

Summer Assignment 2018-2019  
Honors Sophomore Literature & Composition  
Pueblo Centennial High School

Dear Prospective Honors Student,

The Language Arts Department and Honors Sophomore Literature & Composition teachers in particular are pleased you are interested in the challenge of the Pre-A.P., Honors Sophomore and Composition at Pueblo Centennial High School. As part of the course work, you are assigned a summer reading/writing project.

Please acquire and read two novels, one classic and one young adult, off the choice list provided. We strongly suggest that you purchase your own copies in order to annotate directly in the book, but many of these books can be found online in pdf version. Please contact book stores prior to purchase to check for availability.

Detailed annotations must be completed for each novel as you read. There is an annotations guide included in this assignment. Please follow it carefully to ensure that you understand your novel choices on a deeper level. There will be a series of writing assignments during the first few weeks of school based on your novel choices as well as a test over your classic novel choice.

In addition, you will be graded on the quality of annotations in your novels. Please note that simply highlighting or underlining is not sufficient. Instead you need to add notes as well. During the first week of school, your book will be graded based on the quality of annotations. If you borrow the book from the library you will need to complete a Dialectical journal in place of annotations. If you choose to do a dialectical journal, you need to follow the example provided.

If you have any questions contact Mrs. Armstrong [julia.armstrong@pueblocitieschools.us](mailto:julia.armstrong@pueblocitieschools.us) or Mrs. Armendariz [tara.armendariz@pueblocitieschools.us](mailto:tara.armendariz@pueblocitieschools.us) and/or visit the school website at <http://pueblo.centennial.schoolfusion.us>. Good luck!

Sincerely,

Centennial High School English Department

### Suggested Pairs

Please remember, you are choosing a classic novel from the left side and a young adult novel from the right side.

#### Classic Literature

#### Young Adult Literature

<i>Dracula</i> Bram Stoker	<i>Vampire Academy</i> , by Richelle Mead <i>Bloodlines</i> by Kate Carey
<i>Great Gatsby</i> F. Scott Fitzgerald	<i>Paper Towns</i> by John Green <i>Jake Reinvented</i> by Gordon Korman
<i>A Tale of Two Cities</i> by Charles Dickens	<i>Persepolis</i> by Satrapi
<i>The Scarlet Letter</i> by Nathaniel Hawthorne	<i>A Proud Taste for Scarlet and Miniver</i> by E. L. Konigsburg <i>A Touch of Scarlet</i> by Eve Marie Mont
<i>Frankenstein</i> by Mary Shelley	<i>His Dark Endeavors</i> by Kenneth Oppel
<i>Wuthering Heights</i> by Emily Bronte	<i>Looking for Alaska</i> by John Green <i>Catherine</i> by April Lindner, <i>Black Spring</i> by Alison Croggin <i>Gone Girl</i> by Gillian Flynn
<i>Catcher in the Rye</i> by J.D Salinger	<i>Perks of Being a Wallflower</i> by Stephen Chbosky

Name: \_\_\_\_\_

## An Annotation Guide 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.

First, 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.

Think of annotations as **"showing your work"** while you read just as you sometimes show your work in a math problem. You are showing what you are thinking while you read and analyze—and thinking is a word-based activity, not just a nebulous puff of energy. If you can't articulate your thoughts, then you have to question if you know what you're thinking. Thinking is how you connect to the text. This, of course, requires ACTIVE participation with the text, engaging your mind while you read, not skimming the page. Listening to your iPod or the TV can split your focus so that you don't have as much of a connection with the text. Marking important sections can also be helpful in locating them quickly in discussions. 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.

### **Criteria for Successful Annotation:**

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15- to 30-minute review of your notes and the text.

### **Why Annotate?**

- Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, such as a book on which you will be tested.
- Don't assume that you must annotate when you read for pleasure; if you're relaxing with a book, well, relax. Still, some people—let's call them "not-abnormal"—actually annotate for pleasure. Don't annotate other people's property, which is almost always selfish,

often destructive, rude, and possibly illegal. For a book that doesn't belong to you, use a dialectical journal instead for your comments.

**Don't annotate your own book if it has intrinsic value as an art object or a rarity. Consider doing what teachers do: buy an inexpensive copy of the text for class.**

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. Some people underline, but underlining is laborious and often distracting. Highlighters in blue and pink and fluorescent colors are even more distracting. The idea is to see the important text more clearly, not give your eyes a psychedelic exercise. While you read, highlight whatever seems to be key information. 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 marginalia—marginal notes—to mark key material. Marginalia can include check marks, question marks, stars, arrows, brackets, and written words and phrases. Use the following system: Use the following format: Inside

**Front Cover:** Major character list with small space for character summary and for page references for key scenes or moments of character development, etc.

**Inside Back Cover:** Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read. Make a list of vocabulary words on a back page or the inside back cover, if there's still room. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

**Beginning of Each Chapter:** Provide a quick summary of what happens in the chapter. Title each chapter or section as soon as you finish it, especially if the text does not provide headings for chapters or sections.

