

**Clearview Regional High School District
Summer Assignment Cover Sheet 2019**

Course	ENGLISH II- Honors II
Teacher(s)	Mr. Richard
Due Date	Friday, September 6, 2019
Grade Category/Weight for Q1	Minor assessment
NJ Student Learning Standards Covered	<ul style="list-style-type: none"> ● Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. ● Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. ● Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. ● Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. ● Draw evidence from literary or informational texts to support analysis, reflection, and research.
Description of Assignment	Students read the assigned short story. Students write a an MLA-format literary analysis of the story.
Purpose of Assignment	Students are often asked to read a text actively and then write about it. For many students, these tasks sometimes seem overwhelming; however, once students understand the inner workings of a text and the meaning behind them, the task becomes manageable. The theme of a text is a statement of the author’s perspective on a universal, real-life issue or experience. Uncovering this theme is much like completing a puzzle: once all the pieces are aligned properly, the overall picture is clear. We use these same pieces of a literary text to compose a literary analysis. This assignment asks you to explore pieces of the literary puzzle (formal elements), evaluate the text, and present that analysis in an essay.
Specific Expectations	The essay should be submitted electronically to Google Classroom or to Turnitin.com. Note: This essay is not a group effort; your literary analysis should be your original ideas and should not duplicate the work of a classmate.
Where to Locate Assignment	Linked under Clearview homepage for summer reading.

Helpful Resource(s)	<p><u>Instructors</u></p> <p>Mr. Richard : richardmi@clearviewregional.edu</p> <p><u>Supervisor of English</u></p> <p>Diane Bernstein: bernsteindi@clearviewregional.edu</p> <p>Email will be checked once a week in the summer.</p>

Grade 10 Honors English II Summer Reading Assignment

Honors II students must complete a formalist* literary analysis essay of [“House Taken Over” by Julio Cortazar](#). This essay will be used to to identify areas of strength and to identify areas that need improvement. Use the outline below to help you write this essay. [\(MLA format: Times New Roman 12, double-spaced\)](#) *This essay will be scored using the rubric below, so please review the rubric as you write.*

ESSAY PROMPT: *Many writers use setting to establish concepts within a work of literature. For example, the countryside may be a place of virtue and peace. In “House Taken Over,” Julio Cortazar uses the narrator’s home and its location to establish concepts that are reflected elsewhere in the story. Write an essay in which you analyze how the setting gives meaning to the text as a whole.*

- I. Title: The title should reflect the concepts in the thesis. Example: Racism and Justice in Harper Lee’s *To Kill a Mockingbird*
- II. Introductions: Introductions should include the following: A hook and background information tied to the thematic concepts, a short objective summary of the plot (cite the author/title here if you have not already done

so in the introduction), and a thesis statement [formal element(s) + thematic statement]

- III. Supporting paragraphs: Supporting paragraphs consist of the following: a topic sentence (formal element + point of analysis), brief context for text support (cited), quotation(s) (cited), commentary on the quotation(s). This process can be used more than once in a single paragraph to support a point of analysis. Go [here](#) for a sample thesis, paragraph, and restated thesis.
- IV. Conclusions: Conclusions are not simply a restatement of the thesis and the points of analysis. Yes, restate the thesis, but expand on the concepts you have already written about. Consider the following:
 - A. Does your conclusion answer the following question about your thesis: So what?
 - B. Does your conclusion provide a provocative insight from the story? This might include a quotation you think sums up the thematic concept(s) of the work (cited). Make sure to provide a brief comment on the quotation.
 - C. Does your conclusion include broader implications? What does your essay reveal about the universality of the human condition?

*Formalism: A critical approach to literature we use at CRHS that focuses on the form of literature-- plot, structure, figurative language, etc.-- and how these elements work together to give meaning to the text as a whole.

Contact [Mr. Richard](#) with questions about this assignment.

