**ENG4U ISU PACKAGE**

**ISU Research Log**

The research log (i.e., portfolio, journal, etc.) is the culmination of all the work you have put into the ISU.

* The ideal portfolio will have notes taken when reading and viewing your ISU novel and film, reflections and evidence of analysis, RESEARCH, photos or video screen shots with links, the written proposal and any other process or draft work from the ISU process.
* Your notes can be hand written and/or typed. The research log should not just be material that has been printed and/or copied and pasted from the Internet. There should be evidence of a thought and reflection process through writing on research, etc. Everything in the log should be labeled and organized clearly so it can be quickly identified.
* The recommended sections are: Personal Notes and Analysis, Secondary Research (text and visual) and Process Work (brainstorming, proposal, thesis revisions, rough drafts).

**ISU Written Proposal**

You will need to prepare a brief written proposal to ensure you are heading in the right direction in terms of your thesis and arguments.

* Create a chart that compares/contrasts the texts in terms of setting, two themes, protagonist, conflict and at least one lens.
* Complete a basic outline of your essay that includes a proposed thesis statement, your three main arguments and direct quotations from the novel and film.
* On a separate piece of paper, write a one-page outline reflecting on next steps. For example, further research you plan on doing and an action plan for turning your outline into an essay. Be specific with timelines and tasks.

**The Essay**

Your essay will answer one of the focus questions provided based on your chosen novel, film and secondary sources.

* The ISU Essay will be 5-8 pages doubled spaced (that is 1500-2000 words) in proper MLA format.
* The Works Cited page (not included in the page count) will appear at the end of the essay on its own page. For more information on proper paper format, see an MLA Style Guide.
* **Approximately 50% of your evidence should come from the two ISU texts.** Remember, it is your voice that must be heard. Use your research to support what you are saying – but do not let it speak for you.
* **Your essay should combine the concepts and skills we have studied and practiced throughout the semester: critical thinking, critical analysis, elements of fiction, film technique etc. You should analyze your texts through the approach we used when identifying various literary and film criticisms and pay attention to stylistic and symbolic elements that could enhance your reading of the texts.**

ENG4U ISU FOCUS QUESTIONS

1. Discuss how your two texts either realistically or unrealistically portray the time periods in which they are set.
2. Discuss how symbols are used in your two texts to represent a particular theme.
3. Discuss how your texts use literary devices and techniques to evoke an emotional response in the reader.
4. Discuss the function of an archetype in your two texts.
5. Discuss whether or not gender is represented positively or negatively in the two texts.
6. Discuss whether or not the psyche of the texts’ protagonists is realistically portrayed.
7. Discuss the social commentary being communicated in your two texts.
8. Discuss the role family dynamics play in your two texts.
9. Discuss how the author’s lives and experiences have influenced your two texts.
10. Discuss how power is being portrayed in your two texts.

*You may come up with a focus question of your own, but it must be confirmed by your teacher before you begin.*

**ISU Due Dates!**

|  |  |
| --- | --- |
| **Component** | **Due Date** |
| Novel/Film Selection |  |
| Novel/Film Reading and Viewing Completion |  |
| Proposal – Written |  |
| Essay – Rough Draft |  |
| Essay – Final |  |
| Research Log |  |
| Presentation |  |

**ENG4U ISU Booklist**

**“Classics” of English Literature:**

Great Expectations by Charles Dickens (classic, coming of age/life narrative, success)

Wuthering Heights by Emily Bronte (classic, Victorian, supernatural, romance, tragedy)

Mrs. Dalloway by Virginia Woolf(post-WWI society in Britain, aftermath of war, class issues)

Jane Eyre by Charlotte Bronte (Victorian, mystery, romance, tragedy)

Animal Farm by George Orwell (political allegory, animals, Stalin era in Russia)

The Call of the Wild by Jack London (domesticated dog who returns to the wild North as a sled dog)

The Old Man and the Sea by Ernest Hemingway (battle between fisherman and an uncaught fish)

The Scarlet Letter by Nathaniel Hawthorne\* (exploration of sin and grief through a woman’s affair)

The Great Gatsby by F. Scott Fitzgerald (a cautionary tale about the American dream)

Frankenstein by Mary Shelley (gothic thriller and cautionary tale about the dangers of science)

**Interesting Stories:**

Everything is Illuminated by Jonathan Safran Foer \*(history, personal quest, family saga)

White Noise by Don DeLillo \*(postmodern, simulation, dysfunctional family)

Away by Jane Urquhart \* (family saga/dysfunction)

Wide Sargasso Sea by Jean Rhys \* (feminist, coming of age, modern twist of Jane Eyre)

