

Mesquite ISD
Dual Credit English 4 and 1301-1302 Composition Summer Reading

Rationale

The purpose of the MISD summer reading program is to provide a foundation of close reading and analysis that will enable a student to be successful in Dual Credit English courses and beyond. This course differentiates by employing content immersion, a faster paced scope and sequence, and performance assessed at the analysis and synthesis levels. The summer assignments serve as a springboard into the year's academic focus by allowing academic discussion to begin with the first day of class.

Expectations for the Dual Credit course are extremely high. Students are expected to have excellent attendance, to complete all assigned work, and to participate fully in class. A heavy reading/writing load outside of class can be expected throughout the year. In addition to student-selected works, other major pieces of literature will be required reading during the school year.

Each student and one parent/guardian are asked to sign a statement confirming that they fully understand the requirements and expectations for participation in this program. An additional acknowledgement has been signed by the student for the summer reading packet.

STUDENT STATEMENT

I, _____, on this date _____, agree to read the works listed on the summer reading sheet and complete the related assignments required for students enrolled in Dual Credit English 4 at Poteet High School. I understand that failure to complete these assignments will gravely impact my grade for the first six weeks of the school year but will not release me from my enrollment commitment. I understand that the assignment and related tests will count with first six weeks grades and will serve as the basis for other assignments throughout the school year. I also understand that the materials and pace of the course are designed to prepare students for college, and that the standards set are those required by the college to earn college credit.

I know that the required readings and the assignments are ***due on the very first day I go to English class and will not be accepted for credit after that day.*** I understand that all work submitted must be my work alone and represent my independent effort. I also understand that watching movie versions of any works or using any printed or online study guides in place of reading the text itself is not acceptable and is considered intellectual dishonesty.

Sign and return to Professor Donehoo by June 1. Don't forget—**you** must take care of any remaining registration steps with Eastfield College!

I have read the above and discussed the contents of these materials with my parents.

Printed name of student

Signature of student and date

Printed name of parent

Signature of parent and date

Student's e-mail

Parent's e-mail

Student's ***complete*** mailing address

Assignment: *Lord of the Flies* by William Golding

- Your summer reading requires that you read William Golding's novel. You must acquire your own clean copy of the book, which is available at book stores, online, or the local library.
- Be prepared to take a reading quiz over the book during the first week of school.
- As you read, choose **THREE** meaningful, memorable passages from the novel. You will need a passage from the beginning (chapters 1-4), the middle (chapters 5-8) and the end (chapters 9-12).

The following constitutes an appropriate close reading passage:

The passage must:

- Be **2-3 pages long** in the original work and clearly demonstrate your careful selection
- Address the **various themes** found in the novel (see possible themes below)
- Have powerful language and style
- Have enough "going-on" so that it actually warrants multiple readings
- Be significant to the work as a whole
- Provide insight into Golding's experiences and his philosophy
- Provide the reader with insight into the human experience
- **Themes: Golding develops several themes: 1) civilization v. savagery; 2) the loss of innocence; 3) nature of good v. nature of evil; 4) goodness is rare and fleeting; and 5) fear controls all**

For each passage, you will photocopy it, type it up, or copy and paste it from an online source to create a clean, attractive copy; include **Chapter number and page numbers** on your copy. Then, you will annotate all three excerpts using the notation directions.

Notation Directions (for each passage): all notations must be written in blue or black ink; do not use pencil.

On each passage, complete (*and clearly label*) the following:

- 1) In the space at the top of your passage (or on the back), clearly answer the following: What is happening at this point in the text? (Provide the context. Make sure to include the 5 Ws [who, what, where, when, why]. Please, **write this as a paragraph/summary** – not as bullet points.)
- 2) Mark the following elements on the excerpts and analyze the purpose of these elements. Your analysis must be written in complete sentences.
 - a. Meaningful diction (word choice: nouns, verbs, adjectives, and adverbs) in the passage. Comment marginally and highlight your comments in pink on at least **five** of these words, considering: (1) What connotations/emotions/tone do the word choices create? (2) Are the word choices similar throughout the passage or is there a shift? What do the words suggest about the characters, setting, conflict, etc.? What is the author's purpose in selecting these particular words? [Hint: In general, marginal comments will take the form of a phrase such as: conveys _____, shows _____, suggests _____, fitting because _____, or significant because _____.]
Example: Golding describes the damage the plane does to the island as a "long scar smashed into the jungle" in order to _____.
Note: this sentence describes Golding's use of diction and explains his purpose.
 - b. Meaningful punctuation choices (dashes, parentheses, ellipses, etc.). Comment marginally on one aspect of the syntax that seems meaningful to you. See above. Highlight your comments in green.

