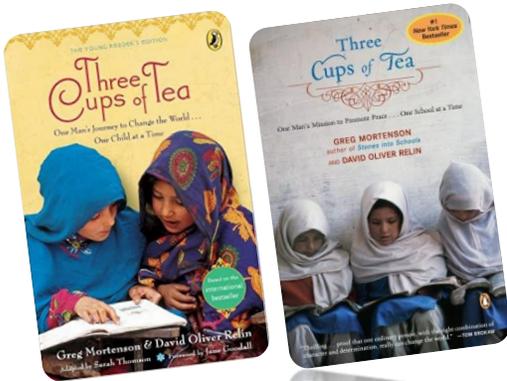




St. Benedict's Preparatory School, Girls Division Summer Reading Assignments



Overview:

This powerful, radiant novel, **Three Cups of Tea** is a tribute to the human struggle and success, rooted in conflict. The subject matter of this text will focus on six key organizational themes: ***the concepts of societal conformity, identity struggle, constricted perception, bias perspective and basic human rights*** with the over-arching theme of ***misconstrued conception of justice and fairness***.

Anyone who despairs of the individual's power to change lives has to read the story of Greg Mortenson, a homeless mountaineer who, following a 1993 climb of Pakistan's treacherous K2, was inspired by a chance encounter with impoverished mountain villagers and promised to build them a school. Over the next decade he built fifty-five schools-especially for girls-that offer a balanced education in one of the most isolated and dangerous regions on earth. As it chronicles Mortenson's quest, which has brought him into conflict with both enraged Islamists and uncomprehending Americans, *Three Cups of Tea* combines adventure with a celebration of the humanitarian spirit.

Aims/Purpose:

- To introduce the student to the rigor of St. Benedict's Preparatory School, Girls Division.
- To have the student apply knowledge of written/published text in a variety of imaginative, ingenious and resourceful ways through creative projects.
- To have to student appreciate the importance of having a belief in human-based morality.
- To verify the student's comprehension of chosen text.

Project Assignments: Choose ONE project.

- **Soundtrack:** To accompany the book. Burn a CD of songs or playlist, at least (12) songs, to reflect book's themes, mood, setting, tone, etc. Create a CD jacket that includes the list of songs. Include the lyrics and a brief description telling why you chose each song. **MAKE NOTE:** Your audience is your **TEACHER** and **CLASSMATES**. **YOU** will respect us accordingly by **not using** ANY explicit music or lyrics. Be very creative!
- **Graphic novel:** Use your artistic ability and talents to create a (1pg. per chapter) original piece of work based on your book. Use all techniques of graphic novels; for instance, dialogue bubbles above characters, different fonts, etc. Have at least (20) pages. Be very creative!
- **Children's Book:** Write a (20) page children's book based on you trying to get the important elements of your book across to a second or third grader. What pictures would you include? How would you change the language to make it easier to understand without losing the meaning of the text? Be very creative!
- **Series of Correspondence:** (Letters) between and among characters in the book. What information would this correspondence contain and shed more light on characters... make it look real! Have at least (14) letters. Typed or handwritten **VERY** neatly.

- **Series of Poems:** Relate to book's characters mood, themes, and setting...etc. Have at least (20) poems. Typed or handwritten VERY neatly.
- **Interview with Author or with Characters of the Novel:** Interview should be recorded with written/ typed transcript. Must be at least 5 pgs. MLA format
- **Monologue:** Based on the book, character or an important part of the book. Must be 5 pgs. Doubled-spaced typed MLA format.

Literary Terms

Directions: BE ABLE TO: Define and describe differing literary terms. Explain why and how literary terms are used. Identify literary terms in samples/ examples.

1. **Abridge:** To reduce the scope; to shorten by means of the omission of words without sacrificing their meaning.
2. **Action:** The events that take place in a work of literature. In drama, stage action refers to any event that occurs on the stage. The action of a novel, short story or narrative poem is usually both external and internal. External action comprises those physical events that actually occur in relation to the characters, actions that affect them or in which they participate. Internal action refers to a character's thoughts and feelings as they are reported by the author.
3. **Adage:** a proverb or wise saying made familiar by long use.
4. **Adaptation:** The rewriting of a work written in a different genre or medium than it was originally written. For example, turning a novel into a play would be an ADAPTATION the translation of a work from one language to another.
5. **Address:** a speech or written statement, serious in intent and somewhat formal in style. Frequently, for example, the political head of a nation gives an address to the country's citizens.
6. **Allegory:** Prose or verse in which the objects, events or people are presented symbolically, so that the story conveys a meaning other than and deeper than the actual incident or characters described. Often, the form is used to teach a moral lesson.
7. **Alliteration:** The repetition of the initial letter or sound in two or more closely associated words or stressed syllables. Alliteration is not restricted to poetry.
8. **Allusion:** A figure of speech making casual reference to a famous historical or literary figure or event.
9. **Ambiguity:** The expression of an idea in such a way that more than one meaning is possible.
10. **Analogy:** An extended comparison showing the similarities between two things.
11. **Argument:** A form of discourse in which reason is used to influence or change people's ideas or actions.

