

Instructions for 11th Grade AP English Language and Composition Summer Reading (Mrs. Rippy)

In Cold Blood by Truman Capote and *The Great Gatsby* by F. Scott Fitzgerald:

- **Create a Dialectic Journal** (also known as *Reader Response Journal*) **for each novel.** (Instructions follow.)
- **Annotate each novel as you read.** (Instructions follow.)
- *In Cold Blood* is divided into 4 major parts instead of multiple chapters;
You should have a minimum of 6 entries per part. (This means you'll have a **total of at least 24 entries** for the entire novel.)
- *The Great Gatsby* has 9 chapters. **You should have a minimum of 2 entries per chapter.** (Ergo, you will have **18 entries minimum.**)
- Refer to detailed directions and rubric.

A Dialectical Journal (Reader Response Journal) is typically set up in the following way:

- A sheet of paper is divided in half (vertically) and labeled with two columns.
- The first column is for Concrete Detail (quotes). These will contain phrases, lines, passages that stick out in your mind, remind you of something else, make you wonder or question, seem particularly beautiful or distressing, or seem significant in any way.
- You must cite each quote: number and identify each entry (see example).

The second column is for Commentary (your response).

- This column must have **at least 2 complete sentence responses** of your own interpretation for the quote you choose.
- Your commentary will explain the significance of the quote to the story.
- For example, after you choose quotes that have a specific purpose, then ask yourself, “Why is this quote important to this scene or to the final outcome of the story? How does this quote reveal the protagonist’s character? How might this event foreshadow a future event? What is the effect he/she creates or the greater purpose?”
- ****Important: focus on language and the way language is used. Consider literary and rhetorical devices the author uses, the purpose and/or effect of such devices. See last page for more detailed information.**

Your commentary does not simply explain what the quote means.

- **You’re not putting it into everyday language; you are talking about the significance it has to the story. If you want, you can translate it, but you still need 2 sentences of commentary beyond that.**
- Remember, your audience is me...I know what the quotes mean; I want you to tell me more...why is the quote you chose important to the story... your incredible insight!

Do not include plot summary: you will be graded on your ability to provide logical, analytical interpretations, not on your ability to summarize.

Example Entry for *The Secret Life of Bees*

CONCRETE DETAIL	COMMENTARY
1. “I heard a voice say, Lily Melissa Owens, your jar is open” (41).	After a fight with T-Ray in which he reveals that Deborah was leaving the family, Lily realizes that she has to leave home. She compares herself to the bees she had previously caught in a jar, telling herself that is it time for her to go; her jar is open and it is time for her to fly away.
2. “The hardest thing on earth is choosing what matters” (147).	August tells Lily how hard it was for her to paint the house pink, but the significance of her words goes deeper than paint. August uses the story of painting the house to teach Lily a life lesson about making choices.

Rubric for Dialectical Journal (also called Reader Response Journal)

Critical Reader (detailed, elaborate responses)—90-100:

- Extra effort is evident.
- You include more than the minimal number of entries.
- Your quotes are relevant, important, thought provoking, and representative of the themes of the novel.
- You can “read between the lines” of the text (inference).
- You consider meaning of the text in a universal sense.
- You create new meaning through connections with your own experiences or other texts.
- You carry on a dialogue with the writer. You question, agree, disagree, appreciate, and object.
- Sentences are grammatically correct with correct spelling and punctuation.

Connected Reader (detailed responses)—80-89:

- A solid effort is evident.
- You include an adequate number of legible entries.
- Your quotes are relevant and connect to the themes of the novel.
- Entries exhibit insight and thoughtful analysis.
- You construct a thoughtful interpretation of the text.
- You show some ability to make meaning of what you read.
- You create some new meaning through connections with your own experiences and the text.
- You explain the general significance.
- You raise interesting questions.
- You explain why you agree or disagree with the text.

