

May 2018

Dear English II Honors Students and Parents,

We are excited that you have chosen to enroll in English II Honors for the 2018-2019 school year at Belton-Honea Path High School. This course requires students to think deeply about a variety of texts and also to be willing to read extended texts independently. For this reason, BHP has elected to require summer reading for our honors-level English courses. Students will be required to read **one book** over the summer, choosing from **one** of the two lists provided below.

Fiction Selections	Non-Fiction Selections
<ol style="list-style-type: none"><li>1. <i>The Secret Life of Bees</i> by Sue Monk Kidd</li><li>2. <i>Looking for Alaska</i> by John Green</li><li>3. <i>Staying Fat for Sarah Byrnes</i> by Chris Crutcher</li><li>4. <i>The Book Thief</i> by Markus Zusak</li><li>5. <i>Things Fall Apart</i> by Chinua Achebe</li><li>6. <i>How the Garcia Girls Lost their Accents</i> by Julia Alvarez</li><li>7. <i>Joy Luck Club</i> by Amy Tan</li><li>8. <i>The Absolutely True Diary of a Part-Time Indian</i> by Sherman Alexie</li><li>9. <i>Unwind</i> by Neal Shusterman</li><li>10. <i>The Curious Incident of the Dog in the Nighttime</i> by Mark Haddon</li></ol>	<ol style="list-style-type: none"><li>1. <i>Steve Jobs: The Man Who Thought Different</i> by Karen Blumenthal</li><li>2. <i>Bad Boy: A Memoir</i> by Walter Dean Myers</li><li>3. <i>In My Hands: Memories of a Holocaust Rescuer</i> by Irene Gut</li><li>4. <i>Three Little Words</i> by Ashley Rhodes-Courter</li><li>5. <i>Laughing at My Nightmare</i> by Shane Burcaw</li><li>6. <i>The Long Way Gone: Memoirs of a Boy Soldier</i> by Ishmael Beah</li><li>7. <i>Autobiography of a Face</i> by Lucy Grealy</li><li>8. <i>We Are Witnesses: Five Diaries of Teenagers Who Died in the Holocaust</i> by Jacob Boas</li></ol>

The summer reading book of choice should be one that the student *wants* to read. The titles on these lists encompass a variety of content, so it is the responsibility of the student and parent to make an appropriate selection. To help pick your book, you can:

- Read reviews and a synopsis at <http://www.goodreads.com>
- Read reviews by parents and students at <http://www.commonensemedia.org>
- Do a web search for the Scholastic summary

Not every website will have every title listed above, so ask friends, family, neighbors, or teachers for their recommendations. The content and language of some books are more mature than others. Preview the books as thoroughly as possible, and if at any point during the reading, you feel uncomfortable with the content and/or language, please stop and find a different selection.

Students may access the text that they select for summer reading by either purchasing the text or by obtaining a copy from the local library. The students will need access to the book during the first two weeks of school, so please make sure that any borrowed copies used are still available to the student during the weeks of August 20-31, 2018. Students may purchase a copy of the books from a traditional bookstore, or online at sites such as [amazon.com](http://amazon.com), [barnesandnoble.com](http://barnesandnoble.com), and [alibris.com](http://alibris.com). If you are unable to gain access to a book through purchase or the library, there are *limited* copies of a few of these selections available to borrow in the front office of BHP.

If you have any questions along the way, please do not hesitate to email us: [adorriety@asd2.org](mailto:adorriety@asd2.org) or [vflowers@asd2.org](mailto:vflowers@asd2.org). We are looking forward to working with you over the next year.

Sincerely,

*Ann Dorriety & Valarie Flowers*

## Assignment

While reading the book, students will complete a “Tracking Your Thinking Over the Course of a Book” dialectical journal. Students will need to complete at least **two** entries **per** chapter (mixing and matching from the list below). These entries should reflect upon each chapter and comment on characters, ideas, techniques, or areas of confusion, making note of specific passages and/or quotations to support the discussion. Each entry should include a quote, the page number on which it is found, and a two-to-three sentence analysis of why the quote is significant. There is a template and an example following these instructions.