12. **Autobiography:** A person's account of his or her own life.
13. **Biography:** An account of a person's life written by another person.
14. **Catastrophe-** The tragic denouement or unknitting of a play or story.
15. **Characterization:** The personality a character displays; also, the means by which an author reveals that personality.
16. **Characters:** Persons-or animals, things, or natural forces presented as person- appearing in a short story, novel, play, or narrative poem.
17. **Climax:** That point of greatest emotional intensity, interest, or suspense in a narrative.
18. **Comedy:** In general, a literary work that is amusing and ends happily.
19. **Complication:** A series of difficulties forming the central action in a narrative.
20. **Conflict:** A struggle between two opposing forces or characters in a short story, novel, play, or narrative poem. Conflict can be internal or external, and it can take one of these forms:
 - Person against another person
 - Person against society
 - A person against nature
 - Two elements or ideas struggling for mastery within a person
 - Person against supernatural
21. **Connotation:** The emotion or association that a word or phrase may arouse. Connotation is distinct from denotation, which is the literal or dictionary meaning of a word or phrase.
22. **Conventions:** Unrealistic devices or procedures that the reader (or audience) agrees to accept.
23. **Crisis or Turning Point:** A point of great tension in a narrative that determines how the action will come out.
24. **Denotation:** The literal or "dictionary" meaning of a word.
25. **Description:** Any careful detailing of a person, place, thing, or event. Description is one of the four major forms of discourse. Descriptions re-create sensory impressions: sights, sounds, smells, textures, tastes.

26. Dialect: A representation of the speech patterns of a particular region or social group. Dialect, naturally, changes from location to location.
27. Diction: A writer's choice of words, particularly for clarity, effectiveness, and precision. A writer's diction can be formal or informal, abstract or concrete. In attempting to choose the "right word", writers must think of their subject and their audience. Words that are appropriate in informal dialogue would not always be appropriate in a formal essay.
28. Dramatic Irony: A device whereby the audience (or reader) understands more of a situation or of what is being said than the character is aware of. Such speech or action has great significance to the audience or reader and little significance to the character speaking or performing the action.
29. Dynamic Character: A character who undergoes an important and basic change in personality or outlook.
30. Enjambment: A literary device refers to the practice of running lines of poetry from one to the next without using any kind of punctuation to indicate a stop (periods, commas, etc.); the continuation of a sentence or clause across a line breaks.
31. Epic: A long narrative poem that relates the deeds of a hero. Epics incorporate myth, legend, folk tale, and history, and usually reflect the values of the society from which they originate.
32. Epithet: A descriptive adjective or phrase used to characterize someone or something.
33. Essay: A piece of prose writing, usually short, that deals with a subject in a limited way and expresses a particular point of view.
34. Exposition: The kind of writing that is intending primarily to present information.
35. Fable: A brief story or poem that is told to present a moral or practical lesson. The characters in fables are often animals that speak or act like human beings.
36. Falling Action: All of the action in a play that follows the turning point. The falling action leads to the resolution or conclusion of the play.
37. Farce: A type of comedy based on a farfetched humorous situation, often with ridiculous or stereotyped characters.

