

# Pre-AP English 8 Summer Reading 2017

*“The more that you read, the more things you will know.  
The more that you learn, the more places you’ll go.” – Dr. Seuss*

Dear Parents and Students,

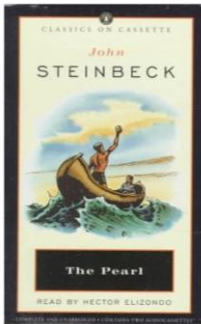
The 8<sup>th</sup> grade Pre-AP English teachers have designed a summer reading program which will...

- Reinforce literary elements studied in previous years
- Introduce literary elements not previously studied
- Preview types of classroom activities and assessments students will have during the school year
- Provide support and enrichment for competent readers and superior readers
- Vertically align our summer reading program with the high school
- Create a community of readers and encourage reading for enjoyment

Included in this packet are the directions, assignments, and literary terms you will need for summer reading success! *Please follow directions and read ALL information carefully before beginning any work.*

## The Assignments

Read... *The Pearl*  
by John Steinbeck



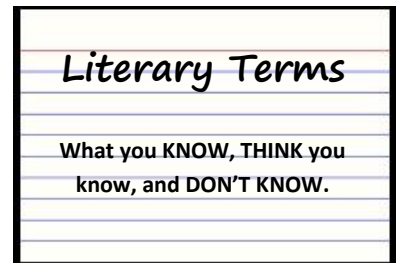
Assignments on pages 4-7

Read... *ONE memoir (options listed on the next page)*



Assignments on pages 8-9

& Preview Literary Terms  
Assignment



*\*You are encouraged to make digital flashcards or any other useful study aid to help you learn your literary terms.*

Assignment on pages 10+

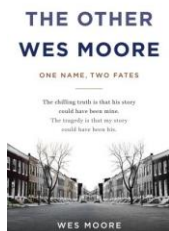
- **SUMMER READING ASSIGNMENTS ARE DUE ON THE FIRST DAY OF SCHOOL.**
- **PLACE ASSIGNMENTS IN A FOLDER.**
- **INCLUDE A PRINTED COPY OF THE SUMMER READING ASSIGNMENT CHECKLIST ON TOP.**
- **BRING THE COMPLETED ASSIGNMENTS AND NOVELS WITH YOU TO SCHOOL ON THE FIRST DAY. *Electronic text is acceptable; however, annotations and notes while reading are traditionally easier if you have a HARD COPY of the text. You are STRONGLY encouraged to make reader notes IN ADDITION to the assignments for your comprehension.***

# Choose ONE of the following memoirs to read & complete the Dialectial Journal

## ***The Other Wes Moore***

**by Wes Moore**

A Goodreads Choice Awards Best Memoir & Autobiography.

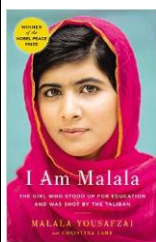


Two kids with the same name were born blocks apart in the same decaying city within a few years of each other. One grew up to be a Rhodes Scholar, army officer, White House Fellow, and business leader. The other is serving a life sentence in prison. Here is the story of two boys and the journey of a generation.

## ***I Am Malala***

**by Malala Yousafzai**

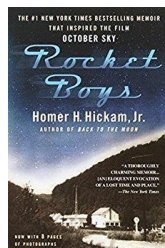
A memoir by the youngest recipient of the Nobel Peace Prize.



When the Taliban took control of the Swat Valley in Pakistan, one girl spoke out. Malala Yousafzai refused to be silenced and fought for her right to an education. On Tuesday, October 9, 2012, when she was fifteen, she almost paid the ultimate price. She was shot in the head at point-blank range while riding the bus home from school, and few expected her to survive. *I AM MALALA* is the remarkable tale of a family uprooted by global terrorism, of the fight for girls' education, of a father who, himself a school owner, championed and encouraged his daughter to write and attend school, and of brave parents who have a fierce love for their daughter in a society that prizes sons. *I AM MALALA* will make you believe in the power of one person's voice to inspire change in the world.

## ***Rocket Boys***

**by Homer H. Hickman, Jr.**



The #1 *New York Times* bestselling memoir that inspired the film *October Sky*, *Rocket Boys* is a uniquely American memoir—a powerful, luminous story of coming of age at the dawn of the 1960s, of a mother's love and a father's fears, of a group of young men who dreamed of launching rockets into outer space . . . and who made those dreams come true. With the grace of a natural storyteller, NASA engineer Homer Hickam paints a warm, vivid portrait of the harsh West Virginia mining town of his youth, evoking a time of innocence and promise, when anything was possible, even in a company town that swallowed its men alive.

