

School for Advanced Studies
Kendall Campus Summer Reading Assignments

Language Arts Faculty:

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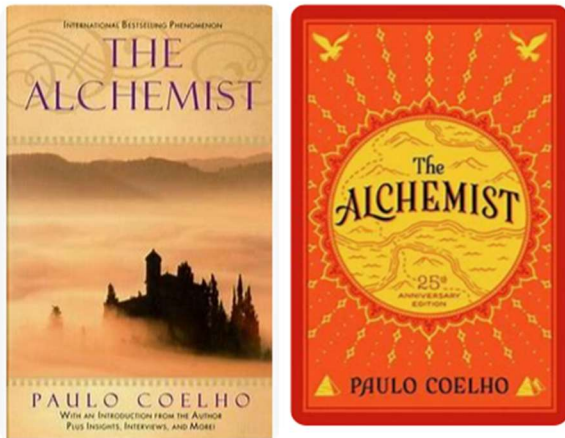
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1. Read The Alchemist by Paulo Coelho

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Task 1: Annotate the text with a focus on characterization, symbolism, and themes such as *self-discovery; goals and aspirations; fate; hope; perseverance; fear; the nature and power of the universe; faith; spirituality*; and any other themes you identify.

Task 2: Type a 500 Word Essay on ONE of the following prompts for Paulo Coelho's The Alchemist (use 12-point font). Save your work and be ready to submit it to the teacher the first week of class. At this time, I would like to remind you of our academic integrity standards: **Do not use AI to write your essay— all submissions will be scanned for AI use and plagiarism. If either is detected, credit will not be awarded for the assignment, and we will likely start off on the proverbial wrong foot.**

Prompt Option 1

Personal Legend Reflection Essay

Prompt:

Write a personal narrative or reflective essay that explores your own "Personal Legend"—a goal, dream, or calling you feel destined to pursue. Connect your journey to Santiago's in *The Alchemist*, discussing how themes like fear, perseverance, and faith play a role in your path.

Objective: Connect literature to personal growth.

Personal Legend Reflection Essay Rubric

Criteria	Excellent (5)	Good (4)	Satisfactory (3)	Needs Improvement (1–2)
Connection to the Novel	Deep, thoughtful connections to Santiago's journey; shows insight	Clear connections with some depth	Basic connection; some references to novel	Minimal or unclear connection to the novel
Personal Reflection	Honest, vivid reflection on personal goals or dreams	Good reflection; some emotional or thoughtful depth	General reflection with limited insight	Lacks depth or clarity about personal goals
Organization & Clarity	Well-structured, logical flow, and easy to follow	Mostly organized with minor issues	Some structure, but ideas may jump around	Disorganized or difficult to follow
Grammar & Conventions	Virtually no errors; language is fluent and polished	Minor errors that don't interfere with understanding	Some errors that affect readability	Frequent errors that hinder understanding

Prompt Option 2

Literary Letter

Prompt:

Write a letter from Santiago to a modern-day teenager who feels lost or unsure about their future. The letter should reflect Santiago's experiences and offer wisdom based on his journey.

Objective: Blend creative writing with comprehension of character and theme.

Literary Letter Rubric

Criteria	Excellent (5)	Good (4)	Satisfactory (3)	Needs Improvement (1–2)
Voice & Creativity	Authentic, compelling voice; creative use of Santiago's character	Consistent character voice with creative touches	Basic use of Santiago's voice	Lacks character voice or creativity
Connection to Themes	Clearly ties advice to major themes of <i>The Alchemist</i>	Good thematic connection	General connection to themes	Weak or absent theme integration
Relevance to Audience	Offers relatable and thoughtful guidance to a modern reader	Offers relevant advice	Somewhat generic or unclear advice	Advice is unclear, unrelated, or ineffective
Organization & Mechanics	Well-structured with minimal to no errors	Clear and mostly correct	Some structure or grammar issues	Lacks organization; frequent errors

2. Read and seek to understand the list of AP Literary Terms below.

Task 3: Choose 25 terms that are least familiar to you. In addition to the definition provided, use any resource available to you to help you understand the term better.

Task 4: Create a Quizlet (or similar, such as Quizziz, Kahoot, Brainscape, etc.,) to help you learn the terms better. **You will include the definition and a relevant example of the term.** Save your work, so you can share it with the teacher the first week of class.

A P Literature & Composition TERMS

ALLEGORY story or poem in which characters, settings, and events stand for other people or events or for abstract ideas or qualities.

EXAMPLE: *Animal Farm*; Dante's *Inferno*; *Lord of the Flies*

ALLITERATION repetition of the same or similar consonant sounds in words that are close together.

EXAMPLE: "When the two youths turned with the flag they saw that much of the **regiment** had crumbled away, and the dejected **remnant** was coming slowly back." –Stephen Crane (Note how regiment and remnant are being used; the regiment is gone, a remnant remains...).