38. Fiction: Anything that is invented or imagined, especially a prose narrative. Although fiction may be based on actual events or personal experiences, its characters and settings are invented. Even if a story is set in an actual place and involves recognizable characters or details, we understand the story itself to be fictitious.
39. Figurative Language: Language that is not intended to be interpreted in a literal sense. Figurative language always makes use of a comparison between different things. By appealing to the imagination, figurative language provides new ways of looking at the world.
40. Figure of Speech: A term applied to a specific kind of figurative language, such as a metaphor or simile. Everyday language abounds with many different figures of speech, in which we say one thing and mean another.
41. Flashback: A scene in a short story, novel, play, or narrative poem that interrupts the action to show an event that happened at an earlier time.
42. Foil: A character that sets off another character by contrast. For example, having an angry character talking to a happy one.
43. Foreshadowing: The use of hints or clues in a narrative to suggest what action is to come. Foreshadowing helps to build suspense in a story because it suggests what is about to happen.
44. Framework Story: A narrative that contains another narrative. Both the framework story and the inner story add meaning to one another, and one is usually important to the outcome of the other.
45. Iambic Pentameter: The most common verse line in English poetry. It consists of five verse feet, with each foot an iamb—that is, an unstressed syllable followed by a stressed syllable. Shakespeare’s plays are written almost exclusively in iambic pentameter.
46. Imagery: Language that appeals to any sense or any combination of the senses.
47. Irony: A contrast or an incongruity between what is stated and what is really meant, or between what is expected to happen and what actually does happen. Two kinds of irony are:
- Verbal irony, in which a writer or speaker says one thing and means something entirely different; and
 - Dramatic irony in which a reader or audience member perceives something that a character in the story does not

48. **Literal Language:** A fact or idea stated directly. When a writer intends something to be understood exactly as it is written, he or she is using literal language.
49. **Metaphor:** A comparison between two unlike things with the intent of giving added meaning to one of them. Metaphor is one of the most important forms of figurative language. Unlike a simile, a metaphor does not use a connective word such as like, as, than, or resembles to state a comparison.
50. **Monologue:** A long, uninterrupted speech (in a narrative or drama) that is spoken in the presence of other characters. Unlike a soliloquy and most aides, a monologue is heard by other characters.
51. **Narration:** The kind of writing or speaking that tells a story.
52. **Narrative Poetry:** Poetry that tells a story. One kind of narrative poem is the epic, a long poem which sets form the heroic ideals of a particular society.
53. **Narrator:** One who narrates or tells a story. A writer may choose to have a story told by a first person narrator, someone who is either a major or minor character. Or, a writer may choose to use a third person narrator, someone who is not in the story at all. Third person narrators are often omniscient, or "all knowing" - that is, they are able to enter into the minds of all the characters in the story.
54. **Nonfiction:** Any prose narrative that tells about things as they actually happened or that possess factual information about something. Autobiography and biography are the most common forms.
55. **Novel:** A fictional narrative in prose, generally longer than a short story. The author is not restricted by historical facts but rather is free to create fictional personalities in a fictional world.
56. **Onomatopoeia:** The use of a word whose sound in some degree imitates or suggests its meaning. The names of some birds are onomatopoeic, imitating the cry of the bird named. For instance, cuckoo, whippoorwill, owl, crow.
57. **Oratory:** the rationale and practice of persuasive public speaking. It is immediate in its audience relationships and reactions, but it may also have broad historical repercussions. The orator may become the voice of political or social history.
58. **Paraphrase:** A summary or recapitulation of a piece of literature. A paraphrase does not enhance a literary work. It merely tells in the simplest form what happened.

59. Personification: A figure of speech in which an animal, an object, a natural force, or an idea is given personality, or described as if it were human.
60. Persuasion: The type of speaking or writing that is intended to make its audience adopt a certain opinion or pursue an action or do both.
61. Plot: The sequence of events or happenings in a literary work. Plots may be simple or complex, loosely constructed or close-knit. But every plot is made up a series of incidents that are related to one another.
62. Poetry: Traditional poetry is language arranged in lines, with a regular rhythm and often a definite rhyme scheme. Nontraditional poetry does away with regular rhythm and rhyme, although is usually is set up in lines. The richness of its suggestions, the sounds of its words, and the strong feelings evoked by its line are often said to be what distinguish poetry from other forms of literature. Poetry is difficult to define, but most people know when they read it.
63. Point of View: The vantage point from which a narrative is told.
64. Pun: Usually, the humorous use of a word or phrase to suggest two or more meanings at the same time.
65. Rhetoric: the art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques.
66. Resolution: The outcome of the conflict in a play or story. The resolution concludes the falling action.
67. Rising Action: Those events in a play that lead to a turning point in the action.
68. Satire: A kind of writing that holds up to ridicule or contempt the weaknesses and wrongdoing of individuals, groups, institution, or humanity in general.
69. Setting: The time and place of action in a narrative. In short stories, novels, poetry, and nonfiction, setting is generally created by description. In drama, setting is usually established by stage directions and dialogue. Setting can be of great importance in establishing not only physical background but also mood or emotional intensity. In turn, the mood contributes to the plot and theme of the narrative.