- c. One narrative strategies and one rhetorical device. (I have listed ideas in the boxes on the reverse side; the list is not comprehensive.) Label the strategy or device marginally and briefly comment on its effect. Highlight your comments in yellow.
 - d. Bracket around two 5-10 line blocks of text within the passage; for each, choose an appropriate tone. Be as precise as possible in choosing tone words. Again, comment marginally on the author's purpose in creating the tone. Highlight your comments in blue.
- 3) Answer the following questions, in complete sentences.
- a. **What is the central point, the major idea, that the author wants readers to understand about the subject?** (The text's central claim or thesis – the “take-home” idea).
 - b. **What is the author's primary purpose?** What does the author want to do for the readers: inform them about something they need to know? Convince them to accept a proposition? Persuade them to think or act differently? Clarify an unclear concept? Amuse?
 - c. **What attitude toward the subject matter does the author want readers to believe the author holds?** Serious about the subject? Whimsical? Reverential? Ironic? Angry? This is the tone of the piece.
 - d. **How does the author convince the readers that the author is credible, trustworthy, worth listening to?** (His Ethos)
 - e. **What emotional effect does the author want to have on his readers?** Does the author want to make readers happy? Angry? Satisfied or dissatisfied? Comfortable or uncomfortable? (Pathos)

For use with Notation Directions

Some strategies and devices for narrative writing:

Point of view Flash forward and flashback Events/actions/thoughts Pacing Conflicts / Tension / Suspense	Figurative Language Imagery Voice (of narrator) Verb tense Sentence length (rhythm, pacing)	Irony Language (colloquial, informal, jargon, etc.) Humor Repetitions Focus (of a chapter, of a paragraph, etc.)
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Some rhetorical devices:

alliteration or assonance allusion analogy	antithesis metaphor or simile juxtaposition	oxymoron parallelism personification	rhetorical question paradox extended metaphor
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Purpose Verbs: What is the author's primary purpose?

The "Take-Home Idea" or claim: This is the central point or major idea that the author wants readers to understand about the subject. What does the author want to do *for* the reader? Inform? Amuse? Convince? Clarify?

Here are some purpose verbs to consider:

Accuse	Add	Address	Admonish	Advise	Affect	affirm	Allude	amplify
Apologize	Ascertain	Attack	Balance	Beg	Blame	Boast	Build	Cause
Certify	Characterize	Clarify	Combine	Communicate	Compare	Complain	Complement	Complicate
comprehend	Conclude	Condemn	Confide	Confuse	Congratulate	Connect	Consider	Continue
Contradict	Contrast	Contribute	Convince	Correlate	Corroborate	Create	Defend	Define
Defy	Demand	Deny	Describe	Detail	Deter	Detract	Develop	Diminish
Direct	Disagree	Discourage	Discover	Dismiss	Display	Draw	Effect	Empathize
Enable	Encourage	Enforce	Entail	Entertain	Envelop	Epitomize	Establish	Evaluate
Evoke	Evolve	Excite	Excuse	Exemplify	Explain	Express	Flatter	Flaunt
Forbid	Foreshadow	Formulate	Guide	Harass	Hint	Honor	Identify	Illustrate
Imply	Incite	Indicate	Infer	Inquire	Insult	Interpret	Introduce	Invalidate
Involve	Justify	Juxtapose	Laud	Lead	Legitimize	Link	Magnify	Mark
Maximize	Minimize	Mislead	Notify	Pacify	Paint	Persuade	Plead	Point
Portend	Portray	Present	Proclaim	Produce	Promote	Propose	Protest	Question
Reaffirm	Refer	Reflect	Reinforce	Reiterate	Relate	Relay	Render	Represent
Resemble	Reveal	Reward	Scare	Shock	Signify	Simplify	Specify	Stem
Strengthen	Suggest	Support	Taunt	Teach	Testify	Trace	Translate	Urge
Validate	Verify	Vouch	Warn	Weaken	Yield			

Tone Words: What is the author's attitude toward the subject? What is the tone of the piece? Does the tone shift?

TONE (NEGATIVE)

General: accusing, aggravated, agitated, manipulative, arrogant, threatening, uninterested, testy, artificial, audacious, belligerent, bitter, brash, shameful, superficial, surly, childish, choleric, coarse, quarrelsome, condemnatory, insulting, irritated, cold, condescending, contradictory, critical, desperate, disappointed, obnoxious, insulting, angry, disgruntled, disgusted, disinterested, passive, furious, inflammatory, indignant, harsh, hateful, hurtful

Sadness: despairing, despondent, foreboding, gloomy, bleak, melancholy, maudlin, regretful, tragic

Unfriendliness: accusing, belittling, boorish, cutting, derisive, reproachful, unsociable, severe, disparaging, impudent, pitiless, reproving, scolding, suspicious, spiteful