## ***Brown Girl Dreaming***

**by Jacqueline Woodson**

A *New York Times* Bestseller, National Book Award Winner, A Newberry Honor Book, and A Coretta Scott King Award Winner



Jacqueline Woodson, the acclaimed author of *Another Brooklyn*, tells the moving story of her childhood in mesmerizing verse. Raised in South Carolina and New York, Woodson always felt halfway home in each place. In vivid poems, she shares what it was like to grow up as an African American in the 1960s and 1970s, living with the remnants of Jim Crow and her growing awareness of the Civil Rights movement. Touching and powerful, each poem is both accessible and emotionally charged, each line a glimpse into a child's soul as she searches for her place in the world. Woodson's eloquent poetry also reflects the joy of finding her voice through writing stories, despite the fact that she struggled with reading as a child. Her love of stories inspired her and stayed with her, creating the first sparks of the gifted writer she was to become.

# How To Cite A Quotation in MLA Format:

A quotation is a group of words or sentences that *you select* directly copied from a source. All quotations must be in MLA format. Here is an example of a quotation in MLA format:

“Matt stood in front of the door and spread his arms to keep Celia from leaving. The small, crowded living room was still blue with early morning light” (Farmer 5) .

- MLA format requires **quotation marks** at the start and the end of the quotation.
- Notice there is no period INSIDE the closing quotation marks – **the period comes AFTER the parenthetical citation**. The only marks of punctuation that can appear inside the closing quotation marks are the question mark and the exclamation point. There will always be a period after the parentheses.
- Inside the parentheses, **the author’s last name and the specific page number of the quotation are given**. Do not add the word “page” or “pg.” or anything else to the parenthetical citation.
- **YOUR CITATION SHOULD LOOK LIKE THE EXAMPLE ABOVE.**

## Summer Reading Assignment Checklist

Name \_\_\_\_\_ **(PRINT a copy for your folder)**

**Part One: *The Pearl* by John Steinbeck** ALL Assignments Complete? Check: \_\_\_ Yes \_\_\_ No

*\*\*NOTE: This novel will have an in-class assessment at the beginning of school. Prepare well with assignments.*

\_\_\_ Yes \_\_\_ No

**Characterization:** Relevant and appropriate **quotations** are chosen to represent the characters. The explanations given for the characters’ importance and function in the story are complete and reveal the student’s understanding of the book.

\_\_\_ Yes \_\_\_ No

**Setting:** Relevant and appropriate **quotations** are chosen to represent the settings. The explanations of the setting’s importance are complete and reveal the student’s understanding of the book.

\_\_\_ Yes \_\_\_ No

**Theme:** A **universal theme** has been given with supporting details from the novel and connections.

\_\_\_ Yes \_\_\_ No

**Plot:** The student provides **specific details** from the book for each of the five parts of the plot. The details are correct and reveal the student’s understanding of the book. Complete sentences are used.

**Part Two: Memoir & Dialectical Journal** ALL Assignments Complete? Check: \_\_\_ Yes \_\_\_ No

Read (check): \_\_\_ *I Am Malala* \_\_\_ *Brown Girl Dreaming* \_\_\_ *Rocket Boys* \_\_\_ *The Other Wes Moore*

\_\_\_ Yes \_\_\_ No

**Dialectical Journal:** **Significant quotations** are chosen to represent the **TEN** most important or insightful moments in the text. The **context** and **analysis** of the moments’ importance are complete and reveal the student’s understanding of the book.

**Part Three: Literary Elements Preview Assignment** Complete? \_\_\_ Yes \_\_\_ No

*\*OPTIONAL ADDITION\** vocabulary study aid \_\_\_ Yes \_\_\_ No

**MLA format has been used for all quotations.** \_\_\_ Yes \_\_\_ No

**Characterization:** Please include details that show a complete understanding of the character (from beginning, middle, and end of the story). Use MLA format for all quotations.

