

10th Grade Honors
Summer Reading Assignments 2018
Due: September 6, 2018

Students taking English 10 Honors must read *The Alchemist* by Paulo Coelho (ISBN-13: 978-0062315007) and *To Kill a Mockingbird* by Harper Lee (ISBN-13: 978-0060935467). There will be an in class written assessment on September 7th, 2018 worth 70 points. Your journals will be worth 30 points. Both texts will be referenced and play an important role in your 2018-2019 English studies.

Assignment: The Dialectical Journal

The purpose of completing a dialectical journal (sometimes called a reader-response or double-entry journal) is for the reader to engage with a text in thoughtful and meaningful ways. To create the journal, divide your paper into two columns. In the left column, record passages from the text that you find interesting or significant. In the right column, record your thoughts about and reactions to the passages. Below are some guidelines for how to create an exemplary journal. (See the sample dialectical journal entry on the back of this page.)

- For each book that you read, you must have a **minimum** of ten, **original** entries in your journal.
- Each passage that you record from the text should be at minimum two complete sentences.
- Each of your responses to the text should be at minimum five complete sentences (approximately a half-page in length) and should demonstrate fully developed thoughts or reactions to the text.
- You must record the page number for each of the passages you choose.
- The page numbers should indicate that you have selected passages from the beginning, middle, and end of the book.
- Be sure to proofread for errors in spelling and punctuation. You should always hand in your very best work.
- Your work must be typed and printed to hand in.
- Your dialectical journal(s) are due in class on Thursday, September 6, 2018.

Tips for Selecting Passages

- Look for passages that remind you of something in your own life or something you have seen before. (Do NOT do this for every entry.)
- Consider passages that help you realize or understand something new, even **vocabulary**.
- Record any events that you find surprising or confusing.
- Look for passages that help illustrate a **character** or **setting**.
- Select passages that help to support a major **theme** of the text.
- Note passages that use **figurative language** (similes, metaphors, imagery, etc.) that you find compelling.
- On the left side column of your journal, you should **underline** at least one word that is the focal point of your entry.
- Be sure to elaborate with specific examples from the text as you express your thoughts.

Summer Reading Dialectical Journal Examples and Directions

Quotation	Page #	Reaction/Response
<p>1 Book: <i>The House on Mango Street</i> by Sandra Cisneros Entry #1 of 10 July 1, 2011 “The house on Mango Street is ours, and we don’t have to pay rent to anybody, or share the yard with the people downstairs, or be careful not to make too much noise, and there isn’t a landlord banging on the ceiling with a broom.” Theme: What “ownership” means to a family</p>	8	<p>I noticed that she is listing experiences people who rent homes and apartments might have experienced as well. This might pull those readers closer to her through common experience. It also serves to pull the reader who has never rented into her narrative. She lists multiple inconveniences and negative aspects of this lifestyle (paying rent, sharing a yard, having to be quiet) and this begins to create an image. While Esperanza’s family no longer has to deal with these problems, their neighbors on Mango Street do. It provides a window into a lifestyle. It helps show the difference between the new feeling of owning a house and the old feeling of being a tenant in someone else’s house.</p>
<p>2 Book: <i>The House on Mango Street</i> by Sandra Cisneros Entry #2 of 10 “But my mother’s hair, my mother’s hair, like little rosettes, like little candy circles all curly and pretty because she pinned it in pin-curls all day, sweet to put your nose into when she is holding you, holding you and you feel safe, is the warm smell of bread before you bake it, is the smell when she makes room for you on her side of the bed.”</p>	10-11	<p>Something I concluded here is that the long list of similes and metaphors describing her mother’s hair must be important. She describes her father’s hair in one sentence— as well as the hair of the other family members. Even the way she describes her mother’s hair leads me to think this might be foreshadowing something happening to her mother’s hair like it happened to Della in O. Henry’s <i>Gift of the Magi</i>. It also may just show how strong or special her relationship is with her mother. The repetition of “holding you” is a clue as well. She obviously has a strong connection to her mother and it must be the most important relationship in her life—at least in her family. Other evidence of this closeness is the association of a smell—the smell of bread—with her mother. Olfactory memories are some of the strongest. It reminds me of smell associations I have, like the smell of Coppertone sunscreen and the trip my family and I took to Mexico. Every time I smell it, I am transported back to that carefree time—that’s why I still buy it. Warm bread connotes comfort and care. It takes time and patience to bake. It’s not just a thoughtless activity.</p>

SUGGESTED DIRECTIONS WHILE YOU READ:

Annotating Text: One of the key skills you will be expected to perform for the duration of high school (and college) is annotating text. **If you do not own the book nor like to write in your book, post-it notes can be used instead.**

A Reader's Guide to Annotation

“Marking and highlighting a text is like having a conversation with a book – it allows you to ask questions, comment on meaning, and mark events and passages you want to revisit. Annotating is a permanent record of your intellectual conversation with the text.” *Laying the foundation: A Resource and Planning Guide for Pre-AP English*

As you work with your text, think about all the ways that you can connect with what you are reading. What follows are some suggestions that will help with annotating.