Rubric Developed by the English Professional Learning Council

Description	Exceptional 5.0	Skilled 4.0	Proficient 3.0	Developing 2.0	Inadequate 1.0
Focus: The text focuses on a topic to inform a reader with ideas, concepts, information, etc.	The text clearly focuses on a compelling topic that informs the reader with ideas, concepts, information, etc.	The text focuses on an interesting topic that informs the reader with ideas, concepts, information, etc.	The text focuses on a topic to inform a reader with ideas, concepts, information, etc.	The text has an unclear topic with some ideas, concepts, information, etc.	The text has an unidentifiable topic with minimal ideas, concepts, information, etc.
Development: The text presents relevant facts, definitions, concrete details, quotations, and examples. The conclusion ties to and supports the information/explanation.	The text provides significant facts, definitions, concrete details, and quotations that fully develop and explain the topic. The conclusion provides insight to the implications, explains the significance of the topic, and projects to the future, etc.	The text provides effective facts, definitions, concrete details, quotations, and examples that sufficiently develop and explain the topic. The conclusion provides the implications, significance of and future relevance of the topic, etc.	The text provides relevant facts, definitions, concrete details, quotations, and examples that develop and explain the topic. The conclusion ties to and supports the information/explanation.	The text provides facts, definitions, details, quotations, and examples that attempt to develop and explain the topic. The conclusion merely restates the development.	The text contains limited facts and examples related to the topic. The text may fail to offer a conclusion.
Audience: The author anticipates the audience's background knowledge of the topic	The text consistently addresses the audience's knowledge level and concerns about the topic. The text addresses the specific needs of the audience.	The text anticipates the audience's knowledge level and concerns about the topic. The text addresses the specific needs of the audience.	The text considers the audience's knowledge level and concerns about the claim. The text addresses the needs of the audience	The text illustrates an inconsistent awareness of the audience's knowledge level and needs.	The text lacks an awareness of the audience's knowledge level and needs.
Cohesion: The text uses appropriate and	The text strategically	The text skillfully uses words, phrases,	The text uses words, phrases, and	The text contains limited words,	The text contains few, if any, words,

<p>varied transitions to link the major sections of the text, creates cohesion, and clarifies the relationships among complex ideas and concepts.</p>	<p>uses words, phrases, and clauses to link the major sections of text. The text explains the relationships between the topic and the examples and/or facts.</p>	<p>and clauses to link the major sections of the text. The text identifies the relationship between the topic and the examples and/or facts.</p>	<p>clauses to link the major sections of the text. The text connects the topic and the examples and/or facts.</p>	<p>phrases, and clauses to link the major sections of the text. The text attempts to connect the topic and the examples and/or facts.</p>	<p>phrases, and clauses to link the major sections of the text. The text does not connect the topic and the examples and/or facts.</p>
<p>Language and Style: The text presents a formal, objective tone and uses precise language and topic-specific vocabulary to manage the complexity of the topic.</p>	<p>The text presents an engaging, formal, and objective tone and uses sophisticated language and topic-specific vocabulary to manage the complexity of the topic</p>	<p>The text presents an appropriate formal, objective tone and uses relevant language and topic-specific vocabulary to manage the complexity of the topic.</p>	<p>The text presents a formal, objective tone and uses precise language and topic-specific vocabulary to manage the complexity of the topic.</p>	<p>The text illustrates a limited awareness of formal tone and awareness of topic-specific vocabulary</p>	<p>The text illustrates a limited or inconsistent tone and awareness of topic-specific vocabulary</p>
<p>Conventions: The text demonstrates standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).</p>	<p>The text intentionally uses standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).</p>	<p>The text uses standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).</p>	<p>The text demonstrates standard English conventions of usage and mechanics along with discipline-specific requirements (i.e. MLA, APA, etc.).</p>	<p>The text demonstrates some accuracy in standard English conventions of usage and mechanics.</p>	<p>The text contains multiple inaccuracies in Standard English conventions of usage and mechanics.</p>

“House Taken Over” by Julio Cortazar

We liked the house because, apart from its being old and spacious (in a day when old houses go down for a profitable auction of their construction materials), it kept the memories of great grandparents, our paternal grandfather, our parents and the whole of childhood.

