

Senior Thesis Annotations: required for CP English, recommended for AP/H English to support additional essays to be written during the year

Purpose: Marking the text while you read is a means to interact fully with it—to ask questions, identify confusions, make connections, and note patterns. Annotating enables you to engage with the text and respond authentically. Annotation will help you to identify significant passages ready for further analysis in your journals and help guide you to potential thesis topics.

Method: Annotate as you read. It will slow down your reading a bit but get you thinking actively and deeply and help you out when it comes time for a final test or paper. As a general guideline, for every 10 minutes spent reading, spend about 2-3 minutes annotating, but ideally reading and annotating are happening simultaneously. **Please do not spend hours and hours annotating;** do take the time to note passages of genuine interest to you.

Requirements:

- At least 40%-50% of the pages in your PS should have annotations
- Annotation looks like:
 - Underline or highlight compelling passages and write some notes in the margins.
 - Underline some challenging words—particularly words that repeat—and write their definitions in the margins. (Do NOT get bogged down looking up every word you don’t know!)
 - Note passages where the language is particularly memorable or compelling or beautiful and try to make note of why, e.g., is it the imagery or perhaps a particular syntactic structure?
 - Note patterns and connections. If a particular passage on page “x” reminds you of something on page “y,” make a note of it. Also note connections among texts.
 - Think deeply and widely about the text. Consider the themes and methods of writing this author uses to reveal his/her meanings.

Rubric	“Exceeds”	“Meets”	“Not Yet”
<p>Quality of Annotation:</p> <ul style="list-style-type: none"> - Compelling passages are noted (marked <i>and</i> analyzed) - Ideas are compelling, intriguing, and authentic - Comments are both varied and specific. - Method to meaning ideas are consistently and perceptively explored - Patterns and connections within text and across thesis books are identified 			
<p>Tangible Requirements:</p> <ul style="list-style-type: none"> - At least 40%-50% of the pages have annotation - Annotations are a combination of highlights/underlining and your own writing 			

[Exceeds = A; Meets = B; Not Yet = C/D]

Sample Annotation

Now you can add annotations! - use the annotate icon in the toolbar!

THE AMERICAN SCHOLAR

AN ORATION DELIVERED BEFORE THE PHI BETA KAPPA SOCIETY, AT
CAMBRIDGE, AUGUST 31, 1837

Mr. President and Gentlemen,

I greet you on the re-commencement of our literary year. Our anniversary is one of hope, and, perhaps, not enough of labor. We do **not** meet for games of strength or skill, for the recitation of histories, tragedies, and odes, like the ancient Greeks; for parliaments of love and poesy, like the Troubadours; **nor** for the advancement of science, like our cotemporaries in the British and European capitals. Thus far, our holiday has been simply a friendly sign of the survival of the love of letters amongst a people too busy to give to letters any more. As such, it is precious as the sign of an indestructible instinct. **Perhaps the time is already come, when it ought to be, and will be, something else;** when the sluggish intellect of this continent will look from under its iron lids, and fill the postponed expectation of the world with something better than the exertions of mechanical skill. **Our day of dependence, our long apprenticeship to the learning of other lands, draws to a close.** The millions, that around us are rushing into life, cannot always be fed on the sere remains of foreign harvests. Events, actions arise, that must be sung, that will sing themselves. Who can doubt, that poetry will revive and lead in a new age, as the star in the constellation Harp, which now flames in our zenith, astronomers announce, shall one day be the polestar for a thousand years?

In this hope, I accept the topic which not only usage, but the nature of our association, seem to prescribe to this day, — the AMERICAN SCHOLAR. Year by year, we come up hither to read one more chapter of his biography. Let us inquire what light new days and events have thrown on his character, and his hopes.

It is one of those fables, which, out of an unknown antiquity, convey an unlooked-for wisdom, that the gods, **in the beginning, divided Man into men, that he might be more helpful to himself; just as the hand was divided into fingers, the better to answer its end.**

The old fable covers a doctrine ever new and sublime; that there is One Man, — present to all particular men only partially, or through one faculty; and that you must take the whole society to find the whole man. Man is not a farmer, or a professor, or an engineer, but he is all. Man is priest, and scholar, and statesman, and producer, and soldier. In the *divided* or social state, these functions are parcelled out to

Hence, this is Emerson's Declaration of Intellectual Independence!

sere - dry, arid

Only one "Man" (like the Platonic form of a man?), and that Man is TOTAL, WHOLE; so men are only partial versions of "Man"?

