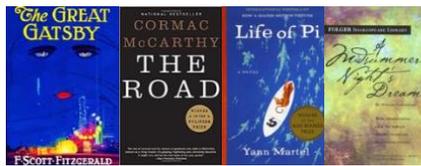


Honors English II – Mrs. Kasie Chihoski
2021-2022 SUMMER ASSIGNMENT

Dear Honors English II Student:

First and foremost, welcome to Honors English II. I commend you for accepting the responsibility and challenge that Honors courses offer! Although the course you are about to take is an extension of Honors English I, there is a large shift from understanding “what” literary, poetic, and rhetorical devices are to “why” and “how” literary, poetic, and rhetorical devices are used. For this class, students are expected to have a copy of each of the following (these are the covers from my version of the texts):



The Great Gatsby

F. Scott Fitzgerald

The Road

Cormac McCarthy

Life of Pi

Yann Martel

A Midsummer Night's Dream

William Shakespeare

It is accepted practice, in Honors classes, for students to purchase copies of each novel so they may annotate and interact with the text. Students are expected to purchase the books at a local bookstore or online (used books, with minimal annotations, are acceptable); electric copies on Kindles, Nooks, etc. are acceptable, also.

If you are unable to purchase the books, you may check them out from our library. You may not write in library books (therefore, annotating must be done on sticky notes) and minimal damage will result in a fine of \$20.00.

In this packet, you will find the instructional requirements and materials for your summer assignment. This assignment is due on the first day of school. Remember to pace yourself accordingly during the summer break.

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THE SUMMER ASSIGNMENT:

1. Obtain a personal copy of *The Great Gatsby* by F. Scott Fitzgerald. Gently-used books are acceptable.
2. As you read *The Great Gatsby*, annotate:
 - Setting - The physical world of the work; the time in which the action of the work takes place; the social environment of the characters – manners, customs, and moral values that govern their society; the mood or atmosphere – the emotional effect of setting
 - Characterization - Direct or Indirect. The author tells what the characters are like, or when the author shows, rather than tells, what a character is like through external details, such as dress, bearing, looks, a character's thoughts, deed, speech, what characters say about one another.
 - Plot and Structure - Deals with the organization of the story. What conflicts does the novel dramatize? Are certain situations repeated? The protagonist is obvious; who or what is the antagonist? What is the narrative pace?
 - Symbols - An object, place, name, character, or event that, by virtue of the associations we make as readers, represents something more or something other than itself. Are there any symbols or motifs recurring throughout the book?
 - Point of view - The perspective from which a story is told; the narrator's position in relation to the story.
 - Theme - What does the work say about a subject; in what direct and indirect ways does the work communicate that idea (the theme).
3. As you read, complete double-entry dialectical journal entries in a single subject spiral notebook (instructions follow).

Bring your annotated novel and your completed dialectical journal (spiral) to class on the first day of class. If you are not going to be in class on the first day of school, email pictures of your work to kasie.chihoski@dcsdk12.org. Late work, work not turned in on the assigned due date REGARDLESS if the absence is excused, will receive no greater than 50%.

On the first days of school you will be completing a multiple choice Pre-AP exam and an in-class essay in which you will be required to analyze and clearly express your interpretations of the novel. This essay, your annotations, and your dialectical journal will help me to identify your writing ability, close reading skills, and critical thinking skills. Your knowledge of this book is tantamount to your early success in the class!

*If you have any questions or concerns about this assignment, please see me, Mrs. Chihoski, in room 112 before the end of the school year or email me at kasie.chihoski@dcsdk12.org. Please do not expect an immediate response this summer as I, too, am enjoying my summer and will only check email once a week.

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How and Why to Annotate a Book (excerpts) by Nick Otten

Note-Taking vs. Annotation Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note-taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, re-notating an earlier reading. Others take notes only when cramming for a test, which is often merely "better than nothing." Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be completely personal and exceptionally useful.

What is the difference between annotating and "taking notes"? For some people, the difference is nonexistent or negligible, but in this instance I am referring to a way of making notes directly onto a text such as a book, a handout, or another type of publication. The advantage of having one annotated text instead of a set of note papers plus a text should be clear enough: all the information is together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized. What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

Tools: Highlighter, Pencil, and Your Own Text

1. Yellow Highlighter - A yellow highlighter allows you to mark exactly what you are interested in. Equally important, the yellow line emphasizes without interfering. At first, you will probably highlight too little or too much; with experience, you will choose more effectively which material to highlight.
2. Pencil - A pencil is better than a pen because you can make changes. Even geniuses make mistakes, temporary comments, and incomplete notes. While you read, use marginal notes to mark key material. Marginal notes can include check marks, question marks, stars, arrows, brackets, and written words and phrases. Create your own system for marking what is important, interesting, quotable, questionable, and so forth.
3. Your Text - Inside the front cover of your book, keep an orderly, legible list of "key information" with page references. Key information in a novel might include themes; passages that relate to the book's title; characters' names; significant quotes; important scenes, passages, and chapters; and maybe key definitions or vocabulary. Remember that key information will vary according to genre and the reader's purpose, so make your own good plan.

