Parents: Below you will find a list of engaging and well-written stories that represent a variety of genres. Your student should choose one novel from the list below. While we endeavor to choose books that are representative of appropriate content, age level, and maturity, we recommend each family research the suggested selections. You may find sites such as www.squeakycleanreviews.com, www.commonsensemedia.org, or www.thrivingfamily.com helpful as you discern the best publication for your student.

Students: Each student should read one required book and complete a reading journal, due Monday, August 7, 2017. Directions regarding the reading journal can be found below.

Tuesdays With Morrie
Watership Down
Deadline
And Then There Were None
Adventures of Sherlock Holmes
Through the Gates of Splendor
Alas, Babylon
Love Does
The Princess Bride
Death Be Not Proud
The Splitting Storm
Same Kind of Different as Me
The Dragon and the Raven
All Creatures Great and Small
All Things Bright and Beautiful
The Lost Horizon
Alex Rider series (but not Stormbreaker on 8th grade list)
Captains Courageous
A Separate Peace
Beauty
The Terrible Hours: The Greatest Submarine Rescue in History
Christy
Swift Rivers
7 Women
The Scarlet Pimpernel
Nightmare Academy
The Chosen
Anthem
A Light in the Forest
Ivanhoe
Shane
Day of Pleasure: Stories of a Boy in Warsaw
The Black Arrow
Connecticut Yankee in King Arthur’s Court
The Invisible Man and The Time Machine (both)
Deeper Water
The Sacrifice
April 1865: The Month That Saved America
Hope Heals: A True Story of Overwhelming Loss...
English I (CP and Honors) Dialectical Journal Assignment

The term “dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text.

In this process, there is to be NO collaboration with other students. Any assistance from the internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email your 9th grade teacher (thathaway@princeave.org). These journals are due the first full day of school, Monday, August 7, 2017.

Instructions:

1. **Purchase** a spiral bound notebook or composition book **OR** create a computerized response journal (see example)
2. Write the number of pages in your novel here________. (Round up or down to the tenth's place.)
3. Divide your novel into ten (10) equal sections and write a response for every section. (E.g.: 253 pages ... 253/10= 25. This example shows you should write a response every 25 pages.)
4. Draw a vertical line down the middle of the page
5. Label the left column TEXT and the right column RESPONSE
6. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers; you should have TEN.
7. How do you choose what passages to write down? Passages become important if
   i. Details in the passage seem important to you
   ii. You have an epiphany
   iii. You learn something significant about a character
   iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.)
   v. You agree or disagree with something a character says or does
   vi. You find an interesting or potentially significant quotation
   vii. You notice something important or relevant about the author's writing style
   viii. You notice effective use of literary devices
   ix. You think that the passage contributes to or reveals a theme in the novel
8. In the RESPONSE column, write about the passages. **DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.**
9. Label each passage with one of the letters below (RE, CH, CO, P, LD, RF, T, M, I). With the exception of literary devices, you may not use the same label more than once.
   a. (Reaction) RE= Describe what the passage makes you think or how it makes you feel and why.
   b. (Characterization ) CH= Analyze details or dialogue uses to show you aspects of the identities of the characters.
   c. (Connection) CO= Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
   d. (Prediction) P= Anticipate what will occur based on what is in the passage.
   e. (Literary Device) LD= Analyze the author's writing using literary terms (see list of possibilities below)
   f. (Reflect) RF= Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
   g. (Theme) T= Determine the passage contributes to the author's overall message or messages about some aspect or aspects of life.
   h. (Mood) M= Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
   i. (Inquiry) I= Ask questions about what is happening, what a detail might mean, or things you are curious about.
10. Each RESPONSE **must be at least 50 words** (include word count at the end of each response. First person writing (using the pronoun "I") is acceptable in the RESPONSE column.
Sample Journal Entry

TEXT

"The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hardon her heels and started tap dancin. And the frozen patch splinterin every which way underneath kinda spooky. 'Looks like a plastic spider web,' she said. 'A sort of weird spider, I guess, with many mental problems'" (35).

NOTE the quotation marks, punctuation, and MLA format

RESPONSE

(CH) In this first paragraph of the story, Bambara indirectly characterizes the narrator by using rural Southern dialect to let us know that the story is set in the South. The narrator’s use of improper grammar lets us know she is not highly educated. We also learn from the activities the author describes that the characters are children. (57 words)

NOTE word count; NOTE labeling of response type

Literary Devices you can use for responses

- Alliteration
- Allusion
- Antagonist
- Autobiography
- Biography
- Blank verse
- Characterization
- -static, flat, etc
- -direct, indirect
- Conflict
- Dialect
- Diction
- Epic
- Epic hero
- Foreshadowing
- Genre: poetry, prose, drama
- Hyperbole
- Imagery
- Irony
- Metaphor
- Meter
- Mood
- Onomatopoeia
- Oxymoron
- Paradox
- Personification
- Protagonist
- Rhyme
- Repetition
- Satire
- Setting
- Simile
- Subplot
- Tone
- Suspense
- Symbol
- Theme
- Point of view (1st, 3rd, limited, omniscient)

Review of Requirements:

On the cover of your response:
___ Write your name; title of book and author; page count for entire book

TEXT side of journal:
___ You have ten excerpts from ten evenly spaced sections of the novel
___ You have quoted and used quotation marks (watch placement of marks)
___ Your citation has a page number and is according to MLA standards (see example)

RESPONSE side of journal:
___ You have ten responses
___ You have a variety of responses; they are labeled (RE, CH, CO, P, LD, RF, T, M, I)
___ Your response has word count; each must be at least 50 words.

