



**PRINCE**  
AVENUE CHRISTIAN SCHOOL

**High School (Entering 9-12)**  
**Summer Reading List**

Revised March, 2016

## ENTERING 9<sup>TH</sup> GRADE 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.commonsemmedia.org](http://www.commonsemmedia.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 8, 2016. Directions regarding the reading journal can be found below.

<i>Tuesdays With Morrie</i>	Albom, Mitch
<i>Watership Down</i>	Adams, Richard
<i>Deadline</i>	Alcorn, Randy
<i>And Then There Were None</i>	Christie, Agatha
<i>Adventures of Sherlock Holmes</i>	Doyle, Arthur Conan
<i>Through the Gates of Splendor</i>	Elliot, Elizabeth
<i>Alas, Babylon</i>	Frank, Pat
<i>Love Does</i>	Goff, Bob
<i>The Princess Bride</i>	Goldman, William
<i>Death Be Not Proud</i>	Gunther, John
<i>The Splitting Storm</i>	Gutteridge, Rene
<i>Same Kind of Different as Me</i>	Hall, Ron
<i>The Dragon and the Raven</i>	Henty, G. A.
<i>All Creatures Great and Small</i>	Herriot, James
<i>All Things Bright and Beautiful</i>	Herriott, James
<i>The Lost Horizon</i>	Hilton, James
<i>Alex Rider series (but not Stormbreaker on 8<sup>th</sup> grade list)</i>	Horowitz, Anthony
<i>The Secret Life of Bees</i>	Kidd, Sue Monk
<i>Captains Courageous</i>	Kipling, Rudyard
<i>A Separate Peace</i>	Knowles, John
<i>Beauty</i>	McKinley, Robin
<i>The Terrible Hours: The Greatest Submarine Rescue in History</i>	Maas, Peter
<i>Christy</i>	Marshall, Catherine
<i>Swift Rivers</i>	Meigs, Cornelia
<i>The Scarlet Pimpernel</i>	Orczy, Baroness
<i>Nightmare Academy</i>	Peretti, Frank
<i>The Chosen</i>	Potok, Chaim
<i>Anthem</i>	Rand, Ayn
<i>A Light in the Forest</i>	Richter, Conrad
<i>Ivanhoe</i>	Scott, Sir Walter
<i>Shane</i>	Shaeffer, Jack
<i>Day of Pleasure: Stories of a Boy in Warsaw</i>	Singer, Isaac Bashevis
<i>The Black Arrow</i>	Stevenson, Robert L.
<i>Connecticut Yankee in King Arthur's Court</i>	Twain, Mark
<i>The Invisible Man <b>and</b> The Time Machine (both)</i>	Wells, H.G.
<i>Deeper Water</i>	Whitlow, Robert
<i>The Sacrifice</i>	Whitlow, Robert
<i>April 1865: The Month That Saved America</i>	Winik, Jay

## 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 9<sup>th</sup> grade teacher ([thathaway@princeave.org](mailto:thathaway@princeave.org)). These journals are due the first full day of school, Monday, August 8, 2016.

### **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.**

Sample Journal Entry

TEXT	RESPONSE
<p>"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).</p> <p><b>NOTE the quotation marks, punctuation, and MLA format</b></p>	<p>(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)</p> <p><b>NOTE word count; NOTE labeling of response type</b></p>

**Literary Devices you can use for responses**

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

**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:

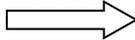
\_\_\_ You have ten responses

\_\_\_ 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.

# 9<sup>TH</sup> Grade Summer Reading Journal Rubric

Student \_\_\_\_\_

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

Rubric Score \_\_\_\_\_ (-1 pt for each grammar/spelling mistake)= Final Grade: \_\_\_\_\_

## ENTERING 10<sup>TH</sup> 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.commonsemmedia.org](http://www.commonsemmedia.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 8, 2016. Directions regarding the reading journal are below.

