



# KENMORE WEST HIGH SCHOOL

*An International Baccalaureate World School*

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## English 12 Honors *Summer Reading & Annotation Assignment*

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Please purchase and read Simon Winchester's *The Professor and the Madman: A Tale of Murder, Insanity, and the Making of the Oxford English Dictionary*. It was published in 2005, and is available, used, on Amazon.com for as low as \$0.94 (postage extra), and bookfinder.com for \$3.47 (postage included).

You will need to read and annotate the entire text (though perhaps not *quite* as thoroughly as the two examples given). It's a great read. You'll learn a lot and have plenty to offer in our classroom discussions.

The annotations are worth a major first quarter grade, and your annotated texts will be collected on the second day of class. No exceptions.

- Annotations must be spread evenly throughout the text.
- Annotations should be written directly in your book. Annotations must be words / sketches written in the marginalia to count – they may include underlines, circles, highlighted text, etc. – but these alone do not make an annotation.
- Note: If you cannot afford to purchase your own books and must borrow them from a library or friend – do not mark in the books. Instead, do one of the two things:
  1. Use post-it notes in the book to make your annotations.
  2. Write/type out the passages you will annotate (include page numbers and chapters) and then write your annotation beside/below that passage. Your handwritten or typed passage must include an entire page from the novel.

I hope you have an excellent summer. Please contact me if you have any questions at all. I will not be checking my e-mail every day, but it will be regular enough.

Cheers,

Sean Scarisbrick  
sscarisbrick@ktufsd.org

## Annotation Rubric for English 12 Honors Students

Whole Work Annotations: Reading any book carefully involves a substantive interaction with the pages on which it is printed. Make notes on literary devices, their effects and their overall significance in the work as you read. Write questions and comments in the margins.

A: All passages important to the full understanding of the story have been duly noted. The annotations are marked by full detail. One gets the impression of a painstaking attempt to convey the full range of meaning. The text has not been taken at face value; the annotations reveal an understanding of the nuances, complexities, paradoxes and inconsistencies in the text. A thread connects the annotations and creates a unified interpretive meaning. More than one thread exists so that multiple meanings emerge. The interpretations go far beyond the literal, derive from and are unique to that text and are varied (not relying upon repetition of ideas). **\*\*most pages display some evidence of your thoughtful interaction\*\***

B: Passages have the completeness and thoroughness of a level A; however, level B work lacks the understanding of the complexities and inconsistencies that arise in the text, the originality of the insights, and the depth of analysis. At the A level, there is a sense that there is little more to be seen, while at the B level room for improvement is needed. **\*\*Some annotations may also be missing or superficial.\*\***

C: The selection and density of annotated passages encourages the surmise that the reader recognizes the central details of the story; however, the subtle passages seem to have escaped attention as telling lines. There are instances when annotating has become indiscriminate. A thread, connecting annotations and highlighting, exists but loses focus or does not seem logical. More needs to be written in the annotations to get a full understanding. Most of the interpretations are literal or obvious and have no connection to a central meaning. **\*\*A significant number of annotations may be missing or superficial.\*\***

D: The selection and density of annotations is desultory: A little here, a little there. Though sparse, what has been annotated is sufficient to allow the conviction that the reader has read the work—though likely with half-attention. The highlighting is excessive or indiscriminate and reveals only the most minimal grasp of the basic facts of the story. No clear, focused thread has been woven. Annotations have been reduced to a few words throughout the text. Interpretations, while at times go beyond the literal, are obvious or may reveal a misreading. **\*\*Many annotations are superficial or missing.\*\***

F: The annotations are scattered, random, or of utterly trivial passages. There is the appearance that the material has not been read. No clear, focused thread exists. Annotations read as a plot summary. **\*\*More than half the annotations are missing or superficial\*\***



Annotation Example #2

*This will get everything you spend out in*  
*- this is an awkward moment - I've had these.*  
*- what this is*

Another pause. A waiter knocked and came in with crushed mint and ice but the silence was unbroken by his "Thank you" and the soft closing of the door. This tremendous detail was to be cleared up at last.

*What is so important about this date?*  
*- Oxford*

"I told you I went there," said Gatsby.

"I heard you, but I'd like to know when."

*Tom dislikes Gatsby and wants to ruin his reputation by showing that he's a nobody.*

"It was nineteen-nineteen. I only stayed five months. That's why I can't really call myself an Oxford man."

*I found out that this is a college in England. Maybe I can use a picture*

Tom glanced around to see if we mirrored his disbelief. But we were all looking at Gatsby.

*Tom wants everyone to be like him - he is so arrogant*

"It was an opportunity they gave to some of the officers after the Armistice," he continued. "We could go to any of the universities in England or France." (136)

*What is this?*  
*once again - Gatsby gets all the attention*  
*why not any in the United States? Is this more prestigious?*