IMPORTANT: It is important to always explain why you think something or like something or don’t understand something.
## 9th Grade Summer Reading Journal Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>Exemplary 25</th>
<th>Accomplished 22</th>
<th>Developing 18</th>
<th>Beginning 15</th>
<th>Your Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUOTES/TEXT</td>
<td>Meaningful passage selections.</td>
<td>Less detailed, but significant quotes</td>
<td>Few significant details from the text</td>
<td>Hardly any significant details from the text</td>
<td></td>
</tr>
<tr>
<td>CITATION OF QUOTE (including page number)</td>
<td>Quote marks and page numbers are provided for ALL 10 citations</td>
<td>OR missing no more than 1-3 of 10 quotation marks and page numbers</td>
<td>OR missing no more than 4-6 of 10 quotation marks and page numbers</td>
<td>OR missing no more than 7-9 quotation marks and page numbers</td>
<td></td>
</tr>
<tr>
<td>RESPONSE VARIETY (More than one literary device can be identified and used)</td>
<td>Includes a variety of unique comments about passages (10 from list) AND ALL responses are labeled (a-i)</td>
<td>Includes some variety of comments (8 from list) OR 8 responses are labeled (a-i)</td>
<td>Little variety of comments (6 from list) OR 6 responses are labeled (a-i)</td>
<td>Comments are limited to mostly the same response OR Responses are not labeled</td>
<td></td>
</tr>
<tr>
<td>RESPONSES (#)</td>
<td>10 responses</td>
<td>10 responses</td>
<td>6 responses</td>
<td>5 responses or less</td>
<td></td>
</tr>
<tr>
<td>No paraphrasing or summary</td>
<td>1 is a summary response</td>
<td>2 are summaries</td>
<td>3+ summaries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WORD COUNT</td>
<td>Word count (50+) included for each response AND Student name, book title, author, page count</td>
<td>Word count (50+) on at least 8 responses OR Missing one cover item</td>
<td>Word count (50+) on at least 6 responses OR Missing 2 cover items</td>
<td>Word count on at least 4 or less response OR No cover</td>
<td></td>
</tr>
</tbody>
</table>

Rubric Score _____ (-1 pt for each grammar/spelling mistake) = Final Grade: _________
ENTERING 10TH GRADE WORLD LITERATURE READING LIST (CP and Honors)

**Parents:** Below you will find a list of engaging and well-written stories that represent a variety of genres. Your student should choose one novel from the list below. While we endeavor to choose books that are representative of appropriate content, age level, and maturity, we recommend each family research the suggested selections. You may find sites such as [www.squeakycleanreviews.com](http://www.squeakycleanreviews.com), [www.commonsensemedia.org](http://www.commonsensemedia.org), or [www.thrivingfamily.com](http://www.thrivingfamily.com) helpful as you discern the best publication for your student.

**Students:** Each student should read one required book and complete a reading journal, due Monday, August 7, 2017. Directions regarding the reading journal are below.

Little Women  
The Kitchen Boy  
Lorna Doone  
Fahrenheit 451  
To Sir, With Love  
Bury My Heart at Wounded Knee  
Cold Sassy Tree  
Silent Spring  
O Pioneers!  
My Antonia  
Murder on the Orient Express  
Death on the Nile  
Microbe Hunters  
Having Our Say: The Delany Sisters’ First 100 Years  
The Robe  
The Memoirs of Sherlock Holmes  
Rebecca  
My Cousin Rachel  
The Autobiography of Miss Jane Pittman  
The Maltese Falcon  
For Whom the Bell Tolls  
Every Living Thing  
Hiroshima  
Unbroken: An Olympian’s Journey...  
Profiles in Courage  
That Hideous Strength  
John Adams  
Billy Bud, Sailor  
Bonhoeffer  
The Great Fire  
The King’s Fifth  
The Killer Angels  
Dr. Jekyll and Mr. Hyde  
Candide  
Up From Slavery  
Jimmy  
The List  
The Book Thief  

Alcott, Louisa Mae  
Alexander, Robert  
Blackmore, Richard  
Bradbury, Ray  
Braithwaite, E. R.  
Brown, Dee  
Burns, Olive  
Carson, Rachel  
Cather, Willa  
Cather, Willa  
Christie, Agatha  
Christie, Agatha  
De Kruij, Paul  
Delany, Sara and Elizabeth  
Douglas, Lloyd C.  
Doyle, Arthur C.  
DuMaurier, Daphne  
DuMaurier, Daphne  
Gaines, Ernest  
Hammett, Dashiell  
Hemingway, Ernest  
Herriot, James  
Hershey, John  
Hillenbrand, Laura  
Kennedy, John Fitzgerald  
Lewis, C.S.  
McCullough, David  
Melville, Herman  
Metaxas, Eric  
Murphy, Jim  
O’Dell, Scott  
Shaara, Michael  
Stevenson, Robert L.  
Voltaire  
Washington, Booker T.  
Whitlow, Robert  
Whitlow, Robert  
Zusak, Mark
10th World Literature (CP and Honors) Dialectical Journal Assignment

The term “dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text.

In this process, there is to be NO collaboration with other students. Any assistance from the internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email Mrs. Hathaway (thathaway@princeave.org). These journals are due the first FULL day of school, Monday, August 7, 2017.

Instructions:

1. **Purchase** a spiral bound notebook or composition book **OR create** a computerized response journal (see example)
2. Write the number of pages in your novel here _______. (Round up or down to the tenth’s place.)
3. Divide your novel into ten (10) equal sections and write a response for every section. (E.g.: 253 pages … 253/10= 25. This example shows you should write a response every 25 pages.)
4. Draw a vertical line down the middle of the page
5. Label the left column TEXT and the right column RESPONSE
6. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers; you should have TEN.
7. How do you choose what passages to write down? Passages become important if
   i. Details in the passage seem important to you
   ii. You have an epiphany
   iii. You learn something significant about a character
   iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.)
   v. You agree or disagree with something a character says or does
   vi. You find an interesting or potentially significant quotation
   vii. You notice something important or relevant about the author’s writing style
   viii. You notice effective use of literary devices
   ix. You think that the passage contributes to or reveals a theme in the novel
8. In the RESPONSE column, write about the passages. DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.
9. Label each passage with one of the letters below (RE, CH, CO, P, LD, RF, T, M, I). With the exception of literary devices, you may not use the same label more than once.
   a. (Reaction) RE= Describe what the passage makes you think or how it makes you feel and why.
   b. (Characterization ) CH= Analyze details or dialogue uses to show you aspects of the identities of the characters.
   c. (Connection) CO= Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
   d. (Prediction) P= Anticipate what will occur based on what is in the passage.
   e. (Literary Device) LD= Analyze the author’s writing using literary terms (see list of possibilities below)
   f. (Reflect) RF= Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
   g. (Theme) T= Determine the passage contributes to the author’s overall message or messages about some aspect or aspects of life.
   h. (Mood) M= Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
   i. (Inquiry) I= Ask questions about what is happening, what a detail might mean, or things you are curious about.
10. Each RESPONSE **must be at least 50 words** (include word count at the end of each response. First person writing (using the pronoun “I”) is acceptable in the RESPONSE column

**IMPORTANT:** It is important to always explain why you think something or like something or don’t understand something.
“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tap dancin. And the frozen patch splinterin every which way underneath kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems’” (35).

