

Senior Summer Reading 2018

This year, you're taking part in a new summer reading program for seniors to practice all of the skills necessary for the 21st century: reading, writing, speaking, and listening. The main idea of this year's summer reading is "American Crime, Justice, and Journalism" and will explore the moral and ethical dilemmas of non-fiction writing, the power a single person has to change history, and the importance of asking questions.

Over the summer, leading into next fall, you will be completing four tasks as part of this work. They are detailed below, but do not need to be completed in any particular order (except for the last one which will happen in school next September):

Task 1: Read a work of non-fiction

Of course, no summer reading assignment would be complete without some **READING**. This year students will read one of the following books depending on your senior course assignment:

Honors: *In Cold Blood* by Truman Capote

CP: *I'll Be Gone in the Dark: One Woman's Obsessive Search for the Golden State Killer* by Michelle McNamara

You can acquire these books as ebooks, in hard copy form from local bookstores or online, or you can go support your local library! You should take notes or annotations regardless of which book you read, as these notes will come in handy later.

Task 2: Listen to *Serial* podcast

This year, we're adding a new element to summer reading: listening to a podcast. Podcasts are a great storytelling medium and *Serial* is one of the best. In it, host Sarah Koenig delves into a decades old murder to determine if justice was really served. This summer, you should listen to **Season 1 of *Serial***, which you can do on **serialpodcast.org**, **[stitcher.com/podcast/this-american-life/serial](https://www.stitcher.com/podcast/this-american-life/serial)**, or through your podcast app on your phone. Start with **S01 Ep01: The Alibi** and listen from there. There are 12 episodes, each averaging around 45 minutes long, so they're great to listen to on your commute to your summer job or on your long summer road trip!

Task 3: Write journal entries

After each episode of *Serial*, you should write an informal **1-page response**. This journal can include your reactions, your responses, your questions, your concerns, your predictions, your feelings- basically anything you were thinking while listening. **You must complete a journal for at least 10 of the 12 episodes** and you should reference which episode the journal entry is responding to. These can be typed or hand-written and will be handed in as part of your summer reading grade.

Task 4: Participate in a Socratic seminar

The final part of your summer reading work will take place next September, when you will participate in a Socratic seminar style discussion to share your reactions, opinions, and questions that your work produced. You can use your notes, journal entries, and the “texts” themselves. This is your first major grade of the year, so come in ready to share your thoughts.

This is a great opportunity to explore the American justice system in a fresh way, and to think about these topics using some new materials. Have fun! I can’t wait to hear what you have been thinking about this summer.

Many students complain that they hate summer reading because they have no choice in what they read. I like compromises, so for AP Lang, you get a choice. You must read 3 texts.

Required Reading:

1. *Any novel of your choice.* 😊

2. *Fast Food Nation* by Eric Schlosser – Dive into a journalist’s account of the fast food industry and its effects on Americans’ way of life (and waistlines). Be warned: you may never again look at fast food in the same way.

3. “Consider the Lobster” by David Foster Wallace – Wallace was sent to the Maine Lobster Festival by *Gourmet Magazine*. His assignment: to take in the sights, sounds, smells, and tastes and to write an article. If you’ve never read David Foster Wallace, you’ve probably never read a food article quite like this.

NEWSPAPERS – One of the best ways to succeed in this course is by being well informed. (It’s also one of the best ways to engage with the world, develop well-informed opinions, and win arguments.) To that end...

Choose one newspaper article each week to read (a total of 10 articles – I will check for dates that span the 10 weeks). These articles must be from the news, editorial, or sports section. Find stories that address **controversial** topics. You will clip or print each article and bring them to class, along with five one-page, typed (double-spaced), personal responses to the most compelling five articles.

Close, critical reading means reading with a pencil in hand and using it. As you progress through your summer reading, you **MUST** actively take notes. I strongly recommend that you purchase copies of the books so that you can annotate on the page (within paragraphs and in the margins). **On the back of this page** are suggestions for the types of notes you should be taking. Be prepared to discuss your annotations.

What else? Have a memorable summer, and come to class ready to work. I’m looking forward to a great year with you 😊

Active Reading and Annotation

Especially in a course like this, offering informed and thoughtful opinions on the material we read is crucial (NO SHOOTING FROM THE HIPS). Taking thorough notes is the key to your success when we discuss and write about the readings.

