Greetings future AP English Language student!

In preparation for *AP English Language and Composition* in the fall at WHS, you are encouraged to read the books *The Great Gatsby* by F. Scott Fitzgerald and a nonfiction book of your choice (preferably from the attached list). You'll want to purchase your own copy of each book (if you have issues that will prevent you from purchasing your books, please see me so you can be issued one of the school's copies). You can also use the WHS Media Center, which has copies of most of the nonfiction selections.

Please make every effort to purchase the specific version of each book so that you will have the same page numbers, layout, prefatory material, etc... (If you have your own copy of Gatsby, you may use it, just be sure it is not an abridged version).

*The Great Gatsby* by F. Scott Fitzgerald, Intro by Matthew J. Bruccoli

ISBN-10: 9780684801520

Around $8 in bookstores and through online booksellers.

*Nonfiction book:* See attached list for nonfiction books to choose from. Please choose according to interest and feel free to read more than one. Also feel free to change your nonfiction book as long as you complete one by the time we meet for class in August.

**ASSIGNMENT:** Your assignment will be to keep a dialectical journal over both books you read. See attached instructions and be sure to bring your completed journal to class in August. If you work steadily, you'll find that the work is not too demanding. If you wait until the weekend before school starts, you will find yourself overwhelmed.

Now that the formalities are out of the way, know this: you will almost certainly enjoy these books. The books are interesting reads, and all are indicative of the type of works that you'll encounter in AP English Language, that is, well written fiction and nonfiction that examines American life and harnesses the power of our wonderful language.

Do not read the Cliff's Notes or Shmoop pages, as the AP exam you'll take at the end of the year allows for no such thing and good old Cliff's or a Shmooper's take on the book will not be sufficient for you to grow as a reader or a writer.

If you have any questions or concerns as you read and complete your journal, do not hesitate to email me at johanna.marcusky@cherokee.k12.ga.us. I look forward to working with you next year.

Happy reading!

Ms. Marcusky
AP ENGLISH LANGUAGE DIALECTICAL JOURNALS

AP Language and Composition

You should bring your journal to class on day one and be ready to use your entries to help you discuss and write about the texts.

DIALECTICAL JOURNALS

The term “Dialectic” means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a series of conversations with the texts we read during this course. The process is meant to help you develop a better understanding of the texts we read. Use your journal to incorporate your personal responses to the texts. You will find that this journal is a useful way to process what you are reading, prepare yourself for group discussion, and gather textual evidence for your various writing assignments.

STEP ONE: THE NEW NOTEBOOK

You will need to purchase a new BOUND composition (or spiral) notebook designated as your journal for the year -no exceptions to this. Please put your name, the course, and Ms. Marcusky on the front cover in a clear hand. Neatness in this journal is absolutely essential (AP Exam readers must be able to read your ideas without difficulty). Your journal should be free of drawings and doodles, and must have good titles and clear demarcations. You will first do the reading and complete journaling for The Great Gatsby and then skip a page or two to do the reading and journaling for your chosen nonfiction work. In other words, investigate both texts in the same notebook. You will continue with this process (that of journaling as you read) as we read through the year.

STEP TWO: PROCEDURE

- As you read, choose passages that stand out to you and record them in the left-hand column of a T-chart (ALWAYS include page numbers). Be sure to give each entry a heading (see example below).

- In the right-hand column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage)

- Complete two journal entries for each chapter in The Great Gatsby and one journal entry for each chapter in your chosen nonfiction book. These are minimums; feel free to make as many entries as you like as you interact with these quality texts.

STEP THREE: CHOOSING PASSAGES FROM THE TEXT

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record: (Italicized bullets are tasks that carry the most importance in regard to scoring well on the AP exam.)

