

# Aldine ISD Summer Reading Response Log

## High School English II Grade 10 (entering English 3)



- During the summer you are expected to read and respond to at least **2 books, one fiction and one nonfiction.**
- Write all notes and responses on your own paper or on a Google Doc that you will share with your teacher
- **YOU MAY NOT CHOOSE A BOOK YOU HAVE PREVIOUSLY SUBMITTED FOR PAST SUMMER READING OR THAT YOU READ IN A CLASS.**
- Turn in this cover sheet with your reading responses.

### BOOK LIST AT THE BACK OF THIS PACKET

Book Titles Selected

Title	Author	Genre
		Fiction
		Nonfiction

### Helpful Reminders for the Requirements for Summer Reading

**1. Read the books in their entirety**

**2.2 “Book Checks” (One for fiction, one for nonfiction)**

**a. must be completed before the essay**

**3.2 essays will be completed**

## “Book Check” - English II/III-AP/Pre-AP

### “BOOK CHECK” **FICTION** INSTRUCTIONS:

You are responsible for completing 1 “BOOK CHECK” for *each* book you read. Information should be concise, yet thorough. The Google Doc will consist of the following information, in the following order (write out the numbers and labels)

- 1. Your Name, Date, and Period #
- 2. Title and author
- 3. Protagonist
- 4. Major characters (excluding protagonist)
- 5. Point of view (be specific – 1<sup>st</sup>, 3<sup>rd</sup> omniscient, 3<sup>rd</sup> limited. **If there are multiple points of view list them**)
- 6. Setting (time and place)
- 7. Tone (two or three adjectives)
- 8. Irony (two examples with brief explanation)
- 9. Symbols (2 major ones, with brief explanation)
- 10. Theme (not a moral, write as a specific statement – subject and verb)
- 11. **Quotation that supports the theme** – (include page number)
- 12. **Explanation of Title** – Try to come up with a second (figurative) interpretation if you can
- 13. Plot Summary– use the **back** of the card and record the key elements. This paragraph summary should be about 175 words – record enough specific details that reading a card will refresh your memory of a work six months later.

### BOOK CHECK **FICTION** EXAMPLE:

1. Name: \_\_\_\_\_ Date: \_\_\_\_\_ Per. \_\_\_\_\_
2. Title: *The Great Gatsby* Author: *F. Scott Fitzgerald*
3. Protagonist: *Gatsby*
4. Major Characters: *Daisy (girlfriend), Tom (Daisy's husband), Myrtle (Tom's girlfriend), Nick (Daisy's cousin), Jordan (Daisy's friend)*
5. Point of view: *1<sup>st</sup> person (Nick)*
6. Setting: *1920's, Long Island*
7. Tone: *careless, pathetic*
8. Irony: *Tom's double standard with affairs - He hates Gatsby, but sees Myrtle ; Gatsby never uses his pool, but he dies in it.*
9. Symbols: *Hot weather in New York City - passion and anger  
Technology new to the times - cars, phones, advertising*
10. Theme: *Money and greed are reasons the American dream isn't happening*
11. **Quotation that supports the theme:** *“And I like large parties, they're so intimate. At small parties there isn't any privacy.”*  
(Chapter 3, p.49-50) - student's example could be better!
12. **Explanation of title:** *The novel was named after the main character, Gatsby - (write second interpretation here)*
13. Plot Summary (on back) -- 175 words

**“BOOK CHECK” NONFICTION INSTRUCTIONS:**

- 1. Your Name, Date, and Period #
- 2. Title and author
- 3. Multiple topics covered in the text (should be one word: love, poverty, war, etc.)
- 4. Author’s message per topic covered (should be a complete sentence)
  - One of these sentences may end up being your thesis for your essay
- 5. Audiences targeted by this book
- 6. Time and place
- 7. Tone (two or three adjectives)
- 8. Explanation of Title – what does the title mean to you?
- 9. Author’s purpose: what was the author’s purpose in writing this book?
- 10. Summary– if you had to explain to someone else what this book was about, what would you say?  
(Must be at least 3 sentences)