Your Method for Annotating

This is your chance to speak back to the author and to question, challenge, or debate the ideas presented on the page. Jot your notes directly on the page – in the margins or within paragraphs (on Post-it Notes if you do not own the book). There is no one way to annotate, but below are some key elements that you should consider. Do not limit yourself to one or two of these elements – incorporate several of them into the process.

- > Ask yourself what each book/essay/article is arguing. Is there an opinion being presented?
- > Do you agree or disagree with that opinion, and why?
- > Label and interpret literary devices (metaphors, tone, diction, structure, characterization, imagery, etc.)

- > How are these devices used to persuade the reader of the author's opinion?
- > Underline sentences or phrases that you like or that strike you as important. Don't underline everything, though. Then nothing will stand out.

- > Circle a word that strikes you as significant, and comment on the author's decision to use that word.
- > Put an asterisk or question mark next to something you'd like to come back to and ponder again.

- > Make connections to other texts, the world, or your own experiences (ex> "Just like Romeo's struggle with fate!" or "Connection to story of Adam/Eve" or "When I worked on the farm two years ago!")

By the end of your summer reading, you should feel anxious picking up a book *without* a pencil in hand. Think of annotation as creating a roadmap to key sections of the book. Without those notes in the margins, you will be lost when you return to the text.

Summer Reading 2018

I have chosen three summer reading books that will be both entertaining and useful to your future studies. Please plan to purchase your own copy of each of these books so that you can take copious margin notes while reading. You should be marking passages that demonstrate themes, literary devices, important quotes, etc. When you read the two novels, apply and note ideas that appear in *How to Read Literature Like a Professor*.

Works:

- **Read this book first.** *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines* – by Thomas C. Foster PLEASE BE SURE TO GET the Revised Edition. The older edition is quite different from the new one that we will use. **See corresponding assignment under “Assessments.”**
Next read the following books in any order:
 - *The Remains of the Day* by Kazuo Ishiguro
 - *The Road* by Cormac McCarthy

Overview of works:

How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines--Revised Edition

by Thomas C. Foster

What does it mean when a fictional hero takes a journey? Shares a meal? Gets drenched in a sudden rain shower? Often, there is much more going on in a novel or poem than is readily visible on the surface -- a symbol, maybe, that remains elusive, or an unexpected twist on a character -- and there's that sneaking suspicion that the deeper meaning of a literary text keeps escaping you.

In this practical and amusing guide to literature, Thomas C. Foster shows how easy and gratifying it is to unlock those hidden truths, and to discover a world where a road leads to a quest; a shared meal may signify a communion; and rain, whether cleansing or destructive, is never just rain. Ranging from major themes to literary models, narrative devices, and form, *How to Read Literature Like a Professor* is the perfect companion for making your reading experience more enriching, satisfying, and fun.

-Barnes and Noble.com

The Remains of the Day by Kazuo Ishiguro

The Remains of the Day is a profoundly compelling portrait of the perfect English butler and of his fading, insular world postwar England. At the end of his three decades of service at Darlington Hall, Stevens embarks on a country drive, during which he looks back over his career to reassure himself that he has served humanity by serving “a great gentleman.” But lurking in his memory are doubts about the true nature of Lord Darlington’s “greatness” and graver doubts about his own faith in the man he served.

A tragic, spiritual portrait of a perfect English butler and his reaction to his fading insular world in post-war England. A wonderful, wonderful book.

Winner of the 1989 Booker Prize

-Barnes and Noble.com

The Road by Cormac McCarthy (Winner of the 2007 Pulitzer Prize for Fiction)

The Road is the profoundly moving story of a journey. It boldly imagines a future in which no hope remains, but in which the father and his son, "each the other's world entire," are sustained by love. Awesome in the totality of its vision, it is an unflinching meditation on the worst and the best that we are capable of: ultimate destructiveness, desperate tenacity, and the tenderness that keeps two people alive in the face of total devastation.

-Amazon.com

Assessments:

Read *How to Read Literature Like a Professor*, **Revised Edition**.

- Write or type thirty (total) specific ideas that you find interesting in the book. These should be a sentence or two in length. You do not need to include quotes.
- You will use these for an open-note assessment during the first week of school.

