

Ms. Khan's Honors English II Summer Reading List

[Please click here to access the form to show that you have received the Honors English II Summer Reading list.](#)

Dear Students and Parents/Guardians:

Welcome to Honors English II. I am excited to welcome you to my class and even more excited that you decided to take part in a rigorous and intensive program. Honors English II is designed to prepare the Advanced Placement English student for success on the AP English Exam in Colton High's AP Program.

To be fully prepared for the coming school year, students are required to complete the summer reading list. This will help students get ahead in the reading so that we can jump right into the analysis. Taking the time to read and annotate the text before working on it in class is key to getting the year started off successfully.

Parents/guardians, your support and encouragement is strongly appreciated. Summer reading will give students the preparation they will need for the challenging pace of Honors II. It's important that students learn to organize their time and schedule regular time for study.

Please review the list of works that will be covered in class. Students are required to complete the **summer readings** and **assignments before** returning to school in August. All titles may be checked out from our school library or may be purchased on your own. It is totally up to you. Students, please join my Remind classroom so that I can support you in any questions or concerns you may have.

[Click here to Join Mrs. Khan's Remind](#)

SUMMER READING

Check out the following hard copies from the school's library:

- ❖ *Kitchen God's Wife*, Tan
- ❖ *All Quiet on the Western Front*, Remarque [Full text online here](#)

SUMMER READING ASSIGNMENTS AND ASSESSMENT

1. Students are to create 3 COMPLETE dialectical journals for **each** summer reading; this assignment will be collected the first week of school. That means, **a total of 6** dialectical journals should be completed before we start school in the fall. Please join my REMIND so that I can support you if you have any questions or concerns.

2. Students will be tested on the summer reading the first week of school. This will assess students' understanding of basic plot development and character's actions. In other words, this assessment will check for reading comprehension.

ACADEMIC YEAR READING PROGRAM

Fahrenheit 451, Bradbury
A Midsummer Night's Dream, Shakespeare
Jane Eyre, Bronte
Oedipus Rex, Sophocles
Antigone, Sophocles

The Tempest, Shakespeare
Mama Day, Naylor
Beloved, Morrison*
The Tragedy of Julius Caesar, Shakespeare
Compact Reader

ADDITIONAL WORKS

A Connecticut Yankee in King Arthur's Court, Twain
The Woman Warrior, Kingston
The Awakening, Chopin
Things Fall Apart, Achebe
Between the World and Me, Coates

(Additional works from the textbook will also be assigned.)

SUMMER READING ASSIGNMENTS AND STRATEGIES

While reading, it is highly recommended, students **annotate** by writing on **sticky notes** in their book; furthermore, students will be expected to write meaningful, organized, thorough **dialectical journals** throughout the year. This gives them a head start into the semester!

Dialectical Journal Entry:

Students are to **create 3 COMPLETE dialectical journals for each summer readings; this assignment will be collected the first week of school.** Each journal consists of the passage on the left (note the page number and chapter or Act, scene, and line numbers) and analysis on the right. A COMPLETE journal entry consists of **at least ¾ of a page analysis on the right and ¼ page summary. It is recommended that you annotate your passage on the left using DIDLS.** Remember... **DO NOT MERELY SUMMARIZE; YOU MAY RECEIVE ZERO CREDIT!!**

DIDLS: Use this strategy to annotate passages

1. **Diction**—the *connotation* of word choice.

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

EXAMPLES:

Laugh: guffaw, chuckle, giggle, cackle, snicker, roar

Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending

House: home, hut, shack, mansion, cabin, home, residence

Old: mature, experienced, antique, relic, senior, ancient

Fat: obese, plump, corpulent, portly, porky, burly, husky, full-figured, voluptuous

2. **Imagery**—the use of vivid descriptions or *figures of speech* that appeal to the sensory experiences helps to create the author's tone. Look for *metaphors, similes, personification,*

hyperbole, understatement, symbol, irony, allusions, etc. Also look for sound devices:
alliteration, assonance, consonance, onomatopoeia, etc.

EXAMPLES:

My mistress' eyes are nothing like the sun. (playful) Simile
He clasps the crag with crooked hands. (dramatic) Alliteration
Smiling, the boy fell dead. (shocking) Irony

3. **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? NOTE: Details are facts. They differ from images in that they don't have a strong sensory appeal. 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.

4. **Language**—the overall use of language, such as formal, clinical, jargon, and slang. What is the overall impression of the language?

EXAMPLES:

A wedding invitation usually uses formal language.
A Biology text uses clinical and scientific language.
“When I told dad I *goofed* on the test, he *blew his top*” is slang.
“I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down” is jargon

5. **Syntax** —sentence structure. 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 parallelism? Rhyme?

EXAMPLES:

Parallelism creates interconnected emotions, ideas, and feelings.
Short sentences are punchy and intense, emphatic, passionate, or flippant.
Long sentences are distracting, reflective, and more abstract, suggesting greater thought.