- Effective and/or creative use of stylistic or literary devices
- Passages that remind you of your own life or something you’ve seen before
- Structural shifts or turns in the plot (for fiction)
- A passage that makes you realize something you hadn’t seen before
- Examples of patterns: recurring images, ideas, colors, symbols or motifs
- Passages with confusing language or unfamiliar vocabulary
- Events you find surprising or confusing
- Passages that illustrate a particular character or setting
STEP FOUR: RESPONDING TO THE TEXT

You can respond to the text in a variety of ways. The most important thing to remember is that your observations should be specific and detailed. As an “AP Langer,” your journal should be made up of 25% Basic Responses and 75% Higher Level Responses (DON’T FORGET THE HEADINGS...See examples below.).

Basic Responses (a starting point for understanding the text)
- Raise questions about the beliefs and values implied in the text
- Give your personal reactions to the passage
- Discuss the words, ideas, or actions of the author or character(s)
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Agree or disagree with a character or the author

Higher Level Responses (deeper thought leading to deeper understanding)
- Analyze the text for use of literary devices (tone, structure, style, imagery); be sure to explain the effect; avoid merely naming techniques.
- Make connections between different characters or events in the text
- Make connections to a different text (or film, song, etc.)
- Discuss the words, ideas, or actions of the author or character(s)
- Consider an event or description from the perspective of a different character
- Analyze a passage and its relationship to the story as a whole

Example Dialectical Journal from Life of Pi by Yan Martel. Notice the direct references to text in both columns.

Attitude toward self, narrator

| “I am a person who believes in form, in the harmony of order...we must give things a meaningful shape...that’s one thing I hate about my nickname, the way that number runs on forever. It’s important in life to conclude things properly.” (Martel 285) | Pi’s obsession with “form” and “the harmony of order” explains why religion appeals so strongly to him. He finds great importance in concluding things “properly”. Pi is essentially asking what kind of life would we be leading if, when it was over, we simply died and remained dead to rot for eternity? Pi hopes and believes that there is more. He believes what he is told about afterlives and moral judgment because he is afraid of his life ending in a pointless and almost anticlimactic manner. Pi’s obsession with closure can also be found in the founders of almost any religion to have ever been preached throughout history. |
| **Attitude toward life, existence** | Pi respects the importance of work, however finds much
more value in the beauty of life itself. Pi believes that to ignore
the offerings of life and to focus too much on work is detrimental
to one's health |
|---|---|
| “I have nothing to say of my working life, only that a tie is a
noose, and inverted though it is, it will hang a man nonetheless
if he's not careful.” (Martel 6) | |

| **Imagery to create Tone** | Martel paints a disturbing picture in his description of the
lifeboat following the slow painful death of the zebra. He
describes the air as smelling like “an earthy mix of rust and
excrement”, the boat as having “blood everywhere”, and his only
companion as “a single fly...sounding like an alarm bell of
insanity”. Through this shockingly filthy and revolting portrayal of
the lifeboat, Martel establishes a tone of absolute disgust. |
|---|---|
| “A foul and pungent smell, an earthy mix of rust and excrement
hung in the air. There was blood everywhere, coagulating to a
deep red crust. A single fly buzzed about, sounding like an
alarm bell of insanity.” (Martel 127) | |

| **Diction, word choice to create tone** | When describing the sinking of the Tsimtsum, Martel utilizes
a variety of strong and violent words to establish a tone of
disorder and fear. Martel describes the sound of the ship sinking
as a “monstrous metallic burp” simultaneously noting its
enormity and its violent, industrial nature. He also says that
“everything was screaming” suggesting disorder and confusion. |
|---|---|
| “The ship sank. It made a sound like a monstrous metallic burp.
Things bubbled at the surface and then vanished. Everything
was screaming: the sea, the wind, my heart.” (Martel 97) | |

| **Theme** | Another theme found in Life of Pi is the loss of innocence.
Prior to his being stranded at sea, Pi is a god loving vegetarian
who would never even consider eating the flesh of an animal.
Once forced to end the life of another
creature in the interest of prolonging his own, Pi is overcome by
guilt. At this point, he has entered a phase of existence that,
until his problem of being stranded is
resolved, he is forced to endure, therefore making a transition from an
innocent vegetarian to a hunter with “blood on my [Pi’s] hands”. |
|---|---|
| “I wept heartily over this poor little deceased soul. It was
the first sentient being I had ever killed. I was now a killer.
I was now as guilty as Cain...I had blood on my hands. It’s a
terrible burden to carry” (Martel 183) | |
Rubric