<b>Major Characters</b>		
<b>Who</b>	<b>Record a quotation which reveals the character's personality .</b>	<b>Explain the character's importance in the story. How do they advance the PLOT or THEME?</b>

## **Minor Characters**

	Characterization Quote:	Character role/importance:

Please LIST any additional minor characters:

**Setting:** Identify characteristics of the novel’s main setting. Explain how the setting affects the mood and suspense of the story. **Use MLA format for all quotations.**

<p style="text-align: center;"><b>Setting Details:</b></p> <p>Record 3 quotations to describe the setting</p>	<p>Explain the importance of this setting to the overall story. What effect does it have on the MOOD and SUSPENSE of the novel?</p>

<b>Plot</b>	Identify the key details from this portion of the plot. Use complete sentences. Make sure to include MAJOR events not minor details or subplot.
Exposition	
Central Conflict	
Rising Action	Emphasize details that develop the conflict.
Climax	
Falling Action	
Resolution	

**Theme:** State the theme of the novel in one, well-written sentence. Remember, the theme must be UNIVERSAL, which means it must be able to be applied not only to this story, but also other stories, the real world, life in general, or the human condition.

**Theme Support :** Identify three significant characters or events in the novel that help demonstrate your chosen THEME above . **Use MLA format for all quotations.** Then, explain how each of your chosen examples supports the theme.

**Connecting the Theme to Life Today :** How do you see this theme or its importance/relevance to our world today?

## Dialectical Journal Memoir Assignment


For *your memoir novel selection*, take notes as you read in a specialized format called a **dialectical journal** (often called a multiple-entry journal). You will use this journal to record your THOUGHTS and ANALYSIS as you read. To begin:

**1. Create a THREE column chart.** See the example below.

QUOTE	CONTEXT	ANALYSIS <i>(make this column the largest)</i>
<u>Significant</u> quote (word for word) using <b>MLA</b> <b>citation.</b>	Context of the story- what was happening in this portion of the book?	Analysis- eight to ten sentences! No weak, little thoughts!

- The first column should contain a significant quotation from the novel in MLA format (see instructions on the Summer Reading Checklist for how to cite quotations in MLA format)
- The second column will contain the context of the quotation and will explain what is happening in the book at that moment.
- The last column is the most important one that will hold your analysis (the “so what?”) of the quotation. This "so what" analysis is weighty! We don't want weeny, little weak statements that demonstrate hasty thinking. Go deep! Therefore, each paragraph should be eight to ten sentences that include... **a main idea, examples, and a thorough explanation**

**2. Choose 10 significant quotations throughout the ENTIRE book.** If you wish to have more, we would be thrilled! However, quantity doesn't impress us if there is a lack of quality! Keep that in mind!



**Reading Suggestions:** Take notes in the margin of your book as you read and return to your comments at the end of each chapter. At that time, you will be able to choose the **most significant** quotation. This assignment is not intended to torture you! **This assignment is meant to train your brain to be continually engaged in the reading, making observations and connections to the material.** Readers often have eyes that gloss over words, but minds are not fully there! We must battle this tendency in Pre-AP English!



Here is a sample of the **ANALYSIS** you might complete in your Dialectical Journal:

- The author’s tone/attitude about ... (specify) is revealed when . . . because....
- This quotation shows how different life in Pakistan is from ours because...
- This quotation reminds me that even though we are different, we are so much alike because...
- This upsets/angers me because...
- This reminds me of when...because...
- This made me sad because....
- At this point in the book, I just wanted to tell her/him.....because.....
- Malala’s father impresses me when..... because...
- When I read this, I was shocked because...
- I feel some tension here because...
- The author’s figurative language (metaphor, simile, symbolism, etc.) showcases...
- The author’s use of imagery . . .is able to...
- These details show / reveal . . . (explain)
- The author’s use of diction (word choice) demonstrates . . .
- The syntax (sentence structure and length) here (serves what purpose?) . . .
- The purpose of the (repetition, simile, allusion, statistic, etc.) is to . . .
- This reveals the theme of \_\_\_\_\_ because. . .
- This reminds me of another specific incident (text-to-self, text-to-world, text-to-text) when . . .
- I infer / conclude that . . . because
- Based on this line, I predict . . . (expound)
- I am confused here because . . .
- I like how the author uses \_\_\_\_\_ to show...
- These words/actions reveal \_\_\_\_\_ about the character because . . .

**Please vary your responses.** Responses should average eight to ten sentences EACH, so select quotations you can really discuss, break apart, and use to see a greater significance.

