Welcome to IB Language A H(igh) L(evel): Literature! This is a two-year course so get used to the acronyms. Our class is focused on close reading and advanced analysis of English language and world literature. You will be required to read, speak about, write about, and appreciate literary works from a wide range of time periods. This course will, of course, be as fun as we make it, and the more “into” the texts we can be, even if those texts do not immediately appeal to us, we will guarantee that we will have a great time while still learning.

Okay, so this course is going to be intensive, so in accordance with that, you will have to complete an intensive summer reading assignment that will form the basis of our study for next year. (Insert groan here)

Let’s begin by listing what you will need. You can find all of these for very cheap/free online. If using an online source, please print, since I will be checking annotations:

- Mary Shelley’s *Frankenstein, Or the Modern Prometheus* (please purchase the 1818 version, not the 1831 version, or at least try to)
- Euripides, *Medea* (any translation will do but some of the cheaper ones tend to be less “modern” in their English).
- Franz Kafka’s *The Metamorphosis* (any translation will do but some of the cheaper ones tend to be less “modern” in their English).

**Part 1: Annotation Assignment**

You are to highlight anything you find interesting, important and/or confusing. Additionally, take notes on the margins about topics/questions you may have. If the book is not yours or you would prefer not to write in it, you may strategically annotate on “sticky notes.” Simply highlighting the novel is not enough. I will be looking for evidence that you read the book in its entirety and that you fully comprehended it with all its complex nuances. You will be graded on your annotations. While you are not required to annotate on every single page, use the suggestions below to help you guide your marks.

**WARNING!!!!!! PLEASE MAKE SURE YOU READ THESE BOOKS, ESPECIALLY FRANKENSTEIN. WE WILL BE DEALING WITH IT HEAVILY DURING CYCLE 1 SO IF YOU CHOOSE TO NOT READ IT, YOU WILL BE CONSTANTLY HAUNTED BY THAT FACT.**

**DISCLAIMER:** These books are wordy, aka dry. They will take some getting used to reading and might prove to be a struggle to get through. They are nowhere as difficult as reading Shakespeare so you should be fine, but keep an open mind as you read them, slap yourself to stay awake if you need to, and do not wait until the last minute (because even though they be but short, they are challenging).
What to look for as you read for your annotations:

- Any connections that you can make between the book and anything else that you have read, watched, or been exposed to
- Commentary or critique about the actions that take place; I am often judgmental of characters and get sassy with them in my annotations. For instance, when Victor Frankenstein is being stupid, I’ll write on the margin: Stupid Victor
- Anything that allows you to critique gender, sexuality race, culture, the psychology of characters or the author, class politics, or any other power relations
- BE ON THE ALERT! Anything to do with tragedy or tragic heroes
- Cool language things like metaphors that the writers do
- Stuff you don’t get that you would like to go over
- Symbols or motifs
- Anything that can be composed around the following binary oppositions: nature vs. nurture; fate vs. free will; truth vs. illusion; good vs. evil; civilized vs. savage; wisdom vs. knowledge; justice vs. injustice; monstrosity vs. humanity; ethical vs. unethical

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<tr>
<th>0 Points</th>
<th>20 Points</th>
<th>25 Points</th>
<th>30 Points</th>
<th>35 Points</th>
<th>40 Points</th>
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<tbody>
<tr>
<td>• Annotations are not present</td>
<td>• Annotations are infrequent (approximately 1-2 per every 30 pages)</td>
<td>• Annotations are somewhat infrequent (approx. 3-4 per every 30 pages)</td>
<td>• Annotations are slightly below average amount (approx. 5-9 per every 20 pages)</td>
<td>• Annotations are considered the average amount (10-15 per every 20 pages approx.)</td>
<td>• Annotations are considered above the average amount (approx. 20+ per every 20 pages)</td>
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<td>• There is little to no evidence of the student reading and comprehending literature.</td>
<td>• Annotations are mostly simple highlighting or identification</td>
<td>• Annotations lack depth and quality. It is questionable whether the student understood the text with depth and clarity.</td>
<td>• Annotations show some evidence of critical thinking</td>
<td>• Annotations show adequate evidence of critical thinking</td>
<td>• Annotations show exceptional evidence of critical thought.</td>
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Part 2: The Dreaded Writing Assignment

Here is the chance to show off what you know about writing so I do want you to practice your MLA skills and provide me with an MLA paper. If you are familiar with the Divorce Decree that some teachers use, please adhere to it, since I use a divorce decree of my own (if you don’t know what I am referring to, then simply try to write as clearly and as formally as possible). I will be using this initial piece of writing as a diagnostic of your writing skills so I will not provide you with much guidance on how to complete it. I will also use this as a summer reading assessment so I would like for you to put some effort into it.