**Due Date:** The summer assignment is due the first week of class. Assignments will not be accepted after August 24.

### Ideas to track over time and example questions that can be answered in your journal:

1. A character:
  - How does he/she change?
  - What insights does the character gain?
2. What big ideas are being developed?
  - What conflict arises?
  - What do these conflicts tell the reader?
  - What theme does the author establish? What passages support this theme?
3. What techniques does the writer use and why?
  - What is the effect of the literary device being used (e.g. foreshadowing, personification)?
  - Where does the author use punctuation and sentence structure effectively?
  - What are the key passages? Why are they significant?
  - Notice beautiful sentences/passages. Make a comment about how they affect the story.
4. Track your confusion:
  - What is confusing at the beginning of the book? Does the confusion remain or does it clear up?
  - What passages/sentences/words do you find confusing? Show evidence that you are wrestling with the meaning.

### See below for a list of sentence stems to help get your entries started (if needed):

#### Thought starters:

- I noticed/think...
- I wonder...
- I'm surprised that...
- The author used this device/figurative language because...
- I realized...
- The descriptions of \_\_\_\_ show \_\_\_\_
- The point of view shifts here because...
- This scene happens now because...
- This contributes to the plot by...
- The point of view is important because...
- The effect of this figurative language is...
- The central issue(s) is/are...
- One consequence of \_\_\_\_ could be...
- If \_\_\_\_, then...
- I'm not sure why...
- Although it seems...
- This character changes by...

#### “That” statements:

- This passage makes me think that...
- The language used suggests that...
- The device used shows me that...
- The author is suggesting that...

#### Tracking statements:

- I used to think that \_\_\_\_, but now I think \_\_\_\_.
- I still think \_\_\_\_, but I'd like to add \_\_\_\_.
- Others think \_\_\_\_, but I think \_\_\_\_.

## Rubric

<b>Advanced</b>	<ul style="list-style-type: none"><li>● Thorough entries include <b>meaningful</b> questions, observations, and reflections on the content as well as the writing; <b>variety</b> of topics included in discussion; <b>variety</b> of stylistic devices discussed.</li><li>● Comments demonstrate <b>analysis</b> and <b>interpretation</b> — thinking beyond the surface level of the text. <b>Thoughtful</b> connections made to other texts or other events throughout the text.</li><li>● Comments accomplish a great variety of purposes.</li><li>● Each chapter has several entries.</li></ul>
<b>Proficient</b>	<ul style="list-style-type: none"><li>● Reasonable entries include questions, observations, and/or reflections on the content as well as the writing style.</li><li>● Comments demonstrate some analysis and interpretation — thinking somewhat beyond the surface level of the text. Attempts to make connection.</li><li>● Comments accomplish a variety of purposes.</li><li>● Each chapter has at least two entries.</li></ul>
<b>Adequate</b>	<ul style="list-style-type: none"><li>● Brief entries include questions, comments, observations, and/or reflections on the content <b>or</b> writing style.</li><li>● Commentary remains mostly at the surface level. The commentary suggests thought in specific sections of the text rather than throughout.</li><li>● Each chapter has at least one entry.</li></ul>
<b>Inadequate</b>	<ul style="list-style-type: none"><li>● Commentary is perfunctory. There is little or no attempt to make connections.</li><li>● Not all chapters include entries.</li></ul>

Journal entries may be typed or neatly handwritten. To access a digital template for the dialectical entries, please visit: <https://bit.ly/2s5DHgr>

**This assignment should be completed individually. It is against the BHP student code of conduct to submit work that is not your own or has been copied from another student. Please be advised that we will not accept work that is not originally yours or is deemed similar to another student's work.**

### Advanced Example

Chapter	Text Evidence	Thinking
Chapter 1	“The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides but hung loosely” (Steinbeck 2).	The descriptions of the two contrasting characters or foils makes me wonder what their relationship is, and how will it change over time?  It is interesting how the big man is compared to an animal.
Chapter 1	“They walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket bed rolls slung over their shoulders” (Steinbeck 2).	The repetition of the word both indicates the characters’ similarities. The author seems to want the reader to recognize how closely connected the characters are from the very beginning of the book.
Chapter 2	“The boss pointed a playful finger at Lennie. ‘He ain’t much of a talker, is her?’ ‘No, he ain’t, but he’s sure a hell of a good worker. Strong as a bull’” (Steinbeck 20).	In chapter one Lennie was compared to a bear, and now he is being compared to a bull. Does the animal comparisons mean he acts like an animal as well?
Chapter 2	“When he had finished combing his hair he moved into the room, and he moved with a majesty only achieved by royalty and master craftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders” (Steinbeck 31)	The author’s description of Slim shows that he is a man of authority. One who is respected because he is the best at what he does.
Chapter 3	“He walked over with his heavy-legged stride and looked down at the dog. ‘Got no teeth,’ he said. ‘He’s all stiff with rheumatism. He ain’t no good to you Candy. An’ he ain’t no good to himself. Why’n’t you shoot him Candy?’” (Steinbeck 42). “Carl’s right, Candy, That dog ain’t no good to himself. I wisht somebody’d shoot me if I got old an’ a cripple” (Steinbeck 43).	The age of a dog seems like such a small detail that the author really focused. This conversation seems important to the story and may represent something that is going to happen later.
Chapter 3	“Lennie looked helplessly at George, and then he got up and tried to retreat. Curley was balanced and poised. He slashed at Lennie with his left and then smashed down his nose with a right. Lennie gave a cry of terror. Blood welled from his nose. “George,” he cried. “Make ‘um let me alone, George.” He backed until he was against the wall, and Curley followed, slugging him in the face. Lennie’s hands remained at his sides; he was too frightened to defend himself” (Steinbeck 59-60).	With all of his size and strength, Lennie is not a fighter. Instead of reacting to Curley’s attacks, Lennie tries to get away. What will happen if he is pushed too far?

