

# El proceso para leer...



Español 12mo grado

Regular

Prof. Kitty Ansa Quiñones

# Introducción

- No existe aprendizaje, hasta que puedas aplicar lo que has estudiado.
- Quiere decir hasta que puedas discutir y describir sobre lo que has leído.
- Tendrás que leer la obra con cuidado, subrayar, tomar apuntes, estudiar los apuntes de la obra y aplicar tu conocimiento.

# Mientras lees...

- Haz observaciones básicas para entender la obra.
- Anota el vocabulario desconocido y búscalo en el diccionario.
- Apunta tus primeras impresiones y reacciones.
- Describe las técnicas narrativas e ideas interesantes.
- Haz anotaciones en tu libro.

# Descubrir las ideas...



# Desarrolla las ideas mientras lees...

- Desarrolla las ideas:
  - Elabora tus apuntes sobre personajes, situaciones y acciones.
  - Elabora e interpreta los temas y símbolos de la obra.
  - Memoriza pasajes importantes o frases que se repitan.
  - Apunta tus preguntas para discutir las en la clase.

**¡Desarrolla la imaginación  
y disfruta la lectura!**



Colegio San Ignacio de Loyola  
Departamento de Español  
Grado 12- Honor

Guía para lectura de verano

Libro- *Insularismo* de Antonio S. Pedreira

1. Identifica los diferentes postulados que se presentan en el libro en cuanto a:
  - a- la identidad del puertorriqueño
  - b- cómo influye el clima y la geografía de una isla en el puertorriqueño
  - c- qué comenta sobre la literatura puertorriqueña
  - d- cuál es la visión del negro y la mujer
  - e- qué no se dice, cuáles son los silencios del texto
  - f- cuáles son los símbolos (El imaginario de Pedreira)
  - g- Buscar palabras de vocabulario
2. Estructura – ensayística (por qué la estructura ya que la estructura tiene una finalidad)
3. Razón del título (cómo isla rodeada de agua, apartada de otros, y cómo es la mentalidad de sentirse aislado)
4. Analiza la función y el discurso de la voz ensayística

AP Lit & Composition  
Summer Reading & Assignments  
August 2018  
Ms. Natalie Doron

Welcome to AP literature! I am thrilled that you have decided to challenge yourself by tackling literature and composition at the college level. We will be reading constantly and writing on a regular basis. The pace is rigorous but in the end you will have honed your critical thinking and analytical skills and be ready to take on the college curriculum of your choice. In the meantime, you need to keep reading. Sharpen your pencil, grab your bookmark, and enjoy the literary exploration.

Assigned Reading:

- The Kite Runner (Khaled Hosseini) - NOVEL

Source Work: The source work provides a strong background for you to build your analytical discussions on during the year.

Novel: The Kite Runner (Khaled Hosseini)

1. Annotate directly in the novel (if purchased), or on post-it notes if borrowed, noting quotations, important moments, and literary details. As you read, I would like you to annotate the text

First look for things that you like or that puzzle you, disturb you or resonate with you. Mark them. Ask questions in the margin; underline things that interest you; look up words you do not know and write the definitions in the margin. Read your novel with a highlighter in hand, and jot notes and questions in the margins. Use post-its if necessary but create a running response log where you share some of your emotional, critical responses to the book. Please don't forget to enjoy the book.

2. Complete the following study guide outline. You will need to complete one of these for The Kite Runner. The purpose of this outline is to guide your reading and prompt you to consider how quality literature pieces work and function. The attached outline will help you in this process. Make sure you always explain the significance of the literary techniques (especially character, behavior, symbols, quotations, and literary elements.) AP Literature Study Guide Outline. This outline must be completed for your novel, in addition to the other assignments.

1. Title, author, and date (era) written
2. Three main characters and 1-2 sentence description each
3. Two minor characters and 1-2 sentence description of each Note: #2 and #3 may be mixed and matched as your literary interpretation deems necessary (e.g., two main characters & three minor; four main & one minor; etc.)
4. Three main settings and 1-2 sentence description of each (settings should come from the piece's beginning, middle and end, and each setting's significance must be explained.)
5. One paragraph plot outline (no textual support needed.)
6. Two important symbols and their references (to a character, idea, theme, etc.)
7. Two or three sentences on style and why they're used (to show what?)
8. One or two sentences of the work's dominant philosophy/theme.
9. Three short quotations typical of the work (include speaker and why the quotation is important to the scene/occasion; quotations must come from the piece's beginning, middle and end.)
10. Two literary elements and how they function in the piece (use elements discussed in English class in prior years.)