**NOTE** the quotation marks, punctuation, and MLA format

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**Literary Devices you can use for responses**

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Epic</th>
<th>Onomatopoeia</th>
<th>Subplot</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allusion</td>
<td>Epic hero</td>
<td>Oxymoron</td>
<td>Suspense</td>
<td>Theme</td>
</tr>
<tr>
<td>Antagonist</td>
<td>Fable</td>
<td>Paradox</td>
<td>Symbol</td>
<td></td>
</tr>
<tr>
<td>Autobiography</td>
<td>Foreshadowing</td>
<td>Personification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Biography</td>
<td>Genre: poetry, prose, drama</td>
<td>Plot: exposition, climax, resolution</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blank verse</td>
<td>hyperbole</td>
<td>Point of view (1st, 3rd, limited, omniscient)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Characterization</td>
<td>Imagery</td>
<td>Protagonist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-static, dynamic, flat, round</td>
<td>Irony</td>
<td>Repetition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-direct, indirect</td>
<td>-dramatic, verbal, situational</td>
<td>Rhyme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conflict</td>
<td>Metaphor</td>
<td>Satire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dialect</td>
<td>Meter</td>
<td>Setting</td>
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</tr>
<tr>
<td>Diction</td>
<td>Mood</td>
<td>Simile</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Review of Requirements:**

On the cover of your response:

___ Write your name; title of book and author; page count for entire book

TEXT side of journal:

___ You have ten excerpts from ten evenly spaced sections of the novel

___ You have quoted and used quotation marks (watch placement of marks)

___ Your citation has a page number and is according to MLA standards (see example)

RESPONSE side of journal:

___ You have ten responses

___ You have a variety of responses; they are labeled (RE, CH, CO, P, LD, RF, T, M, I)

___ Your response has a word count; each must be at least 50 words.
### 10TH Grade Summer Reading Journal Rubric

<table>
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<tr>
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<th>Exemplary 25</th>
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<th>Developing 18</th>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CITATION OF QUOTE</strong> (including page number)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quote marks and page numbers are provided for ALL 10 citations</td>
<td></td>
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</tr>
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<td><strong>RESPONSE VARIETY</strong> (More than one literary device can be identified and used)</td>
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</tr>
<tr>
<td><strong>WORD COUNT</strong></td>
<td>Word count (50+) included for each response</td>
<td>Word count (50+) on at least 8 responses</td>
<td>Word count (50+) on at least 6 responses</td>
<td>Word count on at least 4 or less response</td>
<td></td>
</tr>
<tr>
<td><strong>COVER PAGE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student name, book title, author, page count</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>TEACHER COMMENTARY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Rubric Score _____ (-1 pt for each grammar/spelling mistake)= Final Grade: __________
Each student should read the **two required books** listed below and choose one other novel from the Recommended List. Directions regarding the reading journal can be found below.

*Narrative of the Life of Frederick Douglass, an American Slave*, Frederick Douglass  
*The Scarlet Letter*, Nathaniel Hawthorne

**Parents:** Below you will find a list of engaging and well-written stories that represent a variety of genres. While we endeavor to choose books that are representative of appropriate content, age level, and maturity, we recommend each family research the suggested selections on the Recommended Reading List. You may find sites such as [www.squeakycleanreviews.com](http://www.squeakycleanreviews.com), [www.commonsensemedia.org](http://www.commonsensemedia.org), or [www.thrivingfamily.com](http://www.thrivingfamily.com) helpful as you discern the best publication for your student.

**Selected Recommended Reading List for AP English Language and Composition**

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winesburg, Ohio</td>
<td>Anderson, Sherwood</td>
<td>Babbitt</td>
</tr>
<tr>
<td>Go Tell It on the Mountain</td>
<td>Baldwin, James</td>
<td>Melville, Herman</td>
</tr>
<tr>
<td>Bury My Heart at Wounded Knee</td>
<td>Brown, Dee</td>
<td>Mitchell, Margaret</td>
</tr>
<tr>
<td>Cold Sassy Tree</td>
<td>Burns, Olive Ann</td>
<td>Rand, Ayn</td>
</tr>
<tr>
<td>Death Comes for the Archbishop</td>
<td>Cather, Willa</td>
<td>Rolvaag, O.E</td>
</tr>
<tr>
<td>My Antonia</td>
<td>Cather, Willa</td>
<td>Shaara, Michael</td>
</tr>
<tr>
<td>The Ox-Bow Incident</td>
<td>Clark, Walter Van T.</td>
<td>Sinclair, Upton</td>
</tr>
<tr>
<td>The Last of the Mohicans</td>
<td>Cooper James Fenimore</td>
<td>Steinbeck, John</td>
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<tr>
<td>Invisible Man</td>
<td>Ellison, Ralph</td>
<td>Stone, Irving</td>
</tr>
<tr>
<td>Peace Like a River</td>
<td>Leif Enger</td>
<td>Stowe, Harriet Beecher</td>
</tr>
<tr>
<td>As I Lay Dying</td>
<td>Faulkner, William</td>
<td>Thoreau, Henry</td>
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<tr>
<td>Autobiography</td>
<td>Franklin, Benjamin</td>
<td>Warren, Robert</td>
</tr>
<tr>
<td>A Painted House</td>
<td>Grisham, John</td>
<td>Wharton, Edith</td>
</tr>
<tr>
<td>A Farewell to Arms</td>
<td>Hemingway, Ernest</td>
<td>Wilder, Thornton</td>
</tr>
<tr>
<td>Their Eyes Were Watching God</td>
<td>Hurston, Zora Neale</td>
<td>Wolfe, Thomas</td>
</tr>
<tr>
<td>The Turn of the Screw</td>
<td>James, Henry</td>
<td>Wright, Richard</td>
</tr>
<tr>
<td>The Poisonwood Bible</td>
<td>Kingsolver, Barbara</td>
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<tr>
<td></td>
<td>Lewis, Sinclair</td>
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<td>Melville, Herman</td>
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<td>Thoreau, Henry</td>
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<td>Warren, Robert</td>
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<tr>
<td></td>
<td>Wilder, Thornton</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wolfe, Thomas</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wright, Richard</td>
<td></td>
</tr>
</tbody>
</table>

**AP Summer Reading Dialectical Journal Assignment**

The term “Dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text. **This is required for The Scarlet Letter only.**

This assignment will be due on August 7, 2017.