### Proficient Example

Chapter	Text Evidence	Thinking
Chapter 1	“The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides but hung loosely” (Steinbeck 2).	The descriptions of the two contrasting characters or foils makes me wonder what their relationship is, and how will it change over time?
Chapter 1	“They walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket bed rolls slung over their shoulders” (Steinbeck 2).	The repetition of the word both indicates the characters’ similarities.
Chapter 2	“The boss pointed a playful finger at Lennie. ‘He ain’t much of a talker, is her?’ ‘No, he ain’t, but he’s sure a hell of a good worker. Strong as a bull’” (Steinbeck 20).	Does the animal comparisons mean he acts like an animal as well?
Chapter 2	“When he had finished combing his hair he moved into the room, and he moved with a majesty only achieved by royalty and master craftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders” (Steinbeck 31)	The author’s description of Slim shows that he is a man of authority.
Chapter 3	“He walked over with his heavy-legged stride and looked down at the dog. ‘Got no teeth,’ he said. ‘He’s all stiff with rheumatism. He ain’t no good to you Candy. An’ he ain’t no good to himself. Why’n’t you shoot him Candy?’” (Steinbeck 42). “Carl’s right, Candy, That dog ain’t no good to himself. I wisht somebody’d shoot me if I got old an’ a cripple” (Steinbeck 43).	This conversation seems important to the story and may represent something that is going to happen later.
Chapter 3	“Lennie looked helplessly at George, and then he got up and tried to retreat. Curley was balanced and poised. He slashed at Lennie with his left and then smashed down his nose with a right. Lennie gave a cry of terror. Blood welled from his nose. “George,” he cried. “Make ‘um let me alone, George.” He backed until he was against the wall, and Curley followed, slugging him in the face. Lennie’s hands remained at his sides; he was too frightened to defend himself” (Steinbeck 59-60).	With all of his size and strength, Lennie is not a fighter. Instead of reacting to Curley’s attacks, Lennie tries to get away.

### Adequate Example

Chapter	Text Evidence	Thinking
Chapter 1	“The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides but hung loosely” (Steinbeck 2).	It is interesting how the big man is compared to an animal.
Chapter 2	“When he had finished combing his hair he moved into the room, and he moved with a majesty only achieved by royalty and master craftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders” (Steinbeck 31)	Slim is respected because he is the best at what he does.
Chapter 3	“He walked over with his heavy-legged stride and looked down at the dog. ‘Got no teeth,’ he said. ‘He’s all stiff with rheumatism. He ain’t no good to you Candy. An’ he ain’t no good to himself. Why’n’t you shoot him Candy?’” (Steinbeck 42). “Carl’s right, Candy, That dog ain’t no good to himself. I wisht somebody’d shoot me if I got old an’ a cripple” (Steinbeck 43).	The age of a dog seems like such a small detail.

### Inadequate Example

Chapter	Text Evidence	Thinking
Chapter 1	“The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides but hung loosely” (Steinbeck 2).	The big man is a bear.
Chapter 3	“He walked over with his heavy-legged stride and looked down at the dog. ‘Got no teeth,’ he said. ‘He’s all stiff with rheumatism. He ain’t no good to you Candy. An’ he ain’t no good to himself. Why’n’t you shoot him Candy?’” (Steinbeck 42). “Carl’s right, Candy, That dog ain’t no good to himself. I wisht somebody’d shoot me if I got old an’ a cripple” (Steinbeck 43).	It is sad the dog is old.