ALLUSION reference to someone or something that is known from history, literature, religion, politics, sports, science, or another branch of culture. An indirect reference to something (usually from literature, etc.).

AMBIGUITY deliberately suggesting two or more different, and sometimes conflicting, meanings in a work. An event or situation that may be interpreted in more than one way- this is done on purpose by the author, when it is not done on purpose, it is vagueness, and detracts from the work.

ANALOGY comparison made between two things to show how they are alike.

ANAPHORA repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer's point more coherent.

ANECDOTE brief story, told to illustrate a point or serve as an example of something, often shows character of an individual.

ANTAGONIST opponent who struggles against or blocks the hero, or protagonist, in a story.

ANTITHESIS balancing words, phrases, or ideas that are strongly contrasted, often by means of grammatical structure.

ANTIHERO central character who lacks all the qualities traditionally associated with heroes. may lack courage, grace, intelligence, or moral scruples.

APHORISM brief, cleverly worded statement that makes a wise observation about life, or of a principle or accepted general truth. Also called **maxim, epigram**.

ASSONANCE the repetition of similar vowel sounds followed by different consonant sounds especially in words that are together.

ASYNDETON commas used without conjunction to separate a series of words, thus emphasizing the parts equally: instead of X, Y, and Z... the writer uses X,Y,Z.... see polysyndeton.

BALANCE constructing a sentence so that both halves are about the same length and importance. Sentences can be unbalanced to serve a special effect as well.

BILDUNGSROMAN a novel that explores how a protagonist develops morally and psychologically; a story about a character's formative years or spiritual education.

BLANK VERSE name for unrhymed iambic pentameter. An iamb is a metrical foot in which an unstressed syllable is followed by a stressed syllable. In iambic pentameter there are five iambs per line making ten syllables.

CHARACTERIZATION the process by which the writer reveals the personality of a character.

INDIRECT CHARACTERIZATION the author reveals to the reader what the character is like by describing how the character looks and dresses, by letting the reader hear what the character says, by revealing the character's private thoughts and feelings, by revealing the character's effect on other people (showing how other characters feel or behave toward the character), or by showing the character in action.

DIRECT CHARACTERIZATION the author tells us directly what the character is like: sneaky, generous, mean to pets and so on. Romantic style literature relied more heavily on this form.

STATIC CHARACTER is one who does not change much in the course of a story.

DYNAMIC CHARACTER is one who changes in some important way as a result of the story's action.

FLAT CHARACTER has only one or two personality traits. They are one dimensional, like a piece of cardboard. They can be summed up in one phrase.

ROUND CHARACTER has more dimensions to their personalities---they are complex, just a real people are.

CHIASMUS in poetry, a type of rhetorical balance in which the second part is syntactically balanced against the first, but with the parts reversed. Coleridge: "Flowers are lovely, love is flowerlike." In prose this is called **antimetabole**.

CLICHE is a word or phrase, often a figure of speech, that has become lifeless because of overuse. Avoid clichés like the plague. (That cliché is intended.)

COLLOQUIALISM a word or phrase in everyday use in conversation and informal writing but is inappropriate for formal situations.

Example: “He’s **out of his head** if he thinks I’m **gonna go for** such a stupid idea.

COMEDY in general, a story that ends with a happy resolution of the conflicts faced by the main character or characters.

CONCEIT an elaborate metaphor that compares two things that are startlingly different. Often an extended metaphor.

CONFLICT the struggle between opposing forces or characters in a story.

EXTERNAL CONFLICT conflicts can exist between two people, between a person and nature or a machine or between a person and a whole society.

INTERNAL CONFLICT a conflict can be internal, involving opposing forces within a person’s mind.

CONNOTATION the associations and emotional overtones that have become attached to a word or phrase, in addition to its strict dictionary definition.

COUPLET two consecutive rhyming lines of poetry.

DEUS EX MACHINA term that refers to a character or force that appears at the end of a story or play to help resolve conflict. Word means “god from a machine.” In ancient Greek drama, gods were lowered onto the stage by a mechanism to extricate characters from a seemingly hopeless situation. The phrase has come to mean any turn of events that solve the characters’ problems through an unexpected and unlikely intervention.

DIALECT a way of speaking that is characteristic of a certain social group or of the inhabitants of a certain geographical area.

DICTION a speaker or writer’s choice of words.

DIDACTIC form of fiction or nonfiction that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

DOPPELGANGER the alter ego of a character-the suppressed side of one’s personality that is usually unaccepted by society. ie. The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson- Mr. Edward Hyde (hide) is Dr. Jekyll’s evil side.

ELEGY a poem of mourning, usually about someone who has died. A **Eulogy** is great praise or commendation, a laudatory speech, often about someone who has died.