## **Essay Format for Your 2 Books**

- Essays must be a ***minimum*** of a **page and a half**
- The CollegeBoard grading rubric scores essays that are less than a page almost always as a failing grade, essays that are at least 2 pages are almost always scored higher

You are required to read 2 books, one fiction and one non-fiction. You are encouraged to read more, especially from the classics list. For the ***fiction text*** you chose, you will complete an essay using the prompt below. To prepare for this essay: **1.** choose two consecutive pages of text to analyze; **2.** annotate those two pages using one of the following analysis strategies that are included in the accompanying packet. *A different analysis strategy should be used for each book.* Definitions are included at the end of the list of strategies as well to help you understand and apply your knowledge of those specific strategies you're using.

Your essay should answer the prompt, use appropriate sentence structure, capitalization, punctuation and academic language, and should include SPECIFIC references to the text that you read.

**Prompt:** in a well-written essay, analyze how the characters are shaped by their life experiences. You may consider things like point of view, internal and external conflict, direct and indirect characterization, setting, plot, and any rhetorical devices you notice.

For the ***nonfiction text*** you choose, you will complete an essay using the prompt below. To prepare for this essay: **1.** choose two consecutive pages of text to analyze; **2.** annotate those two pages using one of the following analysis strategies that are included in the accompanying packet. *A different analysis strategy should be used for each book.* Your essay should answer the prompt, use appropriate sentence structure, capitalization, punctuation and academic language, and should include SPECIFIC references to the text that you read.

### **Prompts (choose 1):**

- 1)** in a well-written essay, analyze the rhetorical strategies the author uses to convey their message.
- 2)** in a well-written essay, evaluate the pros and cons of the author's argument. Use appropriate evidence as you examine each side, and indicate which position you find more persuasive.
- 3)** in a well-written essay, analyze the strategies used in the text to strengthen and enhance the author's argument

# S.I.F.T. Literary Analysis Strategy

<p><b>Symbols</b></p> <p>Examine the title and text for symbolism</p>	
<p><b>Images</b></p> <p>Identify images and sensory details (sight, sound, taste, odor, texture)</p>	
<p><b>Figurative Language</b></p> <p>Identify and analyze non-standard use of language, including metaphor, simile, repetition, omission, unusual word order, slang, etc.</p>	
<p><b>Tone &amp; Theme</b></p> <p>Discuss the tone taken by the author. What is the message or moral? Why did the author create this work?</p>	

TWIST	Your Response	Textual Support
<p><b>Tone:</b> The attitude of the speaker toward the subject.</p>		
<p><b>Word Choice:</b> The specific words and their connotations, associations, or emotional impact.</p>		
<p><b>Imagery:</b> The sense impressions (sound, smell, sight, taste, and touch).</p>		
<p><b>Style:</b> The author's use of language, including figurative language and poetic devices such as repetition, rhyme, and rhythm.</p>		
<p><b>Theme:</b> The author's insight about life.</p>		
<p><b>Thesis Statement:</b></p>		

# Using TPCASTT for Analysis

<b>T</b>	<b>Title</b>	What do the words of the title suggest to you? What denotations are presented in the title? What connotations or associations do the words possess?		
<b>P</b>	<b>Paraphrase</b>	Translate the poem in your own words. What is the poem about?		
<b>C</b>	<b>Connotation</b>	What meaning does the poem have beyond the literal meaning? Fill in the chart below.		
		Form	Diction	Imagery
		Point of View	Details	Allusions
		Symbolism	Figurative Language	Other Devices (antithesis, apostrophe, sound devices, irony, oxymoron, paradox, pun, sarcasm, understatement)
<b>A</b>	<b>Attitude</b>	What is the speaker's attitude? How does the speaker feel about himself, about others, and about the subject? What is the author's attitude? How does the author feel about the speaker, about other characters, about the subject, and the reader?		
<b>S</b>	<b>Shifts</b>	Where do the shifts in tone, setting, voice, etc. occur? Look for time and place, keywords, punctuation, stanza divisions, changes in length or rhyme, and sentence structure. What is the purpose of each shift? How do they contribute to effect and meaning?		
<b>T</b>	<b>Title</b>	Reanalyze the title on an interpretive level. What part does the title play in the overall interpretation of the poem?		
<b>T</b>	<b>Theme</b>	List the subjects and the abstract ideas in the poem. Then determine the overall theme. What message is the author trying to convey? What lesson is being taught? The theme must be written in a complete sentence.		