Thoughtful Reader (somewhat detailed responses)—75-79:

- You include an insufficient number of entries.
- Sentences are mostly correct with a few careless spelling and grammatical errors.
- You selected quotes that may be interesting to you, but that don't necessarily connect to the themes of the novel.
- Entries exhibit insight and thoughtful analysis at times.
- You make connections but explain with little detail.
- You rarely make new meaning from the reading.
- You ask simple questions of the text.
- You may agree or disagree, but don't support your views.

Literal Reader (simple, factual responses)—70-74:

- You include few entries.
- Entries exhibit limited insight or none at all.
- You accept the text literally.
- You are reluctant to create meaning from the text.
- You make few connections which lack detail.
- You are sometimes confused by unclear or difficult sections of the text.

Limited Reader (perfunctory responses)—below 70:

- You include very few entries.
- Very little effort is evident.
- You find the text confusing but make no attempt to figure it out.
- You create little or no meaning from the text.
- You make an occasional connection to the text, and the ideas lack development.
- Sentences contain numerous grammatical and spelling errors.

ANNOTATIONS (Comments/Highlighting in the novel itself) & DIALECTICAL JOURNALS

You are required to do annotations and reader response logs for both summer reading books. This chart explains the difference between Annotations and Dialectical Journals (or Reader Response Logs). **Annotations are the markings, questions, highlighting, etc. that you do within the novel as you read.** This will encourage you to interact with the text. The chart below outlines some possible means to interact with the text as you are reading.

Feature	<i>Annotations</i> (Also known as Marginalia)	<i>Dialectical Journals</i> (also called Reader Response Logs)
Benefits of this process	<ol style="list-style-type: none"> 1. Responding in written form while reading helps you focus on what you are reading so that you can respond to it more insightfully. 2. You are more likely to remember facts and ideas that you write down; consequently, you will be more likely to do well on summer reading tests and essays. 3. Since your teacher will probably be requiring a similar process for material that you read during the year, practicing the system on the summer reading will make the transition into the regular school year even easier. 	
Location	Notes are handwritten in your own, new book. Write your name in ink on the inside cover. Ideally, you should buy your own copy, but If you are using a borrowed book, you may use post-it notes.	Notes are handwritten on separate paper or in a notebook (no typed responses allowed)
Structure	Notes should be written as a combination of the following: <ol style="list-style-type: none"> 1. in the margins 2. at the end of the chapter (especially for chapter summaries) 3. in line with the actual text (especially when underlining or circling important words and concepts) 	<ol style="list-style-type: none"> 1. Divide your paper into two columns. 2. When something you have read causes you to react, make a note of what it was in the left column (either a quote or specific concrete detail). Include page numbers whenever possible. (Since the notes are outside the book, this step is necessary to enable you to connect your notes to the part of the text to which they refer). 3. In the right column, record your reaction, which can be a statement or a question.
Content	Notes record your reactions to the literature. <ol style="list-style-type: none"> 1. They may be in the form of questions 2. or comments. 3. Making note of new characters, literary devices, and potential themes or messages is especially useful. 4. Chapter summaries at the ends of the chapters are useful for review purposes. 	<ol style="list-style-type: none"> 1. Reading logs can contain much of the same information as annotations. 2. However, you may wish to write reactions a little more fully since they are not joined to their context in the book. Reader response logs were originally developed to record emotional and subjective responses to the literature, but there is no reason why you can't also use them for responses of a more analytical nature.
Frequency	Some text may elicit more of a response from you. Some pages may not cause you to react at all, while others may cause you to react ten times.	See guidelines for dialectical journal for specific requirements.
Accountability	The primary way in which you are held accountable for summer reading is through the essays and tests given near the beginning of the school year. Students who are diligent in their annotations or log comments will normally do better on the summer reading essays and tests.	
Samples	Instructional videos on the annotation process are available at the following: http://www.screencast.com/t/YzgzYTgxNzU . https://www.youtube.com/watch?v=JZXgr7_3Kw4	

IN THIS INTRODUCTORY ASSIGNMENT FOR AP ENGLISH LANGUAGE AND COMPOSITION, YOU WILL FOCUS ON CRITICAL ANALYSIS OF THE TEXT THAT YOU ARE READING. THIS WILL REQUIRE YOU TO READ CLOSELY AND CAREFULLY – IN “STUDY MODE.” YES, YOU NEED TO READ FOR LITERAL MEANING (TO UNDERSTAND WHAT IS GOING ON IN THE TEXT), BUT YOU WILL ALSO NEED TO READ CRITICALLY.