**Example:** from *To Kill a Mockingbird* by Harper Lee

Quotation	Context	Analysis (8-10 sentences on average)
<p>“He said it began the summer Dill came to us, when Dill first gave us the idea of making Boo Radley come out” (Lee 3).</p>	<p>The narrator, Scout, is casually discussing how her brother broke his arm and is relating that incident to the summer that her friend Dill came to visit.</p>	<p>The repetition of the pronoun “it” three times in this paragraph creates suspense and serves as a lead in to the flashback of three years ago. The reader questions how Jem “got his arm badly broken” and wonders what the “it” is that began when Dill arrived. The reader questions what events from three years ago led to the accident. The mystery further intensifies with the children’s antics of touching Boo’s house and culminates at the end of the chapter with the “flick” of a shutter. Why is Boo a “malevolent phantom” and why are the children afraid to touch the house? But more importantly, how does “it” lead to the breaking of Jem’s arm? By provoking these questions, Harper Lee sets the mysterious tone of the novel.</p>

## Part Three: Pre-AP English Literary and Rhetorical Terms

Examine the glossary of Pre-AP English Literary and Rhetorical Terms given on the following pages. Sort the words into the following categories and record them onto your chart below.

Words I KNOW and could teach to other students.	Words I THINK I KNOW (but may need some help or reminder to identify/analyze them in literature.)	Words I DO NOT KNOW

In addition to this assignment, **you are *strongly encouraged* to create flashcards** (digital flashcards if you prefer) or any other successful study aid that you have found to help you learn each of the terms on the Pre-AP English Literary and Rhetorical Terms List.

You will have a quiz on the terms during the first few weeks of school. These are the terms we will use in our discussion and analysis of fiction, nonfiction, and poetry throughout the entire school year.

# Pre-AP English Literary and Rhetorical Terms

1. **Allegory**- any writing in verse or prose that has a double meaning; this narrative acts as an extended metaphor in which persons, abstract ideas, or events represent not only themselves on the literal level, but they also stand for something else on the symbolic level.  
EX: *The Scarlet Letter*, *Animal Farm*
2. **Alliteration**- the repetition of initial identical consonant sounds or any vowel sounds in successive or closely associated syllables; see related terms **assonance** and **consonance**  
EX: The fair breeze blew, the white foam flew, the furrow followed free.
3. **Allusion**- a brief reference to a real or fictional person, place, event, or work of art  
EX: As the cave's roof collapsed, he was swallowed up in the dust **like Jonah**, and only his frantic scrabbling behind a wall of rock indicated that there was anyone still alive.
4. **Analogy**- a process of reasoning that assumes if the two subjects share a number of specific observable qualities then they may be expected to share qualities that have not been observed.  
EX: "He that voluntarily continues ignorance is guilty of all the crimes which ignorance produces, as to him that should extinguish the tapers of a lighthouse might justly be imputed the calamities of shipwrecks." -- Samuel Johnson
5. **Anaphora** (an-NAF-ruh)- one of the devices of repetition in which the same expression (word or words) is repeated at the beginning of two or more lines, clauses or sentences.  
EX: "**What we need in the United States is not** division. **What we need in the United States is not** hatred. **What we need in the United States is not** violence and lawlessness" – Robert F. Kennedy
6. **Anastrophe** (an-as'-tro-pee) - the inversion of the usual order of the parts of a sentence.  
EX: "Ready are you? My own counsel will I keep on who is to be trained!" – Yoda
7. **Antagonist** – a character who is opposed to, struggles with, or competes with another character (typically the protagonist) in a literary work
8. **Antithesis** (an-TIH-theh-sis)- A direct juxtaposition of structurally parallel words, phrases, or clauses for the purpose of contrast.  
EX: "We observe today **not a victory of party** but **a celebration of freedom**, symbolizing **an end as well as a beginning**, signifying **renewal as well as change**." -- John F. Kennedy
9. **Assonance**- The repetition of accented vowel sounds in a series of words.  
EX: The words "cry" and "side" have the same vowel sound
10. **Asyndeton (a-SIN-dih-tawn)**- The deliberate omission of conjunctions in a series of related clauses.  
EX: "Be one of the few, **the proud, the Marines**." -- Marine Corps Advertisement
11. **Cacophony**: harsh joining of sounds.  
EX: "My stick fingers click with a snicker" – John Updike
12. **Call to Action**- Writing that urges people to action or promotes change.
13. **Characterization**- the techniques used to create and reveal fictional personalities in a work of literature