# **S.O.A.P.S. Tone - Looking at the Big Picture**

**Speaker:** Is there someone identified as the speaker? Can you make some assumptions about this person? Do you have any background information? You'll be analyzing the persuasive strategies this person is using on his or her audience.

**Occasion:** What may have prompted the author to write this piece? What event led to its publication or development? What is the mode of communication? Speech? An Essay? A newspaper or magazine article? \*Why did the speaker/writer use this mode of communication?

**Audience:** Does the speaker identify an audience? What assumptions can you make about the audience? Is it a mixed in terms of: race, politics, gender, social class, religion, etc.? Who was the document created for? Does the speaker use language that is specific for a unique audience? Does the speaker evoke: Nation? Liberty? God? History? Hell? Does the speaker allude to any particular time in history such as: Ancient Times? Industrial Revolution? World Wars? Vietnam? \*Why is the speaker targeting this audience?

**Purpose:** What is the speaker's purpose? In what ways does the author convey this message? What does the speaker want the audience to think and do?  
AP test: you're asked to identify it  
SAT: gives the purpose for you

**Subject:** What is the subject of the piece? How do you know this? How has the subject been selected and presented by the author?

**Tone:** What is the author's attitude toward the subject? How is the writer's attitude revealed? The tools a writer uses to create tone are diction, figurative language, rhetorical devices/strategies, characterization, plot, theme, thesis, structure

SOAP will be in your thesis:

Ex thesis: Mr. Szydzik uses a variety of rhetorical strategies to persuade his mother to buy him a straitjacket.

# **D.D.I.S.T.:** Looking at the smallest details

**Diction:** word choice



Creates

**Details:** especially vivid verbs, adjectives, adverbs



Creates

**Imagery:** Diction and detail the reader can see, smell, hear, taste, touch. Figurative language contains imagery. Some words alone have it: zipper.



Which are put into sentences

**Syntax:** sentence structure (short/long, word order: usual subject, verb, object or unusual, punctuation marks, sentence location/placement)



Creating Overall

**Tone:** the attitude a writer takes toward his subject or audience; can be one word but (because of shifts and complexity) can be often more than one tone.

**=Voice:** fingerprint of a writer

# D.I.D.L.S.: For literary analysis

**Diction:** the denotative and connotative meanings of words. What words does the

author choose? Consider his/her word choice compared to another. Why did the author choose that particular word? What are the connotations of that word choice?

- different words for the same thing often suggest different attitudes (happy vs. content vs. ecstatic)
- denotative vs. connotative (dead vs. passed away)
- concrete vs. abstract (able to perceive with 5 senses, tangible, vs. an idea or concept that exists in one's mind, intangible)
- monosyllabic vs. polysyllabic (Cats eat meat; felines are carnivorous animals.)
- simple vs. ornate
- positive vs. negative (slender vs. skinny, determined vs. stubborn)
- colloquial / informal / formal / technical
- cacophonous vs. euphonious (e.g., harsh sounding, raucous, croak **or** pleasant sounding, languid, murmur)

**Images:** Vivid appeals to understanding through the five senses – sight, sound, touch, taste, smell. (What images does the author use? What does he/she focus on in a sensory way? How do the kinds of images the author puts in or leaves out reflect his/her style? Are they vibrant? Prominent? Plain? (NOTE: Images differ from detail in the degree to which they appeal to the senses. A farmer and a real estate developer would use different imagery to describe the same piece of land. Imagery would differ in a romantic vs. realistic description of the countryside.)