Irene and I got used to staying in the house by ourselves, which was crazy, eight people could have lived in that place and not have gotten in each other's way. We rose at seven in the morning and got the cleaning done, and about eleven I left Irene to finish off whatever rooms and went to the kitchen. We lunched at noon precisely; then there was nothing left to do but a few dirty plates. It was pleasant to take lunch and commune with the great hollow, silent house, and it was enough for us just to keep it clean. We ended up thinking, at times, that that was what had kept us from marrying. Irene turned down two suitors for no particular reason, and Maria Esther went and died on me before we could manage to get engaged. We were easing into our forties with the unvoiced concept that the quiet, simple marriage of sister and brother was the indispensable end to a line established in this house by our grandparents. We would die here someday, obscure and distant cousins would inherit the place, have it torn down, sell the bricks and get rich on the building plot; or more justly and better yet, we would topple it ourselves before it was too late.

Irene never bothered anyone. Once the morning housework was finished, she spent the rest of the day on the sofa in her bedroom, knitting. I couldn't tell you why she knitted so much; I think women knit when they discover that it's a fat excuse to do nothing at all. But Irene was not like that, she always knitted necessities, sweaters for winter, socks for me, handy morning robes and bedjackets for herself. Sometimes she would do a jacket, then unravel it the next moment because there was something that didn't please her; it was pleasant to see a pile of tangled wool

in her knitting basket fighting a losing battle for a few hours to retain its shape. Saturdays I went downtown to buy wool; Irene had faith in my good taste, was pleased with the colors and never a skein had to be returned. I took advantage of these trips to make the rounds of the bookstores, uselessly asking if they had anything new in French literature. Nothing worthwhile had arrived in Argentina since 1939.

But it's the house I want to talk about, the house and Irene, I'm not very important. I wonder what Irene would have done without her knitting. One can reread a book, but once a pullover is finished you can't do it over again, it's some kind of disgrace. One day I found that the drawer at the bottom of the chiffonier, replete with mothballs, was filled with shawls, white, green, lilac. Stacked amid a great smell of camphor. it was like a shop; I didn't have the nerve to ask her what she planned to do with them. We didn't have to earn our living, there was plenty coming in from the farms each month, even piling up. But Irene was only interested in the knitting and showed a wonderful dexterity, and for me the hours slipped away watching her, her hands like silver sea-urchins, needles flashing, and one or two knitting baskets on the floor, the balls of yarn jumping about. It was lovely.

How not to remember the layout of that house. The dining room, a living room with tapestries, the library, and three large bedrooms in the section most recessed, the one that faced toward Rodriguez Pena. Only a corridor with its massive oak door separated that part from the front wing, where there was a bath, the kitchen, our bedrooms and the hall. One entered the house through a vestibule with enameled tiles, and a wrought-iron gated door opened onto the living room. You had to come in through the vestibule and open the gate to go into the living room; the doors to our bedrooms were on either side of this, and opposite was the corridor leading to the back section; going down the passage, one swung open the oak door beyond which was the other part of the house; or just before the door, one could turn to the left and go down a narrower

passageway which led to the kitchen and the bath. When the door was open, you became aware of the size of the house; when it was closed, you had the impression of an apartment, like the ones they build today, with barely enough room to move around in. Irene and I always lived in this part of the house and hardly ever went beyond the oak door except to do the cleaning. Incredible how much dust collected on the furniture. It may be Buenos Aires is a clean city, but she owes it to her population and nothing else. There's too much dust in the air, the slightest breeze and it's back on the marble console tops and in the diamond patterns of the tooled-leather desk set. It's a lot of work to get it off with a feather duster; the motes rise and hang in the air, and settle again a minute later on the pianos and the furniture.

I'll always have a clear memory of it because it happened so simply and without fuss. Irene was knitting in her bedroom, it was eight at night, and I suddenly decided to put the water up for mate. I went down the corridor as far as the oak door, which was ajar, then turned into the hall toward the kitchen, when I heard something in the library or the dining room. The sound came through muted and indistinct, a chair being knocked over onto the carpet or the muffled buzzing of a conversation. At the same time, or a second later, I heard it at the end of the passage which led from those two rooms toward the door. I hurled myself against the door before it was too late and shut it, leaned on it with the weight of my body; luckily, the key was on our side; moreover, I ran the great bolt into place, just to be safe. I went down to the kitchen, heated the kettle, and when I got back with the tray of mate, I told Irene: "I had to shut the door to the passage. They've taken over the back part."

She let her knitting fall and looked at me with her tired, serious eyes. "You're sure?" I nodded.