**Top margins:** provide plot notes—a quick few words or phrases that summarize what happens here. Go back after a chapter, scene, or assignment and then mark it carefully. (Useful for quick location of passages in discussion and for writing assignments).

**Bottom and Side Page Margins:** Interpretive notes (see list below), questions, and/or remarks that refer to meaning of the page. Markings or notes to tie in with notes on the inside back cover.

### **Interpretive Notes and Symbols to be used are:**

- **Underline** or **highlight** key words, phrases, or sentences that are important to understanding the work.
    - Write **questions** or **comments** in the margins—your thoughts or “conversation” with the text.
  - **Bracket** important ideas or passages.
  - Use Vertical lines at the margin: to emphasize a statement already underlined or bracketed
  - Connect ideas with **lines** or **arrows**.
  - Use **numbers** in the margin: to indicate the sequence of points the author makes in developing a single argument.
  - Use a **star, asterisk, or other doo-dad** at the margin (use a consistent symbol): to be used sparingly, to emphasize the ten or twenty most important statements in the book. • Use **???** for sections or ideas you don't understand.
  - Circle words you don't know. Define them in the margins.
  - A check mark means “I understand”.
  - Use **!!!** when you come across something new, interesting, or surprising.
- And other literary devices (see below).

### **Some of the things you may want to mark as you notice them are:**

- Use an **S for Symbols**: A symbol is a literal thing that also stands for something else, like a flag, or a cross, or fire. Symbols help to discover new layers of meaning.
- Use an **I for Imagery**: Imagery includes words that appeal to one or more of the five senses. Close attention to imagery is important in understanding an author's message and attitude toward a subject.
- Use an **F for Figurative Language**: Figurative language includes things like similes, metaphors, and personification. Figurative language often reveals deeper layers of meaning.
- Use a **T for Tone**: Tone is the overall mood of a piece of literature. Tone can carry as much meaning to the story as the plot does.
- Use a **Th – Theme**: In literature, a theme is a broad idea in a story, or a message or lesson conveyed by a work. This message is usually about life, society or human nature. Themes explore timeless and universal ideas. Most themes are implied rather than explicitly stated.
- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice) As you mark, you begin to notice patterns the author has or where he or she deviates from a pattern and much of the work of a critical or analytical reader is noticing these patterns and variations.

Notice that annotations are meant to be more than a “**scavenger hunt**” for literary techniques and rhetorical devices. Along with marking these you should comment on the effectiveness or significance of the device. It's great if you can detect alliteration in a passage, but that in and of itself is useless unless you can tell that this alliteration demonstrates the mental breakdown of

the character, for example. It's amazing if you recognize the hubris of a character, but how does this instance differ from those occurring previously in the novel?