**Details:** Facts that are included or those that are omitted. What details does the author choose to include? What do they imply? What does the author choose to exclude? What are the connotations of the choice of details? (NOTE: Details are facts or fact-lets. They differ from images in that they don't have a strong sensory appeal. Hard Copy vs. CNN vs. NPR)

**Language:** The overall use of language such as formal, clinical, informal, slang. What is the overall impression of the language the author uses? Does it reflect education? A particular profession? Intelligence? Is it plain? Ornate? Simple? Clear? Figurative? Poetic? Make sure you don't skip this step. Ambassador will speak differently than a cop or a kid.

**Syntax:** How the author's use of syntax, or sentence structure, affects the reader. What are the sentences like? Are they simple with one or two clauses? Do they have multiple phrases? Are they choppy? Flowing? Sinuous like a snake? Is there antithesis, chiasmus, parallel construction? What emotional impression do they leave? If we are talking about poetry, what is the meter? Is there a rhyme scheme? Long flowing sentences give us a different feeling than short choppy ones. If the narrator has awkward sentence structure, we might think he is uneducated or fearful. Sophisticated mature sentences might suggest artistic creativity.

# DIDLS: Definitions and Examples

## DICTION:

- Laugh: guffaw, chuckle, titter, giggle, cackle, snicker, roar, chortle, guffaw, yuk
- Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending
- House: home, hut, shack, mansion, cabin, home, residence, dwelling, crib, domicile
- Old: mature, experienced, antique, relic, senior, ancient, elderly, senescent, venerable
- Fat: obese, plump, corpulent, portly, porky, burly, husky, full-figured, chubby, zaftig

**IMAGES:** The use of vivid descriptions or figures of speech that appeal to sensory experiences helps to create the author's *tone*.

- My mistress' eyes are nothing like the sun. (restrained)
- An old, mad, blind, despised, and dying king. (somber, candid)
- He clasps the crag with crooked hands. (dramatic)
- Love sets you going like a fat gold watch. (fanciful)
- Smiling, the boy fell dead. (shocking)

**DETAILS:** Details are most commonly the *facts* given by the author or speaker as support for the attitude or tone. The speaker's perspective shapes what details are given and which are not.

**LANGUAGE:** Like word choice, the language of a passage has control over tone. Consider language to be the entire body of words used in a text, not simply isolated bits of diction. For example, an invitation to a wedding might use formal language, while a biology text would use scientific and clinical language.

- When I told Dad that I had goofed the exam, he blew his top. (slang)
- I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down for the count. (jargon)
- A close examination and correlation of the most reliable current economic indexes justifies the conclusion that the next year will witness a continuation of the present, upward market trend. (turgid, pedantic)

**SENTENCE STRUCTURE:** How a sentence is constructed affects what the audience understands. Sentence structure affects *tone*.

- Parallel syntax (similarly styled phrases and sentences) creates interconnected emotions, feelings and ideas.
- Short sentences are punchy and intense. Long sentences are distancing, reflective and more abstract.
- Loose sentences point at the end. Periodic sentences point at the beginning, followed by modifiers and phrases.
- The inverted order of an interrogative sentence cues the reader to a question and creates tension between speaker and listener.
- Short sentences are often emphatic, passionate or flippant, whereas longer sentences suggest greater thought.

**SHIFT IN TONE:** Good authors are rarely monotone. A speaker's attitude can shift on a topic, or an author might have one attitude toward the audience and another toward the subject. The following are some clues to watch for shifts in tone:

- key words (but, yet, nevertheless, however, although)
- punctuation (dashes, periods, colons)
- paragraph divisions
- changes in sentence length
- sharp contrasts in diction

# P.A.T.T.R. For Analyzing Rhetoric (Definitions included)

**Purpose:** Identify the author's purpose in writing; i.e., to persuade, to inform, to describe, to narrate. The writer may use one or all of three strategies --

- **pathos** (emotional appeal)  
non-logical, senses, biases, prejudices, connotative language, euphemism, figurative language, friendly
- **logos** (logical appeal)  
inductive deductive, syllogisms, enthymeme claims, evidence, testimony, quotes, facts, authority
- **ethos** (ethical appeal)  
intelligence, virtue and good will; appeals to morals or prudence

**Audience:** Identify the author's intended audience, i.e., what readers would be more likely influenced and open to this writing.