A (90-100)

- Demonstrates a comprehensive and highly insightful understanding of the significant ideas in the passages.
- Analyzes with mastery the writer's use of imagery, language, universal themes, and unique aspects of the text.
- Regularly supports important student ideas and viewpoints through highly accurate and detailed references to the principal text and other works.
- Demonstrates a thorough understanding of the author's use of stylistic devices (including figurative language, irony, tone, mood) and an appreciation of the effects created.
- Masterfully identifies and assesses the impact of perceived ambiguities, nuances, and complexities within the text.
- Regularly explores the relationship between the texts and the student's own personal experiences.

B (80-89)

- Demonstrates a comprehensive understanding of the significant ideas in the passages.
- Analyzes the writer's use of imagery, language, universal themes, and unique aspects of the text.
- Supports important student ideas and viewpoints through highly accurate and detailed references to the principal text and other works.
- Demonstrates an understanding of the author's use of stylistic devices (including figurative language, irony, tone, mood) and an appreciation of the effects created.
- Identifies and assesses the impact of perceived ambiguities, nuances, and complexities within the text.
- Explores the relationship between the texts and the student's own personal experiences.

C (70-79)

- Demonstrates a competent understanding of the significant ideas in the passages, though too much summary might be present.
- Occasionally analyzes the writer's use of imagery, language, universal themes, and unique aspects of the text.
- Supports student ideas and viewpoints through somewhat accurate and detailed references to the principal text and other works.
- Demonstrates some understanding of the author's use of stylistic devices (including figurative language, irony, tone, mood) and some appreciation of the effects created.
- May identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.
- Rarely or occasionally explores the relationship between the texts and the student’s own personal experiences.

F (<69)

- May simply summarize the text.
- Demonstrates poor (or no) understanding of the significant ideas in the passages.
- Does not analyze the writer's use of imagery, language, universal themes, and unique aspects of the text
- Does not support student ideas and viewpoints through textual references.
- Demonstrates poor (or no) understanding of the author's use of stylistic devices.
- Does not identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.
- Never explores the relationship between the texts and the student’s own personal experiences.
Choose at least ONE of these and fill out at least one dialectical journal entry per chapter. Choose according to your interests. If you wish to change books for any reason, that’s fine, but know that you will be expected to read at least one book to completion before we return in the fall. Most of these are available for checkout at the WHS media center and are widely available at bookstores and from online vendors. (NOTE: You may also choose another nonfiction book of appropriate reading level; see Ms. Marcusky with a copy of the book for approval.)