SHIFT IN TONE—good authors are rarely monotone. A speaker's attitude can shift on a topic. The following are some clues to watch for shifts in tone:

- Key words (but, yet, however, although, nevertheless)
- Punctuation (dashes, periods, colons)
- Paragraph divisions
- Changes in sentence length
- Sharp contrasts in diction

Use **DIDLS** to understand **tone: Diction, Imagery, Details, Language, Syntax.**

Why is tone important? If you do not understand the tone, you will misinterpret the meaning as well. You must go through the entire DIDLS process from above to interpret the tone of the text.

Dialectical Journals

Dialectical Journals will help you organize your ideas as you read a text. Your right-hand column must be at least **one full page** and follow the format below:

| Quote | Commentary |
|-------|------------|
|-------|------------|

| | |
|---|---|
| <p>Choose a meaningful passage from the text and write it here:</p> <ul style="list-style-type: none"> • Identify the speaker(s) • Include chapter numbers and page numbers • Include line breaks when quoting poetic blank verse <ul style="list-style-type: none"> • Include citation in the following format: Act.scene.lines (ex. I.iii.27-32) • Annotate it <ul style="list-style-type: none"> • Define unfamiliar words • Paraphrase or summarize difficult language • Identify and explain literary and rhetorical devices • Write analytical commentary | <p>SUMMARY: A maximum of 1/4 of this space <u>may</u> contain SUMMARY:</p> <ul style="list-style-type: none"> • Who is talking? • What is happening? • What does the passage mean? <hr/> <p>ANALYSIS: A minimum of ¾ of this space <u>must</u> contain ANALYSIS:</p> <ul style="list-style-type: none"> • Analyze literary technique (How does imagery, personification, comparisons, or other devices contribute to meaning (plot or theme) within the passage?) • Analyze rhetorical devices and appeals (How does symbolism, juxtaposition, paradox, or other devices contribute to the meaning (plot or theme) within the passage?) (How effectively does the author use ethos, pathos, and/or logos to reinforce the central message?) • Analyze diction (How does the author's word choice contribute to meaning within the passage?) • Analyze syntax (How does the word order, sentence construction, or punctuation contribute to meaning within the passage?) • Analyze plot (What element of plot is revealed in the passage?) • Analyze characterization (What depth or insight to the character does the passage have?) • Analyze theme (How does the text contribute to the development of one of the story's themes?) |
|---|---|

Other tips:

1. Your right-hand column should be larger than your left-hand column (like Cornell Notes).
2. Experiment with color coding to differentiate the types of comments you make when annotating.
3. Separate your summary from analysis with a line.
4. Focus on one or two of the analysis categories and fully explain yourself; cover a variety of the categories in order to reinforce the bigger ideas throughout your entries.
5. Analysis is based on your interpretation of the text; for your analysis to be meaningful, you must **explain** how and why you came to your conclusions; furthermore, ELABORATE using your analysis of the author's literary technique to drive your ideas.

Grading:

Dialectical Journals will be graded by the following rubric:

| Requirement | Exceptional | Adequate | Needs Improvement |
|---|---|--|--|
| Passage and Annotations/ Left side | <ul style="list-style-type: none"> • Passage is crucial to the overall text • Passage citation is included using correct format • Passage is annotated with a variety of comments, including analytical commentary | <ul style="list-style-type: none"> • Passage is important to the overall text • Passage citation is included but not in correct format • Passage is annotated with a variety of comments, but lacks analytical commentary | <ul style="list-style-type: none"> • Passage lacks meaningfulness • Missing citation • Few or no annotations are included |

| | | | |
|---------------------------------|--|--|--|
| Analysis/ Right side | <ul style="list-style-type: none"> • Meets $\frac{3}{4}$ -page requirement • A variety of devices are covered in analysis • Analysis is insightful and ideas are fully explained | <ul style="list-style-type: none"> • Is slightly less than $\frac{3}{4}$ -page requirement • Devices are somewhat covered in analysis • Analysis is superficial and/or ideas are not fully explained | <ul style="list-style-type: none"> • Is significantly short of $\frac{1}{2}$-page requirement • Devices are vaguely explained or not present in analysis • Analysis is superficial and contains little or no explanation |
|---------------------------------|--|--|--|

***Notice to Parents**

Your child is enrolled in an English class that will require significant reading of high quality literature. Typically, English teachers select the literature for study in their courses from the Recommended Reading list published by the California Department of Education. All books are selected by teachers because they support the curriculum standards, and in the case of Advanced Placement classes, they help to prepare students for the AP exam. The literature is taught as a whole work, not in edited or summary form. At times high quality literature includes themes and/or language that some parents find objectionable.

This notice is intended to inform you that some of the books on the reading list for your child’s class may have been challenged by one or more parents or community members in the past. As required in Board policy, when a book is challenged, a committee reviews the novel and makes a recommendation to the Board of Education. When looking at your child’s reading list, any book with an asterisk, (*), by the title has been challenged, and the Board of Education has determined the book will remain on the reading list.

As a parent, you may review any book on the reading list to determine if you would like your child to either read the assigned novel or request an alternative. You may request to see the books in the classroom or library by scheduling time with the classroom teacher or librarian. You may also read these titles on our [library’s website](#). You have the right to request that your child not be assigned to read a particular novel, but instead read a comparable alternate book. Please see your child’s teacher if you would like further information or would like to request an alternate.

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