**In this process, there is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email me at jphillips@princeave.org.**

**Instructions:**

1. Purchase a spiral bound notebook or composition book.
2. Draw a vertical line down the middle of the page.
3. Label the left column TEXT and the right column RESPONSE.
4. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers:
   a. Choose 1 passage from every chapter that you read.
   b. How do you choose what passages to write down? Passages become important if:
      i. Details in the passage seem important to you.
      ii. You have an epiphany!
iii. You learn something significant about a character.
iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.).
v. You agree or disagree with something a character says or does.
vi. You find an interesting or potentially significant quotation.
vii. You notice something important or relevant about the author’s writing style.
viii. You notice effective use of literary devices.
ix. You think that the passage contributes to or reveals a theme in the novel.

5. In the RESPONSE column, reflect upon the passages:
   a. Raise questions about the beliefs and values implied in the text.
b. Give your personal reactions to the passage, the characters, the situation.
c. Discuss the words, ideas, or actions of the author or character.
d. Compare the text to other characters or novels.
e. Write about what it makes you think or feel.
f. Write about questions you have or details that confuse you and why.
g. Argue with or speak to the characters or author.
h. Make connections to any themes that are revealed to you.
i. Make connections among passages or sections of the work.
j. Make prediction about the characters’ futures.
k. DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.

Include the following in your responses:
l. Record questions you have or details that confuse you.
m. (R) Reaction – Describe what the passage makes you think or how it makes you feel and why.
n. (C) Characterization – Analyze details or dialogue uses to show you aspects of the identities of the characters.
o. (CO) Connection – Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
p. (P) Prediction – Anticipate what will occur based on what is in the passage.
q. (LD) Literary Device – analyze the author’s writing using literary terms (SEE LIST BELOW).
r. (RE) Reflect – Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
s. (T) Theme – Determine the passage contributes to the author’s overall message or messages about some aspect or aspects of life.
t. (M) Mood – Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
u. (Q) Ask questions about what is happening, what a detail might mean, or things you are curious about.
v. DO NOT JUST SUMMARIZE THE PLOT OR RESTATE THE QUOTE IN YOUR OWN WORDS.
   i. IMPORTANT: it is important to always explain why you think something or like something or don’t understand something.

6. Each TEXT entry must be at least 30 words. Each RESPONSE must be at least 90 words (include word count at the end of each response).

7. Write down your thoughts, questions, insights, and ideas while you read or immediately after reading a section of the book so the information is fresh.

8. As you take notes, you should regularly re-read your previous pages of notes and comments.

9. First person writing (using the pronoun “I”) is acceptable in the RESPONSE column.

10. Remember the quotations in the TEXT column do not have to be dialogue.
**Sample Journal Entry:**

<table>
<thead>
<tr>
<th>TEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tapdancin. And the frozen patch splinterin every which way underneath was kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems’” (35).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>(CH) In this first paragraph of the story, Bambara indirectly characterizes the narrator using rural Southern dialect to let us know that the story is set in the South and our narrator is not necessarily educated. We also learn that the characters are children from the activities the author describes. I also like the imagery (LD) of the puddle freezing over, which I guess also lets us know that it is winter. I also really like the imagery of the splintering puddle and the “tapdancin.” (M) The writer seems to be establishing a humorous and lighthearted mood at the beginning of the story. I wonder if the mood will stay lighthearted. (110)</td>
</tr>
</tbody>
</table>

**Grading:**

A = Meaningful passages, plot, and quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices such as theme, narrative voice, point of view, imagery, conflict, symbols, etc., and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought-provoking questions. Coverage of text is complete and thorough. Journal is neat, organized, and professional looking; student has followed all directions in creation of journal.

B = Less detailed, but significant, meaningful plot and quote selections. Some intelligent commentary; addresses some thematic connections. Includes some literary devices, but less on how they contribute to the meaning. Some personal connections; asks pertinent questions. Adequately addresses all parts of reading assignment. Journal is neat and readable; student has followed the directions in the organization of journal.

C = Few significant details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of literary elements; virtually no discussion of meaning. Limited personal connections; asks few, or obvious questions. Addresses most of the reading assignment, but is not very long or thorough. Journal is relatively neat, but may be difficult to read. Student s not followed all directions for organization; loose-leaf; no columns; no page numbers, etc.

D = Hardly any significant details from the text. All notes are plot summary or paraphrases. Few literary elements, virtually no discussion of meaning. Limited personal connections; no good questions. Limited coverage of the text. Much too short. Did not follow directions in organizing journal; difficult to follow or read. No page numbers.

F = Did not complete or plagiarized.

1. Points will be deducted on the TEXT side for failure to document accurately and completely according to the model provided.
2. Points will be deducted on the RESPONSE side for superficial and/or incomplete responses.

**Literary Devices (use for “LD” responses)**

**allegory** - An extended metaphor.
Ex: "This is a valley of ashes--a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens, where ashes take forms of houses and..of men..." ---Fitzgerald, GREAT GATSBY

**allusion** - A reference in a written or spoken text to another text or to some particular body of knowledge.
Ex: "I doubt if Phaethon feared more -- that time/ he dropped the sun-reins of his father's chariot/ and burned the streak of sky we see today" (Dante's Inferno).

**antagonist** - a character in a story or poem who deceives, frustrates, or works against the main character, or protagonist, in some way.
Ex: The Joker is antagonist to Batman.

**direct characterization** - the writer makes direct statements about a character's personality and tells what the character is like.
**dynamic character** – a character who, as a result of the action in a story, undergoes some change.  
Ex: Opie, in “The Andy Griffith Show,” is a dynamic character.

**flashback** – an interruption of the chronological sequence (as of a film or literary work) of an event of earlier occurrence  
Ex: In the movie Forrest Gump, the story of Forrest’s life is told in flashbacks.

**flat character** - a figure readily identifiable by memorable traits but not fully developed.  
Ex: Gomer, in “The Andy Griffith Show,” is a flat character.

**hyperbole** - An exaggeration for effect.  
Ex 1: "I told you a billion times not to exaggerate."  
Ex 2: "...we scattered light through half Astoria..." (Fitzgerald 72).

