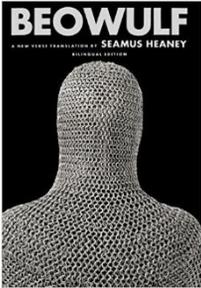
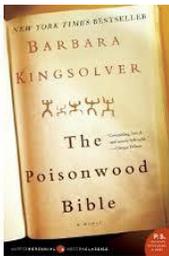




All students enrolling in English 4 - A.P. Literature and Composition are required to complete a summer assignment before school starts in August 2019. You need to obtain a copy of **YOUR CHOICE** of the following texts, read it, and complete 14 Dialectical Journals using each of the topics once. These are due the first week of class. See the back of this handout for what is expected in a Dialectical Journal.

**Dialectical Journal Topics:** In a composition book, note the following. Remember that you need 14 total entries.

 <p><b>Required Text:</b> <i>Beowulf</i> (preferably the translation by Seamus Heaney); other translations will work but you may find this translation the most enjoyable. You should have access to a copy of all texts for class. It may be borrowed (not heavily annotated) or bought, hardcopy or electronic. Find a PDF here:  <a href="http://www.pelister.org/courses/topic/s/beowulf/beowulf.pdf">http://www.pelister.org/courses/topic/s/beowulf/beowulf.pdf</a></p>	 <p><b>Required Text:</b> <i>The Poisonwood Bible</i>, by Barbara Kingsolver. This text is available for checkout from me until the end of the week (May 31<sup>st</sup>) in room H223. You should have access to a copy of all texts for class. It may be borrowed (not heavily annotated) or bought, hardcopy or electronic. Find a PDF here:  <a href="https://4.files.edl.io/cc8d/09/25/18/181335-751ad319-e66b-4723-9176-940a6ec6b33b.pdf">https://4.files.edl.io/cc8d/09/25/18/181335-751ad319-e66b-4723-9176-940a6ec6b33b.pdf</a></p>
<ol style="list-style-type: none"> <li>1. Characteristics of the <b>Epic/Heroic Cycle</b>: Poet remains objective, hero is of national importance, hero has great (superhuman) strength and courage, the setting is vast, supernatural forces (gods, monsters, magical) insert themselves into the action, etc.</li> <li>2. The idea of <b>fate</b> in Anglo-Saxon culture</li> <li>3. <b>Historical</b> references in the text</li> <li>4. The portrayal and role of <b>women</b> in the poem</li> <li>5. Shifts and reasons for those shifts in the reader's <b>sympathy</b> in the poem</li> <li>6. Intersection of <b>pagan and Christian</b> values and references</li> <li>7. Evidence of fundamental Western civilization <b>values</b> that we still hold</li> <li>8. <b>Grendel's</b> description and the explanation of the reasons for his crimes</li> <li>9. Recurring tone of sorrow for the passing of worldly things, <b>elegiac</b> elements of the poem</li> <li>10. <b>Heroic code</b>: bravery, loyalty, willingness to avenge</li> <li>11. Uses of <b>alliteration</b> and its purpose in the poem</li> <li>12. Use of inventive compound words, including the "<b>kenning</b>" (a compressed metaphor: "the Swan's Way" for ocean)</li> <li>13. <b>Digression</b> into stories apart from the primary narrative</li> <li>14. <b>Ironic</b> situations</li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Archetypes</b> found in the novel: Evil figure with a good heart, damsel in distress, scapegoat, mentor, etc.</li> <li>2. The idea of <b>fate</b> in modern society</li> <li>3. <b>Historical</b> references in the novel</li> <li>4. The portrayal and role of <b>women</b> in the novel</li> <li>5. Shifts in narration and creation of <b>sympathy</b> for characters in the novel</li> <li>6. Intersection of <b>pagan and Christian</b> values and references</li> <li>7. Evidence of fundamental Western civilization <b>values</b> and their clash with indigenous traditions</li> <li>8. <b>Nathan Price's</b> description and the explanation for his actions</li> <li>9. Recurring <b>tone</b> of _____ (you decide!)</li> <li>10. <b>Code of honor</b>: bravery, loyalty, willingness to protect family and avenge wrongs</li> <li>11. Use of <b>figurative language</b> and its purpose in the novel</li> <li>12. Use of <b>foreign words</b> and reason for the inclusion</li> <li>13. <b>Digression</b> into stories apart from the primary narrative</li> <li>14. <b>Ironic</b> situations</li> </ol>

