

## THE LISTS AN INDEPENDENT READING PROJECT

The "LISTS" will consist of reading two novels from various international literary awards lists. There will be a variety of ongoing activities related to the readings. Each activity will be evaluated and will be entered as a component of the summative component (30%) of the overall ENG4U mark.

1. Sign up for a **GOODREADS** account at [www.goodreads.com](http://www.goodreads.com). Join the "LISTS" discussion forum - devoted to the project at <http://www.goodreads.com/group/show/77560-the-lists>
2. Investigate the following websites to help select the two novels that you will be reading throughout the course. You can pick *any* two novels from *any* of the long or short lists, from *any* year. Do not limit yourself to the award winners.

International IMPAC Dublin Literary Awards  
[www.impacdublinaward.ie](http://www.impacdublinaward.ie)

The Man Booker Prize  
[www.themanbookerprize.com/prize/man-booker-prize](http://www.themanbookerprize.com/prize/man-booker-prize)

The Commonwealth Writer's Prize  
[www.commonwealthfoundation.com/Howwedeliver/Prizes/  
CommonwealthWritersPrize](http://www.commonwealthfoundation.com/Howwedeliver/Prizes/CommonwealthWritersPrize)

3. Do some research. Most novels nowadays have excerpts published online. Consult these. The excerpts provide invaluable information on the content and style of the book.
4. Once you have chosen two novels, write a brief rationale (why chosen? what award?) submit to THE LISTS discussion forum by MARCH 1, 2013. You will be able to change your novels at a later date, although this is not a wise option.
5. Read the novels critically. Also, purchasing a personal copy of the novel will help you take effective notes and highlight information more immediately. If you want the books ordered for you, bring in money and they will be ordered in the near future from **chapters.indigo.ca**.
6. Take notes on the following during the reading of EACH novel:

# EVALUATION

More specific activity outlines and requirements will be available at a later date. The activities will be designed using the following criteria:

## **Novel one: sight and sound project** **10 %**

- ongoing updates on **GOODREADS** for every 10% of the novel read. For example: if the novel is 300 pages in length, you should write an update every 30 pages (give or take). Your update **MUST** follow the following format:

a striking and powerful quote that reflects a major theme or philosophic idea in the novel.

a powerful word-image that captures the tone or theme of the novel.

a powerful sound-image that captures the tone or theme of the novel

a haiku that captures YOUR impressions of the section you have read.

- conferences based on 1) your GOODREADS updates, and 2) your ideas for your SIGHT + SOUND project
- SIGHT + SOUND Project

## **Novel two: disparate connections literary analysis** **10 %**

- ongoing updates on **GOODREADS** for every 10% of the novel read. For example: if the novel is 300 pages in length, you should write an update every 30 pages (give or take). Your update **MUST** follow the following format:

a striking and powerful quote that reflects a major theme or philosophic idea in the novel.

a powerful word-image that captures the tone or theme of the novel.

a powerful sound-image that captures the tone or theme of the novel

a haiku that captures YOUR impressions of the section you have read.

- conferences based on 1) your GOODREADS updates, 2) the three articles you have chosen and the MOTIFS that you have tracked, and 3) the BIG QUESTIONS. Bring in actively read copies of the articles.
- The Literary Essay



# SIGHT + SOUND

A novel is home to myriad images and sounds. Some are obvious and literal. Some, however, are more idiosyncratic and singular, allowing the reader to immerse their own imaginations into the words and create full-bodied sensory "films" in their minds.

You have already culled the novel for these treasures. Now you are going to synthesize the various images and sounds by producing a multi-media product. The product must have three components - a Visual, an Auditory and a Textual. They should all be connected.

## PRE-CREATION

1. Collect the best image and sound quotes from the lists you compiled during your reading of Novel 1 and ask yourself:

*what do I see? what do I hear? what does this "say" (message)?*

1. Brainstorm the thoughts and ideas that pop into your mind. Create a THEME STATEMENT, for example: The decay of society is a mirror of the decaying mind.
2. Use the THEME STATEMENT to inspire you to write a story (using poetic prose) and create a multi-media artifact (i.e. film with narration/music, series of paintings/sculptures presented with appropriate music and dramatic reading of the story).
3. You can approach this activity from a number of perspectives, for example: you might write the story and create a visual-auditory artifact inspired by the story OR you might create a visual-auditory artifact and write a story inspired by the artifact.