**imagery** - A passage of text that evokes sensation or emotional intensity.  
Ex: "Waves crashing on the ocean look like knives."

**indirect characterization** - the writer reveals information about a character and his personality through that character's thoughts, words, and actions, along with how other characters respond to that character, including what they think and say about him.

**inference** - A conclusion that a reader or listener reaches by means of his or her own thinking rather than by being told directly by a text.  
Ex: I infer that America became isolationist during the 1920s because of the horrors of World War I.

**irony** - a literary term referring to how a person, situation, statement, or circumstance is not as it would actually seem.  
There are three types: verbal, situational, and dramatic.

**loose sentence** - A sentence that adds modifying elements after the subject, verb, and complement.  
Ex: "Bells rang, filling the air with their clangor, startling pigeons into flight from every belfry, bringing people into the streets to hear the news."

**metaphor** - An implied comparison that does not use the word like or as.  
Ex: "No man is an island" (Donne).

**oxymoron** - Juxtaposed words with seemingly contradictory meanings.  
Ex: "O miserable abundance! O beggarly riches!" (Donne).

**personification** - a figure of speech where animals, ideas or inorganic objects are given human characteristics.  
Ex: The sun smiled down on the playing children.

**point of view** - The perspective or source of a piece of writing. A first-person point of view has a narrator or speaker who refers to himself or herself as "I." A third-person point of view lacks "I" in perspective.  
Ex: The Great Gatsby is written in first-person point of view.

**protagonist** - The major character in a piece of literature; the figure in the narrative whose interests the reader is most concerned about and sympathetic toward.  
Ex: Tom Joad is the protagonist in The Grapes of Wrath.

**round character** – a complex character, one who is like a real person, in a story  
Ex: Aunt Bea, in “The Andy Griffith Show,” is a round character.

**setting** - The context--including time and place--of a narrative.  
Ex: The area surrounding New York City, Long Island, in the 1920s is the setting of The Great Gatsby, by F. Scott Fitzgerald.

**simile** - A type of comparison that uses the word like or as.  
Ex: "There was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away" (Fitzgerald 2).

**static character** – a character who does not change throughout a story.  
Ex: Otis Campbell, the town drunk in “The Andy Griffith Show,” is a static character.

**syntax** - The order of words in a sentence.  
Ex: "The dog ran" not "The ran dog."

**theme** - The message conveyed by a literary work.  
Ex: The decline of the American dream is the major theme in The Great Gatsby by F. Scott Fitzgerald.

**tone** - The writer's or speaker's attitude toward the subject matter.  

**understatement** - Deliberate playing down of a situation in order to make a point.  
Ex: "I think there's a problem between Shias and Sunnis in Islam."

**unity** - The sense that a text is, appropriately, about only one subject and achieves one major purpose or effect.  
Ex: In Pride, by Dagoberto Gilb, the author’s one goal is to define pride and what it means to him.
ENTERING 11TH CP AMERICAN LITERATURE READING LIST and
Summer Reading Dialectic Journal Assignment

Each student should read the **two required books** listed below. Directions regarding the reading journal can be found below.

*The Scarlet Letter*, Nathaniel Hawthorne  
*The Trial*, Robert Whitlow

**Instructions:**
The term “dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text. In this process, there is to be NO collaboration with other students. Any assistance from the internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email me at (jphillips@princeave.org). Your journal is due Monday, August 7, 2017. **You will complete this assignment for The Scarlet Letter only.**

1. Purchase a spiral bound notebook or composition book **OR** create a computerized response journal (see example).
2. Draw a vertical line down the middle of the page.
3. Label the left column TEXT and the right column RESPONSE.
4. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers:
   a. Choose 15 passages of **at least 25 words** from the novel, but no two passages should be from the same chapter.
   b. How do you choose what passages to write down? Passages become important if:
      i. Details in the passage seem important to you.
      ii. You have an epiphany.
      iii. You learn something significant about a character.
      iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.).
      v. You agree or disagree with something a character says or does.
      vi. You find an interesting or potentially significant quotation.
      vii. You notice something important or relevant about the author’s writing style.
      viii. You notice effective use of literary devices.
      ix. You think that the passage contributes to or reveals a theme in the novel.
5. In the RESPONSE column, reflect upon the passages. **DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS:**
   a. Record questions you have or details that confuse you.
   b. Describe what the passage makes you think or how it makes you feel and why. (Reaction)
   c. Analyze details or dialogue uses to show you aspects of the identities of the characters. (Characterization)
   d. Make connections to other places in the novel or to your life, or to the world, or another story that you have read. (Connection)
   e. Anticipate what will occur based on what is in the passage. (Prediction)
   f. Analyze the author’s writing using literary terms (Literary Device – see list of possibilities below).
   g. Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are? (Reflection)
   h. Determine the passage contributes to the author’s overall message or messages about some aspect or aspects of life. (Theme)
   i. Determine the way the passage establishes the mood or tone of a scene and explain how that might be important. (Mood)
   j. Ask questions about what is happening, what a detail might mean, or things you are curious about. (Inquiry)
6. Write down your thoughts, questions, insights, and ideas **while you read** or **immediately after reading a section of the book** so the information is fresh.
7. Each RESPONSE **must be at least 50 words** (include word count at the end of each response).
8. As you take notes, you should regularly re-read your previous pages of notes and comments.
9. First person writing (using the pronoun “I”) is acceptable in the RESPONSE column.
10. Remember the quotations in the TEXT column do not have to be dialogue!

**IMPORTANT:** It is important to always explain why you think what you think about the passage or like the passage or don’t understand the passage.
Sample Journal Entry

<table>
<thead>
<tr>
<th>TEXT</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tapdancin. And the frozen patch splinterin every which way underneath kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems’” (35).</td>
<td>In this first paragraph of the story, Bambara indirectly characterizes the narrator using rural Southern dialect to let us know that the story is set in the South and our narrator is not necessarily educated. We also learn that the characters are children from the activities the author describes. I also like the imagery of the puddle freezing over, which I guess also lets us know that it is winter. I also really like the imagery of the splintering puddle and the “tapdancin.” The writer seems to be establishing a humorous and lighthearted mood at the beginning of the story. I wonder if the mood will stay lighthearted. (110)</td>
</tr>
</tbody>
</table>

Grading Rubric:

A (100-90) = Meaningful passages, plot, and quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices such as theme, narrative voice, point of view, imagery, conflict, symbols, etc., and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought-provoking questions. Coverage of text is complete and thorough. Journal is neat, organized, and professional looking; student has followed all directions in creation of journal.

