single document and submitted to turnitin.com by midnight on July 5, 2019. To set up an account, add a class on turnitin. Enrollment Key is English2021. Class ID number is 21224948.**

1. Although many people are quick to detect and condemn instances of racial prejudice, racial and/or socioeconomic privilege often goes undetected. What explains the difference?
2. What is the ideal degree of integration to have in society? Is the same ideal shared by people of all races, ethnic groups, and classes? Explain.
3. Does the existence of Black, Latino, and Asian student groups combat racism, reinforce separatism, both, or neither? Explain.

B. Coates's impetus for writing this is ostensibly the announcement of the verdict of **Michael Brown**, the Black youth whose death sparked riots in Ferguson, Missouri. He makes reference to any number of other tragic cases, among them those of **Eric Garner, Trayvon Martin, Jordan Davis, John Crawford, Kajieme Powell, and Prince Jones**, the last of which becomes a metaphor throughout the text. Look up information on each of these instances so that you can thoughtfully evaluate Coates's assertions as they relate to police brutality or racial profiling.

C. Because **you cannot write in the text**, you will need to take **careful notes (either by hand on loose-leaf paper or word processed.)** Please set up notes by dedicating at least a page to each of the following topics explored by Coates that resurface throughout the text. **Identify topic at the top of each page. Place page number on which you identify content related to the topic in the left-hand margin. Follow that with textual detail—a quote that you carefully copy or a specific anecdote—for approximately half the page and your comments on them in a column to the right. While these notes are ostensibly for you, I must be able to read and evaluate them as well. They may be collected for a grade and definitively will become the basis for graded in-class discussion and Socratic circles.**

Topics to explore in your notes should include but are not limited to the following: Fear for the body; names; rules of the street; the role of schools; the Mecca; the penal system; the role of the church; the role of reading, writing and questioning; comments on intentions; love and family; the history of racial issues in

America and worldwide; parenting and generational differences; tribalism; economy; the Dream; titular references; father-son relationship; the individual's relationship to the cosmos.

D. The **tone** of this work is nuanced. **When do you see Coates specifically and honestly addressing or conversing with his son, and when do you see Coates talking to a broader audience? How can you tell the difference, and how would you identify the tone in each case? Be prepared to provide examples to justify your response.**

E. **When does Coates experience an epiphany? Is his understanding a fair one, or do you see issues with his approach and conclusion?**

F. **Identify three passages, one from pages 1-50, one from pages 51-100, and one from pages 101-152, which you consider particularly literary in nature (i.e. they demonstrate command of and refinement in terms of manipulating literary and rhetorical devices as well as sophisticated style). Be prepared to identify these specific devices and their effect on thematic topics. These passages should be identified and commented on in your notes.**

G. Specific writing assignment due on the first day of school: Choose someone close to you who might benefit from your advice or who might need to hear your point of view on an issue of significance to both of you. You could write for a friend, parent, sibling, family member, school staff member, member of your faith, colleague, peer--someone to whom you need to deliver a message. Using Coates's message to his son as a model, inform or advise this person about **the** issue that needs to be addressed. I'll be looking for the following:

- a clear point or purpose for your advice/information
- at least one specific, relevant anecdotal story or incident, told in detail, that demonstrates the point you want to make to this person
- some action you want this person to take, or not to take
- some attempt to be persuasive and respectful--not just a complaint
- sincerity--genuine concern for the issue and for the person you're addressing
- good writing marked by clear expression, revision and editing, consideration of audience and the effect of what you're writing

These won't be shared with anyone, but I want to see what you have to say, what issues and ideas are important to you, and how well you can express yourself in writing.

The Third Life of Grange Copeland

Before you read the fictional work, please review *How to Read Literature Like a Professor*. If you read and annotated carefully last year, this should be a matter of reviewing your highlighting and notes and main ideas you noted for each chapter. Continue to keep in mind the symbols, archetypal patterns, and intertextuality, Foster's emphases, as you read throughout this year and next. Read, too, (and annotate) the handout which follows on marking a book by Mortimer J. Adler as a refresher for how to annotate. Track any page numbers in notes on facing pages of the text or marginally so that you can easily refer to passages earmarked in the text at a later time.

Annotation expectations: evidence that you have **identified key passages as well as key patterns and concepts from *How to Read Literature Like a Professor* that apply to the fictional work.** Pay close attention to and highlight observations regarding **literary devices**. I strongly recommend that you **keep a list of characters in the work**, including significant actions and descriptions with which they are associated. **Characters, plot, and**

understanding of how literary elements contribute to meaning of the text will appear on the objective test. Note both literary constructs as well as **father-son relationships, animal imagery,** religious metaphors, **communion,** man in harmony or opposition with the land, name symbolism, **physical and moral illness,** racial juxtaposition, **community, gender roles, violence, paradoxes** of birth and life/death, **victimization,** and need for change. While you will likely be unable to track all of these patterns, the bolded items should be noted throughout the text. Others should be noted when they appear. What are Grange Copeland's three distinct and separate lives?

What to expect at the beginning of the academic year (Of course, you will already have submitted A above.):
These are long-term assignments subject to 20% deduction for each day they are not submitted regardless of your attendance on the due date!

- 1. Submit a hard copy of your Coates personal response on the first day of school.**
- 2. An objective test over both works on day two of the school year.**
- 3. A collecting of *The Third Life of Grange Copeland* to check annotations OR a collection of notes for *Between the World and Me*, so bring both to class on the second day of school.**
- 4. Oral presentation or dramatic interpretation and/or Socratic circle on the works to be assigned the first week of school.**
- 5. A written commentary or in-class essay over any of the works within the first or second week of school.**
- 6. While all of these build concepts significant to IB literature study for the next two years, you will be returning to the texts for the remainder of your junior and senior years, so the more carefully you read and annotate/take notes now, the better off you'll be for your IB career. As always, come to class with specific questions to enhance your engagement in discussion.**

Please email me with specific questions you may have at chutton@usd259.net. I will respond as I am able.

How to Mark a Book
By Mortimer J. Adler, Ph.D.
From *The Saturday Review of Literature*, July 6, 1941

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, *Gone with the Wind*, doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad 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. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat--but your books are as much a part of you as your head or your heart.