"In that case," she said, picking up her knitting again, "we'll have to live on this side."

I sipped at the mate very carefully, but she took her time starting her work again. I remember it was a gray vest she was knitting. I liked that vest.

The first few days were painful, since we'd both left so many things in the part that had been taken over. My collection of French literature, for example, was still in the library. Irene had left several folios of stationery and a pair of slippers that she used a lot in the winter. I missed my briar pipe, and Irene, I think, regretted the loss of an ancient bottle of Hesperidin's. It happened repeatedly (but only in the first few days) that we would close some drawer or cabinet and look at one another sadly.

“It's not here.”

One thing more among the many lost on the other side of the house. But there were advantages, too. The cleaning was so much simplified that, even when we got up late, nine thirty for instance, by eleven we were sitting around with our arms folded. Irene got into the habit of coming to the kitchen with me to help get lunch. We thought about it and decided on this: while I prepared the lunch, Irene would cook up dishes that could be eaten cold in the evening. We were happy with the arrangement because it was always such a bother to have to leave our bedrooms in the evening and start to cook. Now we made do with the table in Irene's room and platters of cold supper.

Since it left her more time for knitting, Irene was content. I was a little lost without my books, but so as not to inflict myself on my sister, I set about reordering papa's stamp collection; that killed some time. We amused ourselves sufficiently, each with his own thing, almost always getting together in Irene's bedroom, which was the more comfortable. Every once in a while,

Irene might say: “Look at this pattern I just figured out, doesn’t it look like clover?”

After a bit it was I, pushing a small square of paper in front of her so that she could see the excellence of some stamp or another from Eupen-et-Malmedy. We were fine, and little by little we stopped thinking. You can live without thinking. (Whenever Irene talked in her sleep, I woke up immediately and stayed awake. I never could get used to this voice from a statue or a parrot, a voice that came out of the dreams, not from a throat. Irene said that in my sleep I flailed about erroneously and shook the blankets off. We had the living room between us, but at night you could hear everything in the house. We heard each other breathing, coughing, could even feel each other reaching for the light switch when, as happened frequently, neither of us could fall asleep.

Aside from our nocturnal rumblings, everything was quiet in the house. During the day there were the household sounds, the metallic click of knitting needles, the rustle of stamp-album pages turning. The oak door was massive, I think I said that. In the kitchen or the bath, which adjoined the part that was taken over, we managed to talk loudly, or Irene sang lullabies. In a kitchen there’s always too much noise, the plates and glasses, for there to be interruptions from other sounds. We seldom allowed ourselves silence there, but when we went back to our rooms or to the living room, then the house grew quiet, half lit, we ended by stepping around more slowly so as not to disturb one another. I think it was because of this that I woke up irremediably and at once when Irene began to talk in her sleep.)

Except for the consequences, it’s nearly a matter of repeating the same scene over again. I was thirsty that night, and before we went to sleep, I told Irene that I was going to the kitchen for a glass of water. From the door of the bedroom (she was knitting) I heard the noise in the kitchen;

if not the kitchen, then the bath, the passage off at that angle dulled the sound. Irene noticed how brusquely I had paused, and came up beside me without a word.

We stood listening to the noises, growing more and more sure that they were on our side of the oak door, if not the kitchen then the bath, or in the hall itself at the turn, almost next to us. We didn't wait to look at one another. I took Irene's arm and forced her to run with me to the wrought-iron door, not waiting to look back. You could hear the noises, still muffled but louder, just behind us. I slammed the grating and we stopped in the vestibule. Now there was nothing to be heard.

"They've taken over our section," Irene said. The knitting had reeled off from her hands and the yarn ran back toward the door and disappeared under it. When she saw that the balls of yarn were on the other side, she dropped the knitting without looking at it.

"Did you have time to bring anything?" I asked hopelessly.

"No, Nothing." We had what we had on. I remembered fifteen thousand pesos in the wardrobe in my bedroom. Too late now. I still had my wristwatch on and saw that it was 11 P.M.. I took Irene around the waist (I think she was crying) and that was how we went into the street. Before we left, I felt terrible; I locked the front door up tight and tossed the key down the sewer. It wouldn't do to have some poor devil decide to go in and rob the house, at that hour and the difference with the house taken over.