Please select one of the following prompts and respond to it in a well-developed essay that includes references to both texts while developing an argument. These are made to look like the type of prompts you will encounter in IB assessments in the future.

- Comment on the what the texts reveal about monstrosity.
- Analyze the way female characters are represented in these texts.
- To what extent is insanity a driving force of the actions in these two works? Be sure to explain what seems to be causing this insanity?
- What does each text reveal about the topic of suffering? What solutions does it provide to cope with the pain and suffering of existence? Evaluate which position (if any) seems the most sound.

Please be reflective and avoid summary, but reference key moments from both texts to make your point and to develop your analysis. You may be unfamiliar with this type of reflective analysis, but try your best. I will be grading it using the rubric for IB’s comparative analysis essays. Please go through it to see what criteria you will be evaluated on.

Make sure that you keep the following in mind when writing papers:

- Correct formatting
- Correct citation
- Use of topic sentences
- Use of evidence
- Analysis instead of summary
- Correct formatting of titles
- Saying something unique and complex

***AN IB RUBRIC (IB CALLS THEM DESCRIPTORS) WILL BE USED TO EVALUATE YOU***
### Session Two – Part A – Scoring Rubric

**Reading and Writing for Literary Response**

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<tr>
<th>Quality</th>
<th>Response at this level:</th>
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<tr>
<td>Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and text(s)</td>
<td>- Establish a controlling idea that reveals an in-depth analysis of both texts</td>
<td>- Establish a controlling idea that reveals a thorough understanding of both texts</td>
<td>- Establish a controlling idea that shows a basic understanding of both texts</td>
<td>- Establish a controlling idea that shows a basic understanding of the texts</td>
<td>- Convey a confused or incomplete understanding of the texts</td>
<td>- Provide minimal or no evidence of textual understanding</td>
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<tr>
<td>Development: the extent to which ideas are elaborated using specific and relevant evidence from the text(s)</td>
<td>- Make insightful connections between the controlling idea and the ideas in each text</td>
<td>- Make clear and explicit connections between the controlling idea and the ideas in each text</td>
<td>- Make implicit connections between the controlling idea and the ideas in the texts</td>
<td>- Make few or superficial connections between the controlling idea and the ideas in the texts</td>
<td>- Make a few connections but fail to establish a controlling idea</td>
<td>- Make no connections between the texts or among ideas in the text</td>
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<tr>
<td>Organization: the extent to which the response exhibits direction, shape, and coherence</td>
<td>- Develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts</td>
<td>- Develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts</td>
<td>- Develop ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts</td>
<td>- Develop ideas briefly, using some evidence from the texts</td>
<td>- May rely primarily on plot summary</td>
<td>- Are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified</td>
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<td>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</td>
<td>- Maintain the focus established by the controlling idea</td>
<td>- Maintain the focus established by the controlling idea</td>
<td>- Maintain a clear and appropriate focus</td>
<td>- Establish, but fail to maintain, an appropriate focus</td>
<td>- Lack an appropriate focus but suggest some organization, or suggest a focus but lack organization</td>
<td>- Are minimal, with no evidence of development</td>
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<td>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</td>
<td>- Are stylistically sophisticated, using language that is precise and engaging, with a logical and coherent structure through skillful use of appropriate devices and transitions</td>
<td>- Exhibit a logical sequence of ideas through the use of appropriate devices and transitions</td>
<td>- Exhibit a rudimentary structure but may include some inconsistencies or irrelevancies</td>
<td>- Use language that is imprecise or unsuitable for the audience or purpose</td>
<td>- Use language that is inaccurate or unsuitable for the audience or purpose</td>
<td>- Use language that is incoherent or inappropriate</td>
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- If the student addresses only one text, the response can be scored no higher than a 3.
- If the student writes only a personal response and makes no reference to the text(s), the response can be scored no higher than a 1.
- Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.
- A response totally copied from the text(s) with no original student writing should be scored a 0.