**Tone:** Identify the author's attitude toward the subject and the audience, as expressed through devices like diction, imagery, details, language, and syntax. Be alert to the possibility of irony and satire.

**Theme:** Consider theme as an abstract concept coupled with an observation about life and human experience. Avoid theme statements that are too simplistic, judgmental, or moralizing, specific to the plot or characters of the particular writing, or include absolutes like *anyone*, *all*, *none*, *everything*, *everyone*.

**Rhetorical devices:** any device which persuades the audience to agree with the author

- **analogy**—making clear a concept by showing similarity to a more familiar concept
- **assertion**—suggestion for consideration as true or plausible
- **antithesis**—statement OPPOSED to another assertion
- **anticipate an objection**—addressing an objection before anyone else can raise the objection
- **concession**—an acknowledgement of objections to a proposal
- **direct address**—speaking directly to another

If you are entering English III Grade 11  
Choose from these selections:

## Classic Fiction

- \*\**Dandelion Wine* by Ray Bradbury
- \*\**Little Women/Little Men* by Louisa May Alcott
- \*\*\* *Ethan Frome* by Ethan Frome
- \*\**Glass Menagerie* by Tennessee Williams
- \*\**Sense and Sensibility* or any novel by Jane Austen
- \* *The Outsiders* or any novel by SE Hinton
- \*\**The Hobbit* by J.R.R. Tolkein
- \*\**Lord of the Rings Trilogy* by J.R.R. Tolkein
- \* *Sula* by Toni Morrison
- \*\**Joy Luck Club* by Amy Tan
- \*\**All Quiet on the Western Front* by Erich Maria Remarque
- \*\*\* *Grapes of Wrath* by John Steinbeck
- \* *Go Tell It on the Mountain* by James Baldwin
- \*\**Things Fall Apart* by Chinua Achebe
- \*\**Alice in Wonderland* by Lewis Carroll

**Key:**

\* = Easy Read

\*\* = Medium Read

\*\*\* = Difficult Read

## Contemporary Fiction

- \* *Catalyst* by Laurie Halse Anderson
- \*\* *Fallen Angels* by Walter Dean Meyers
- \*\* *Lovely Bones* by Alice Seybold
- \*\*\* *Slaughterhouse Five* by Kurt Vonnegut
- \* *Taking Sides* by Gary Soto
- \*\* *The Help* by Kathryn Stockett
- \* *Interview with a Vampire* by Anne Rice
- \*\* *How the Garcia Girls Lost Their Accents* by Julia Alvarez
- \*\* *In the Time of Butterflies* by Julia Alvarez
- \* *Woman Hollering Creek* by Sandra Cisneros
- \* *Black and Blue* by Anna Quindlen
- \* *Mortal Instruments Series* by Cassandra Clare
- \* *Beautiful Creatures Series* by Kami Garcia and Margaret Stohl
- \* *House of Night Series* by P.C. and Kristin Cast
- \* *The Shadow Series* by Margaret Peterson

## Non-Fiction

- \*\* *Harriet Jacobs: Life of a Slave Girl*
- \*\* *Nickel and Dimed* by Barbara Ehrenreich
- \*\*\* *How to Read Literature Like a Professor* by Thomas C. Foster
- \* *The Circuit* by Francisco Jimenez
- \*\* *Thank You for Arguing* by Jay Heinrichs
- \*\*\* *Narrative of the Life of Frederick Douglass*
- \*\* *The Autobiography of Malcom X*
- \*\* *The Overachievers: The Secret Lives of Driven Kids* by Alexandra Robbins
- \* *Outliers* by Malcom Gladwell
- \* *I Know Why the Caged Bird Sings* by Maya Angelou
- \*\* *The Hot Zone* by Richard Preston
- \*\* *The Demon in the Freezer* by Richard Preston
- \*\*\* *Black Boy* by Richard Wright
- \* *Farewell to Manzanar* by Jeanne Wakatsuki Houston and James D. Houston