From the third sentence, he's making distinctions between the traditions of other nations and "us"

2nd use of "perhaps"--little clues he's about to mess with Phi Beta Kappans' supposed certainties?

References to natural changes (a la Caesar?) - Nature changes, so shall we! (?)

So much division of "Man" has occurred that the parts can't be reassembled; men are amputated limbs, unconnected to the trunk, "Man."

individuals, each of whom aims to do his stint of the joint work, whilst each other performs his. The fable implies, that the individual, to possess himself, must sometimes return from his own labor to embrace all the other laborers. But unfortunately, this original unit, this fountain of power, has been so distributed to multitudes, has been so minutely subdivided and peddled out, that it is spilled into drops, and cannot be gathered. The state of society is one in which the members have suffered amputation from the trunk, and strut about so many walking monsters, — a good finger, a neck, a stomach, an elbow, but never a man.

Metaphor here is gruesome--seems at odds with the dignified scholarly presence of a Phi Beta Kappa Society meeting! (his point?)

Man is thus metamorphosed into a thing, into many things. The planter, who is Man sent out into the field to gather food, is seldom cheered by any idea of the true dignity of his ministry. He sees his bushel and his cart, and nothing beyond, and sinks into the farmer, instead of Man on the farm. The tradesman scarcely ever gives an ideal worth to his work, but is ridden by the routine of his craft, and the soul is subject to dollars. The priest becomes a form; the attorney, a statute-book; the mechanic, a machine; the sailor, a rope of a ship.

He CAN actually be Man (even though right now he's a farmer)

PARROT metaphor adds insult to injury - no longer human (albeit dismembered), even!

In this distribution of functions, the scholar is the delegated intellect. In the right state, he is, *Man Thinking*. In the degenerate state, when the victim of society, he tends to become a mere thinker, or, still worse, the parrot of other men's thinking.

synecdoche? - an occupational object comes to stand in for the man - his occupation defines him (he doesn't define himself)

In this view of him, as Man Thinking, the theory of his office is contained. His nature solicits with all her placid, all her monitory pictures; him the past instructs; him the future invites. Is not, indeed, every man a student, and do not all things exist for the student's behoof? And, finally, is not the true scholar the only true master? But the old oracle said, 'All things have two handles: beware of the wrong one.' In life, too often, the scholar errs with mankind and forfeits his privilege. Let us see him in his school, and consider him in reference to the main influences he receives.

END PARAGRAPH 7

Part 1: Influence of Nature on the Scholar

I. The first in time and the first in importance of the influences upon the mind is that of nature. Every day, the sun; and, after sunset, night and her stars. Ever the winds blow; ever the grass grows. Every day, men and women, conversing, beholding and beholden. The scholar is he of all men whom this spectacle most engages. He must settle its value in his mind. What is nature to him? There is never a beginning, there is never an end, to the inexplicable continuity of this web of God, but always circular power returning into itself. Therein it resembles his own spirit, whose beginning, whose ending, he never can find, — so entire, so boundless. Far, too, as her splendors shine, system on system

Nature = web of God, continuous, circular. Emerson establishes a parallel between Nature/God/the scholar's own spirit

Does this personification of Nature suggest Nature is subservient to the scholar? Esp. with the choice of "render"

another parallel - laws of nature to laws of human mind

At any rate, the ideal endpoint of this learning/ connecting is the scholar's realization that nature (while "opposite" of the soul) corresponds to the soul, and understanding Nature is then a means to understand himself.

shooting like rays, upward, downward, without centre, without circumference, — in the mass and in the particle, nature hastens to render account of herself to the mind. Classification begins. To the young mind, every thing is individual, stands by itself. By and by, it finds how to join two things, and see in them one nature; then three, then three thousand; and so, tyrannized over by its own unifying instinct, it goes on tying things together, diminishing anomalies, discovering roots running under ground, whereby contrary and remote things cohere, and flower out from one stem. It presently learns, that, since the dawn of history, there has been a constant accumulation and classifying of facts. But what is classification but the perceiving that these objects are not chaotic, and are not foreign, but have a law which is also a law of the human mind? The astronomer discovers that geometry, a pure abstraction of the human mind, is the measure of planetary motion. The chemist finds proportions and intelligible method throughout matter; and science is nothing but the finding of analogy, identity, in the most remote parts. The ambitious soul sits down before each refractory fact; one after another, reduces all strange constitutions, all new powers, to their class and their law, and goes on for ever to animate the last fibre of organization, the outskirts of nature, by insight.

