

# ***English IV LITERATURE SUMMER ASSIGNMENT***

## **SUMMER “TO DO” LIST:**

1. Return Signed Permission Slip by \_\_\_\_\_.
2. READ THE REQUIRED TEXT AND/OR  
NUMBER OF BOOKS FROM EACH BOX AS  
IDENTIFIED
3. WRITE a minimum of ten “dialectic journal”  
entries per novel.

Specific Instructions are included in this packet.

Please read carefully. **This should be completed in a marble composition notebook. These will count for 15% of your first quarter grade.**

4. HAVE A GREAT SUMMER!

Dear Students:

Listed below are tasks that you need to complete over the summer in order to get off to a great start next September. Please e-mail your teacher if you have any questions (cfeldhaus@rivercityscience.org)!

1. Make sure that you are thoughtful as you read your summer novels. You will be required to respond to a couple of in-class writing prompts so we may assess your “close reading” skills as well as your analytical writing skills. We recommend that you annotate (take notes) as you read in order to prepare for the assessment. One effective way to annotate is to use something called dialectical journals. We have attached information which will help guide you to use this type of journaling as you work your way through the summer reading. We expect that you need to have a minimum of ten entries per book. We have also attached a copy of the format to this packet.

You will use your journal entries to spark dialogue when we return to school. We will collect the journals on the first day of class. PLEASE WRITE JOURNALS IN A MARBLE COMPOSITION BOOK.

BELOW IS A REMINDER OF THE NOVELS YOU ARE RESPONSIBLE TO READ OVER THE SUMMER.

**12<sup>th</sup> Grade Language Arts  
2019's Summer Reading Assignment**

## **Book Titles**

### **Titles of Your Choice**

Choose one title from each of the boxes:

Nonfiction	Fiction
<ul style="list-style-type: none"><li>• <b><i>In Cold Blood</i></b> by Truman Capote</li><li>• <b><i>Freakonomics</i></b> by Steven D. Levitt and Stephen J. Dubner</li><li>• <b><i>Bury My Heart at Wounded Knee</i></b> by Dee Brown</li></ul>	<ul style="list-style-type: none"><li>• <b><i>The Murder of Roger Ackroyd</i></b> by Agatha Christie</li><li>• <b><i>Catch 22</i></b> by Joseph Heller</li><li>• <b><i>The Richest Man in Babylon</i></b> by George S. Clason</li><li>• <b><i>Jane Eyre</i></b> by Charlotte Bronte</li></ul>

## DIALECTICAL JOURNAL

The purpose of a dialectical journal is to identify significant pieces of text and explain the significance. It is another form of highlighting/annotating text and should be used to think about, *digest, summarize, question, clarify, critique, and remember* what is read. It is a way to take notes on what is read, using the actual text, so that when you are asked to write an essay about or utilize the information from the text you do not have to re-read the entire piece. Instead, you can search your notes for direct quotes to use as supporting evidence for your opinions. A dialectical journal is also an effective way to assess your comprehension. It can be used with any form of writing: textbook, short story, novel, essay, poem, newspaper article, scientific journal, or any piece of writing students choose.

To set up a dialectical journal, you may simply fold a piece of paper in half. On the left hand side of the page, title the column, *Note Taking*. On the right hand side of the page, title the column, *Note Making*. The left hand column is where you will write the sentence/s or phrase/s from the text that you believe illustrates a significant idea. You should put quotation marks around the sentence/s to show that they are someone else's words. If the passage you use is more than one or two sentences, you may abbreviate it in the following manner, using ellipses (three dots in place of the words that are missing at the end):

*"Like the keeper of the lighthouse, she regarded it as a mooring, a checkpoint, some stable visual object that assured her that the world was still there; that this was life and not a dream..."* Song of Solomon, p. 11

THE ABOVE INFORMATION WAS TAKEN DIRECTLY FROM THE FOLLOWING SOURCE:

<http://www.esubjects.com/curric/general/supplements/DialecticalJournal.pdf>

Feel free to play with the topics for your dialectical journals; you may pull out passages you have questions about, passages on specific characters, passages on specific symbols, passages which build themes, or passages that demonstrate the style of the specific author. Feel free to comment on diction, tone, style, voice, etc. The important thing is that you have **something to say** about the passage. Your comments should be developed and demonstrate higher level thinking which goes well beyond plot summary. Please AVOID plot summaries. We are looking for evidence that you are thinking as you are reading. The AP literature course is focused on *close reading of works*. This summer, we want you to practice *close reading*. The dialectical journals will provide an organized way for you to record your thoughts; ten entries per book is not a lot to ask. We challenge you TO THINK. There are no wrong answers. (Avoid using Sparknotes during your reading). Instead, use YOUR BRAIN! We have attached some sample "journals" to guide you.