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Subject/Synopsis</th>
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<tbody>
<tr>
<td>The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America.</td>
<td>Eric Larson</td>
<td>Their fates were linked by the magical Chicago World’s Fair of 1893, nicknamed the “White City” for its majestic beauty. Architect Daniel Burnham built it; serial killer Dr. H. H. Holmes used it to lure victims to his World’s Fair Hotel, designed for murder. Both men left behind them a powerful legacy, one of brilliance and energy, the other of sorrow and darkness. Here, then, is your ticket to the greatest fair in history—a place where incredible dreams came to life alongside darkest nightmares.</td>
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<tr>
<td>Outliers: The Story of Success.</td>
<td>Malcolm Gladwell</td>
<td>Argues that the success of certain individuals can be attributed to when and where they were born, as well as the familial conditions they were born into. Demonstrates how the positive or negative conditions that surround a person can impact their future success.</td>
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<td>The Botany of Desire: A Plant’s-eye View of the World</td>
<td>Michael Pollan</td>
<td>Traces the history of four domesticated species, the apple, the tulip, marijuana, and the potato, from the plant’s point of view and discusses how they have been cultivated to fill human needs and desires.</td>
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<tr>
<td>Junk Science: How Politicians, Corporations, and Other Hucksters Betray Us</td>
<td>D.P. Agin</td>
<td>Defines junk science as science which has been corrupted either deliberately or through sloppy methods and ignorance, and looks at examples of junk science that have societal effects that are both significant and dangerous, discussing global warming, psychiatry, religion and evolution, cloning, medical treatments, and other topics.</td>
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<tr>
<td>The Woman Warrior: Memoirs of a Girlhood among Ghosts.</td>
<td>Maxine Hong Kingston</td>
<td>The Chinese-American experience is passionately portrayed by a young woman who grew up torn between American life in modern San Francisco and the ancient legends, traditions, and folk beliefs of her Chinese heritage.</td>
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<tr>
<td>Dark Mirror: The Pathology of the Singer-Songwriter</td>
<td>Donald Brackett</td>
<td>An exploration of the nature of the singer-songwriter psychology that discusses three types of writers, including solo artists, people who work in teams, and those creating songs within thematic communities or stylistic tribes, focusing on the common characteristics of isolation and self-absorption in the creative process.</td>
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<td><em>Nickel and Dimed: On (Not) Getting by in America</em></td>
<td>Barbara Ehrenreich</td>
<td>Millions of Americans work for poverty-level wages, and one day Barbara Ehrenreich decided to join them. She was inspired in part by the rhetoric surrounding welfare reform, which promised that any job equals a better life. But how can anyone survive, let alone prosper, on $6 to $7 an hour? To find out, Ehrenreich moved from Florida to Maine to Minnesota, taking the cheapest lodgings available and accepting work as a waitress, hotel maid, house cleaner, nursing-home aide, and Wal-Mart salesperson. She soon discovered that even the 'lowliest' occupations require exhausting mental and physical efforts. And one job is not enough; you need at least two if you intend to live indoors. <em>Nickel and Dimed</em> reveals low-wage America in all its tenacity, anxiety, and surprising generosity -- a land of Big Boxes, fast food, and a thousand desperate strategies for survival. Instantly acclaimed for its insight, humor, and passion, this book is changing the way America perceives its working poor.</td>
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<tr>
<td><em>The Tipping Point: How Little Things Can Make a Big Difference</em></td>
<td>Malcolm Gladwell</td>
<td>Explains why major changes in society often happen suddenly and unexpectedly and describes the personality types who are natural originators of new ideas and trends.</td>
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<td><em>Flat Broke in the Free Market: How Globalization Fleeced Working People</em></td>
<td>Jon Jeter</td>
<td>Examines how globalization and free trade affect people from various parts of the world, contending that it has hurt the working class and providing examples to support the argument.</td>
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<td><em>The Omnivore's Dilemma: A Natural History of Four Meals</em></td>
<td>Michael Pollan</td>
<td>Pollan asks the seemingly straightforward question of what we should have for dinner. As omnivores -- the most unselective eaters -- we humans are faced with a wide variety of food choices, resulting in a dilemma. To learn more about those choices, Pollan follows each of the food chains that sustain us -- industrial food, organic food, and food we forage ourselves -- from the source to a final meal, and in the process writes an account of the American way of eating.</td>
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<td><em>The Year of Living Biblically: One Man's Humble Quest to Follow the Bible as Literally as Possible</em></td>
<td>AJ Jacobs</td>
<td>The author describes his experiences after an increasing interest in the relevance of faith in the modern world led him to spend a year following the Bible as closely as possible, honoring not only the Ten Commandments, but also little-known rules such as playing a ten-stringed harp and growing a beard.</td>
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<td><em>Freakonomics: A Rogue Economist Explores the Hidden Side of Everything</em></td>
<td>Steven D. Levitt</td>
<td>The authors explore the economics of real-world issues often viewed as insignificant, such as the extent to which the Roe v. Wade decision affected violent crime, and examine hidden incentives behind all sorts of human behavior.</td>
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<td><em>Kabul Beauty School: An American Woman Goes Behind the Veil</em></td>
<td>Deborah Rodriguez</td>
<td>Hairdresser Deborah Rodriguez details her experiences in post-Taliban Afghanistan, discussing the opening of her beauty school and recalls the personal stories of various women who overcame obstacles to obtain an education in cosmetology.</td>