B (89-80) = Less detailed, but significant, meaningful plot and quote selections. Some intelligent commentary; addresses some thematic connections. Includes some literary devices, but less on how they contribute to the meaning. Some personal connections; asks pertinent questions. Adequately addresses all parts of reading assignment. Journal is neat and readable; student has followed the directions in the organization of journal.

C (79-70) = Few significant details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of literary elements; virtually no discussion of meaning. Limited personal connections; asks few, or obvious questions. Addresses most of the reading assignment, but is not very long or thorough. Journal is relatively neat, but may be difficult to read. Student s not followed all directions for organization; loose-leaf; no columns; no page numbers, etc.

D (69-60) = Hardly any significant details from the text. All notes are plot summary or paraphrases. Few literary elements, virtually no discussion of meaning. Limited personal connections; no good questions. Limited coverage of the text. Much too short. Did not follow directions in organizing journal; difficult to follow or read. No page numbers.

F (59-0) = Did not complete or plagiarized.

(1) Points will be deducted on the TEXT side for failure to document accurately and completely according to the model provided. (MLA style)

(2) Points will be deducted on the RESPONSE side for superficial and/or incomplete responses.

**Literary Devices (for use with “LD” responses)**

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Epic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allusion</td>
<td>Epic hero</td>
</tr>
<tr>
<td>Antagonist</td>
<td>Fable</td>
</tr>
<tr>
<td>Autobiography</td>
<td>Foreshadowing</td>
</tr>
<tr>
<td>Biography</td>
<td>Genre: poetry, prose, drama</td>
</tr>
<tr>
<td>Blank verse</td>
<td>hyperbole</td>
</tr>
<tr>
<td>Characterization</td>
<td>Imagery</td>
</tr>
<tr>
<td>-static, dynamic, flat, round</td>
<td>Irony</td>
</tr>
<tr>
<td>-direct, indirect</td>
<td>-dramatic, verbal, situational</td>
</tr>
<tr>
<td>Conflict</td>
<td>Metaphor</td>
</tr>
<tr>
<td>Dialect</td>
<td>Meter</td>
</tr>
<tr>
<td>Diction</td>
<td>Mood</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Onomatopoeia</th>
<th>Subplot</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oxymoron</td>
<td>Suspense</td>
<td>Theme</td>
</tr>
<tr>
<td>Paradox</td>
<td>Symbol</td>
<td></td>
</tr>
<tr>
<td>Personification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plot: exposition, climax, resolution</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Point of view (1st, 3rd, limited, omniscient)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Protagonist</td>
<td>Persona</td>
<td></td>
</tr>
<tr>
<td>Rhyme</td>
<td>Satire</td>
<td></td>
</tr>
<tr>
<td>Setting</td>
<td>Simile</td>
<td></td>
</tr>
<tr>
<td>Category</td>
<td>Exemplary</td>
<td>Accomplished</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>------------</td>
<td>--------------</td>
</tr>
<tr>
<td>QUOTES</td>
<td>Meaningful passages, plot, and quotation selections</td>
<td>Less detailed, but significant, meaningful plot and quote selections</td>
</tr>
<tr>
<td>COMMENTARY</td>
<td>Thoughtful interpretation and commentary about the text; avoids clichés</td>
<td>Some intelligent commentary; addresses some thematic connections</td>
</tr>
<tr>
<td>INCLUSION OF LITERARY DEVICES</td>
<td>Includes comments about literary devices such as theme, narrative voice, point of view, imagery, conflict, symbols, etc., and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought-provoking questions</td>
<td>Includes some literary devices, but less on how they contribute to the meaning</td>
</tr>
<tr>
<td>APPEARANCE</td>
<td>Journal is neat, organized, and professional looking; student has followed all directions in creation of journal</td>
<td>Journal is neat and readable; student has followed the directions in the organization of journal</td>
</tr>
<tr>
<td><strong>TOTALS</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Teacher Commentary:**

Grade ___________
Students: Each student should read two books:

A. The required book is *Beowulf: A New Verse Translation* by Seamus Heaney. Assignment: Mark the text as you read (see directions below). Bring the text to class Monday, August 7, 2017.

AND

B. Also read one book *that you have never read before* from the list below. Assignment: Dialectical Journal; bring the journal to class Monday, August 7, 2017.

A. *Beowulf*—Book #1 assignment: (Marking the text as you read)

Beowulf Book Annotation Assignment

Although you may purchase a book, full ownership of a book comes when you have made it a part of yourself, and the best way to make it meaningful for you is to interact with the book as you read it. We interact with a book when we use pencils or pens for annotation (adding notes or comments to a text, book, drawing) and that is a key component of close reading. You may feel that annotating the book slows down your reading. Yes, it does. That is the point. If annotating as you read annoys you, read a chapter, then go back and annotate. The assignment for *Beowulf* is to make annotations in the book as you read the text (use the margin space as well).

How do you make annotations? The techniques are almost limitless. You can use underlines, boxes, triangles, clouds, brackets, exclamation or question marks.

What should you note?

1. Underline names of characters. In the margin, make a note about the personality/traits of the character.
2. Mark the setting- when and where does scene take place?
3. At the top of each page, write important plot events. Not every page will be marked.
4. Underline quotes or lines you think are significant, powerful, or meaningful
5. Underline any symbols.
6. Put a question mark in areas of the text you do not understand.
7. Underline repetitions
8. Themes

Themes throughout Beowulf include, but are not limited to, ideas of courage, envy, revenge, loyalty, identity and reputation, morality, traditions and customs, wealth, religion, strength and skill, good vs. evil, and hospitality and generosity.

*Mark at least 5 instances with “T” and name the theme you identify in the lines that you read.

Grading:
A- I would expect to see markings and written commentary throughout the entire book, at least one mark on each page, including recognition of significant plot points, themes, and ideas. There will probably be something significant noted in nearly every page.

B- The B grade may be lacking in written commentary, but the “highlighted” areas will reflect the significant elements as noted above (numbers 1-8). Markings will be notes on about half of the pages (50).