The Remains of the Day and *The Road*: Expect an objective assessment and an AP-style writing prompt on these works during the first week of school. **Purchase copies of these books so that you can make notes in them based on *How to Read Literature Like a Professor*.**

Sophomores and Juniors

Explore the WHS website's interactive summer reading list to read brief synopses of each book, as well as suggestions on how to take notes as you read and how to set up a dialectical journal. You are strongly encouraged to purchase the books so that you can write notes in them as you read. Summer reading will be assessed through dialectical journals, as well as an in-class essay during the first week of school.

(DUE FIRST DAY OF SCHOOL, SEPTEMBER 2018)

Sophomores

- All CP English students will choose **one** book from *either* list and complete a 10-entry dialectical journal
- All Honors English students will choose **one** book from the “contemporary” list and **one** book from the “classic” list and complete a 10-entry dialectical journal for **EACH book**

Contemporary:

- *Feed* by M.T. Anderson
- *The Glass Castle* by Jeannette Walls
- *The Lovely Bones* by Alice Sebold
- *The Curious Incident of the Dog in the Night-Time* by Mark Haddon
- *This is Your Brain on Music: The Science of a Human Obsession* by Daniel Levitin

Classic:

- *The Color Purple* by Alice Walker
- *Anna Karenina* by Leo Tolstoy
- *Fahrenheit 451* by Ray Bradbury
- *Slaughterhouse Five* by Kurt Vonnegut

Juniors

- All CP English students will choose **one** book from *each* list (two total) and complete a 10 entry dialectical journal for each
- All Honors English students will choose **two books** from one list and **one book** from the other list (three total) and complete a 10-entry dialectical journal for EACH book.

Contemporary:

- *The Amazing Adventures of Kavalier & Clay* by Michael Chabon
- *All Souls* by Michael Patrick MacDonald
- *A Thousand Splendid Suns* by Khaled Hosseini
- *Birdsong* by Sebastian Faulkes
- *The Help* by Kathryn Stockett

Classic

- *Cat's Cradle* by Kurt Vonnegut
- *Pride and Prejudice* by Jane Austen
- *Heart of Darkness* by Joseph Conrad
- *Wuthering Heights* by Emily Bronte *Dracula* by Bram Stoker

Dialectical Journal: Grades 10+11

Definition: A dialectic is “discussion and reasoning by dialogue as a method of intellectual investigation.” Philosophers like Socrates loved this type of investigation because it stimulated critical thinking and often led to the revelation of a truth. However, instead of engaging in this type of exchange with another person, you will create one between the text you are reading and your thoughts.

Importance: A dialectical journal will help you think critically about what you read and form interpretations about the text on your own. It will aid in your development as a close-reader and supply you with insightful questions and comments to raise during class discussions and while writing essays.

How it works:

1. Draw a line down the middle of a piece of lined paper **or** create a two column chart in a word document.
2. Label the left side “Text” and the right side “Comments”
3. Copy **direct quotations** and **paraphrased sections** from the text **as you read** in the “Text” column. Be sure to include the **page number** of each quotation or paraphrase.
4. **Comment** on each quotation with questions, connections, judgments, analyses, and other ideas, in the “Comments” column. **Label** each type of comment. See next page on what to comment on and required formatting.

Grading:

A Range: Detailed quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought provoking, insightful questions. Coverage of text is complete and thorough. Journal is neat, organized and professional looking; student has followed directions in creation of journal.

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

C Range: Few good details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of literary elements; virtually no discussion on meaning. Limited personal connection; 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 has not followed all directions for organization. No page numbers.

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

F (0 points): Journal not turned in on date of collection.

THIS IS YOUR FIRST GRADE FOR THE YEAR!

When should you write?

You don't need to record quotations and comments on all of the following for each entry, but you should include many of these aspects. Journals must include **10 quotes and 10 corresponding comments**. Journals must cover the entire page range of the text (the whole book).