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<td><em>The Right Stuff</em></td>
<td>Tom Wolfe</td>
<td>Creatively tells the story of the Mercury space program from the point of view of the astronauts. Wolfe’s style represents what’s called “The New Journalism” and brings history to life. Funny, irreverent, and utterly gripping, you’ll not believe that this story is the same one you snoozed through in history class.</td>
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<td><em>Fast Food Nation: The Dark Side of the All-American Meal</em></td>
<td>Eric Schlosser</td>
<td>Presents an examination of the fast food industry, tracing its history and discussing how it arose in postwar America, as well as the impact it has had on economy, food production, and popular culture.</td>
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<td><em>The Good, the Bad, and the Barbie: A Doll’s History and Her Impact on Us.</em></td>
<td>Tanya Lee Stone</td>
<td>Explores how Barbie has influenced generations of girls, discussing criticisms of the doll, her role in fashion, and her surprising popularity during her first fifty years.</td>
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<td><em>The Water is Wide</em></td>
<td>Pat Conroy</td>
<td>The island is nearly deserted, haunting, and beautiful. Across a slip of ocean lies South Carolina. But for the handful of families on Yamacraw island, America is a world away. For years the people here lived proudly from the sea, but now its waters are not safe. Waste from industry threatens their very existence—unless, somehow, they can learn a new life. But they will learn nothing without someone to teach them, and their school has no teacher. Here is Pat Conroy’s extraordinary drama based on his own experience—the true story of a man who gave a year of his life to an island and the new life its people gave him.</td>
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<td><em>Bottlemania: Big Business, Local Springs, and the Battle over America’s Drinking Water</em></td>
<td>Elizabeth Royte</td>
<td>An investigation of bottled water that discusses the science, politics, economics, and environmental issues of the industry.</td>
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<td><em>My Losing Season</em></td>
<td>Pat Conroy</td>
<td>Conroy takes the reader through his last year playing basketball, as point guard and captain of the Citadel Bulldogs. Flashing back constantly to the drama of his coming of age, he presents all the conflict and love that have been at the core of his novels. Conroy vividly recreates his senior year at that now-famous military college in Charleston, South Carolina, but he also tells the story of his heartbreaking childhood and of the wonderful series of events that conspired to rescue his spirit.</td>
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<td>In Cold Blood</td>
<td>Truman Capote</td>
<td>‘Until one morning in mid-November of 1959, few Americans—in fact, few Kansans—had ever heard of Holcomb. Like the waters of the river, like the motorists on the highway, and like the yellow trains streaking down the Santa Fe tracks, drama, in the shape of exceptional happenings, had never stopped there.’ If all Truman Capote did was invent a new genre—journalism written with the language and structure of literature—this ‘nonfiction novel' about the brutal slaying of the Clutter family by two would-be robbers would be remembered as a trail-blazing experiment that has influenced countless writers. But Capote achieved more than that. He wrote a true masterpiece of creative nonfiction. The images of this tale continue to resonate in our minds: 16-year-old Nancy Clutter teaching a friend how to bake a cherry pie, Dick Hickock's black '49 Chevrolet sedan, Perry Smith's Gibson guitar and his dreams of gold in a tropical paradise—the blood on the walls and the final ‘thud-snap' of the rope-broken necks.</td>
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<td>Black Boy</td>
<td>Richard Wright</td>
<td>Autobiography by Richard Wright, published in 1945 and considered to be one of his finest works. The book is sometimes considered a fictionalized autobiography or an autobiographical novel because of its use of novelistic techniques. <em>Black Boy</em> describes vividly Wright's often harsh, hardscrabble boyhood and youth in rural Mississippi and in Memphis, Tenn. When the work was first published, many white critics viewed <em>Black Boy</em> primarily as an attack on racist Southern white society. From the 1960s the work came to be understood as the story of Wright’s coming of age and development as a writer whose race, though a primary component of his life, was but one of many that formed him as an artist.</td>
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<td>A Room of One’s Own</td>
<td>Virginia Woolf</td>
<td>Virginia Woolf imagines that Shakespeare had a sister: a sister equal to Shakespeare in talent, equal in genius, but whose legacy is radically different. This imaginary woman never writes a word and dies by her own hand, her genius unexpressed. But if only she had found the means to create, urges Woolf, she would have reached the same heights as her immortal sibling. In this classic essay, Virginia Woolf takes on the establishment, using her gift of language to dissect the world around her and give a voice to those who have none. Her message is simple: A woman must have a fixed income and a room of her own in order to have the freedom to create.</td>
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<tr>
<td>A Short History of Nearly Everything</td>
<td>Bill Bryson</td>
<td>As the title suggests, bestselling author Bryson (<em>In a Sunburned Country</em>) sets out to put his irrepressible stamp on all things under the sun. As he states at the outset, this is a book about life, the universe and everything, from the Big Bang to the ascendency of Homo sapiens. This is a book about how it happened,' the author writes. 'In particular how we went from there being nothing at all to there being something, and then how a little of that something turned into us, and also what happened in between and since.' What follows is a brick of a volume summarizing moments both great and curious in the history of science, covering already well-tramped territory in the fields of cosmology, astronomy, paleontology, geology, chemistry, physics, and so on. Bryson relies on some of the best material in the history of science to have come out in recent years.</td>
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</table>
MORE BOOKS...
(FIND YOUR OWN SYNOPSIS, BUT ALL ARE AVAILABLE AT WHS MEDIA CENTER FOR YOUR CHECKOUT!)