## Dialectical Journals in a Nutshell!

1. You need a minimum of ten entries per book.
2. Please use the format we have attached

For the TEXT ("*note taking*") column, your entries may include the following:

- Meaningful or striking quotations or paraphrasing of important passages
- Confusing or difficult quotations or passages
- Evidence of theme, tone, mood, character development, plot complication, setting significance, etc.
- Vocabulary work in context
- Figurative language such as metaphors, similes, personification, etc.
  - effective &/or creative use of stylistic or literary devices
  - Passages that remind you of your own life or something you've seen before
  - Structural shifts or turns in the plot

- A passage that makes you realize something you hadn't seen before
- Examples of patterns: recurring images, ideas, colors, symbols or motifs.
- Passages with confusing language or unfamiliar vocabulary
- Events you find surprising or confusing
- Passages that illustrate a particular character or setting

For the RESPONSE ("**note making**") column, you have several ways to respond to a text:

- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the diction (vocabulary) used
- Discuss what makes the quote or passage meaningful, striking, or important
- Discuss how theme is shown
- Discuss the meaning and/or effect of figurative language
- Discuss the character's role and/or the values of the character
- Discuss the importance of setting
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Argue with or speak to the characters or author
- Comment on the relevance of a passage to its historical context or to the present
- Identify recurring symbols or images

Sample from *The Things They Carried* (O'Brien)

Note-taking	Note-making
"-they carried like freight trains; they carried it on their backs and shoulders-and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry". p. 48.	(R) O'Brien chooses to end the first section of the novel with this sentence. He provides excellent visual details of what each soldier in Vietnam would carry for day-to-day fighting. He makes you feel the physical weight of what soldiers have to carry for simple survival. When you combine the emotional weight of loved ones at home, the fear of death, and the responsibility for the men you fight with, with this physical weight, you start to understand what soldiers in Vietnam dealt with every day. This quote sums up the confusion that the men felt about the reasons they were fighting the war, and how they clung to the only certainty - things they had to carry - in a confusing world where normal rules were suspended.

Sample from *Song of Solomon* (Toni Morrison)

Note-taking	Note-making
"Like the keeper of the lighthouse, she regarded it as a mooring, a checkpoint, some stable visual object that assured her that the world was still there; that this was life and not a dream..." p. 11.	The watermark confirms the relationship Ruth has with her husband, Macon; one of contempt and distance, one in which she has been repeatedly denied her existence as a powerful human being, but instead is treated with scorn or as somehow only worthy to have sex, bear children, care for the house. The watermark began as an expression of how she sees beauty in the world and ends as a reminder of her vision denied. At once, it gives her strength to go on AND makes her feel trapped. It is the truth of her life.
"Fluky about her own name at twelve, how much more fluky she'd become since then Macon could..." p. 19	The reader is made to love Pilate. Love her because Macon can't stand her. Love her because even at birth she breaks free of what conventional society expects of

	<p>her. Her father does it for her. He gives her a man's name and to boot it is the epitome of what most good Christians would consider evil or traitorous...Pilot, the man who callously condemned Christ to death. She is everything Macon is not. She sings. He is stoical. She loves. He only feels contempt and disgust. She is colorful. He is drab. She makes and sells alcohol (which was illegal). He is the legitimate businessman. She has compassion. He cares nothing for his fellowman; he only cares about money. She is strength in her femininity, strength in a wholly female kind of way that has nothing to do with the docile stereotypes of women or the man hating stereotypes of women, nothing conventional. She is the epitome of life. She simply is, and is not ashamed.</p>
Note-taking	Note-making
<p>"...as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of <i>My First Reader</i> and the stock market quotations from the <i>Mobile Register</i>, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading." (page 21)</p>	<p>The novel takes place during the Depression, a time when kids like Scout had almost nothing to look forward to and no prospects for a better future. Scout speaks often of how dirty the kids are, how poor everyone is (so poor that no one notices that anyone else is in any better or worse shape than they are). Miss Caroline does not seem to understand that she is probably one of the few things standing between the kids of that era and total disaster. Her job is so important because she can give them all the key to a better life. Instead, she singles kids out for mistreatment, demeans the children in front of each other, and does not try to inspire the kids in her class.</p> <p>Adults during the Depression had to have been afraid, afraid of starvation, afraid of losing their jobs. Perhaps Miss Caroline is so harsh partly because she is inexperienced, but maybe she is afraid that if she does not run her classroom like factory (everyone doing the same thing at the same time) that she will lose her job. Maybe she thinks the kids genuinely need her to be so</p>

# Required Reading Permission Slips Due \_\_\_\_\_

**By signing the below, parents are stating they have read and understand the requirements of summer reading. I understand if my child does not complete these dialectical journals, they will receive a zero for 15% of their first quarter grade.**

I, \_\_\_\_\_ give permission for my child,  
(Please print)

\_\_\_\_\_, to read the following selections:  
(Please print)

Book #1 \_\_\_\_\_  
(Please print)

Book #2 \_\_\_\_\_  
(Please print)

Book #3 \_\_\_\_\_  
(Please print)

Book #4 \_\_\_\_\_  
(Please print)

Book #5 \_\_\_\_\_  
(Please print)

Book #6 \_\_\_\_\_  
(Please print)

Signed: \_\_\_\_\_ (Parent or guardian signature)

Date: \_\_\_\_\_