## THE VISUAL + THE AUDITORY

1. Create a **multi-media artifact** that reflects your understanding of the visual and auditory dimensions of the novel. The artifact MUST have a visual and auditory component (i.e. film with music, plus text from your creative prose).
2. You can base your creation on a single image and sound or an amalgam of images and sounds throughout the novel.
3. Use George Orwell's *1984*, as an example. In the novel there is ample description and allusion to the "decay" of society and the "decay" of the human "I" (mind). Creaking and discordant noises would seem appropriate sounds for this era of uncertainty and paranoia, and images of hollow "men" and a "greying natural world" would seem appropriate images to mirror the same fears and ills of society.
4. Go to the website: [www.edge-integrity.weebly.com](http://www.edge-integrity.weebly.com) and click on the "12" icon and find SIGHT + SOUND SAMPLE PRODUCTS. The "Criminous Mind" one is based on the 1984 example. The "Define.Decide" is based on lyrics from a TV on the Radio song. Both of these sample visual-auditory artifacts were inspired by the story.

## THE TEXT

1. **Mash-up/Remix/Splice** at least five separate excerpts/passages that you have collected from your readings and write a creative piece of "poetic prose" based on the thematic statement. This is your story.
2. The story should not be expository (i.e. this artifact means) but rather an original narrative/descriptive series of paragraphs that reflect the tones and imagery within the novel. This is not a retelling of the novel; this is an original story with the DNA of the novel hidden within.
3. The story must use the stylistic elements - rhetorical language and sentence patterns - that you have developed throughout **the course**.
4. See the example, **PAST FRAMES**, for guidance.

focus	comment	level
poetic prose is original and engaging		
poetic prose uses rhetorical language with sophistication and originality		
poetic prose is organized and clear		
comments		/20

## PACKAGE + PRESENTATION

1. Package the artifact and text creatively. Bring in ideas or questions during conferences. **PLEASE DO NOT USE BRISTOL BOARD/ POSTER BOARD.** See below for **SOME** suggestions.

sights	sounds	text
original photographs	voice overs	story
photo video	sound effects	
film	music	
painting		
sculpture		
picture book		

2. Present your artifact and an engaging EXCERPT (a paragraph or two) of your poetic prose to your classmates. The presentation may be live or recorded. This will depend on how you package the artifact and poetic prose. The presentation of the artifact and excerpt **MUST** be organized and **"dramatic"**.

focus	comment	level
the artifact is thoughtful, original and creative		
artifact reflects a sophisticated and symbolic understanding of the visual and auditory "themes" in the novel (i.e. incorporates metaphoric imagery and sounds)		
package is manageable and effective; original and creative		
presentation is organized and dramatic (i.e. chooses poignant excerpt)		
presentation is original and engaging (i.e. uses powerful language, unique media techniques)		
comments		/10

2

n o v e l

## Independent Novel 2: Disparate Connections Literary Analysis

1. Track the motifs in your second novel.
2. Find three prose selections (articles, memoirs, short stories) from reputable publications - *The Walrus*, *Globe and Mail*, *The New Yorker*, *Granta* - that connect to one or more "motifs" in your novel.
3. Actively read each selection. Be prepared to discuss the connections during conferences. Fill in the information on your **motif tracking sheet**.
4. For each prose selection, create three **BIG questions** that connect the novel to the prose, for example: how have women's roles in literature and history been challenged in, The Crucible, and "Paper, Scissors, Mock"?
5. Be prepared to discuss the questions during conferences.
6. Upon completion of your second novel, review your notes and find a link/connection between the novel and at least two of the prose selections.
7. Review the BIG questions and choose one that connects the three. Reword the question so that it makes sense.
8. Use the QUESTION to develop a strong **thesis statement** and proceed to write a literary analysis. Make sure to connect the ideas being explored back to the thesis. This is NOT A SUMMARY of what happens in the novel or the articles. Provide evidence (direct quotes from the prose selections and the novel) and examine how the evidence proves/establishes the THESIS. Refer to previous literary analysis assignment and formatting/advice sheets for guidance.
9. Write an ANNOTATED BIBLIOGRAPHY for each text used in the essay. The annotations should relate how the texts reflect the ideas under investigation and NOT how they reflect the novel.
10. Create a UNIQUE (not <<name of novel>> ESSAY) title.