Schooled by Gordan Korman  *a short read* (story of a boy entering society for the first time)

Angela’s Ashes by Frank McCourt (personal memoir, coming of age, poverty in Ireland)

The Colour Purple, by Alice Walker (coming of age, slavery and racism in America)

Siddhartha by Herman Hesse (boy’s spiritual journey in India during the time of Buddha)

What is the What by Dave Eggers (a ‘Lost Boy’ from Sudan who immigrated to the USA)

The Lovely Bones by Alice Seabold (personal narrative from the perspective of a dead girl)

East of Eden by John Steinbeck (family drama between two families)

Pillars of the Earth by Ken Folett (murder mystery in Gothic England)

Catch 22 by Joseph Heller \* (satirical war drama)

The Kite Runner by Khaled Hosseini (tragedy, friendship between two boys in Afghanistan)

Things Fall Apart by Chinua Achebe (modern, Nigerian struggle with presence of western culture)

Such a Long Journey by Rohinton Mistry (Indian political and family drama)

A Thousand Splendid Suns by Khaled Hosseini (intertwines lives of two Afghanistan women)

The Curious Incident of the Dog in the Night-Time by Mark Haddon (mystery, autistic boy)

The Secret Life of Bees by Sue Monk Kidd (female coming of age, family saga)

Half of a Yellow Sun by Chimamanda Ngozi Adichie (effect of Nigerian war on central characters)

Night by Elie Wiesel (experience of father and son in Holocaust Concentration camp)

Mysteries of Pittsburg by Michael Chabon (coming of age, love triangle)

Perks of Being a Wallflower by Stephen Chbosky (coming of age, the challenges of teenage life)

Go Ask Alice by Anonymous (teenage girl’s struggle with drug use)

Catcher in the Rye by J.D. Salinger (coming of age, rebellion)

Fight Club by Chuck Palahniuk (insomniac establishes underground fight club)

Into the Wild by John Krakauer (adventure, non-conformist, Alaska)

The Corrections \* by Jonathan Franzen (past-modern family saga)

A Heartbreaking Work of Staggering Genius by Dave Eggers (post-modern memoir, family saga)

Atonement by Ian McEwan (the effect of a single decision on a relationship, retribution)

Memoirs of a Geisha by Arthur Golden (geisha working in Tokyo during WWII)

The Amazing Adventures of Kavalier and Clay by Michael Chabon (young Jewish comic artist escaped Nazi-invaded Prague to New York where he discovers new possibilities)

Beloved by Toni Morrison (African American slavery and the struggle for freedom)

White Teeth by Zadie Smith\* (story of two North London families exploring race, faith, gender, history and culture)

**Canadian Literature:**

Fall On Your Knees by Anne-Marie MacDonald (family saga, women’s history, coming of age)

Three Day Road by Joseph Boyden (historical fiction, war, coming of age)

All Families are Psychotic by Douglas Coupland (family drama, post-modern)  
Lives of Girls and Women by Alice Munro (short story collection that connects like a novel)

The Birth House by Ami MacKay (historical fiction, women’s history, life narrative)

The Diviners by Margaret Laurence (relationships, mother-daughter, coming of age)

A Fine Balance by Rohinton Mistry

The Flying Troutman’s by Miriam Toews (North American family road trip to find a long-lost father)

Surfacing by Margaret Atwood (part detective novel part thriller, a woman on a journey to find her missing father)

Stone Angel by Margaret Laurence (an old woman revisits her past to make a last step towards freedom and independence)

The Headmaster’s Wager by Vincent Lam (family drama set in the turmoil of the Vietnam War)

Motorcycles and Sweetgrass by Drew Haydon Taylor (things become strange on a native reserve when a stranger comes to town – magical realism)

**Thrillers/Action:**

The Bourne Identity by Robert Ludlum (psychological thriller on which the movie was based)

The Da Vinci Code by Dan Brown (thriller involving religious and political conspiracy theories)

**Fantasy Books:**

The Silver Chair by C.S. Lewis (6th book in the Chronicles of Narnia; fantasy, adventure)

The Golden Compass by Philip Pullman (1st book trilogy; fantasy, suspense, adventure, politics)

Wicked: The Life and Times of the Wicked Witch of the West by Gregory Maguire

(twist on the story of The Wizard of Oz; fantasy, adventure, coming of age, politics)

The Phantom Tollbooth by Norton Juster (a very strange fantasy book)

The Wizard of Oz by L. Frank Baum (girl who gets thrown by a tornado into another world)

The Hitchhiker’s Guide to the Galaxy by Douglas Adams (making a guide to the galaxy)

The Hunger Games by Suzanne Collins (post-apocalyptic, coming of age)