C- The book markings may be missing some significant elements, but will still be highlighted throughout some of the book, showing your basic understanding of the characters and plot.

Lower grades will reflect a lack of reading, possibly in skipped sections or random highlights of insignificant material.
B. Book #2 assignment: Dialectical Journal

Summer Reading Dialectical Journal Assignment

The term “Dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text. This is required for your second novel only. This assignment will be due on August 8, 2016.

In this process, there is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email me at esadler@princeave.org.

Selected Recommended Reading List for CP British Literature Language and Composition

Grail Quests
Le Morte D’Arthur
Idylls of the King
The Once and Future King
The Fellowship of the Ring;
The Two Towers; OR The Return of the King
Thomas Malory (Winchester MS)
Alfred, Lord Tennyson
T.H. White
J.R.R. Tolkien

Tales of Mystery and Betrayal
Othello
Hamlet
King Lear
Henry V
Wuthering Heights
Jane Eyre
Great Expectations
William Shakespeare
William Shakespeare
William Shakespeare
William Shakespeare
Emily Bronte
Charlotte Bronte
Charles Dickens

Spiritual Awakenings
Revelations of Divine Love
Parade Lost
Pilgrim’s Progress, Parts I and II
Robinson Crusoe
Screwtape Letters
Julian of Norwich
John Milton
John Bunyan
Daniel Defoe
C.S. Lewis

Comedies and Children’s Stories
A Midsummer Night’s Dream
Pride and Prejudice
Sense and Sensibility
Peter Pan
Alice in Wonderland AND
Through the Looking Glass
The Jungle Book
William Shakespeare
Jane Austen
Jane Austen
J.M. Barrie
Lewis Carroll
Rudyard Kipling

The Monster Within
Dr. Faustus
Frankenstein
The Picture of Dorian Gray
Heart of Darkness
Dracula
Christopher Marlowe
Mary Shelley
Oscar Wilde
Joseph Conrad
Bram Stoker

Instructions:
1. Purchase a spiral bound notebook or composition book OR create a computerized response journal (see example)
2. Divide your novel into ten (10) equal sections and write a response for every section. (E.g.: 253 pages ... 253/10 = 25. This example shows you should write a response every 25 pages.)
3. Draw a vertical line down the middle of the page
4. Label the left column TEXT and the right column RESPONSE
5. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers; you should have TEN.
6. How do you choose what passages to write down? Passages become important if
   i. Details in the passage seem important to you
   ii. You have an epiphany
   iii. You learn something significant about a character
iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.)
vi. You find an interesting or potentially significant quotation
vii. You notice something important or relevant about the author’s writing style
ix. You think that the passage contributes to or reveals a theme in the novel

7. In the RESPONSE column, write about the passages. **DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.**

8. Label each passage with one of the letters below (RE, CH, CO, P, LD, RF, T, M, I). You must use every label **AT LEAST ONCE.**
   a. (Reaction) RE= Describe what the passage makes you think or how it makes you feel and why.
   b. (Characterization) CH= Analyze details or dialogue uses to show you aspects of the identities of the characters.
   c. (Connection) CO= Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
   d. (Prediction) P= Anticipate what will occur based on what is in the passage.
   e. (Literary Device) LD= Analyze the author’s writing using literary terms (see list of possibilities below)
      i. You may only use this three times, and they must be three different literary devices
      ii. Please discuss not only what the device is, but why it’s use is important to the text
   f. (Reflect) RF= Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
   g. (Theme) T= Determine the passage contributes to the author’s overall message or messages about some aspect or aspects of life.
   h. (Mood) M= Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
   i. (Inquiry) I= Ask questions about what is happening, what a detail might mean, or things you are curious about.

9. Each RESPONSE **must be at least 50 words** (include word count at the end of each response. First person writing (using the pronoun “I”) is acceptable in the RESPONSE column

**IMPORTANT: It is important to always explain why you think something or like something or don’t understand something.**

**Sample Journal Entry**

<table>
<thead>
<tr>
<th>TEXT</th>
<th>RESPONSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hardon her heels and started tap dacin. And the frozen patch splinterin every which way underneath kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems’” (35).</td>
<td>(CH) In this first paragraph of the story, Bambara indirectly characterizes the narrator by using rural Southern dialect to let us know that the story is set in the South. The narrator's use of improper grammar lets us know she is not highly educated. We also learn from the activities the author describes that the characters are children. (57 words)</td>
</tr>
</tbody>
</table>

**NOTE the quotation marks, punctuation, and MLA format**

**Literary Devices you can use for responses**

<table>
<thead>
<tr>
<th>Alliteration</th>
<th>Epic</th>
<th>Onomatopoeia</th>
<th>Subplot</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allusion</td>
<td>Epic hero</td>
<td>Oxymoron</td>
<td>Suspense</td>
<td>Theme</td>
</tr>
<tr>
<td>Antagonist</td>
<td>Fable</td>
<td>Paradox</td>
<td>Symbol</td>
<td></td>
</tr>
<tr>
<td>Autobiography</td>
<td>Foreshadowing</td>
<td>Personification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Biography</td>
<td>Genre: poetry, prose, drama</td>
<td>Plot: exposition, climax, resolution</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blank verse</td>
<td>hyperbole</td>
<td>Point of view (1st, 3rd, limited, omniscient)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Characterization</td>
<td>Imagery</td>
<td>Protagonist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-static, flat, etc</td>
<td>Irony</td>
<td>Repetition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-direct, indirect</td>
<td>-dramatic, verbal, situational</td>
<td>Rhyme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conflict</td>
<td>Metaphor</td>
<td>Satire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dialect</td>
<td>Meter</td>
<td>Setting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diction</td>
<td>Mood</td>
<td>Simile</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
EN 101/102 SUMMER READING ASSIGNMENT

Students: Each student should read two books:

A. *An Experiment in Criticism* by C.S. Lewis. Assignment: Mark the text as you read (see directions below). Bring the text to class Monday, August 7, 2017. An essay on the book will be assigned.

AND


C. Each student may also want to get ahead for the 102 course by seeing the attached assignment. This is optional, but strongly recommended, as it will save you time during the semester in which you take 102.