EMOTIVE LANGUAGE deliberate use of language by a writer to instill a feeling or visual. 23.

ENJAMBMENT the continuation of reading one line of a poem to the next with no pause, a run-on line.

EPIC a long narrative poem, written in heightened language, which recounts the deeds of a heroic character who embodies the values of a particular society.

EPIGRAPH a quotation or aphorism at the beginning of a literary work suggestive of the theme.

EPILOGUE A short poem or speech spoken directly to the audience following the conclusion of a play, or in a novel the epilogue is a short explanation at the end of the book which indicates what happens after the plot ends.

EPIPHANY sudden enlightenment or realization, a profound new outlook or understanding about the world usually attained while doing everyday mundane activities.

EPITHET an adjective or adjective phrase applied to a person or thing that is frequently used to emphasize a characteristic quality. “Father of our country” and “the great Emancipator” are examples. A **Homeric epithet** is a compound adjective used with a person or thing: “swift-footed Achilles”; “rosy-fingered dawn.”

EUPHONY a succession of words which are pleasing to the ear. These words may be alliterative, utilize consonance, or assonance and are often used in poetry but also seen in prose.

FABLE a very short story told in prose or poetry that teaches a practical lesson about how to succeed in life.

FARCE a type of comedy in which ridiculous and often stereotyped characters are involved in silly, far-fetched situations.

FIGURATIVE LANGUAGE words which are inaccurate if interpreted literally, but are used to describe. Similes and metaphors are common forms.

FLASHBACK a scene that interrupts the normal chronological sequence of events in a story to depict something that happened at an earlier time.

FOIL a character who acts as contrast to another character. Often a funny side kick to the dashing hero, or a villain contrasting the hero.

FORESHADOWING the use of hints and clues to suggest what will happen later in a plot.

FREE VERSE poetry that does not conform to a regular meter or rhyme scheme.

HEROINE a woman noted for courage and daring action or the female protagonist. 48.

HUBRIS used in Greek tragedies, refers to excessive pride that usually leads to a hero's downfall.

HYPERBOLE a figure of speech that uses an incredible exaggeration or overstatement, for effect. “If I told you once, I’ve told you a million times....”

ILLOCUTION language that avoids meaning of the words. When we speak, sometimes we conceal intentions or side step the true subject of a conversation. Writing illocution expresses two stories, one of which is not apparent to the characters, but is apparent to the reader. For example, if two characters are discussing a storm on the surface it may seem like a simple discussion of the weather, however, the reader should interpret the

underlying meaning-that the relationship is in turmoil, chaos, is unpredictable. As demonstrated the story contains an underlying meaning or parallel meanings.

IN MEDIAS RES a story that begins in the middle of the story's action.

IMAGERY visually descriptive or figurative language, especially in a literary work.

INVERSION the reversal of the normal word order in a sentence or phrase.

IRONY a discrepancy between appearances and reality.

VERBAL IRONY occurs when someone says one thing but really means something else.

SITUATIONAL IRONY takes place when there is a discrepancy between what is expected to happen, or what would be appropriate to happen, and what really does happen.

DRAMATIC IRONY is so called because it is often used on stage. A character in the play or story thinks one thing is true, but the audience or reader knows better.

JUXTAPOSITION poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit. Ezra Pound: "The apparition of these faces in the crowd;/ Petals on a wet, black bough." **Juxtaposition** is also a form of contrast by which writers call attention to dissimilar ideas or images or metaphors.

Martin Luther King: "Injustice anywhere is a threat to justice everywhere."

LYRIC POEM a poem that does not tell a story but expresses the personal feelings or thoughts of the speaker. A **ballad** tells a story.

METAPHOR a figure of speech that makes a comparison between two unlike things without the use of such specific words of comparison as like, as, than, or resembles.

EXTENDED METAPHOR is a metaphor that is extended or developed as far as the writer wants to take it. (conceit if it is quite elaborate).

MIXED METAPHOR is a metaphor that has gotten out of control and mixes its terms so that they are visually or imaginatively incompatible. "The President is a lame duck who is running out of gas."

METONYMY a figure of speech in which a person, place, or thing, is referred to by something closely associated with it. "We requested from the crown support for our petition." The crown is used to represent the monarch.

MOOD an atmosphere created by a writer's diction and the details selected.

MOTIF a recurring image, word, phrase, action, idea, object, or situation used throughout a work (or in several works by one author), unifying the work by tying the current situation to previous ones, or new ideas to the theme. Kurt Vonnegut uses "So it goes" throughout Slaughterhouse-Five to remind the reader of the senselessness of death.

MOTIVATION the reasons for a character's behavior.

OBLIQUE (OR SLANT) RHYME Imperfect rhyme scheme.