- **STYLE:** you notice something specific about the writer's style
 - interesting word choice(diction)
 - particular sentence structures/word order(syntax)
 - unique/unusual dialogue
- ○ shifting perspectives, time sequence changes
- ○ effective use of rhetorical devices
- **COMPARISONS:** you notice metaphors, similes, and/or allusions that convey ideas about theme, characters, plot, etc.
- **PLOT STRUCTURE:** you recognize important elements of the plot, or perhaps the fact that the author has rearranged the traditional plot structure for a particular effect, or perhaps has used foreshadowing to hint at events to come
- **CHARACTERIZATION:** you notice dialogue, narration, and/or descriptions that both directly or indirectly help to develop a character's personality and/or motivation
- **SETTING:** you notice details about the setting that impact the mood, characters, and/or theme
- **IRONY:**
- **EPIPHANIES:**
- **TONE SHIFTS/CONTRASTS**
- **SYMBOLISM/MOTIFS**
- **QUESTIONS:** something puzzles you or confuses you
- **JUDGMENTS:** you agree or disagree with an observation or idea
- **CONNECTIONS:**
 - circumstances or issues are especially relevant to your life (past or present) or the lives of others you know
 - circumstances or issues are especially relevant to something in history, art, pop-culture, science, current events in the news, etc.

***The Great Gatsby* Example Entry**

TEXT	COMMENTS
<p>1. “Whenever you feel like criticizing anyone...just remember that all the people in this world haven’t had the advantages you’ve had.” (pg.5)</p>	<p>1. His dad’s advice explains why Nick tries to withhold his judgments of others, and makes me think he’s had a relatively comfortable middle-class upbringing. (characterization)</p>
<p>2. “...I came back restless. Instead of being the warm center of the world the middle-west now seemed like the ragged edge of the universe – so I decided to go east...” (pg.7)</p>	<p>2. I felt pretty restless growing up in a small town in PA and can relate to Nick’s desire to seek a new life in the big city, although I now know that moving doesn’t always solve life’s problems. There seems to be a universal idea of searching for identity here. (connection)</p>
<p>3. “It was a matter of chance that I should have rented a house in one of the strangest communities in North America.” Nick explains the differences between West and East Egg and mentions Gatsby for the first time (pgs.9-10)</p>	<p>3. The way Nick describes the differences between West and East Egg in such detail, especially the mansions of East Egg, makes me think that the setting will play an important role. It’s ironic that he left the West to strike it rich in the East, only to live on West Egg, which he describes as less fashionable than East Egg. (setting/irony)</p>
<p>4. “white mansions”, “cheerful red and white Georgian Colonial mansion”., “reflected gold”, “straw-haired man”, “bright rosy-colored place”, “pale flags”, “wine-colored rug”, “both in white” (pgs. 10-12)</p>	<p>I think it’s strange that he lives next to Gatsby’s mansion and he still describes the area as less fashionable than East Egg. Why is that and why does he think the area is so strange? This seems like foreshadowing. (judgment/question)</p>
<p>4. Lots of visual imagery with colors here, especially colors that represent wealth. The color white could be symbolic of purity or innocence, but it’s too early to tell. Maybe it has to do with the fact that all of the characters that are super rich on East Egg are upper-class white people born into money (motif).</p>	<p>4. Lots of visual imagery with colors here, especially colors that represent wealth. The color white could be symbolic of purity or innocence, but it’s too early to tell. Maybe it has to do with the fact that all of the characters that are super rich on East Egg are upper-class white people born into money (motif).</p>
<p>5. Tom describes his racist theories about how the white race is threatened by minorities and that civilization will be ruined if white people don’t protect what they have. (pg17)</p>	<p>5. Now the frequent use of the color white makes more sense! There seems to be a connection here between race and privilege. Tom’s racist theories and tactless demeanor show that he’s an ignorant, cruel man. (epiphany/characterization)</p>

Freshman

- All CP English students will choose **one** book from *either* list and complete the dialectical journal chart.
- All Honors English students will choose **one** book from the “contemporary” list and **one** book from the “classic” list and complete a dialectical journal chart for **EACH** book (two total).

Contemporary

The Secret Life of Bees by Sue Monk Kid

Ender's Game by Orson Scott Card

The Absolutely True Diary of a Part-Time Indian by Sherman Alexie

Classic

All Quiet on the Western Front by Erich Maria Remarque *Robinson Crusoe* by Daniel Defoe

A Tree Grows in Brooklyn by Betty Smith

Narrative of the Life of Frederick Douglass by Frederick Douglass

Dialectical Journal Chart-Grade 9

Definition: A dialectic is “discussion and reasoning by dialogue as a method of intellectual investigation.” Philosophers like Socrates loved this type of investigation because it stimulated critical thinking and often led to the revelation of a truth. However, instead of engaging in this type of exchange with another person, you will create one between the text you are reading and your thoughts.

