

**Honors American Literature**  
**2019-2020 Summer Reading Assignment**  
**Mrs. Cynthia Stephens**

**Purpose:**

- to write down your thoughts **as you read**
- to become more aware of **how** you think about literature
- to **think about your thinking** (called metacognition) as a way to deepen your understanding of the text and of yourself as a reader

**Products:**

- double-entry diary notes
- written response

**Directions:**

1. Choose **one** of these books:
  - The Handmaid's Tale* by Margaret Atwood
  - The Awakening* by Kate Chopin
  - Going After Cacciato* by Tim O'Brien
  - Into Thin Air* by Jon Krakauer
2. As you read – not after! – complete a **Double Entry Diary**. Copy or mark text. Then, write down your thinking about that text. There are several ways to do a double entry diary. Choose one:
  - a) On your paper, set up two columns. Label the first “Text/Page #” and the second “Thinking.” (See an example on the next page.) Write down the text followed by the page number so that you can easily find it later. Then write down your thoughts about it.
  - b) In your book, highlight or underline the text and write your thinking in the margins.
  - c) In your book, place a post-it note beside the text. On the post-it write your thoughts about the text and the page number (in case the post-it falls out).
3. Please print out and review the next **TWO** pages. The information on the following pages will be very helpful to you with regard to note-taking and creating a double entry diary.
4. During the second week of school, an assessment will be administered over the assigned novel.

**At a minimum, you should have at least one note for every two pages.**

<p><b>If you have <u>any</u> questions, please contact Mrs. Stephens at <a href="mailto:cstephens@henry.k12.ga.us">cstephens@henry.k12.ga.us</a></b> I will respond to student emails on Thursdays between 9:00am and 12:00pm. Beginning May 30 and ending July 25, with the exception of July 4.</p>
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Example of double-entry diary on paper:

**Text/Pg #**

**Thinking**

“a bird, a vision of red and yellow, flashed upwards with a witch-like cry” 5

↑  
*text*                      ↙  
                                  *page number*

“the boy with fair hair” 5

“in the middle of the scar he stood on his head and grinned at the reversed fat boy.” 7

“Ralph disentangled himself cautiously and stole away through the branches.” 9

“Ralph did not take the hint so the fat boy was forced to continue.” 11

“The only sound...was the long, grinding roar of the breakers on the reef.” 13

“Ralph lolled in the water. Sleep enveloped him like the swathing mirages....” 14

“Within the diamond haze of the beach something dark was fumbling along.... Then the creature stepped from mirage on to clear sand.” 16

There are not really many details yet about their surroundings but here I don't think it's talking about an actual bird.

↑  
*thinking*

Why doesn't Golding just use names? It's like the descriptions are their identity (ex.: fair boy and fat boy)

OK, other than being flat out strange, I'm going to guess that this is hinting age/maturity. He must be younger.

The vocabulary and sentence structure in this book are very different from AQWF [*All Quiet on the Western Front*] and Night.

Character: Ralph – annoyed, loner, uninterested, uncaring, semi-cruel, bully-ish

The ocean is usually peaceful, comforting. This is scary, WEIRD!

Reminds me of AQWF when Paul described the poisonous gas as lolling in the trenches and putting them “to sleep”(death).

Another creepy image. Narrator seems to describe normal things – like a bunch of choir boys – as monstrous. Why? When things are strange, that's usually important. Especially from a “godlike” narrator.

## Considerations for Notes about Your Reading

1. Always pay special attention to the *beginning* and *ending* of a piece of fiction.
2. **Setting** – note details stated or implied
  - What is the setting? How do you know?
  - Can you “see” the place? **How does the author describe it?**
  - How does the setting **impact the characters?**
3. **Plot** – You must understand the plot in order to recognize the following elements.
  - What events are important to give attention?
  - Are there any events which are *foreshadowed*? How?
  - What predictions can you make?
  - What *conflicts* are driving the action of the story?
  - How does *conflict* affect the character’s personality, decisions, relationships, and surroundings?
  - How well does the author use *suspense*?
  - What is the novel’s *climatic* scene?
  - How do you feel about the *resolution*?
4. **Character Development** – Note each new character and follow descriptions of appearance, thoughts, relationships, and actions.
  - What are the character’s strengths? Weaknesses?
  - What motivates him/her to do what he/she does?
  - With what beliefs, actions, or statements of a character do you strongly agree? Disagree?
  - Who changes? Why?
5. **Treasures** (or Literary Devices) (imagery, irony, symbolism, similes, metaphors, patterns) and theme
  - Are there certain words or details used to get a reaction from you?
  - What kind of *figurative language* is used? Why? What is your reaction?
  - *Irony* occurs when expectations of what should be or happen are different from what actually occurs. Is there any irony in the story?
  - A *symbol* is itself and suggest something more abstract than itself. Is there any symbolism in the story?
  - Are there *patterns* such as repeated words, phrases, actions, or events?
  - Be telling this story, **what is the author trying to tell you about all people throughout all time (theme)? Consider writing a statement of theme at the END of your notes.**
6. **Connections** – In addition to the above connections, what additional thought might you have?
  - Do various parts of the novel remind you of another piece of literature which you have read? How?
  - Does something in the novel relate to you or part of your life in some way?
  - How do the ideas within the novel relate to the world in general?

Note questions which you may have of the text - consider including a few, important aspects of the novel about which you are unclear. Make these questions truly reflect genuine, thought-provoking thought. Do not ask, “What will happen next?” Rather, identify what is happening and think, “Why did this happen?” Do **NOT** ask questions about words’ meanings which can be answered simply by looking in the dictionary.