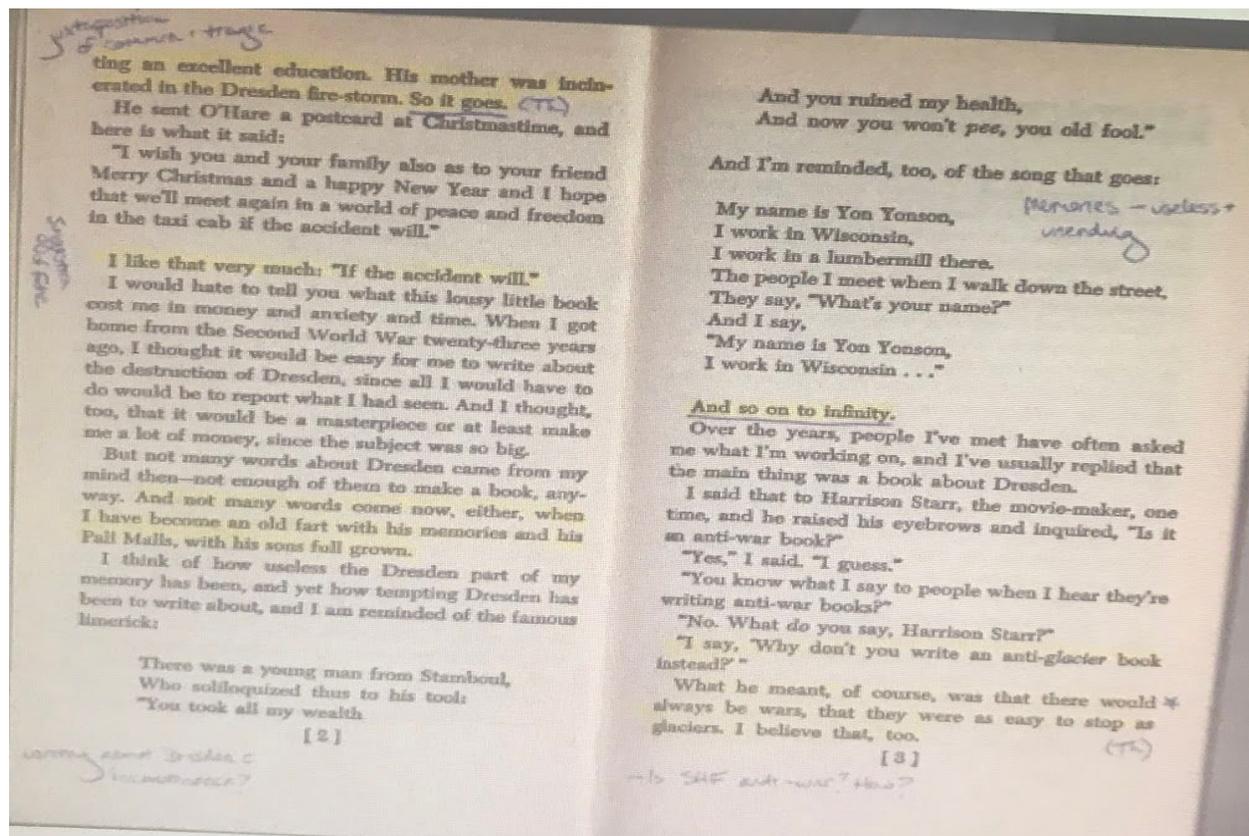
### **3. Your Text**

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; salient 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.

*Adapted from "An Annotation Guide: How and Why to Annotate a Book" by Nick Otten*

### **SAMPLE ANNOTATION FOR SLAUGHTERHOUSE-FIVE -**

- On the next page is a photocopy of some annotations on pages 2 and 3 in a version of *Slaughterhouse-Five*.
- You can see that the annotations aren't crazy with too much highlighting or underlining—if every line is marked up, you'll have a hard time making sense of your notes. Instead, only key phrases and sections have been noted and emphasized - these are the ones that seem to relate to themes or greater meanings.



Adapted from Ms. Baulch AP Language

## Dialectical Journal Template

This is for a dialectical journal. Please complete this only if you are NOT annotating in your book.

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### **Front Cover:**

Character	Page #	Character summary (This should include key scenes or moments of character development, etc.)

**This is an example of what a chapter would look like in a dialectical journal.**

Quotation from the Text	Page #	Response
<p>‘Your excellency, I only said she was reading’ books sir, and they come and take her out my house for-”</p>	86	<p>This quote show the mount of fear, and hysteria that was present in Salem during this time. I was very surprised to know that someone would automatically be linked to witchcraft for simply reading a book. This also shows how credulous, and irrational they were in their accusations.</p>
<p>“Such a Christian that will not come to church but once in a month!”</p> <p>Paris to proctor.</p>	90	<p>In Salem religion played a big part of their everyday lifestyle. It was more of a law or routine to worship God and attend church, but this quote shows how they people can be insensitive to the circumstances other people are living under.</p>
<p>“Is every defense an attack upon the church?”</p> <p>Hale to Paris</p>	94	<p>When the church lacks sufficient evidence or feels like they're being challenged, they automatically categorized it as an attempt to go against the church. What makes it ironic or strange is that this scene takes place in a courtroom. In a courtroom, one usually has the freedom to state their case but being that government and religion have such close ties in Salem, it makes it extremely difficult to fully explain yourself.</p>
<p>The proof is there! I have it from and honest man who heard putnam say it! The day his daughter cried out on Jacobs, he said she’d given him a fair gift of land.”</p> <p>Giles to Hathorne</p>	96	<p>Giles relies solely on the “proof” that others have presented him. He barely knows the person who made the accusation but he’s using that in a courtroom. This shows how people blindly follow one another when they are constantly in a state of fear and hysteria</p>
<p>“The devil lies in such confidences!”</p> <p>Paris to proctor</p>	97	<p>This quote caught my attention because it shows that confidence is associated with</p>

		<p>the devil. The church expected people to comply, and feel inferior to them. The people were expected to feel afraid and to live with minimal confidence .</p> <p>Confidence correlates to strength and i find it interesting that the church didn't want people to be confident individuals.</p>

**Back Cover:**

Build a list of themes, allusions, images, motifs, key scenes, plot line, epiphanies, etc. as you read. Add page references and/or notes as well as you read. Make a list of vocabulary words on a back page or the inside back cover, if there's still room. Possible ideas for lists include the author's special jargon and new, unknown, or otherwise interesting words.

Quotation from the text that includes one of the following:  Theme/Allusion/motif/key scene/plot line/ect.	Page #	Response


**SIFT CHART + theme, Plot elements, and diction**

	Quotation from the Text	Page #	Response
<b>S</b> for Symbols:			
<b>I</b> for Imagery:			
<b>F</b> for Figurative Language:			
<b>T</b> for Tone:			
Th – Theme:			
Plot elements			
Diction			