305.8 WRI - Simeon's Story: An Eyewitness Account of the Kidnapping of Emmett Till [Book]
Author: Wright, Simeon, 1942-

Author: Brimner,

323.1196 LEV - We've Got a Job: The 1963 Birmingham Children's March [Book]
Author: Levinson, Cynthia.

Author: Pink, Daniel H.

070.4 CAR - On the Condition of Anonymity: Unnamed Sources and the Battle for Journalism [Book]
Author: Carlson, Matt, 1977-

071 MCC - The Death and Life of American Journalism: The Media Revolution That Will Begin the World Again [Book]
Author: McChesney, Robert

153.1 PIN - Drive: The Surprising Truth about What Motivates Us [Book]

155.2 CAI - Quiet: The Power of Introverts in a World that can’t Stop Talking [Book]

158 PIN - A Whole New Mind: Moving from the Information Age to the Conceptual Age [Book]
Author: Pink, Daniel H.

200.71 PRO - Religious Literacy: What Every American Needs to Know—and Doesn't [Book]
Author: Prothero, Stephen R.

289.3 KRA - Under the Banner of Heaven: A Story of Violent Faith [Book]
Author: Krakauer, Jon.

301.072 BES - Stat-Spottin: A Field Guide to Identifying Dubious Data [Book]

302.3 DEA - Dear Bully: 70 Authors Tell Their Stories [Book]

305.235092 ELL - Kids of Kabul: Living Bravely Through a Never-ending War [Book]
Author: Ellis, Deborah,

305.5 EHR - Nickel and Dimed: On (not) Getting by in America [Book]
Author: Ehrenreich, Barbara.

338.4 CLI - Overdressed: The Shockingly High Cost of Cheap Fashion [Book]

338.4 FRE - Nanovation: How a Little Car Can Teach the World to Think Big and Act Bold [Book]

345.73 GEA - The lives of Sacco and Vanzetti: The Crime, the Evidence, a Global Cause [Book]
Author: Geary, Rick.

362.76 GRE - Little Princes: One Man's Promise to Bring Home the Lost Children of Nepal [Book]

362.88 LLO - Girls Like Us: Fighting for a World Where Girls Are not for Sale, an Activist Finds Her Calling and Heals Herself [Book]
Author: Lloyd,
Author: Starr, Douglas P.

