

## 12<sup>th</sup> Grade Summer Reading

### 1950's Literature and Film:

Read and annotate [On the Road](#) by Jack Kerouac.

#### **Mapping Sal's Journey:**

*On the Road* is a geography-lesson-stream-of-consciousness-carpe diem-rolling stone-be yourself-non-conformist classic piece of literature. Its meandering prose complements its meandering plot and wandering characters, appealing to anyone who has ever felt like they just don't fit in... It's an anthem that addresses the human need to explore, take risks, and discover.

While reading, you will track the travels of Sal throughout *On the Road* by creating an annotated map. It's like the CIA tracking a suspect; only you're tracking a restless writer with a drinking problem.

**Step 1:** Track Sal's progress in *On the Road* by keeping a running chronology / timeline. Make sure you know where Sal goes and what happens upon arriving at **5 to 10 destinations you select**, no need to record every place Sal travels. Add notes on specifics for each location, including cool quotations.

**Step 2:** You will create maps to track Sal's journey throughout *On the Road* using a map template of the United States and Mexico.

Using a straight-edge, or with exquisite dexterity, you will draw the route this lost soul takes while he tours the country looking for meaning. You'll mark 5 to 10 of Sal's destinations with a dot and a number. Number one is his starting point, two is his next location, and so on... Feel free to explore Google's [My Maps](#) site for a digital version if you would prefer.

**Step 3:** When the routes have been drawn and the map looks like a connect-the-dots game, you will create a key to make sense of your map. Make a numbered list of Sal's stops and provide the following info for each location:

- Name of the location
- Characters involved
- Illuminating quotation(s)



#### **Mapping Your Journey:**

After reading *On The Road*, plan a brief personal journey for yourself. This could be a trip to a few locations in Seattle, a drive to the mountains, or something as simple as a walk around your neighborhood. Select a few different places to sit and journal along the way (be sure to mark these places on a map).

Like Kerouac, write in a stream of conscious style what comes to mind in the moment. Consider your location, what you see, feel, hear, smell, the start of your senior year, reflect on the past year, what are you looking forward to, excited about, afraid of? What is inspiring you at this very moment? Move on to the second location and repeat, etc... Plan on writing around 150-200 words per journal entry.

## **Literature and the Natural Environment:**

Read **ONE** of the following books, after researching each one and determining which one you'd like to read best. Annotate the book.

[\*World of Wonders: In Praise of Fireflies, Whale Sharks, and Other Astonishments\*](#) by Aimee Nezhukumatathil

[\*Silent Spring\*](#) by Rachel Carson

[\*Monkey Wrench Gang\*](#) by Edward Abbey

[\*Refuge\*](#) by Terry Tempest Williams

[\*Turtle Island\*](#) by Gary Snyder

[\*Trace: Memory, History, Race, and the American Landscape\*](#) by Lauret Savoy

After you've finished reading the book, imagine you and this writer are sitting down over coffee or tea to talk about the environment (this is intentionally a broad term – you can define it how you'd like!). Write a **creative piece** in which you embody both the voice of the writer and use your own your own first-person perspective. (Feel free to do in a form that works for you: a fictional short story with dialogue, a script / screenplay, a series of letters, an email chain, a podcast transcript, etc.)

What would you two talk about? What are some environmental issues you are both concerned about? How might you differ in your thinking? How do you both relate to the natural world? If your author is from an earlier time, what might you tell them about the environment in 2020? What are some issues you are aware of? How would they react? What advice would they give you?

Feel free to get creative with this as it is part fiction, part reality. Make sure to highlight some of the writer's central ideas in their work in your response. Use some direct quotes/language from the author, too. Aim for **2-4 pages** of writing, depending on your spacing.

## Annotation Guidelines<sup>1</sup>

### *What are annotations?*

Annotations are the outward manifestation of your thoughts concerning a book and consist of coded marks, summaries of what's happening, and inferences that you make as you read. Annotating is chiefly used to help us read more deeply and identify what's important in a text. It is, at its core, a form of graffiti, an act of organized defacement, a means by which to make a text your own by mapping it. With that said, please be advised that annotating is *NOT* the simply the art of personally responding to the text. If a character makes you mad or sad or you think he's boring, put that in your notes. Writing "ha, ha," "crazy," or "WOW" is ultimately unproductive.

### *What do annotations look like?*

**Margin Comments:** these are the heart of annotations. Turn your book *sideways* to summarize what's happening or make inferences about what's important. They are always complete ideas, but don't have to be complete sentences. For example, in a paragraph where a character is kidnapped, you might write: "robbers take Jack" or "Jack kidnapped!" If you read a section about a bus boycott, you might make an inference "power in numbers" or "non-violent form of protest."

**Underlining/Bracketing:** If you find one or two sentences that are important, underline them. If you find a whole paragraph that's important, put a line or bracket down the margin. Too much underlining can be confusing when you're looking back through the book. Pretty much anytime you underline or bracket a section, you need to write a margin note explaining why it's important.

**Symbols:** Symbols are an easy way to classify your annotations. When you're going back through the book to find something, you'll have an extra hint. Below are general symbols that are helpful. You can create your own symbols, too. For example, if you have an essential question of "How should we behave," you might write "B=" next to places where you find an example. Just like underlining, symbols should always be accompanied by margin comments next to them.

- ! Use an exclamation point when you find important points or exciting events.
- = Use an equals sign to note connections. The connection could be to the essential question, a theme, another book, another time period, a current event, etc.
- ? Use a question mark to note the places where you have questions. Be sure to write the question in your notebook with the page number. Keep your margins question-free.
- ◎ Use a bulls-eye for parts of the text where you find a "kernel of truth." This is something that you read that you think brings an idea to life perfectly. For example, if a character talks about his or her feelings in a way that makes you feel the same way; or if an event is a turning point.

Most importantly, annotations should help you understand your reading fully, and allow you to find the important parts of the text quickly. At first, it might seem that annotations slow your reading down. Don't give up! Be sure to annotate as you go, and you will get quicker with practice.

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<sup>1</sup> Adapted from Rainier Scholars, Summer 2013