14. **Cliché**- an expression said so often that it has lost its ability to evoke emotion  
EX: “gentle as a lamb,” “smart as a whip,” “pleased as punch.”
15. **Colloquial Expressions**- Words or phrases characteristic of or appropriate to ordinary or familiar conversation.
16. **Conflict** - the opposition between two characters (such as a protagonist and an antagonist), between two large groups of people, or between the protagonist and a larger problem such as forces of nature, ideas, public mores, and so on. Conflict may also be completely internal, such as the protagonist struggling with himself or his own ideas, thoughts, or beliefs
17. **Connotation** - the emotional implications that words may carry
18. **Consonance**- The repetition of a constant sound within a series of words to produce a harmonious effect.  
EX: “Peter Piper picked a peck of pickled peppers.”
19. **Denotation** - the specific, exact meaning of a word, independent of its emotional coloration or associations
20. **Diction**- the choice of words in a work of literature and an element of style important to the work’s effectiveness.
21. **Ellipsis**- The omission of a word or words necessary for complete construction but understood in the context.  
EX: “The eyes of others our prisons; their thoughts our cages.” The verb “are” is left out.
22. **Emotional Appeal - PATHOS**- exploiting an audience’s feelings of pity or fear to make a case; also known as pathos
23. **Ethical Appeal – ETHOS** - establishing one’s credibility with the audience by appearing to be knowledgeable about one’s subject and concerned about the well being of the audience; also known as ethos
24. **Euphemism**- the substitution of an inoffensive, indirect, or agreeable expression for a word or phrase perceived as socially unacceptable or unnecessarily harsh.  
EX: “overweight” rather than “fat,” “disadvantaged” rather than “poor”
25. **Fable** – a brief story illustrating human tendencies through animal characters. The interaction of these animals or objects reveals general truths about human nature, i.e., a person can learn practical lessons from the fictional antics. However, the lesson learned is *not* necessarily allegorical. Each animal is not necessarily a symbol for something else. Instead, the reader learns the lesson as an *exemplum*--an example of what one should or should not do.
26. **Figurative Language**- The use of words outside their literal or usual meanings, used to add freshness and suggest associations and comparisons that create effective images.
27. **Flashback** - A method of narration in which present action is temporarily interrupted so that the reader can witness past events--usually in the form of a character's memories, dreams, narration, or even authorial commentary (such as saying, "But back when King Arthur had been a child. . ."); allows an author to fill in the reader about a place or a character, or it can be used to delay important details until just before a dramatic moment.
28. **Flat Character** - Also called a **static character**, a simplified character who does not change or alter his or her personality over the course of a narrative, or one without extensive personality and characterization. The term is used in contrast with a **round character**.
29. **Hyperbole**- A figure of speech in which conscious exaggeration is used without the intent of literal persuasion.  
EX: I am so hungry I could eat a horse!

30. **Imagery**- the use of language to convey sensory experience, most often through the creation of pictorial images through figurative language.
31. **Irony**- Cicero referred to irony as "saying one thing and meaning another." Irony comes in many forms. Know the forms listed below:
- Verbal irony** (also called **sarcasm**) occurs when a statement's actual meaning differs sharply from the meaning that the words ostensibly express.
  - Dramatic irony** (the most important type for literature) involves a situation in a narrative in which the reader knows something about present or future circumstances that the character does not know.
  - Situational irony** happens when accidental events occur that seem oddly appropriate, such as the poetic justice of a pickpocket getting his own pocket picked. However, both the victim and the audience are simultaneously aware of the situation in situational irony.
32. **Juxtaposition**- Poetic and rhetorical device placing normally unassociated ideas, words, or phrases next to one another.  
EX: "Fire and Ice"
33. **Logical Appeal - LOGOS** –using facts, statistics, historical references, or other such proofs in order to convince the audience of one's position; also known as logos
34. **Metaphor**- A figure of speech involving an implied comparison.  
EX: "She is a rose!"
35. **Minor Character** – character who does not have a primary role in the narration; character who only appears in a few or select scenes; character who supports the protagonist or antagonist
36. **Mood** – the overall atmosphere of a work
37. **Motif** –images, words, objects, phrases, or actions that appear throughout an entire work or throughout a section of a work and that tend to unify the work
38. **Onomatopoeia** – the use of words that by their sound suggest their meaning.  
EX: "hiss," "buzz," "whirr," "sizzle"
39. **Oxymoron** – a form of paradox that combines a pair of opposite terms into a single unusual expression  
EX: "cold fire," "jumbo shrimp"
40. **Paradox** – a phrase or statement that while seemingly contradictory or absurd may actually be well-founded or true  
EX: "I don't hustle with people who are dishonest." -- Woody Harrelson (from the movie *White Men Can't Jump*)
41. **Parallelism** – the arrangement of parts of a sentence, sentences, paragraphs, and larger units of composition that one element of equal importance with another is similarly developed and phrased
42. **Personification** – attributing human characteristics to nonhuman things; a related term is **anthropomorphism** (an-thruh-puh- mawr -fiz-uhm) which means giving human characteristics to an animal or deity  
EX: "The wind whispers through the trees."
43. **Plot** - The structure and relationship of actions and events in a work of fiction; the **exposition** is followed by the **rising action** and complications, which lead to the **climax** or turning point, followed by the **falling action**, and ultimately, the **resolution**