ONOMATOPOEIA the use of words whose sounds echo their sense. “Pop.” “Zap.”

OXYMORON a figure of speech that combines opposite or contradictory terms in a brief phrase. “Jumbo shrimp.” “Pretty ugly.” “Bitter-sweet.”

PARABLE a relatively short story that teaches a moral, or lesson about how to lead a good life.

PARADOX a statement that appears self-contradictory, but that reveals a kind of truth.

PARALLEL STRUCTURE (parallelism) the repetition of words or phrases that have similar grammatical structures.

PARODY a work that makes fun of another work by imitating some aspect of the writer’s style.

PERSONIFICATION a figure of speech in which an object or animal is given human feelings, thoughts, or attitudes. (May also be referred to as **ANTHROPOMORPHISM**).

PLOT the series of related events in a story or play, sometimes called the storyline.

Characteristics of PLOT:

EXPOSITION introduces characters, situation, and setting.

RISING ACTION complications in conflict and situations (may introduce new ones as well).

CLIMAX that point in a plot that creates the greatest intensity, suspense, or interest. Also called “turning point”

RESOLUTION the conclusion of a story, when all or most of the conflicts have been settled; **often called the denouement.**

POINT OF VIEW the vantage point from which the writer tells the story.

FIRST PERSON POINT OF VIEW one of the characters tells the story.

THIRD PERSON POINT OF VIEW an unknown narrator, tells the story, but this narrator zooms in to focus on the thoughts and feelings of only one character.

OMNISCIENT POINT OF VIEW an omniscient or all knowing narrator tells the story, also using the third person pronouns. This narrator, instead of focusing on one character only, often tells us everything about many characters.

OBJECTIVE POINT OF VIEW a narrator who is totally impersonal and objective tells the story, with no comment on any characters or events.

POLYSYNDETON sentence which uses a conjunction with NO commas to separate the items in a series. Instead of X, Y, and Z... Polysyndeton results in X and Y and Z... Kurt Vonnegut uses this device.

PROTAGONIST the central character in a story, the one who initiates or drives the action. Usually the **hero** or **anti-hero**; in a **tragic hero**, like John Proctor of The Crucible, there is always a **hamartia**, or **tragic flaw** in his character which will lead to his downfall.

PUN a “play on words” based on the multiple meanings of a single word or on words that sound alike but mean different things.

QUATRAIN a poem consisting of four lines, or four lines of a poem that can be considered as a unit.

REFRAIN a word, phrase, line, or group of lines that is repeated, for effect, several times in a poem.

RHYTHM a rise and fall of the voice produced by the alternation of stressed and unstressed syllables in language.

RHETORIC Art of effective communication, especially persuasive discourse.

RHETORICAL QUESTION a question asked for an effect, and not actually requiring an answer.

rites of passage An incident which creates tremendous growth signifying a transition from adolescence to adulthood.

ROMANCE in general, a story in which an idealized hero or heroine undertakes a quest and is successful.

SATIRE a type of writing that ridicules the shortcomings of people or institutions in an attempt to bring about a change.

SIMILE a figure of speech that makes an explicitly comparison between two unlike things, using words such as like, as, than, or resembles.

SOLILOQUY a long speech made by a character in a play while no other characters are on stage.

SONNET A poem with fourteen lines. An Italian sonnet subdivides into two quatrains and two tercets; while an English sonnet subdivides into three quatrains and one couplet. A volta is a sudden change of thought which is common in sonnets.

STEREOTYPE a fixed idea or conception of a character or an idea which does not allow for any individuality, often based on religious, social, or racial prejudices.

STREAM OF CONSCIOUSNESS a style of writing that portrays the inner (often chaotic) workings of a character’s mind.

STYLE the distinctive way in which a writer uses language: a writer’s distinctive use of diction, tone, and syntax.

SUSPENSE a feeling of uncertainty and curiosity about what will happen next in a story.

SYMBOL a person, place, thing, or event that has meaning in itself and that also stands for something more than itself.

SYNECDOCHE a figure of speech in which a part represents the whole. “If you don’t drive properly, you will lose your wheels.” The wheels represent the entire car.

TALL TALE an outrageously exaggerated, humorous story that is obviously unbelievable.

TELEGRAPHIC SENTENCE A sentence shorter than five words in length.

THEME the insight about human life that is revealed in a literary work.

TONE the attitude a writer takes toward the subject of a work, the characters in it, or the audience, revealed through diction, figurative language, and organization.

TRAGEDY in general, a story in which a heroic character either dies or comes to some other unhappy end.

UNDERSTATEMENT a statement that says less than what is meant.

Example: During the second war with Iraq, American troops complained of a fierce sand storm that made even the night-vision equipment useless. A British commando commented about the storm: “It’s a bit breezy.”

VERNACULAR the language spoken by the people who live in a particular locality.