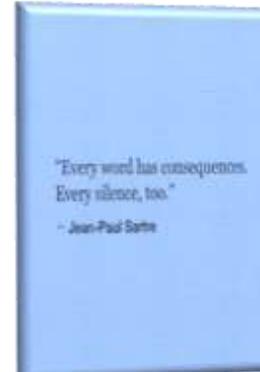
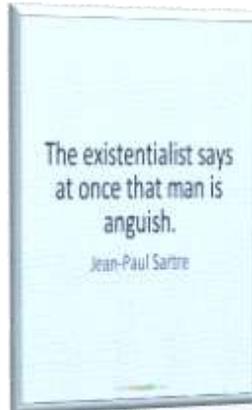
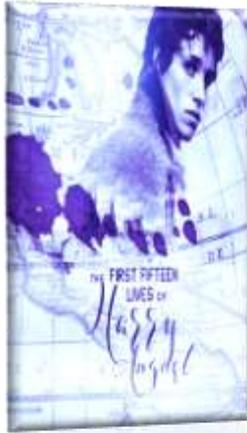
Students in AP Literature and Composition need to be prepared to be challenged and sometimes even disturbed by what they read. The texts chosen are adult literature and are typical of those found in the college courses which the AP program approximates. I recommend purchasing the assigned summer texts, and you will find it helpful to make your annotations directly in the book. Should you borrow your novels, you may make your annotations on post it notes; annotations will be checked in the first few weeks. Furthermore, you will need these works for class during the first few weeks of school so it would be nice to have your own copy. Within the first few weeks of school, students should be prepared to demonstrate their knowledge of this text by writing

either an essay or answering short questions or quote based questions.

COLEGIO SAN IGNACIO DE LOYOLA  
ENGLISH DEPARTMENT  
12TH ADVANCED

2019-2020

**THE FIRST FIFTEEN LIVES OF HARRY AUGUST**  
**SUMMER READING STUDY-GUIDE OUTLINE REPORT**



**A CRITICAL APPROACH TO EXISTENTIALISM**

**“Life can only be understood backwards; but it must be lived forwards.”**

Soren Kierkegaard

Author Claire North combines a unique time travel premise done well, a philosophy on the meaning of life and a phenomenal struggle of wits. Yet she encourages us to reflect on the morally ambiguous protagonists that one meets throughout the journey we call life, about the nature of good and evil, the confrontation of the self to not lose our sense of humanity, and the challenges that enhance our values and human dignity as we learn it from one childhood to another, grasping for once that life is rarely black and white. The story revolves around the themes of endless rebirth, asphyxiating memories, unbearable affliction, unsympathetic emotions, despair, hatred, forgiveness, spirituality, and the fellowship of the human race throughout the historic timeline of our world. The novel's message is interwoven with profound historic life lessons and diverse life roles so defiant it can stop us from existing. This narrative allows us to examine our own notions about living in the past of things, deciding on whether to forget our solecism or side with the inconspicuous adversary who cleverly cripples and deconstructs human nature while admitting how deeply resilient and persistent is human evolution when the end is nearing.

Answer the following questions in an Analytical Essay for Discussion in Socratic Seminar:

1. How do Harry's memory of his childhood shape each consecutive childhood? When does he recognize the ironies, deceit and humor in the adult lives around him? How do you think your memories of your childhood would be different if, as the author says, you went back and made them again with an adult's mind?
2. What was the thread that led to Akinleye following such a different path, even having no memory of her prior lives? How much do you think life outcomes are influenced by birth location and how much by individual life choices? As the author adds at the end of the novel: "If you could go back and give yourself one piece of advice from a life already lived, what would it be?"
3. Why is killing Richard Lisle so important to Harry? Does it matter that Harry murders Richard in every life after he first meets him? Where on the spectrum of temporal impact do you find yourself? Does every event, no matter how minor, irrevocably change the future? Do most events add up to more or less the same outcome?
4. "The world is ending. The message has come down from child to adult, child to adult, passed back down the generations from a thousand years forward in time. The world is ending and we cannot prevent it. So now it's up to you." [P. 116] This starts the novel. How would this sit with you if you received this message?
5. The book hinges on the concept of parallel universes. What do you think of the concept of parallel universes? Are they intriguing, horrifying, incomprehensible, or exciting?
6. "The past is the past. You are alive today That is all that matters. You must remember, because it is who you are, but as it is who you are, you must never, ever regret. To regret your past is to regret your soul." [P. 180] How does that quote resonate with you? Do you think Harry's past is like the past for a linear? Sometimes the need to share a regret or a secret with a stranger is very strong. Have you ever felt like Harry, that the telling was all?