44. **Point of view** – the vantage point from which the author presents the actions of the story; know the different points of view listed below:
- first person point of view** occurs when one of the characters in the story narrates the story
  - third person limited point of view** occurs when an unknown narrator tells the story and can relate the thoughts and feelings of one of the characters
  - in **omniscient point of view** an “all-knowing” narrator tells the story and can reveal the thoughts and feelings of all characters
  - objective point of view** has a totally impersonal and objective narrator telling the story
45. **Polysyndeton** (paulee-SIN-dih-tawn)– the repetition of conjunctions in close succession for rhetorical effect  
EX: “Here and there and everywhere.”
46. **Protagonist** – the central character of a drama, novel, short story, or narrative poem
47. **Pun** – a play on words that are identical or similar in sound but have sharply diverse meanings  
EX: When Mercutio is bleeding to death in *Romeo and Juliet*, he says to his friends, “Ask for me tomorrow, and you shall find a grave man”
48. **Realistic Fiction** - refers generally to any artistic or literary portrayal of life in a faithful, accurate manner; a theory or tendency in writing to depict events in human life in a matter-of-fact, straightforward manner; an attempt to reflect life "as it actually is"
49. **Repetition** –reiterating a word or phrase, or rewording the same idea, to secure emphasis
50. **Rhetorical fragment** – incomplete sentence used deliberately for persuasive purpose
51. **Rhetorical question** – a question asked solely to produce an effect and not to elicit a reply  
EX: “When will I ever learn?”
52. **Rhyme** – the repetition of sounds in two or more words or phrases that appear close to each other
53. **Round Character** - character who is depicted with such psychological depth and detail that he or she seems like a "real" person; also known as a **dynamic character**
54. **Satire** – a technique that points out the problems in both people and societal institutions, using iron wit and exaggeration
55. **Science Fiction** - Literature in which speculative technology, time travel, alien races, intelligent robots, gene-engineering, space travel, experimental medicine, etc. contribute to the plot or background; the basic premise is usually built on a "what if" scenario--i.e., it explores what might occur if a certain technology or event occurred.
56. **Setting** – the time and place in which events in a short story novel, play, or narrative poem take place
57. **Shift or Turn** – a change or movement in a piece resulting from an epiphany, realization, or insight gained by the speaker, a character, or the reader
58. **Simile** – a figure of speech involving a comparison using like or as  
EX: “She is as lovely as a summer’s day”
59. **Suspense** - a state or condition of mental uncertainty or excitement, as in awaiting a decision or outcome, usually accompanied by a degree of apprehension or anxiety

60. **Symbol** – something concrete (such as an object, person, place, or event) that stands for or represents something abstract (such as an idea, quality, concept, or condition)
61. **Syntax** – the pattern or structure of the word order in a sentence or phrase: the study of grammatical structure
62. **Theme** - A central idea or statement that unifies and controls an entire literary work; the author's way of communicating and sharing ideas, perceptions, and feelings with readers; it may be directly stated in the work, or it may only be implied. Theme **MUST** be stated as a complete sentence.
63. **Tone** – the attitude of the writer or speaker toward his subject
64. **Voice** – the implied personality the author chooses to adopt