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Also, as you read, section by section, chapter by chapter, complete the following:

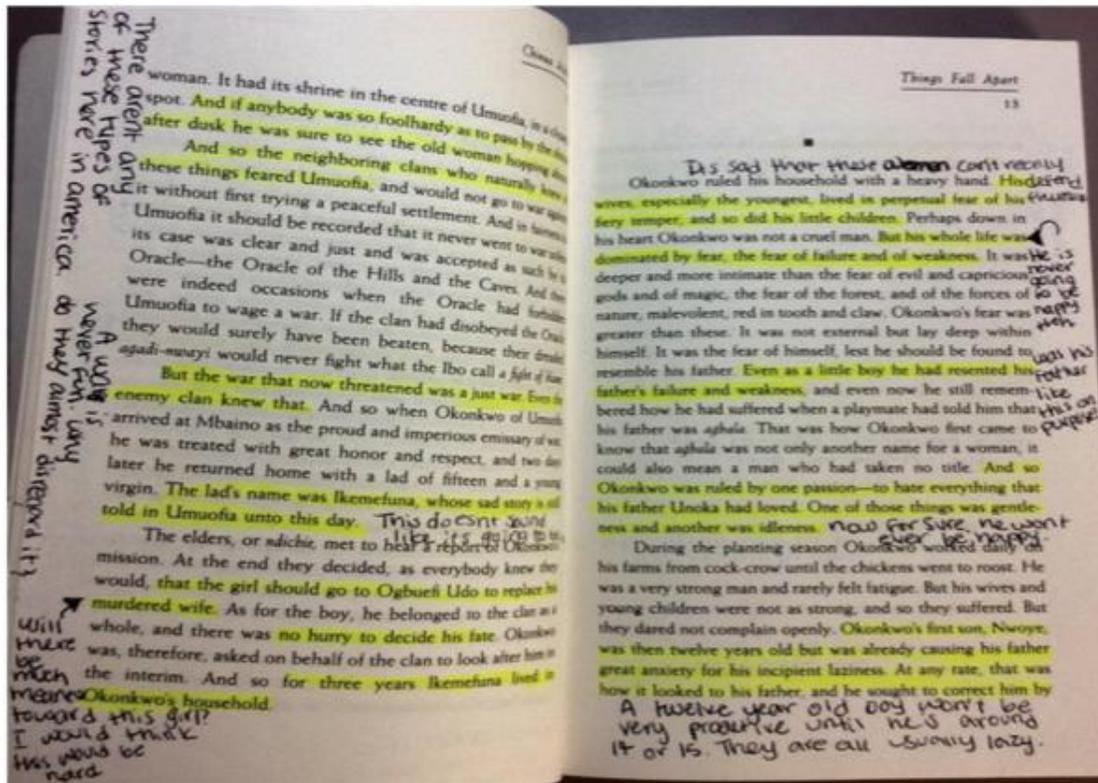
- At the end of each chapter or section, briefly summarize the material on the final page (or on the first page of the chapter if not enough room).
- Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.
- Make a list of vocabulary words on a back page or the inside back cover. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Annotating your books will be part of our practice this upcoming year, and a significant commitment to using critical reading strategies is expected from Pre-AP / Honors students. I am looking, specifically, for you to use the six “Critical Reading” strategies while annotating your texts:

Writing in the Margins: Six Strategies at a Glance

<p>Visualize Visualize what the author is saying and draw an illustration in the margin. Visualizing what authors say will help you clarify complex concepts and ideas. When visualizing, ask: What does this look like? How can I draw this concept/idea? What visual and/or symbol best represents this idea?</p>	<p>Summarize Briefly summarize paragraphs or sections of a text. Summarizing is a good way to keep track of essential information while gaining control of lengthier passages. Summaries will: state what the paragraph is about, describe what the author is doing, account for key terms and/or ideas.</p>	<p>Clarify Clarify complex ideas presented in the text. Readers clarify ideas through a process of analysis, synthesis, and evaluation. Pausing to clarify ideas will increase your understanding of the ideas in the text. In order to clarify information, you might: define key terms, reread sections of the text, analyze or connect ideas in the text, paraphrase or summarize ideas</p>
<p>Connect Make connections within the reading to your own life and to the world. Making connections will improve your comprehension of the text. While reading, you might ask: How does this relate to me? How does this idea relate to other ideas in the text? How does this relate to the world?</p>	<p>Respond Respond to ideas in the text as you read. Your responses can be personal or analytical in nature. Thoughtful responses will increase engagement and comprehension. Readers will often respond to: interesting ideas, emotional arguments, provocative statements, author’s claims, facts, data, and other support</p>	<p>Question Question both the ideas in the text and your own understanding of the text. Asking good questions while reading will help you become a more critical reader. While reading, you might ask: What is the author saying here? What is the author doing? What do I understand so far? What is the purpose of this section? What do I agree/disagree with?</p>

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Example:

Rubric

	4 - Exemplary	3 - Satisfactory	2 - Emerging	1 - Undeveloped
Variety & Appropriateness	Student utilizes 4 or more of the thinking strategies, choosing those best suited to all portions of the text	Student utilizes at least 3 of the thinking strategies, choosing those best suited to most portions of the text	Student utilizes at least 2 of the thinking strategies, choosing those that are appropriate for some portions of the text	Student's notes are all one type of thinking, are not appropriate for the text, or do not adequately address the text
Quality	All notes demonstrate that student is trying to comprehend, analyze, and think critically about what he/she reads	Some notes demonstrate that student is trying to comprehend, analyze, or think critically about what he/she reads	Few notes demonstrate that student is trying to comprehend, analyze, and think critically about what he/she reads	Student wrote notes because it was required, but he/she did not use them to help understand the reading OR did not provide adequate notes

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Double-Entry “Dialectical Journal” Instructions

Complete a double-entry journal while you annotate your text. The journal’s content should follow the requirements below. Remember that the intention of the assignment is to help you learn and practice effective note taking and close reading.

The term “Dialectic” means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a series of conversations with the text; expanding your annotations to a thought-provoking conversation. The process is meant to help you develop a better understanding of the texts. You will find that it is a useful way to process what you’re reading, prepare yourself for group discussion, and gather textual evidence for your Literary Analysis assignments / timed writings.

PROCEDURE: While you read, choose passages that stand out to you and record them in the left-hand column the chart (ALWAYS include page numbers). In the right column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage) You must label your responses using the following codes:

- Q) Question – ask about something in the passage that is unclear
- (C) Connect – make a connection to your life, the world, or another text
- (P) Predict – anticipate what will occur based on what’s in the passage
- (CL) Clarify – answer earlier questions or confirm/disaffirm a prediction
- (R) Reflect – think deeply about what the passage means in a broad sense – not just to the characters in the story/author of the article. What conclusions can you draw about the world, about human nature, or just the way things work?
- (E) Evaluate - make a judgment about what the author is trying to say

CHOOSING PASSAGES FROM THE TEXT:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

Effective &/or creative use of stylistic or literary devices

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

Passages that remind you of your own life or something you’ve seen before

RESPONDING TO THE TEXT:

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You can respond to the text in a variety of ways. The most important thing to remember is that your observations should be specific and detailed.

Basic responses:

- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the words, ideas, or actions of the author or character(s)
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Agree or disagree with a character or the author

Higher Level Responses:

- Analyze the text for use of literary devices (tone, structure, style, imagery)
- Make connections between different characters or events in the text
- Make connections to a different text (or film, song, etc...)
- Discuss the words, ideas, or actions of the author or character(s)
- Consider an event or description from the perspective of a different character
- Analyze a passage and its relationship to the story as a whole

Dialectical Journals will be scored for their depth and breadth. Please note, last minute entries and shoddily maintained journals are more easily recognizable than you may realize. I am expecting Honors worthy responses!

Rubric

4 - Exemplary	3 - Satisfactory	2 - Emerging	1 - Undeveloped
Insightful, discerning, perceptive interpretation Makes connections with the passage – globally and personally Takes risks in interpretation Challenges the passage by asking questions, forming answers Shows evidence of close, thoughtful reading. Explores multiple possibilities of meaning.	Thoughtful, plausible interpretation of the passage Makes connections with and between passages Rarely takes risks with interpretations	Plausible but literal, superficial interpretation of the passage Minimal connections with the passage Little tolerance for difficulties Questions may represent frustration with the passage but don't further interpretation	Offers partial or reductive interpretation for the passage. Responds to individual words/phrases only Few or no connections with the passage Seldom asks questions about the passage Does not appear to engage in reading as a process