Summer Reading Assignment:

**The Great Gatsby** by F. Scott Fitzgerald

- Annotation Assignment (attached)
- Article Assignment “Rethinking the American Dream” article (attached)
- Due on the second day of school

### Semester 1:

**The Adventures of Huckleberry Finn** by Mark Twain  
*(September - October)*

**As I Lay Dying** by William Faulkner  
*(October - November)*

**The Stranger** by Albert Camus  
*(November - December)*

### Semester 2:

**Understanding Comics** by Scott McCloud  
*(December, over the break)*

**The Complete Persepolis** by Marjane Satrapi  
*(January)*

**The House of the Spirits** by Isabel Allende  
*(February)*

“A Doll’s House” by Henrik Ibsen  
*(March)*

---

### The Great Gatsby Annotation Assignment

While you study a literary work you should be in the habit of taking notes as you read. As you read the novels in this class, you will be asked to annotate them for the elements the authors use in order to effectively communicate ideas.

You can underline these directly in your own copy of the novel and note your ideas in the margin, or you can use sticky-notes to take notes and place them directly on the pages. Either way, you’ll need annotations throughout the novel(s) for our **first major assignment in class. Please bring these annotated works on the second day of class.**

Your annotations should be extensive and thorough and cover the entire work. It is rare to have a literary work not have some sort of annotation on each page. That said, you do have to take the work as it is – it’s not necessarily true that all of these elements appear on every page of a novel. Your job is to identify what is used often here and for what reason. THINK about what you are noting – and consider its significance. Do not just write in the book to write – make notes that allow you to assess the author’s purpose and the major ideas presented in the work.

You are **NOT** to consult literary criticisms, the internet, commercially available “study guides” or notes, or other students; use of these sources constitutes an honor code violation, as the annotations you make using them will not be of your own, independent thinking.

You need to show me what **YOU** see in the novel. **You cannot make a mistake, unless you fail to do any annotations.** The rubric by which I will assess your work is at the end of this document. Please read this before beginning -- it will help!
Chapter-by-Chapter Annotations for *The Great Gatsby*: use the following guide for your annotations in your book. The novel has 9 chapters and for each one, this guide will tell you what to annotate for. Be specific and analytical as you note these things.

| Chapters I-III | • Passages and Dialogue that establish/reveal/emphasize character’s personalities  
|               | • Historical references, anything that places the novel in history  
|               | • Repetition of any ideas, references, descriptions, items, phrases  
|               | • Particularly beautifully written passages (especially descriptive) that use vivid metaphors and similes  
| Chapter IV    | • Continue with characterization  
|               | • Continue with language/description  
|               | • Connections to motifs from Huck Finn  
|               | • Repetition of the same motifs as noted in chapters I-III  
| Chapter V     | • Repetition of the same items as noted in chaps I-IV  
|               | • Details about setting  
|               | • Changes in Jay Gatsby  
| Chapters VI-VIII | • Flashbacks (be sure you understand them)  
|               | • Particularly romantic passages  
|               | • Established motifs, continue  
|               | • Continue with characterization  
| Chapter IX    | • YOU decide what is important here – based on what you have seen throughout the book, how does Fitzgerald pull together all of these ideas and events? Look for everything you can find, here... |
“Rethinking the American Dream” by David Kamp (article)


Please print a copy of this article and annotate it for evidence for each of the following questions:

• What was the original incarnation of the American Dream?
• How has this definition changed and shifted over time? Why has it changed and shifted?
• In what ways have Americans perceived success? What have been the effects of these perceptions? In what ways are we still working under some of these assumptions in modern times? What are the effects?
• What connections can you make between this article and the issues it raises and the treatment of the American Dream in the novel, The Great Gatsby?

You should bring your annotated copy to class on the second day of school😊
## Book Annotation Rubric

<table>
<thead>
<tr>
<th>Interpretation</th>
<th>Performance Description • Relevant Measures</th>
</tr>
</thead>
</table>
| **93 to 100**                                      | 1. The interpretations go far beyond the literal, using the strategies discussed in class and in previous years to bring the submerged meanings to the surface. Also, these interpretations are NOT those that would be obvious to anyone in the class.  
  2. The interpretations derive from, and are unique, to that text; for example, not writing INNOCENCE every time the color white appears.  
  3. The interpretations are varied, not relying on the repetition of a few of the same insights over and over.  
  4. The interpretations reveal central, important meanings/readings.  
  5. There are few, if any, blatant omissions in the interpretation of the highlighted passage.  
  6. Connections between and among previously read texts are used to deepen the understandings within the text currently being read.  
  7. Annotations are varied, full, relevant, and plentiful. |
| **85 to 92**                                       | 1. While at times beyond the literal, the interpretations are about 1/2 the time obvious.  
  2. While a retelling of the story is sometimes necessary for a full understanding, the C relies on it too much, using it for about half the annotations.  
  3. There are clear examples of interpretations that have no connection to the central meaning.  
  4. There is a sense that much more is there to be seen in the highlighted passage; also, there is a misreading here and there.  
  5. Few attempts are made to make connections between and among texts or personal experiences, or historical/cultural events. |
| **77 to 84**                                       | 1. The interpretations are about 1/2 the time obvious.  
  2. Too much time is spent on the surface, with a deeper insight coming only about 1/3 of the time.  
  3. The interpretations have little connection to central meanings.  
  4. Misreadings appear enough to make one think that there are clear "misfirings" in the attempt to interpret a work.  
  5. Little, if any, attempt is made to connect to other texts. |
| **69 to 76**                                       | 1. The annotations read as a plot summary, a retelling of the text.  
  2. There is no attempt to connect to a central meaning or to connect to outside texts. You merely highlighted passages at random. |
| **60 to 68**                                       | 1. The interpretations are about 1/2 the time obvious.  
  2. Too much time is spent on the surface, with a deeper insight coming only about 1/3 of the time.  
  3. The interpretations have little connection to central meanings.  
  4. Misreadings appear enough to make one think that there are clear "misfirings" in the attempt to interpret a work.  
  5. Little, if any, attempt is made to connect to other texts. |
| **69 to 76**                                       | 1. The interpretations are about 1/2 the time obvious.  
  2. Too much time is spent on the surface, with a deeper insight coming only about 1/3 of the time.  
  3. The interpretations have little connection to central meanings.  
  4. Misreadings appear enough to make one think that there are clear "misfirings" in the attempt to interpret a work.  
  5. Little, if any, attempt is made to connect to other texts. |
| **60 to 68**                                       | The interpretations are about 1/2 the time obvious.  
  2. Too much time is spent on the surface, with a deeper insight coming only about 1/3 of the time.  
  3. The interpretations have little connection to central meanings.  
  4. Misreadings appear enough to make one think that there are clear "misfirings" in the attempt to interpret a work.  
  5. Little, if any, attempt is made to connect to other texts. |
| **69 to 76**                                       | The annotations read as a plot summary, a retelling of the text.  
  2. There is no attempt to connect to a central meaning or to connect to outside texts. You merely highlighted passages at random. |
| **60 to 68**                                       | The annotations read as a plot summary, a retelling of the text.  
  2. There is no attempt to connect to a central meaning or to connect to outside texts. You merely highlighted passages at random. |
| **69 to 76**                                       | The annotations read as a plot summary, a retelling of the text.  
  2. There is no attempt to connect to a central meaning or to connect to outside texts. You merely highlighted passages at random. |
| **60 to 68**                                       | The annotations read as a plot summary, a retelling of the text.  
  2. There is no attempt to connect to a central meaning or to connect to outside texts. You merely highlighted passages at random. |