Thus to him, to this school-boy under the bending dome of day, is suggested, that he and it proceed from one root; one is leaf and one is flower; relation, sympathy, stirring in every vein. And what is that Root? Is not that the soul of his soul? — A thought too bold, — a dream too wild. Yet when this spiritual light shall have revealed the law of more earthly natures, — when he has learned to worship the soul, and to see that the natural philosophy that now is, is only the first gropings of its gigantic hand, he shall look forward to an ever expanding knowledge as to a becoming creator. He shall see, that nature is the opposite of the soul, answering to it part for part. One is seal, and one is print. Its beauty is the beauty of his own mind. Its laws are the laws of his own mind. Nature then becomes to him the measure of his attainments. So much of nature as he is ignorant of, so much of his own mind does he not yet possess. And, in fine, the ancient precept, "Know thyself," and the modern precept, "Study nature," become at last one maxim.

Emerson suggests we go overboard applying what we learn - identifying similarities turns into ignoring uniquenesses?

On the other hand, here he seems to suggest that the scholar gives life ("animate") to the things he classifies ...?

END
PARAGRAPH 9

What to Look for in Your Thesis Books

Traditional Archetypal Patterns – as you find these patterns in your novels, make sure to always ask yourself, “Why is the author using these? What is he/she trying to show through these patterns?”

- **Common Literary Devices**
 - **Symbols**, *concrete objects in literature that represent abstract ideas*, e.g. water (often symbolizes rebirth/renewal) You may find traditional (or untraditional) meanings for the way your authors use any of the following: colors, nature (moon, sun, flowers, trees, seasons, weather), animals, time, boundaries (physical and mental walls), blood, clothing, houses, crossroads, and the list goes on...
 - **Imagery**, e.g. weather, nature, heat, river, water, body imagery - *the collection of images within a literary work used to evoke atmosphere, mood, and/or tension. For example, images of crowded, steaming sidewalks on streets choked with shimmering, smoking cars suggests oppressive heat and the psychological tensions that go along with it.*
 - **Motifs**, or repeated objects, actions, elements or ideas that point to patterns and themes in a text, e.g. dreams, sacrifice, phone calls, a road, tunnels, clothing, time, masks/facades, mirrors etc.
 - **Foil Characters/ Doubles**- characters who are either extremely different (foils) or similar (doubles) whose traits and behavior in the novel illuminate something about one another.
 - **Irony**: a contrast between what is expected and what is apparent.
 - **Allusions**: Biblical, e.g. garden of Eden, Christ figures, Cinderella story, etc.
 - **Contrasts/Juxtapositions**: e.g. light vs dark, good vs evil, fire vs ice, nature vs science/mechanical world, safety vs wilderness.
 - **Allegory**: how does the allegorical story illuminate meanings about human nature and/or society?
- **Archetypal Themes**
 - Search for personal meaning/purpose/importance
 - loss of innocence
 - death and rebirth
 - transformation and attaining sense of identity
 - Mother Earth and nurturance
 - humanity as nurturing, or as cruel, (“hell is other people”) corrupt, ignorant, etc.
 - The American Dream (e.g. John Steinbeck)
- **Archetypal Journeys**
 - hero’s journey: departure, initiation, road of trials, innermost cave, return and reintegration to society
<http://www.mcli.dist.maricopa.edu/smc/journey/ref/summary.html>
 - the quest for identity
 - the quest for vengeance
 - quest to rid the land of danger/corruption
 - quest for knowledge, love, or belonging
 - the tragic quest: for redemption or self-denial
 - quest for human perfection
 - quest for truth

Character- As you read, think about how the following are important to the meaning of your books. Also, consider whether your characters are sympathetic, unsympathetic, successful, passive, proactive, heroic etc. Think about your characters' flaws or struggles and how they illuminate certain truths about human nature.