373.18 HAU - The New Kids: Big Dreams and Brave Journeys at a High School for Immigrant Teens [Book]
Author: Hauser, Brooke.

560.97309 JOH - Battle of the Dinosaur Bones: Othniel Charles Marsh vs. Edward Drinker Cope [Book]

569.9096822 BER - The Skull in the Rock: How a Scientist, a Boy, and Google Earth Opened a New Window on Human Origins [Book]
Author: Berger

571 ROA - Packing for Mars: the Curious Science of Life in the Void [Book]

Author: Morrison, Adrian R.

616 SKL - The Immortal Life of Henrietta Lacks [Book]
Author: Skloot, Rebecca, 1972-

616.8 CAH - Brain on Fire: My Month of Madness [Book]
Author: Cahalan, Susannah.

616.8 PAT - Med Head: My Knock-down, Drag-out, Drugged-up Battle with my Brain [Book]
Author: Patterson, James, 1947-

650.1 FRE - Boom!: 7 Choices for Blowing the Doors off Business-as-Usual [Book]
Author: Freiberg, Kevin,

658.8 BER - Contagious: Why Things Catch On [Book]
Author: Berger, Jonah.

664 ARO - Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom, and Science [Book]
Author: Aronson, Marc.

796.332 JUB - Must Win: A Season of Survival for a Town and its Team [Book]
Author: Jubera, Drew.

796.334 STJ - Outcasts United: A Refugee Team, an American Town [Book]
Author: St. John, Warren.

796.35 BAL - One Shot at Forever: A Small Town, an Unlikely Coach, and a Magical Baseball Season [Book]
Author: Ballard, Chris.

Author: McDougall, Christopher,

796.962 FAL - Open Ice: Reflections and Confessions of a Hockey Lifer [Book]
Author: Falla, Jack,

808.3 RAY - The Weekend Novelist [Book]
Author: Ray, Robert J. (Robert LCCN: 93-15108 Joseph), 1935-

808.8 21 - 21 Proms [Book]
Author: edited by David Levithan and Daniel Ehrenhaft.

808.8 GEE - Geektastic: Stories from the Nerd Herd [Book]
Author: edited by Holly Black and Cecil Castellucci.
808.8 OWN - Owning It: Stories about Teens with Disabilities [Book]
Author: edited by Donald R. Gallo.

813 CON - My Reading Life [Book]
Author: Conroy, P

818 WEI - The Fiddler in the Subway: The Story of What Happened When a World-Class Violinist Played for Handouts—and Other Virtuoso Performances by America's [Book]
Author: Weingarten, Gene at.

920 BEL - Baby's in Black: Astrid Kirchherr, Stuart Sutcliffe, and the Beatles [Book]
Author: Bellstorf, Arne.

920 KER - Those Rebels, John and Tom [Book]
Author: Kerley, Barbara.

920 PRE - Unlikely Brothers: Our Story of Adventure, Loss, and Redemption [Book]
Author: Prendergast, John,

920 REE - The Brontë Sisters: The Brief Lives of Charlotte, Emily and Anne [Book]
Author: Reef, Catherine.

920 SIL - The Plant Hunters: True Stories of their Daring Adventures to the Far Corners of the Earth [Book]
Author: Silvey, Anita

921 FOSDICK - The Indifferent Stars Above: The Harrowing Saga of a Donner Party Bride [Book]
Author: Brown, Daniel,

921 JOB - Steve Jobs: The Man Who Thought Different: a Biography [Book]
Author: Blumenthal, Karen.

Author: Madden, Kerry.

921 MATHABANE - Kaffir Boy: The True Story of a Black Youth's Coming of Age in Apartheid South Africa [Book]
Author: Mathabane, Mark.