Anger: belligerent, furious, livid, wrathful, savage, indignant, enraged

Arrogance/Self-Importance: boastful, bold, condescending, contemptuous, pretentious, resolute, sententious, stiff, pompous, supercilious, pedantic, didactic, bombastic, knowing, peremptory, proud, self-righteous, assured, confident, defiant, dignified, profound, saucy, domineering, egotistical, imperious, impressive, smug

Sorrow/Fear/Worry: aggravated, anxious, apologetic, apprehensive, concerned, enigmatic, staid, serious, confused, depressed, disturbed, embarrassing, fearful, remorseful, poignant, grave, hollow, morose, nervous, ominous, pessimistic, paranoid, numb

Submission/Timidity: aghast, alarmed, ashamed, astonished, astounded, timid, tremulous, willing, awed, contrite, self-deprecatory, docile, fawning, terrified, sycophantic, shy, groveling, ingratiating, meek, modest, obedient, submission, surprised, timid, obsequious, resigned, respectful, reverent, servile, unpretentious, terrified

Pain: annoyed, bitter, bored, crushed, disappointed, disgusted, dismal, fretful, irritable, miserable, mournful, pathetic, plaintive, querulous, sore, sorrowful, sour, sulky, sullen, troubled, uneasy, vexed, worried

Passion: fierce, frantic, greedy, voracious, hysterical, insane, impetuous, impulsive, jealous, nervous, reckless, wild

TONE (POSITIVE)

Happiness: amiable, cheery, contented, ecstatic, elevated, enthusiastic, exuberant, joyful, jubilant, sprightly

Pleasure: cheerful, enraptured, peaceful, playful, pleasant, satisfied, amused, appreciative, whimsical

Friendliness, courtesy: accommodating, approving, caressing, comforting, compassionate, confiding, cordial, courteous, forgiving, gracious, helpful, indulgent, kind, obliging, pitying, polity, sociable, solicitous, soothing, sympathetic, tender, tolerant, trusting

Romantic: affectionate, amorous, fanciful, ideal, lustful, sensual, tender

Tranquility: calm, relaxed, hopeful, soothing, meditative, optimistic, serene, spiritual, dreamy

Animation: ardent, breathless, brisk, crisp, eager, excited, earnest, ecstatic, energetic, exalted, feverish, hasty, hearty, hopeful, inspired, lively, passionate, rapturous, vigorous, impassioned

TONE (NEUTRAL)

General: authoritative, baffled, ceremonial, clinical, detached, disbelieving, fractal, formal, informative, learned, matter-of-fact, nostalgic, objective, questioning, reminiscent, restrained, sentimental, shocked, urgent

Rational/logical: argumentative, candid, coaxing, critical, curious, deliberate, didactic, doubting, explanatory, frank, incredulous, indignant, innocent, insinuating, instructive, oracular, pensive, persuasive, pleasing, preoccupied, puzzled, sincere, studied, thoughtful, uncertain, unequivocal, probing

Self-controlled: solemn, serious, serene, simple, mild, gentle, temperate, imperturbable, nonchalant, cool, wary, cautious, prudent

Apathy: blasé, bored, colorless, defeated, dispassionate, dry, dull, feeble, helpless, hopeless, indifferent, inert, languid, monotonous, resigned, sluggish, stoical, sophisticated, vacant

TONE (HUMOR/IRONY/SARCASM)

Amused, bantering, bitter, caustic, comical, condescending, contemptuous, cynical, disdainful, droll, facetious, flippant, giddy, humorous, insolent, ironic, irreverent, joking, malicious, mocking, patronizing pompous, quizzical, ridiculing, sarcastic, sardonic, satiric, scornful, sharp, silly, taunting, teasing, whimsical, wry, belittling, haughty, insulting playful, hilarious, uproarious

Novels/Plays: Because we engage in close reading analysis, you should purchase your own copies of the works we will study for the sake of convenience (reading ahead, marking passages, and writing notes in the text). These titles are available at the local library if you are unable to purchase them.

- Seamus Heaney's translation of *Beowulf*
- *Macbeth* by William Shakespeare

School Supplies: I'm including this list just in case you'd like to purchase your items before the madness sets in and when they are on sale.

- Three-ring binder specifically for this course
- Five different colors of highlighters
- Blue/black/red ink pens
- Pencils
- Loose-leaf paper

Let's Recap: Your three close reading passages over *Lord of the Flies* are due on the first day of class. You'll take a **reading test** over the book before the first week of school is over.

Failure to complete this assignment will have a negative effect on your average for the first six weeks. Please keep in mind that your response to this assignment will constitute my first impression of your ability and dedication as a student. Don't peg yourself immediately as the kid who's always looking for the easy way out. Besides, I've read the Spark Notes, Wikipedia articles, and various other cheat-the-system resources for this book.

Because your Summer Reading assignment is **due the first day of class**, please do not hesitate to email with concerns and/or questions. You may reach me via school email at rdonehoo@mesquiteisd.org. I look forward to meeting you.

Sincerely,

Professor Donehoo