- **Gender Roles**, Issues of Masculinity and/or Femininity (Some authors who explore gender and its implications/limitations include: Chuck Palahniuk, Alice Walker, Toni Morrison, Isabelle Allende, Julia Alvarez)
- **Oppression and Restrictions** created by gender, race, ethnicity, social class (Some authors who explore these topics include: Edith Wharton, Henry James, Sinclair Lewis, Jane Austen, the Brontes)
- **Issues of Morality**
- **Character Types**
 - the hero / anti-hero
 - the warrior hero, lover hero, outcast hero, scapegoat hero (e.g. Christ), denied hero, unbalanced hero, feminist hero
 - the outcast
 - the scapegoat
 - the star-crossed lovers
 - the fool/ the wise fool
 - the detective
 - the sidekick
- **Character Conflicts**
 - freedom of the individual vs. the institution (see Dystopia)
 - internal psychological conflicts/challenges
 - man vs nature, man vs society, man vs himself
- **Character Transformations and Psychologies**
 - loss of innocence
 - discovering or losing identity/belonging/love
 - gaining of knowledge/wisdom
 - becoming heroic
 - losing or gaining morality
 - epiphanies/ new understandings and insights
 - redemption, atoning for past sins/evil
 - vengeance
 - religious conversions
 - changes in belief systems
 - connections with nature (e.g: Barbara Kingsolver, John Steinbeck, Willa Cather, Ernest Hemingway)
- **Important Relationships**
 - parent-child
 - mentor-pupil
 - family
 - lovers
 - enforcer of law vs. breaker of law
 - enemies/vengeance

- **Point of view/Style of Narration-** notice the distance created between the narrator, the reader and characters
 - Unreliable narration

- Omniscient narration vs. limited narration
- **Narrative Style**
 - Repeated events and phrases
 - Juxtapositions*
 - Disjointed time*
 - Alternate realities* (dreams, visions, hallucinations)
 - Wordplay
 - Meta-fiction*

*These elements are prevalent in Tim O'Brien's works

Critiques of Society

- **Satire**- what could the author be mocking/criticizing about human society and/or human nature? (Common satirical authors include: Sinclair Lewis, Kurt Vonnegut, Mark Twain, Moliere)
- **Dystopian Literature**- *Dystopian societies feature different kinds of repressive social control systems, various forms of active and passive coercion. Ideas and works about dystopian societies often explore the concept of humans abusing technology and humans individually and collectively coping, or not being able to properly cope with technology that has progressed far more rapidly than humanity's spiritual evolution. Dystopian societies are often imagined as police states, with unlimited power over the citizens.* (Common dystopian authors include H.G Wells, George Orwell, Aldous Huxley, Margaret Atwood, Ray Bradbury)
- **Critical Lenses to Consider** (note: your 12th grade teachers will introduce/teach critical lenses at the beginning of the year)
 - Psychoanalytical
 - Feminist
 - New Criticism
 - Formalist/New Criticism
 - Historical Criticism
 - Gender Criticism
 - Deconstructionist

Questions to ask yourself while reading your thesis novels! Please remember to take notes on your novels as you read this summer- this will make your life MUCH easier during senior English this fall.

- Are there symbols, images, archetypes, journeys, or motifs (patterns) showing up which could shed light on what the author is trying to reveal about characters and/or human nature?
- Do any of the characters change in important ways over the course of the books? (e.g. experience a loss of innocence, a search for identity, a new understanding of themselves or the world)
- Is anyone being oppressed by others and/or by societal institutions, and what seems to be the cause of this? Are these issues stemming from race, social class, government control, religion or gender?
- Are characters unhappy because they're struggling within their societal/familial roles,

and if so, why? Is this related to expectations about gender, class, race, religion etc.?

- Is the author using satire? What is he/she satirizing? (institutions, human or societal flaws, etc.) What is the writer's or narrator's tone?
- Are there any "ideals" or expectations enforced by the societies/characters in the stories, and are characters struggling to live up to these ideals? (ex. The ideal woman, the ideal marriage, the ideal of masculinity)
- Are there any quests or journeys the characters are on? What are they searching for? Do they find it?
- Are important relationships between characters or between characters and their settings/the natural world taking center stage in these books?
- Are there any interesting **tensions** in the text between ideas, characters, settings, images etc.?
- Do the names in the books have important meanings? Are there clear allusions to other important texts, e.g. the Bible?
- Does nature play an important role? How do characters connect, or not connect, with nature? How does this influence their identity?
- How are relationships among individuals portrayed in the texts?