7. Memory plays a significant role in the novel. How is memory employed in the novel to benefit and to detriment? When do you wish you had clarity of memory and when have you been thankful for the veil that time draws across our memories?
8. Being reborn for a *Kalachakra* can bring tedium, for us linears, who may fondly remember their youth and want to be young again, how does this resonate? Do you think returning to childhood would be tedious? Would it be more tedious if you remembered all you had learned as an adult?
9. As with the perspective on individual lives and childhoods, the perspective of the arc of history changes in reliving it. “We have the privilege of seeing the present through the wisdom of the past, and frankly such an honor makes it very hard to take anything too seriously at all.”  
[P. 113] Is this the mindset of a historian? The daily news we live or read about may appear vastly different when documented by historians of the future. Think back to a time period you lived and think about how it is now presented as historical. Where do the two align and where do they diverge? How does the perspective of time alter the connections between ‘facts’?
10. Harry meets many *Kalachakra* with a range of approaches to being able to live multiple lives. In Akinleye’s first lives she tells Harry: “Then why get involved? For Christ’s sake, just sit back and enjoy yourself.” [P. 162] Get involved or enjoy yourself; what kind of lives would you choose as a *Kalachakra*? Would it be as Harry or as Vincent? How so?
11. “Ours is the fellowship of strangers who know a secret that we cannot express. We are both of us broken, shattered, hollow and alone.”  
[P. 90] What would it be like to relive the same century and hear glimpses of the future but never get there? Would you choose the life of a *Kalachakra* given the chance?
  12. The novel, the First Fifteen Lives of Harry August, serves to tell us that the search for meaning in life is hopeless, that the end of our world is plausible. In the end, as one learns of these thoughts, how did each scholarly thinker below harmonize with the character’s existentialism?
  - “Life begins on the other side of despair.” ~~~Jean-Paul Sartre
  - “Life can only be understood backwards; but it must be lived forwards.” ~~~Soren Kierkegaard

**IMPORTANT:**

**PLEASE, USE YOUR OWN IDEAS AND RESPECT INTELLECTUAL PROPERTY.**

**SUBMIT TO TURNITIN.COM DURING THE FIRST WEEK OF SEPTEMBER.**

**PREPARE FOR A CRITICAL EVALUATION.**

\*Courtesy of book discussion online with adapted content from the teacher.

COLEGIO SAN IGNACIO DE LOYOLA  
ENGLISH DEPARTMENT  
12<sup>th</sup>REGULAR  
2019-2020

HOW TO STOP TIME

SUMMER READING STUDY-GUIDE OUTLINE REPORT



A CRITICAL APPROACH TO THE CONUNDRUM OF LIVING FOREVER

“As you walk and eat and travel, be where you are. Otherwise you will miss most of your life.”

[Gautama Buddha](#)

Author Matt Haig is depicted as a man who has an empathy for the human condition, the light and the dark of it, and he uses the full palette to build his excellent stories. *How to Stop Time* is a bighearted, wildly original novel about losing and finding yourself, the inevitability of change, and how with enough time to learn, we just might find happiness. It is inventive, exciting, moving and bursting with insight about history, time and what it is to be human. It is a love story across the ages – and for the ages – about a man lost in time, the woman who could save him, and the lifetimes it can take to learn how to live. The novel reveals to us the beauty of an everyday life. In the end, one must choose to live; in the ordinary, in the tedium of existence, in the paradoxical routine of life with a proper dosage of dopamine, or love, if you will, since it is the one thing closest to the extraordinary nature of who we are; a speck of dust magnified a thousand times only to become a remarkable wonderment of history.

Answer the following questions in an Analytical Essay for Discussion in Socratic Seminar:

12. How does Tom Hazard feel about his life as an Albatross? What does he see as the draw-backs of great longevity? Would you want the kind of lifespan the Albas have? Let's say you were an Alba, how would you want to live your life, especially given the no-falling-in-love rule and the secrecy rule?
13. Tom thinks that being an Alba isn't anything special: “We weren't superheroes. We were just old... always living within the parameters of [our] personality. No expanse of time or space could change that. You could never escape yourself (p.12). What does Tom mean? Why does he want to escape himself? Is it possible to escape ourselves?
14. During his job interview with Daphne, Tom explains his view of history: “History isn't something you need to bring to life. History already is alive. We are history.... History is everywhere.” (p. 17) What is history to you? Was it a favorite or despised subject for you in school? What about today?
15. Other than what he tells Daphne during his interview, how is Tom's view of history different from the way we “maflies” see it? He has seen a lot of it roll by. Is he optimistic or pessimistic about history and humankind's role in its events? Consider George Santayana's famous warning: “Those who cannot remember the past are condemned to repeat it.” (p. 320)
16. On his first trip to America, Tom considers the (at that time) modern ocean liner and thinks that humans measure progress as “the distance we placed between ourselves and nature.” (p. 83) It seems a rather cynical definition. Or maybe it's simply unsentimental. What do you think? How do you define progress?
17. Tom attends a live performance of Tchaikovsky directing one of his orchestral pieces. What consolations does music offer Tom, not just symphonic music but all music? What are the things you turn to in your own life for consolation?
18. At the concert in Carnegie Hall, Hendrich points out Andrew Carnegie in the balcony. Despite all his wealth, with music halls and libraries carrying his name, Hendrich scoffs at Carnegie. He says to Tom, “Legacy. What a meaningless thing” (p. 98). What does Hendrich mean, and why does one's name after death count for nothing in his eyes? Do you agree? Is legacy merely a stab at achieving immortality? Does legacy have significance? Or is it ultimately meaningless?
19. In one of his peregrinations through present-day London, Tom views young people in a gym on treadmills, plugged in to headphones, watching TV, or checking email. *Places don't matter to people anymore. Places aren't the point. People are only ever half present where they are these days. They always have at least one*

*foot in the great digital nowhere.*" (p. 109) What do you make of his observation? Is there truth to it? Before you answer, consider his observation in the context of Question 2, i.e., Tom's despair about being unable to escape himself.

20. Why did Tom enjoy his life during the Jazz Age? In hindsight, how does he see the era as a prelude to fascism and World War II? He talks about the rise of "bully-boy leaders" and scapegoats and cults; then he adds, "*It happened every now and then.*" (p. 205) Do you sense any parallels to our current age?
21. Of the historical personages Tom has met, eras he has lived through, and events he has witnessed, who or what do you find most interesting or engaging or disturbing?
22. Hendrich says he does only "*what is necessary.*" He has saved Flora Brown, Reginald Fisher, and others. Tom continues to work for the Society because, despite its flaws, he believes that ultimately it's the good work that matters. Discounting the end of the novel, do you agree with Tom at this point: is it possible to overlook the evil and concentrate on the good, especially if it saves lives? In other words, does the good outweigh the bad?
23. On the flight to Australia, Tom wonders if his love for Camilla is a different kind of love from the love he had for Rose. What do you think? Are there different ways to be "in love"? Isn't all "romantic" love fundamentally the same?
24. Omai tells Tom about his seven years with Hoku, saying *those years "contained more than anything else."* "*Then he goes on to talk about time: That's the thing with time isn't it? It's not all the same. Some days—some years—some decades—are empty. There is nothing to them. It's just flat water. Then you come across a year, or even a day, or an afternoon. And it is everything. It is the whole thing.*" (p. 296)
25. Omai also talks about love: "*You cannot simply fall in love and not think there is something bigger ruling us. Something not quite us ... that lives inside of us ... ready to help or suck us over.*" (p. 297) What does Omai mean?
26. Why does Omai reject the Albatross Society and its protection?
27. Once back from Australia, Tom types an email to the biotech company investigating cellular damage in illnesses and ageing. He gives his age and writes that he might be able to help with research. He saves it as a draft, but we never know whether he sends it. Should he?
28. What is your prediction for Tom and Camilla? Has it struck you, by the way, that the two women loved by Tom are named for flowers. (There's ... a ... symbol ... there ...)
29. What is the significance of the title, "How to Stop Time"? Some of the characters talk about stopping time, though for different reasons: mayflies because it goes by too quickly, Tom because he's had too much of it. Nonetheless, the title is "how" to stop it. What does Tom realize by the novel's end?
30. In one of the most beautiful passages of the book, on page 314, Tom considers how he wishes to live his life: *without fear of hurt or loneliness, without looking forever toward the future but living in the here and now.* Read the passage and consider the following end quotes on critical thinkers. Analyze how each one wished to live their own lives and think of Tom's wishes.
  - "A comfort zone is a beautiful place, but nothing never grows there." Life hack
  - "We don't meet people by accident. They are meant to cross our path for a reason." Washabuy.com

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