<i>Little Women</i>	Alcott, Louisa Mae
<i>The Kitchen Boy</i>	Alexander, Robert
<i>Lorna Doone</i>	Blackmore, Richard
<i>Fahrenheit 451</i>	Bradbury, Ray
<i>To Sir, With Love</i>	Braithwaite, E. R.
<i>Bury My Heart at Wounded Knee</i>	Brown, Dee
<i>Cold Sassy Tree</i>	Burns, Olive
<i>Silent Spring</i>	Carson, Rachel
<i>O Pioneers!</i>	Cather, Willa
<i>My Antonia</i>	Cather, Willa
<i>Murder on the Orient Express</i>	Christie, Agatha
<i>Death on the Nile</i>	Christie, Agatha
<i>Microbe Hunters</i>	De Kruif, Paul
<i>Having Our Say: The Delany Sisters' First 100 Years</i>	Delany, Sara and Elizabeth
<i>The Robe</i>	Douglas, Lloyd C.
<i>The Memoirs of Sherlock Holmes</i>	Doyle, Arthur C.
<i>Rebecca</i>	DuMaurier, Daphne
<i>My Cousin Rachel</i>	DuMaurier, Daphne
<i>The Autobiography of Miss Jane Pittman</i>	Gaines, Ernest
<i>The Maltese Falcon</i>	Hammett, Dashiell
<i>For Whom the Bell Tolls</i>	Hemingway, Ernest
<i>Every Living Thing</i>	Herriot, James
<i>Hiroshima</i>	Hershey, John
<i>Unbroken: An Olympian's Journey...</i>	Hillenbrand, Laura
<i>Profiles in Courage</i>	Kennedy, John Fitzgerald
<i>That Hideous Strength</i>	Lewis, C.S.
<i>John Adams</i>	McCullough, David
<i>Billy Bud, Sailor</i>	Melville, Herman
<i>Bonhoeffer</i>	Metaxas, Eric
<i>The Great Fire</i>	Murphy, Jim
<i>The King's Fifth</i>	O'Dell, Scott
<i>The Killer Angels</i>	Shaara, Michael
<i>Frankenstein</i>	Shelley, Mary
<i>Dr. Jekyll and Mr. Hyde</i>	Stevenson, Robert L.
<i>Candide</i>	Voltaire
<i>Up From Slavery</i>	Washington, Booker T.
<i>Jimmy</i>	Whitlow, Robert
<i>The List</i>	Whitlow, Robert
<i>The Book Thief</i>	Zusak, Mark

## 10<sup>TH</sup> 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 your 10<sup>th</sup> grade teacher ([kmast@princeave.org](mailto:kmast@princeave.org)). These journals are due the first FULL day of school, Monday, August 8, 2016.

### **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.**

Sample Journal Entry

TEXT	RESPONSE
<p>“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).</p> <p><b>NOTE the quotation marks, punctuation, and MLA format</b></p>	<p>(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. <b>(57 words)</b></p> <p><b>NOTE word count; NOTE labeling of response type</b></p>

**Literary Devices you can use for responses**

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

**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:

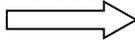
\_\_\_ You have ten responses

\_\_\_ 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.

# 10<sup>TH</sup> Grade Summer Reading Journal Rubric

Student \_\_\_\_\_

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

Rubric Score \_\_\_\_\_ (-1 pt for each grammar/spelling mistake)= Final Grade: \_\_\_\_\_

## ENTERING 11<sup>TH</sup> ENGLISH LANGUAGE AND COMPOSITION (AP)

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.commonssensemedia.org](http://www.commonssensemedia.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**