11. The analysis should be approximately 500-750 words (no more). The quotes are not included in this total.

12. Use the following format when submitting the analysis: double-spaced, courier/courier new 12 font.

Use ALL of the following rhetorical devices and sentence patterns to add spice and sophistication to your analysis.


simile +/-or metaphor

alliteration

juxtaposition

purposeful connotation (i.e. strong and powerful adjectives)


antithesis sentences

balanced sentences

anaphora sentences

anadiplosis sentences

isocolon sentences

## INDEPENDENT NOVEL: LITERARY ANALYSIS

strands/ expectations	levels														
	below level 1 0-49			level 1 50-59			level 2 60-69			level 3 70-79			level 4 80-100		
	L	M	H	L	M	H	L	M	H	L	M	H	L	M	H
LS1.01/LS1.04/LS1.05 <b>sophistication of textual analysis and interpretation (literary, non-fiction, media)</b>	an <b>inadequate</b> analysis of the text			an <b>weak</b> analysis of the text			an <b>adequate</b> analysis of the text			a <b>good</b> analysis and interpretation (multiple perspectives, depth of insight, contemporary connections) of the text			a <b>thorough</b> analysis and <b>insightful/ original</b> interpretation (multiple perspectives, depth of insight, contemporary connections) of the text		
LS1.02 <b>selection of textual evidence for use in essay</b>	an <b>inadequate</b> selection and use of textual support (from primary and secondary sources)			a <b>weak</b> selection and use of textual support (from primary and secondary sources)			an <b>adequate</b> selection and use of textual support (from primary and secondary sources)			a <b>good</b> selection and use of textual support (from primary and secondary sources)			an <b>original, varied</b> and <b>insightful</b> selection and use of textual support (from primary and secondary sources)		
<b>WRITING</b>	below level 1 0-49			level 1 50-59			level 2 60-69			level 3 70-79			level 4 80-100		
	L	M	H	L	M	H	L	M	H	L	M	H	L	M	H
WR1.01/WR1.02/ WR1.03/WR1.04/ WR3.01 <b>planning and organizing information for essay</b>	an <b>inadequate</b> plan, <b>poor</b> selection of information and a <b>very weak</b> thesis statement			a <b>weak</b> plan that provides <b>minimal</b> evidence of investigating potential topics, selecting <b>weak or obvious</b> ideas/ information and the development of a <b>weak</b> thesis statement			an <b>adequate</b> plan that provides <b>some</b> evidence of investigating potential topics, selecting <b>adequate</b> ideas/ information and the development of an <b>adequate</b> thesis statement			a <b>detailed</b> plan that provides evidence of a <b>good</b> investigation of potential topics, a <b>good</b> selection of ideas/ information and the development of a <b>strong</b> thesis statement			a <b>clear</b> and <b>detailed</b> plan that provides evidence of <b>thoughtful</b> investigation of potential topics, a <b>thorough</b> selection of ideas/ information and the <b>rigorous</b> development of a strong thesis statement		
WR2.01/WR2.02/ WR2.04 <b>form, voice and style of essay</b>	an <b>inadequate</b> use of essay form(cause + effect, argumentative/ persuasive, literary) and an <b>inadequate</b> use of voice (figurative language) and style (strategies)			a <b>weak</b> use of essay form (cause + effect, argumentative/ persuasive, literary) and a <b>weak</b> use of voice (figurative language) and style (strategies)			an <b>adequate</b> use of essay form(cause + effect, argumentative/ persuasive, literary) and an <b>adequate</b> use of voice (figurative language) and style (strategies)			a <b>good</b> use of essay form (cause + effect, argumentative/ persuasive, literary) and a <b>good</b> use of voice (figurative language) and style (strategies)			an <b>original</b> use and <b>adaptation</b> of essay form (cause + effect, argumentative/ persuasive, literary) that indicates a <b>strong</b> and <b>artistic</b> use of voice (figurative language) and style (strategies)		
WR4.01/WR4.02/ WR4.03/WR4.04 WR5.01/WR5.02/ WR5.03/ WR5.03 <b>revision and editing of essay</b>	the revision and editing of draft indicates an <b>inadequate</b> understanding of effective communication and the conventions of style, diction, clarity and grammar			the revision and editing of draft indicates a <b>weak</b> understanding of effective communication and the conventions of style, diction, clarity and grammar			the revision and editing of draft indicates an <b>adequate</b> understanding of effective communication and the conventions of style, diction, clarity and grammar			the revision and editing of draft indicates a <b>good</b> understanding of effective communication and the conventions of style, diction, clarity and grammar			the revision and editing of draft indicates a <b>thorough</b> understanding of effective communication and the conventions of style, diction, clarity and grammar		
LAI.03/LAI.04 <b>grammar and language conventions</b>	<b>inadequate</b> use of grammar conventions and vocabulary (sentence structure, sentence variety, sophisticated vocabulary)			<b>weak</b> use of grammar conventions and vocabulary (sentence structure, sentence variety, sophisticated vocabulary)			<b>adequate</b> use of grammar conventions and vocabulary (sentence structure, sentence variety, sophisticated vocabulary)			<b>good</b> use of grammar conventions and vocabulary (sentence structure, sentence variety, sophisticated vocabulary)			<b>strong</b> and <b>original</b> use of grammar conventions and vocabulary (sentence structure, sentence variety, sophisticated vocabulary)		

comments