Importance: A dialectical journal will help you think critically about what you read and form interpretations about the text on your own. It will aid in your development as a close-reader and supply you with insightful questions and comments to raise during class discussions and while writing essays.

How it works: Complete TEN dialectical journal entries for each book: this means TEN quotes and TEN corresponding comments.

1. Fill in the chart provided to you with quotations and comments that exemplify the term listed.
2. Copy **direct quotations** and **paraphrased sections** from the text **as you read** in the “Text” column on the left. Be sure to include the **page number** of each quotation or paraphrase in the space provided.
3. **Comment** on each quotation in the column on the right and explain how it exemplifies the term provided.

Grading:

A Range: Detailed quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices and how each contributes to the meaning of the text. Makes an insightful personal connections and asks thought provoking, insightful question. Coverage of text is thorough. Journal is neat and organized.

B Range: Less detailed, but good quote selections. Some intelligent commentary; addresses some thematic connection. Includes little of how literary devices contribute to the meaning. Some personal connection; asks pertinent questions. Adequately addresses all parts of reading assignment. Journal is neat and readable.

C Range: Few good details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. No discussion on meaning of literary devices. Limited personal connection; or obvious question. Addresses most of the reading assignment, but is not very long or thorough. Journal is relatively neat, but may be difficult to read. No page numbers.

D or F Range: Hardly any good details from the text. All notes are plot summary or paraphrase. Few literary elements, virtually no discussion on meaning. Limited personal connection, no good question. Limited coverage of the text; way too short. Difficult to read or follow. No page numbers.

F : Journal not turned in on date of collection.

Literary Analysis

- **PLOT STRUCTURE:** you recognize important elements of the plot, or perhaps the fact that the author has rearranged the traditional plot structure for a particular effect, or perhaps has used foreshadowing to hint at events to come
- **CHARACTERIZATION:** you notice dialogue, narration, and/or descriptions that both directly or indirectly help to develop a character’s personality and/or motivation
- **SETTING:** you notice details about the setting that impact the mood, characters, and/or theme
- **COMPARISONS:** you notice metaphors, similes, and/or allusions that convey ideas about theme, characters, plot, etc.
- **QUESTIONS:** something puzzles you or confuses you
- **JUDGMENTS:** you agree or disagree with an observation or idea
- **CONNECTIONS:**
 - circumstances or issues are especially relevant to your life (past or present) or the lives of others you know
 - circumstances or issues are especially relevant to something in history, art, pop-culture, science, current events in the news, etc.

Interactions

Name: _____

Dialectical Journal Chart - Grade 9

Book Title: _____

TEXT	COMMENTS
<p>1. “A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with</p>	<p>1. Steinbeck uses imagery to open the novel with a description of the surroundings. The Gabilan mountains position the story on the Pacific Coast of California. In turn, the reader is able to infer that the climate is hot and dry. (Setting)</p>

trees-" (1)	
2. "Sure, we'd have a little house an' a room to our self. Little fat iron stove, an' in the winter we'd keep a fire goin' in it. It ain't enough land so we'd have to work too hard. Maybe six, seven hours a day. We wouldn't have to buck no barley eleven hours a day. An' when we put in a crop, why, we'd be there to take the crop up. We'd know what come of our planting." (58)	2. Why is it so important to Lennie and George to own their own farm? In times of economic struggle, like what they are going through in the Great Depression, would they even be able to afford it? Is this a realistic dream? (Question)
3. "A guy sets alone out here at night, maybe readin' books or thinkin' or stuff like that. Sometimes he gets thinkin', an' he got nothing to tell him what's so an' what ain't so. Maybe if he sees somethin', he don't know whether it's right or not. He can't turn to some other guy and ast him if he sees it too." (73)	3. As a black and physically handicapped man, Crooks lives on the outskirts of the ranch. His resentment often comes out in harsh wit but in this dialogue he is portrayed in a vulnerable and sad light. This indirect characterization demonstrates his loneliness and speaks to the migrant workers as a whole and their reliability on one another. (Characterization)
4. George, standing behind Lennie, raises a gun to his head and shoots him. Lennie is instantly killed by his best friend. (106)	4. In my opinion George shooting Lennie is justified. Although Lennie committed murder, Curly stated that he wanted to be the one to take Lennie's life. Based on this comment, I do not believe he would have had the opportunity to be tried in court but instead be brutally tortured. (Judgment)

Example from Of Mice and Men