Please title each of your entries using the **bold words** from each of the topics, and begin each on a new page. Dialectical Journals should demonstrate that the student understands how these elements contribute to the meaning of the work and should connect to things such as character, theme, and tone or mood. Also, note the effect these elements have on the reader.

Your Dialectical Journals should show an extremely high level of thought, thoroughness, and depth of analysis.

**Supplies:** Please try to bring the following the first week of class:

- Composition book (this will be used primarily for Dialectical Journals and class notes)
- 3-ring binder with loose leaf paper for notes and assignments
- 2 different colored pens, 2 different colored highlighters

**Syllabus:**

You will receive this information on the first day of class, but the first book we will read will be *Grendel* by John Gardner. You will need to have access to this within the second week of class. A copy of the syllabus is available on the Google Classroom page.

Please join my Google Classroom Page for further instructions and updates: **Code is 91dak1r**

**Dialectical Notes**

Dialectical notes are a form of dialogue between a reader and a piece of literature. In them, we note particular passages or events occurring in the literature and comment thoughtfully on them.

Entries should be from a variety of chapters. All responses must be in complete sentences, one page (or more) long, and thoughtfully presented for a high grade. You should always write more in the “Commentary” column than the “Text” column. Refer to the front of this page for topics from *Beowulf* or *Poisionwood Bible*. Your responses may contain your thoughts on, reactions to, or interpretations of the text. **GO BEYOND THE FACTS . . . REFLECT** on the literature . . . show **MEANINGFUL THOUGHT and CONNECTIONS** in your responses!

**To create your dialectical notes:**

In your dialectical notebook, divide each page equally into two (2) parts vertically. The left side is for inspirations from the text; label it “**TEXT**” at the top. The right side is for your responses; label it “**COMMENTARY**” at the top. With each entry, be sure to note the **chapter/section** and **page number(s)** where your text inspirations may be found. If and when you come across unfamiliar vocabulary, you should use the bottom four (4) lines of the page to list and define those words. Although you will note that much of the response below is questions, I expect that you will make every effort to answer or discuss any questions you raise in your response.

**SAMPLE: (from *To Kill a Mockingbird*)**

TEXT	COMMENTARY
Ch. 1, page 11  “Nobody knew what form of intimidation Mr. Radley employed to keep Boo out of sight, but Jem figured that Mr. Radley kept him chained to the bed most of the time. Atticus said no, it wasn’t that sort of thing, that there were other ways of making people into ghosts.”	How do you make someone into a ghost? Boo has been hidden away for so long that no one even knows what he really looks like, or what kind of person he is. All they know are the rumors: the yellow, rotten teeth and popping eyes, the attack with the scissors. Even Jem thinks he is “chained to the bed” like a dangerous monster. Is it really true? What must he feel like, locked up in that house—shutters always closed and no one to come visiting? I think I would go crazy for sure. Is Boo really crazy? Does he know what’s going on outside? Does he see the children who stare in amazement at his house and run? Maybe he is as scared as they are. This contributes greatly to character development because the author uses a pathos appeal. Readers are sympathetic to Boo’s situation because they can imagine what his life might be like and relate to the loneliness he might feel.
<b>Unfamiliar Vocabulary</b> assuaged (p. 3)	<b>Definition</b> relieved, lessened, soothed
chattels (p. 4)	pieces of movable, personal property