A. Book #1 assignment: Book Annotation for *An Experiment in Criticism*

**Book Annotation Assignment**

Although you may purchase a book, full ownership of a book comes when you have made it a part of yourself, and the best way to make it meaningful for you is to interact with the book as you read it. We interact with a book when we use pencils or pens for annotation (adding notes or comments to a text, book, drawing) and that is a key component of close reading. You may feel that annotating the book slows down your reading. Yes, it does. That is the point. If annotating as you read annoys you, read a chapter, then go back and annotate. The assignment is to make annotations in *An Experiment in Criticism* as you read the text (use the margin space as well).

How do you make annotations? The techniques are almost limitless. You can use underlines, boxes, triangles, clouds, brackets, exclamation or question marks.

What should you note? Underline quotes or lines you think are significant, powerful, or meaningful. Note sentences where you agree/disagree with the author. Put a question mark in areas of the text you do not understand.

**Grading:**

A- I would expect to see markings and written commentary throughout the entire book, at least one mark on each page, including recognition of significant points, themes, ideas, or arguments. There will probably be something significant noted in nearly every page.

B- The B grade may be lacking in written commentary, but the “highlighted” areas will reflect the significant elements. Markings will be notes on about half of the pages.

C- The book markings may be missing some significant elements, but will still be highlighted throughout some of the book, showing your basic understanding of Lewis’s points.

Lower grades will reflect a lack of reading, possibly in skipped sections or random highlights of insignificant material.

Turn the Page ➔
B. Book #2 assignment: Essay for Beowulf

In this process, there is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email me at esadler@princeave.org.

Topic: Write a 2-3 page paper in MLA 8th edition format (2 pgs. means it goes to the last line of the second page) in which you analyze the three cycles of Beowulf’s heroism—the fight with Grendel, Grendel’s Mother, and the Dragon. Explain the significance of the heroic cycle, as well as what Beowulf gains from each encounter. Your thesis statement must show the relationship between the cycles (i.e. Thesis should tie the three parts together in some way—preferably thematically—as opposed to treating them as three separate encounters).

See the following resources for help:

A. The Introduction to your Beowulf text by Seamus Heaney

An Essay which scores an A will…Be exceptionally well-written, showing superior and creative insight into the topic; have a thesis that completely addresses the question and shows the thematic relationship between the three parts of Beowulf; provide creative and varied examples that are then thoroughly explained (and cite all examples using proper MLA 8th edition format); have a logical organization with smooth transitions; have varied and complex sentence structure; contain five or fewer grammatical/technical/formatting errors.

An Essay which scores a B will…Be well-written, showing clear understanding of the topic; have a thesis that completely addresses the question; provide several clear and appropriate examples that are then thoroughly explained (and cite all examples using proper MLA 8th edition format); have a clear organization with solid transitions; have varied sentence structure; contain fewer than ten grammatical/technical/formatting errors.

An Essay which scores a C will…Be adequately written, showing understanding, but perhaps lacking insight into the topic; have a clear thesis statement, but does not adequately show the relationship between the three sections of Beowulf; provide some examples, but they perhaps lack clarity or insight (cite all examples); be organized, but perhaps be more basic or seem more disjointed; have more basic sentences; contain fewer than fifteen grammatical/technical/formatting errors.

A failing essay will be one that is too short or too long; does not have any cited examples; has fewer than five paragraphs; contains more than fifteen grammatical/technical/formatting errors.
Whether you take it 1st or 2nd semester, your final in the 102 course will be a literary research paper on a book of your choosing. You may wish to get ahead on this course by reading one of the following books. You must pick a book you have never read before for this assignment. You may also pick a book not on this list, as long as you e-mail and ask me for permission at esadler@princeave.org.

**Quests and Adventure**
- *Robinson Crusoe* by Daniel Defoe
- *Ivanhoe* by Sir Walter Scott
- *Idylls of the King* by Lord Alfred Tennyson
- *Fellowship of the Ring, The Two Towers, or The Return of the King* by J.R.R. Tolkien
- *The Once and Future King* by T.H. White
- *The Three Musketeers* by Alexandre Dumas
- *Don Quixote* by Miguel de Cervantes

**Comedy and Romance**
- *A Midsummer Night's Dream* by William Shakespeare (drama; comedy)
- *Gulliver's Travels* by Jonathan Swift
- *Pride and Prejudice* by Jane Austen (any Austen novel, actually)

**Tales of Betrayal, Jealousy, and War**
- *Othello* by William Shakespeare (drama; tragedy)
- *Macbeth* by William Shakespeare (drama; tragedy)
- *Henry V* by William Shakespeare (drama; history)
- *The Winter’s Tale* by William Shakespeare (drama; tragic-comedy)
- *A Tale of Two Cities* by Charles Dickens
- *Murder in the Cathedral* by T.H. White
- *War and Peace* by Leo Tolstoy
- *Les Miserables* by Victor Hugo
- *And Then There Were None* by Agatha Christie

**The Monster Within/Gothic Romance and Gothic Horror**
- *Dr. Faustus* by Christopher Marlowe (drama; tragedy)
- *Frankenstein* by Mary Shelley
- *Wuthering Heights* by Emily Bronte
- *Jane Eyre* by Charlotte Bronte
- *Dracula* by Bram Stoker
- *The Picture of Dorian Gray* by Oscar Wilde
- *Heart of Darkness* by Joseph Conrad
- *The Hound of the Baskervilles* by Sir Arthur Conan Doyle
- *As I Lay Dying* by William Faulkner
- *Crime and Punishment* by Fyodor Dostoyevsky
- *The Trial* by Franz Kafka
**Children’s Literature**
*The Jungle Book* by Rudyard Kipling  
*Treasure Island* by Robert Louis Stevenson  
*Alice in Wonderland and Through the Looking Glass* by Lewis Carroll  
*Peter Pan* by J.M. Barrie

**Christian Literature and Allegory (Fiction)**  
*Le Morte D’Arthur* by Sir Thomas Malory  
*The Inferno* by Dante  
*The Faerie Queene* by Edmund Spenser  
*Paradise Lost* by John Milton  
*Pilgrim’s Progress, Parts I and II* by John Bunyan

**Christian Literature (Non-Fiction/Theology)**  
*Revelations of Divine Love* by Julian of Norwich  
*The Book of Margery Kemp* by Margery Kemp  
*On the Incarnation* by St. Athanasius  
*Heretics AND Orthodoxy* by G.K. Chesterton (both are fairly short and are meant to be read together)  
*Mere Christianity* by C.S. Lewis