~Plan on reading most passages, if not everything, twice. The **first time**, read for overall meaning and impressions. The **second time**, read more carefully; mark ideas, new vocabulary, contextual significance, questions you may have etc.

~Begin to annotate. Use a pen, pencil, post-it notes, or a highlighter (although use it sparingly!).

*Summarize important ideas in your own words.

*Add examples from real life, other books, TV, movies, and so forth.

*Define words that are new to you.

*Mark passages that you find confusing with a ???

*Write questions that you might have for later discussion in class.

*Comment on the actions or development of characters.

*Comment on things that intrigue, impress, surprise, disturb, etc.

*Note how the author uses language. A list of possible literary devices is attached.

*Feel free to draw pictures when a visual connection is appropriate.

*Explain the historical context or traditions/social customs used in the passage.

*If you feel really creative, or are just super organized, you can even color code your annotations by using different color post-its, highlighters, or pens.

~Suggested methods for marking a text:

*Brackets: If several lines seem important, just draw a line down the margin and underline/highlight only the key phrases.

*Asterisks: Place an asterisk next to an important passage; use two if it is really important.

*Marginal Notes: Use the space in the margins to make comments, define words, ask questions, etc.

*Underline/highlight: Caution! Do not underline or highlight too much! You want to concentrate on the important elements, not entire pages (use brackets for that).

*Use circles, boxes, triangles, squiggly lines, stars, etc. as you note literary terms.

~Literary Term Definitions:

**Alliteration* – the practice of beginning several consecutive or neighboring words with the same sound: e.g., “The twisting trout twinkled below.”

**Allusion* – a reference to a mythological, literary, or historical person, place, or thing: e.g., “He met his Waterloo.”

**Flashback* – a scene that interrupts the action of a work to show a previous event.

**Foreshadowing* – the use of hints or clues in a narrative to suggest future action

**Hyperbole* – a deliberate, extravagant, and often outrageous exaggeration; it may be used for either serious or comic effect: e.g., “The shot heard ‘round the world.”

**Idiom* – an accepted phrase or expression having a meaning different from the literal: e.g., to drive someone up the wall.

**Imagery* – the words or phrases a writer uses that appeal to the senses.

**Irony* – there are three types:

-*verbal irony* – when a speaker or narrator says one thing while meaning the opposite; sarcasm is a form of verbal irony:

e.g., “It is easy to stop smoking. I’ve done it many times.”

-*situational irony* -- when a situation turns out differently from what one would normally expect; often the twist is oddly appropriate: e.g., a deep-sea diver drowning in a bathtub is ironic.

-*dramatic irony* – when a character or speaker says or does something that has different meaning from what he or she thinks it means, though the audience and other characters understand the full implications: e.g., Anne Frank looks forward to growing up, but we, as readers, know that it will never be.

**Metaphor* – a comparison of two unlike things not using “like” or “as”: e.g., “Time is money.”

**Mood* – the atmosphere or predominant emotion in a literary work.

**Oxymoron* – a form of paradox that combines a pair of opposite terms into a single unusual expression: e.g., “sweet sorrow” or “cold fire.”

**Paradox* – occurs when the elements of a statement contradict each other. Although the statement may appear illogical, impossible, or absurd, it turns out to have a coherent meaning that reveals a hidden truth: e.g., “Much madness is divinest sense.”

**Personification* – a kind of metaphor that gives inanimate objects or abstract ideas human characteristics: e.g., “The wind cried in the dark.”

**Rhetoric* – the art of using words to persuade in writing or speaking.

**Simile* – a comparison of two different things or ideas using words such as “like” or “as”: e.g., “The warrior fought like a lion.”

**Suspense* – a quality that makes the reader or audience uncertain or tense about the outcome of events.

**Symbol* – any object, person, place, or action that has both a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value: e.g., a tortoise represents slow but steady progress.

**Theme* – the central message of a literary work. It is expressed as a sentence or general statement about life or human nature. A literary work can have more than one theme, and most themes are not directly stated but are implied: e.g., pride often precedes a fall.

**Tone* – the writer’s or speaker’s attitude toward a subject, character, or audience; it is conveyed through the author’s choice of words (diction) and details. Tone can be serious, humorous, sarcastic, indignant, etc.

**Understatement (meiosis, litotes)* – the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is: e.g., “I could probably manage to survive on a salary of two million dollars per year.”

Definitions from: *Laying the Foundation: A resource and Planning Guide for Pre-AP English*