70. **Short Story:** Narrative prose fiction that is shorter than a novel. Short stories vary in length. Some are no longer than five hundred words; other run to forty or fifty thousand words. An extended short story is sometimes referred to as a novelette, or when slightly longer, as a novella. The major difference between a short story and longer fictional forms, such as the novel, is that the main literary elements-plot, setting, characterization-are used with greater compression in the short story than in the longer forms.
71. **Simile:** A comparison made between two dissimilar things through the use of a specific word of comparison such as Like, as, than, or resembles. The comparison must be between two essentially unlike things.
72. **Soliloquy:** A speech, usually lengthy, in which a character, alone on stage, expresses his or her thoughts aloud. The soliloquy is a very useful dramatic device, as it allows the dramatist to convey a character's most intimate thoughts and feelings directly to the audience.
73. **Static Character:** A character who remains the same throughout a narrative. Static characters do not develop or change beyond the way in which they are first presented.
74. **Subplot:** Secondary action that is interwoven with the main action in a play or story. Several subplots are not uncommon in a novel. The effect of one or more subplots maybe to provide some comic relief from a more serious main plot, or to create a certain atmosphere or mood, such as suspense or intrigue.
75. **Suspense:** That quality of a literary work that makes the reader or audience uncertain or tense about the outcome of events. Suspense makes the reader ask "What will happen next?" Suspense is greatest when it focuses attention on a sympathetic character. Thus, the most familiar kind of suspense involves a character hanging from the lee of a tall building, or tied to a railroad tracks as a train approaches.
76. **Syllabus:** An outline or abstract containing the major points included in a book, a course of lectures, an argument or a program of study.
77. **Symbol:** Any object, person, place, or action that has a meaning in itself and that also stands for something larger than it does, such as a quality, an attitude, a belief, or a value. For instance, a rose is often a symbol love and beauty while a skull is often a symbol of death.

78. Theme: The main idea or the basic meaning of a literary work. The theme of a work is not the same as the works' subject. Not all literary works can be said to express a theme. Theme generally is not a concern in those works that are told primarily for entertainment; it is of importance in those literary works that comment on or present some insight about the meaning of life. In some literary works the theme is expressed directly, but more often, the theme is implicit-that is, it must be dug out and thought about. A simple theme can often be stated in a single sentence. But sometimes a literary work is rich and complex, and a paragraph or even an essay is needed to state the theme.
79. Thesis: An attitude or position on a problem taken by a writer or speaker with the purpose of proving or supporting it.
80. Tone: The attitude a writer takes toward his or her subject, characters, and readers. Through tone, a writer can amuse, anger, or shock the reader. Tone is created through the choice of words and details.
81. Tragedy: In general, a literary work in which the central character meets an unhappy or disastrous end. Unlike comedy, which often portrays a central character of weak nature, tragedy often involves the problems of a central character of dignified or heroic stature. Through a related series of events, this main character, the tragic hero or heroine, is brought to a final downfall. The causes of the character's downfall vary. In traditional dramas, the cause is often an error in judgment or a combination of inexplicable outside forces that overwhelm the character. In modern dramas, the causes range from moral or psychological weaknesses to the evils of society. The tragic hero or heroine, though defeated, usually gains a measure of wisdom and/or self-awareness. There may be more than one central character in a tragedy.
82. Transition: In a piece of writing, the passing from one subject or division of a composition to another. A good prose style accomplishes transition between sentences; paragraphs and chapters by proceeding smoothly and logically from one point to the next, so that the relationships appear clear and natural.
83. Understatement: A form of irony in which something is intentionally represented as less than it is in fact.
84. Utopia: A place in which social, legal, and political justice and perfect harmony exist.
85. Vernacular: The domestic or native language of the people of a particular country or geographical area.
86. Vice: An evil habit or wicked tendency present in characters in a literary work or poem.
87. Whimsical: A critical term for writing what is fanciful or expresses odd notions.

MAKE NOTE:

- ⊗ Enjoy Your Reading! Have Fun with Your Project of Choice! Come Back *DRIVEN* and *READY* to be *CHALLENGED*. **PROJECTS ARE DUE THE 1ST DAY OF FALL PHASE... NO EXCEPTIONS!!!**
- ⊗ Literary Terms must be committed to memory... LEARN each of their MEANINGS and be able to give examples of each... Hello, GO FIND SOME GOOD EXAMPLES!!!