

Ms. Dickerson

## English III H Summer Assignment

1. You will need to get your hands on a copy of:
  - a. *Hidden Figures* by Margot Lee Shetterly
  - b. You will need access to the movie *Hidden Figures* (2016)
2. All assignments are due by August 17th (first day of school, by 8 am, on Turn It In).
  - a. **Class code:** 15433329, **Password:** honorsstangs
  - b. There are separate assignment boxes on **Turn It In** for each Project
  - c. You must turn your work in by the due date/time whether or not you are taking English 1st or 2nd trimester.
  - d. **No late work will be accepted after the 8 am due date on August 17th.**
    - a. Turn It In checks for plagiarism, so everything you submit needs to be in your own words. Any plagiarism will result in a “0” grade.
3. You will be submitting 3 projects. Each required project thus needs to be its own document.

### Project I: Character Log, Quote Log, and Chapter Summaries (40 points)

1. **Part 1: Character Log for *Hidden Figures***
  - Keeping a list of characters on the back of the front cover of the text
  - Each character should have descriptive words associated with the character that you notice as you read (heroic, immature, spoiled, arrogant, selfish, etc.)
  - Each character should have pages cited where that character is given noticeable characterization

- **EXAMPLE:** Jack: leader of the British choir boys. Motivated, independent, prone to anger, bloodthirsty. (25, 29, 32, 45)

## 2. Part 2: Quote Log for *Hidden Figures*

- 10 thematic quotes of your choosing should be selected and typed in full with a page number in the parenthetical citation. Parenthetical Citation = (Shetterly 10).
- Remember, a theme is really a statement about our experience as humans on this earth which represents the central ideas of a text)
  - You may come up with a theme, such as “Perseverance pays off,” or “Success never comes without failure” and it should be bolded at the top of your quote log.
- These can be quotes that you think are significant, powerful, or moving which are related to the themes found in the text.

## 3. Part 3: Chapter Summaries

- Provide a brief summary of the events of the chapter
- I expect at least 6-8 COMPLETE sentences for each chapter summary.
- These need to be grammatically correct and must fully capture the essence of the chapter.
- Each summary should be clearly marked with “Summary of Chapter \_\_\_\_\_”

## **Project II: Compare/Contrast Essay on *Hidden Figures* (40 points)**

- After reading the book, watch the movie (if this happens in reverse order, that is ok)

- You need to write a **3 page essay in MLA format** comparing and contrasting the book from the movie version of the book
- Obviously not everything in a book can fit in a movie, but why were certain items chosen over others to be omitted?
  - You need to think about and analyze how the two mediums differ from one another and Is something emphasized more in one or the other? Why? Is something completely different in the movie? Why did the director make the decisions he/she did in terms of the content of the movie (which is going to be shorter than the span of the book)?
  - Do not use “I” in your paper
  - What does that say about the strengths or weaknesses in the novel or the movie?
  - Is there anything in the movie that was changed from the book?
  - What does that say about the two different mediums and their respective audiences?
  - It may help to start with a list of what was the same and what was different between the book and the movie.
  - Please do this in the 5 paragraph essay form.
  - Your thesis and corresponding body paragraphs should relate to the differences between the text and film.

### **Project III: Rhetorical Précis (20 points)**

- A rhetorical précis differs from a summary in that it is a less neutral, more analytical condensation of both the content and method of the original text. If you think of a summary as primarily a brief representation of what a text says, then you might think of the rhetorical précis as a brief representation of what a text both says and does. Although less common than a summary, a rhetorical précis is a particularly useful way to sum up

your understanding of how a text works rhetorically (*Reading Rhetorically*, 62).

Write a precis on **one** of the following responses to the film:

1. “The True Story of 'Hidden Figures' and the Women Who Crunched the Numbers for NASA” by Matt Blitz:

<http://www.popularmechanics.com/space/rockets/a24429/hidden-figures-real-story-nasa-women-computers/>

2. “Hidden Figures!: 'The Right Stuff' vs. Real Stuff in New Film About NASA History” by Robert Z. Pearlman:

<http://www.space.com/35145-hidden-figures-right-stuff-history.html>

3. “Hidden Figures' may feature NASA's history, but it resonates in the present” by Amina Khan:

<http://www.latimes.com/science/sciencenow/la-sci-sn-hidden-figures-nasa-20170107-story.html>

## THE STRUCTURE OF A RHETORICAL PRÉCIS

- **Sentence One:** Name of author, genre, and title of work, date in parentheses; a rhetorically active verb; and a THAT clause containing the major assertion or thesis in the text.
- **Sentence Two:** An explanation of how the author develops and supports the thesis.
- **Sentence Three:** A statement of the author’s apparent purpose, followed by an “in order to” phrase.
- **Sentence Four:** A description of the intended audience and/or the relationship the author establishes with the audience

### The Rhetorical Précis Format

a) In a single coherent sentence give the following:

- name of the author, title of the work, date in parenthesis;
- a rhetorically accurate verb (such as "assert," "argue," "deny," "refute," "prove," "disprove," "explain," etc.);
- a *that* clause containing the major claim (thesis statement) of the work.

**b)** In a single coherent sentence give an explanation of how the author develops and supports the major claim (thesis statement).

**c)** In a single coherent sentence give a statement of the author's purpose, followed by an "in order" phrase.

**d)** In a single coherent sentence give a description of the intended audience and/or the relationship the author establishes with the audience.

Precis examples:

A. Sheridan Baker, in his essay "Attitudes" (1966), asserts that writers' attitudes toward their subjects, their audiences, and themselves determine to a large extent the quality of their prose. Baker supports this assertion by showing examples of how inappropriate attitudes can make writing unclear, pompous, or boring, concluding that a good writer "will be respectful toward his audience, considerate toward his readers, and somehow amiable toward human failings" (58). His purpose is to make his readers aware of the dangers of negative attitudes in order to help them become better writers. He establishes an informal relationship with his audience of college students who are interested in learning to write "with conviction" (55).

B. Toni Morrison, in her essay "Disturbing Nurses and the Kindness of Sharks," implies that racism in the United States has affected the craft and process of American novelists. Morrison supports her implication by describing how Ernest Hemingway writes about black characters in his novels and short stories. Her purpose is to make her readers aware of the cruel reality of racism underlying some of the greatest works of American literature in order to help them examine the far-reaching effects racism has not only on those discriminated against but also on those who discriminate. She establishes a formal and highly analytical tone with her audience of racially mixed (but probably mainly white), theoretically sophisticated readers and critical interpreters of American literature.

C. Sandra M. Gilbert, professor of English at the University of California, Davis, in her essay "Plain Jane's Progress" (1977), suggests that Charlotte Brontë intended Jane Eyre to resemble John Bunyan's *Pilgrim's Progress* in that Jane's pilgrimage through a series of events based on the enclosure and escape motif eventually lead toward the equality that Brontë herself sought. Gilbert supports this conclusion by using the structure of the novel to highlight the places Jane has been confined, the changes she undergoes during the process of escape, and the individuals and experiences that lead to her maturation concluding that "this marriage of true minds at Ferndean – this is the way" (501). Her purpose is to help readers see the role of women in Victorian England in order to help them understand the uniqueness and daring of Brontë's work. She establishes a formal relationship with her audience of literary scholars interested in feminist criticism who are familiar with the work of Brontë, Bunyan, Lord Byron and others and are intrigued by feminist theory as it relates to Victorian literature.