<i>Winesburg, Ohio</i>	Anderson, Sherwood	<i>Babbitt</i>	Lewis, Sinclair
<i>Go Tell It on the Mountain</i>	Baldwin, James	<i>Moby-Dick</i>	Melville, Herman
<i>Bury My Heart at Wounded Knee</i>	Brown, Dee	<i>Gone With the Wind</i>	Mitchell, Margaret
<i>Cold Sassy Tree</i>	Burns, Olive Ann	<i>The Fountainhead</i>	Rand, Ayn
<i>Death Comes for the Archbishop</i>	Cather, Willa	<i>Giants in the Earth</i>	Rolvaag, O.E
<i>My Antonia</i>	Cather, Willa	<i>Killer Angels</i>	Shaara, Michael
<i>The Ox-Bow Incident</i>	Clark, Walter Van T.	<i>The Jungle</i>	Sinclair, Upton
<i>The Last of the Mohicans</i>	Cooper James Fenimore	<i>The Grapes of Wrath</i>	Steinbeck, John
<i>Invisible Man</i>	Ellison, Ralph	<i>Love is Eternal</i>	Stone, Irving
<i>Peace Like a River</i>	Leif Enger	<i>Uncle Tom's Cabin</i>	Stowe, Harriet Beecher
<i>As I Lay Dying</i>	Faulkner, William	<i>Walden</i>	Thoreau, Henry
<i>Autobiography</i>	Franklin, Benjamin	<i>All the King's Men</i>	Warren, Robert
<i>A Painted House</i>	Grisham, John	<i>The Age of Innocence</i>	Wharton, Edith
<i>A Farewell to Arms</i>	Hemingway, Ernest	<i>Bridge of San Luis Rey</i>	Wilder, Thornton
<i>Their Eyes Were Watching God</i>	Hurston, Zora Neale	<i>Look Homeward, Angel</i>	Wolfe, Thomas
<i>The Turn of the Screw</i>	James, Henry	<i>Native Son</i>	Wright, Richard
<i>The Poisonwood Bible</i>	Kingsolver, Barbara		

### 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 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 [jphillips@princeave.org](mailto: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:**

TEXT	RESPONSE
"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).	(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)

**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.

Ex: The tone is light-hearted in *The Amazing Adventures of Kavalier and Clay* by Michael Chabon.

**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.

## 11<sup>th</sup> CP American Literature Summer Reading Dialectic Journal Assignment

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

*The Scarlet Letter*, Nathaniel Hawthorne

*The Trial*, Robert Whitlow

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](mailto:jphillips@princeave.org)). Your journal is due Monday, August 8, 2016. **You will complete this assignment for THE SCARLET LETTER only.**

### Instructions:

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 used 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

TEXT	RESPONSE
<p>“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).</p>	<p>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)</p>

**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**

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

# 11<sup>th</sup> Summer Reading Journal Rubric

Student \_\_\_\_\_

Category	<i>Exemplary</i> 25	<i>Accomplished</i> 22	<i>Developing</i> 18	<i>Beginning</i> 15	Your Score
QUOTES	Meaningful passages, plot, and quotation selections	Less detailed, but significant, meaningful plot and quote selections	Few significant details from the text	Hardly any significant details from the text	
COMMENTARY	Thoughtful interpretation and commentary about the text; avoids clichés	Some intelligent commentary; addresses some thematic connections	Most of the commentary is vague, unsupported, or plot summary/paraphrase	All notes are plot summary or paraphrases	
INCLUSION OF LITERARY DEVICES	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	Includes some literary devices, but less on how they contribute to the meaning	Some listing of literary elements; virtually no discussion of meaning	Few literary elements, virtually no discussion of meaning	
APPEARANCE	Journal is neat, organized, and professional looking; student has followed all directions in creation of journal	Journal is neat and readable; student has followed the directions in the organization of journal	Student has not followed all directions for organization; loose-leaf; no columns; no page numbers	Did not follow directions in organizing journal; difficult to follow or read. No page numbers	
TOTALS					

Teacher Commentary:

Grade \_\_\_\_\_

## ENTERING 12<sup>th</sup> CP BRITISH LITERATURE: Summer Reading Assignment

**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 8, 2016.

**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 8, 2016.

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**

<i>Le Morte D'Arthur</i>	Thomas Malory (Winchester MS)
<i>Sir Gawain and the Green Knight</i>	Anonymous (trans. Marie Borroff)
<i>Idylls of the King</i>	Alfred, Lord Tennyson
<i>The Once and Future King</i>	T.H. White
<i>The Fellowship of the Ring;</i>	J.R.R. Tolkien
<i>The Two Towers; OR The Return of the King</i>	

#### **Tales of Mystery and Betrayal**

<i>Othello</i>	William Shakespeare
<i>Hamlet</i>	William Shakespeare
<i>King Lear</i>	William Shakespeare
<i>Henry V</i>	William Shakespeare
<i>Wuthering Heights</i>	Emily Bronte
<i>Jane Eyre</i>	Charlotte Bronte
<i>Great Expectations</i>	Charles Dickens

#### **Spiritual Awakenings**

<i>Revelations of Divine Love</i>	Julian of Norwich
<i>Paradise Lost</i>	John Milton
<i>Pilgrim's Progress, Parts I and II</i>	John Bunyan
<i>Robinson Crusoe</i>	Daniel Defoe
<i>Rasselas, the Prince of Abssinia</i>	Samuel Johnson
<i>Screwtape Letters</i>	C.S. Lewis

#### **Comedies and Children's Stories**

<i>A Midsummer Night's Dream</i>	William Shakespeare
<i>Pride and Prejudice</i>	Jane Austen
<i>Sense and Sensibility</i>	Jane Austen
<i>Tom Brown's Schooldays</i>	Thomas Hughes
<i>Alice in Wonderland AND</i>	Lewis Carroll
<i>Through the Looking Glass</i>	

#### **The Monster Within**

<i>Dr. Faustus</i>	Christopher Marlowe
<i>Frankenstein</i>	Mary Shelley
<i>The Picture of Dorian Gray</i>	Oscar Wilde
<i>Heart of Darkness</i>	Joseph Conrad
<i>Dracula</i>	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.)

- 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
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). 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.
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

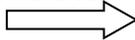
TEXT	RESPONSE
<p>"The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hardon her heels and started tap dancin. And the frozen patch splinterin 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).</p> <p>NOTE the quotation marks, punctuation, and MLA format</p>	<p>(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)</p> <p>NOTE word count; NOTE labeling of response type</p>

**Literary Devices you can use for responses**

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

# 12<sup>TH</sup> Grade Summer Reading Journal Rubric

Student \_\_\_\_\_

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

## 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 8, 2016. An essay on the book will be assigned.

**AND**

B. ***Beowulf: A New Verse Translation*** by Seamus Heaney. Assignment: Dialectical Journal; bring the journal to class Monday, August 8, 2016.

### A. Book #1 assignment: Book Annotation

#### 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.

### B. Book #2 assignment: Dialectical Journal for *Beowulf*

#### 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. **This is required for *Beowulf* 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.

## Instructions:

(Purchase a thin, spiral- bound notebook). Put your name and class period on the front cover.

1. As you have read *Beowulf*, select 10 excerpts from the story related to a symbol, theme, pattern, or literary device as described below.
2. Across the top of each page, quote an excerpt from *Beowulf* that is related to the chosen element. Write the quote and page number in MLA format.
3. Below the quote, write a response describing how the quote illustrates one of the elements (S, T, P, LD). Label each response. You must use a variety of responses; there are numerous possibilities since many themes and literary devices exist within the text. **Each commentary should be no less than 50 words in length**

## Responses:

S. (Symbol) Describe the symbol, how it is used, and how the author uses it to convey meaning.

T. (Theme) Relate how passage contributes to the author's overall message or messages about some aspect or aspects of life.

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.

P. (Pattern) You recognize a pattern (recurring images, ideas, colors, descriptions, details, etc.) You may need to give several examples as evidence of the pattern.

LD. (Literary Device) Analyze the author's writing using literary terms (see list of possibilities below)

## Literary Devices you can use for responses

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