921 MURRAY - Breaking Night: A Memoir of Forgiveness, Survival, and my Journey from Homeless to Harvard [Book]
Author: Murray, Liz,

21 RENN - Hungry [Book]
Author: Renn, Crystal.

921 SOTOMAYOR - My Beloved World [Book]

940.54 SEI - Ghosts in the Fog: The Untold Story of Alaska's WWII Invasion [Book]
Author: Seiple, Samantha. LCCN:

942.05 ALF - The Watchers: A Secret History of the Reign of Elizabeth I [Book]
Author: Alford, Stephen, 1970-

Author: Applebaum, Anne, 1964-

973.6 GRE - A Wicked War: Polk, Clay, Lincoln, and the 1846 U.S. Invasion of Mexico [Book]
Author: Greenberg, Amy S., 1968-
Summer Reading Assignment Rationale

AP English Language (Johanna Marcusky)

Books: *The Great Gatsby* and one student chosen nonfiction book

Assignment: Dialectical Journal over each book (two entries per chapter with Gatsby, one per chapter on nonfiction reading). See handout. Students pull quotations and respond in a paragraph or two.

Purpose of assignment: One purpose is to allow students to begin engaging with a text in multiple ways, allowing them to start thinking about how they arrive at the understanding they get from a text. This helps them work through the text and gives a framework for how to read and analyze text (to be used as the year goes on). Another purpose is to allow me to gauge a student's ability to read and respond to text.

We then use the journals as we dissect the text over the next few weeks, making the journal a valuable tool for discussion. I make copies of strong entries to distribute so that those whose early journals are vague, unsupported, or poorly done can improve their skill in both reading text and writing about it.

I grade the assignment using the rubric and count as a quiz grade.

Standards: The assignment develops the reading standards primarily, but eventually leads to development of writing standards as well.

ELACC11-12RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELACC11-12RL2: Determine two or more themes or central ideas of text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

ELACC11-12RL3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure

ELACC11-12RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

ELACC11-12RL5: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

ELACC11-12RL6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading (Informational)

Key Ideas and Details

ELACC11-12RI1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELACC11-12RI2: Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

ELACC11-12RI3: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Craft and Structure

ELACCl-12RI4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

ELACCl-12RI5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

ELACCl-12W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

AP STANDARDS

STANDARD 1: Comprehension of Words, Sentences, and Components of Texts

Objectives
R1.1: Student comprehends the meaning of words and sentences.
R1.2: Student comprehends elements of literary texts.
R1.3: Student comprehends organizational patterns, textual features, graphical representations, and ideas in informational and literary texts.

STANDARD 2: Using Prior Knowledge, Context, and Understanding of Language to Comprehend and Elaborate the Meaning of Texts

Objectives
R2.1: Student uses prior knowledge to comprehend and elaborate the meaning of texts.
R2.2: Student uses context to comprehend and elaborate the meaning of texts.
R2.3: Student uses knowledge of the evolution, diversity, and effects of language to comprehend and elaborate the meaning of texts.

STANDARD 3: Author’s Purpose, Audience, and Craft

Objectives
R3.1: Student rhetorically analyzes author’s purpose, intended audience, and goals.
R3.2: Student interprets, analyzes, and critiques author’s use of literary and rhetorical devices, language, and style.

STANDARD 4: Using Strategies to Comprehend Texts

Objectives
R4.1: Student uses strategies to prepare to read.
R4.2: Student uses strategies to interpret the meaning of words, sentences, and ideas in texts.
R4.3: Student uses strategies to go beyond the text.
R4.4: Student uses strategies to organize, restructure, and synthesize text content.
R4.5: Student monitors comprehension and reading strategies throughout the reading process.

Miscellaneous: This assignment works well because students see the value in it, it gives them a place to start as they venture in more complex reading/analysis skills, and the assignment asks them to go beyond levels 1-2 in Webb’s DOK and moves them into level 3 (Strategic thinking) which is the cornerstone of successful reading and writing. Students comment that the assignment is rigorous but useful.