Lord of the Rings by J.R.R Tolkien (hero’s journey to save humanity)

The Hobbit by J.R.R Tolkien (hero’s journey to save humanity)

**Science Fiction/Futuristic Stories:**

Flowers for Algernon by Daniel Keyes (realistic science fiction, questions about mental illness)

The Secret Under My Skin by Janet McNaughton (futuristic, post-apocalypse, coming of age)

The Gate to Women’s Country by Sheri S. Tepper (feminist, futuristic society, coming of age)

The Giver by Lois Lowry (future society, coming of age, deals with how society should be run)

The Time Traveller’s Wife by Audrey Niffenegger (uncontrolled ability of time travel, relationships)

Slaughter House Five by Kurt Vonnegut Jr. (satirical, modern adventure through time)

Fahrenheit 451 by Ray Bradbury (dystopian story where books are outlawed)

Brave New World by Aldous Huxley (dystopian story taking place is AD 2540 looking at reproductive technology and sleep-learning)

The Road by Carmac McCarthy (postapocalyptic novel of a father and son’s will to survive)

\* = more challenging

**ENG4U ISU Film List**

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| --- |
| Adaptation |
| American History X |
| Angels in America |
| Apocalypse Now |
| As Good as it Gets |
| Atonement |
| Away From Her |
| Big Fish |
| Black Swan |
| Blue Valentine |
| Bram Stoker's Dracula |
| Brokeback Mountain |
| Citizen Kane |
| Colour Purple, The |
| Departed, The |
| Descendants, The |
| Donnie Darko |
| Education, An |
| Eternal Sunshine of the Spotless Mind |
| Farenheit 451 |
| Fight Club |
| Gattaca |
| Gone With the Wind |
| Great Expectations |
| Handmaid's Tale, The |
| Heathers |
| High Fidelity |
| Hours, The |
| In America |
| In Cold Blood |
| In the Name of the Father |
| Inception |
| Jane Eyre |
| Kite Runner, The |
| Life is Beautiful |
| Little Miss Sunshine |
| Lord of the Rings, The |
| Lost in Translation |
| Lovely Bones, The |
| Memento |
| Memoirs of a Geisha |
| Mystic River |
| Network |
| Never Let Me Go |
| Pan’s Labyrinth |
| Power of One, The |
| Precious |
| Pulp Fiction |
| Reader, The |
| Rebecca |
| Reservation Road |
| Road, The |
| Royal Tenenbaums, The |
| Saving Private Ryan |
| Sideways |
| Slumdog Millionaire |
| Snow Falling on Cedars |
| Squid and the Whale, The |
| There Will Be Blood |
| Time Traveller's Wife, The |
| True Romance |
| Unforgiven |
| Winter's Bone, The |
| Wuthering Heights |

**ISU Chart: Developing Understanding**

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| --- | --- | --- |
| CONCEPT | NOVEL | FILM |
| Theme 1 | Explanation as to how this theme is demonstrated in the novel. Be specific! | Explanation as to how this theme is demonstrated in the film. Be specific! |
| Theme 2 | Explanation as to how this theme is demonstrated in the novel. Be specific! | Explanation as to how this theme is demonstrated in the film. Be specific! |
| Setting | Time period, geographic location, mood, social conditions, emotional conditions  BE DETAILED! | Time period, geographic location, mood, social conditions, emotional conditions  BE DETAILED! |
| Protagonist | Character traits, defining qualities, important experiences that change them in novel, etc. | Character traits, defining qualities, important experiences that change them in film, etc. |
| Conflict | Individual vs. Individual  Individual vs. Society  Individual vs. Nature  Individual vs. Self  Individual vs. God/Universe  EXPLAIN! HOW AND WHY? | Individual vs. Individual  Individual vs. Society  Individual vs. Nature  Individual vs. Self  Individual vs. God/Universe  EXPLAIN! HOW AND WHY? |

**ISU Chart: Developing the Thesis**

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| --- | --- | --- |
| Lens | Explanation as to how this lens can be applied in the novel. Make reference to an aspect of the novel that relates to this lens. **Be specific!** | Explanation as to how this lens can be applied in the film. Make reference to an aspect of the film that relates to this lens. **Be specific!** |

ISU Essay Outline

SUBJECT: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

MAIN ARGUMENT #1: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

MAIN ARGUMENT #2: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

MAIN ARGUMENT #3: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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BOOK QUOTATIONS:

ARGUMENT #1 (PAGE ): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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ARGUMENT #2 (PAGE ): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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FILM QUOTATIONS:

ARGUMENT #1: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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ARGUMENT #2: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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ARGUMENT #3: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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