TO ANALYZE IS TO BREAK UP A COMPLICATED TEXT INTO ITS COMPONENT PARTS, EXAMINE THOSE PARTS INDIVIDUALLY, AND EXPLAIN HOW THEY WORK TOGETHER TO FULFILL THE AUTHOR’S INTENDED PURPOSE.

** THE SPECIFIC RHETORICAL ELEMENT THAT I WOULD LIKE YOU TO FOCUS ON WHILE YOU READ IS **TONE**.

TONE is defined as the author’s attitude toward the subject or theme, revealed through stylistic choices.

There are many stylistic choices an author might use. These writing choices include (but are not limited to) **DICTION, SYNTAX, and FIGURATIVE LANGUAGE**.

DICTION — word choice, to convey tone, purpose, or effect.

For example, a sentence like “Johnny walked to the park” is pretty straightforward and has a neutral tone. However, if I want to convey the idea that walking to the park is drudgery for Johnny, I can play with the verb “walked” and change it to this: “Johnny trudged to the park.” Other “walk” verbs that convey emotion include “pranced”, “slithered”, “glided”, “marched”, “skipped”, “slogged”, “ambled”, “sashayed”, and “strutted”. Think of how the changing of one word changes the whole feel of the sentence. It all depends on what the author wants to convey.

SYNTAX — how words are arranged into sentences to convey meaning; sentence structure.

➤ Authors may play with the order and arrangement of words to create a particular effect.

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For example, short, choppy sentences can create a sense of urgency if that is the author’s intention: “Quick! Get help! Someone’s hurt. A broken leg. Hurry!” A balanced sentence structure might be saved for a memorable message: “Ask not what your country can do for you-- ask what you can do for your country” The dash represents the linguistic fulcrum that Kennedy’s famous challenge balances on – the reversal of terms also makes it memorable (fancy term for this “flip”: chiasmus)

➤ A periodic sentence, in which the main clause is saved until the end, may be used to create a sense of tension or expectation.

Patrick Henry was an expert: "If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, *we must fight!*" There you have it – Henry keeps throwing all these “if we” conditionals at us, until the building up of conditions demands an action: “we must fight” breaks the tension and satisfies the conditions.

FIGURATIVE LANGUAGE – (in contrast to LITERAL language) has levels of meaning expressed through figures of speech such as personification, simile, metaphor, hyperbole, irony, metonymy, etc.

For example, this is how Zora Neale Hurston uses figurative language when Janie Starks goes to her husband’s funeral in *Their Eyes Were Watching God*: “Janie starched and ironed her face and came set in the funeral behind her veil. It was like a wall of stone and steel. The funeral was going on outside . . . She sent her face to the funeral, and herself went rollicking with the springtime across the world.” The images here show a barrier between Janie’s outward form and appearance of solemnity for the dead, but within she is actually celebrating.

Also, be attentive to IMAGERY-- In literary works, one of the strongest devices is **imagery** wherein the author uses words and phrases to create “mental images” for the reader. Imagery helps the reader to visualize more realistically the author’s writings. The usage of metaphors, allusions, descriptive words and similes amongst other literary forms in order to “tickle” and awaken the readers’ sensory perceptions are referred to as imagery. Imagery is not limited to only visual sensations, but also refers to igniting kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations as well.

Example: The gushing brook stole its way down the lush green mountains, dotted with tiny flowers in a riot of colors and trees coming alive with gaily chirping birds.