

English 2 Honors Summer Reading

Mr. Begovich and Mr. Etheridge

Now that you are English 1 Honors veterans, the transition to English 2 Honors will be seamless. This handout is designed to guide you during the summer as you read three “Summer Reading” books (two required texts and a “beach read”) and complete the written assignments designated for English 2 Honors. In this packet you will find three items in addition to the booklist:

1. Booklist: Summer Reading and 2020 fall semester
2. Article Excerpt: “Interrogating Texts: 6 Habits to Develop in Your First Year at Harvard” by Susan Gilroy
3. Assignment A: Reading Guide for *1984*

ENGLISH 2 HONORS SUMMER READING BOOK LIST

Read both:

1984, Orwell **and** complete the *1984* Reading Guide on pages 4-7 of this document
Columbine, Cullen **and** prepare to be tested on this book the first week of school

Choose one:

Animal Farm, Orwell
Breakthrough, Andraka
Children of Men, James
Parkland, Cullen
I am not your Perfect Mexican Daughter, Sanchez
Killers of the Flower Moon, Grann
The Poet X, Acevedo

Please purchase these books for use in September 2020:

Fahrenheit 451, Bradbury
They Say, I Say, Graff and Birkenstein*

****They Say, I Say* MUST be purchased through Barnes and Noble, Amazon, Half-Priced Books, etc. It is NOT available in the school bookstore. Please purchase *They Say, I Say* before the first day of school.**

Excerpt from: “Interrogating Texts: 6 Reading Habits to Develop in Your First Year at Harvard”

Critical reading--active engagement and interaction with texts--is essential to your academic success at Harvard, and to your intellectual growth. Research has shown that students who read deliberately retain more information and retain it longer. Your college reading assignments will probably be more substantial and more sophisticated than those you are used to from high school. The amount of reading will almost certainly be greater. College students rarely have the luxury of successive re-readings of material, either, given the pace of life in and out of the classroom.

While the strategies below are (for the sake of clarity) listed sequentially, you can probably do most of them simultaneously. They may feel awkward at first, and you may have to deploy them very consciously, especially if you are not used to doing anything more than moving your eyes across the page. But they will quickly become habits, and you will notice the difference—in what you “see” in a reading, and in the confidence with which you approach your texts.

Annotate: Make your reading thinking-intensive from start to finish.

Annotating puts you actively and immediately in a “*dialogue*” with an author and the issues and ideas you encounter in a written text. It's also a way to have an ongoing conversation with yourself as you move through the text and to record what that encounter was like for you. Here's how:

- **Throw away your highlighter:** highlighting can seem like an active reading strategy, but it can actually distract from the business of learning and dilute your comprehension. Those bright yellow lines you put on a printed page one day can seem strangely cryptic the next, unless you have a method for remembering why they were important to you at another moment in time. Pen or pencil will allow you to do more to a text you have to wrestle with.
- **Mark up the margins of your text with words and phrases:** ideas that occur to you, notes about things that seem important to you, reminders of how issues in a text may connect with class discussion or course themes. This kind of interaction keeps you conscious of the reasons you are reading as well as the purposes your instructor has in mind. Later in the term, when you are reviewing for a test or project, your marginalia will be useful memory triggers.
- **Develop your own symbol system:** asterisk (*) a key idea, for example, or use an exclamation point (!) for the surprising, absurd, bizarre. Your personalized set of hieroglyphs allow you to capture the important -- and often fleeting -- insights that occur to you as you're reading. Like notes in your margins, they'll prove indispensable when you return to a text in search of that perfect passage to use in a paper, or are preparing for a big exam.
- **Get in the habit of hearing yourself ask questions:** “What does this mean?” “Why is the writer drawing that conclusion?” “Why am I being asked to read this text?” etc. Write the questions down (in your margins, at the beginning or end of the reading, in a notebook, or elsewhere.) They are reminders of the unfinished business you still have with a text: something to ask during class discussion, or to come to terms with on your own, once you've had a chance to digest the material further or have done other course reading.

Outline, summarize, analyze: Take the information apart, look at its parts, and then try to **put it back together again in language that is meaningful to you**. The best way to determine that you've really gotten the point is to be able to state it in your own words.

- **Outlining** the argument of a text is a version of annotating, and can be done quite informally in the margins of the text, unless you prefer the more formal Roman numeral model you may have learned in high school. **Outlining** enables you to see the skeleton of an argument: the thesis, the first point and evidence (and so on), through the conclusion. With weighty or difficult readings, that skeleton may not be obvious until you go looking for it.
- **Summarizing** accomplishes something similar, but in sentence and paragraph form, and with the connections between ideas made explicit.
- **Analyzing** adds an evaluative component to the summarizing process—it requires you not just to restate main ideas, but also to test the logic, credibility, and emotional impact of an argument. In analyzing a text, you reflect upon and decide how effectively (or poorly) its argument has been made. Questions to ask:
 - What is the writer asserting?
 - What am I being asked to believe or accept? Facts? Opinions? Some mixture?
 - What reasons or evidence does the author supply to convince me? Where is the strongest or most effective evidence the author offers -- and why is it compelling?

Look for repetition & patterns:

The way ***language is chosen, used, positioned in a text*** can be an important indication of what an author considers crucial and what he expects you to glean from his argument. It can also alert you to ideological positions, hidden agendas or biases. Be watching for:

- Recurring images
- Repeated words, phrases, types of examples, or illustrations
- Consistent ways of characterizing people, events, or issues

Susan Gilroy, Librarian for Undergraduate Programs for Writing, Lamont and Widener Libraries 9.12.18

1984 Reading Guide

Directions: As you read, consider the following questions. Respond to each one using specific details and/or quotes from the text to support your answers. Provide in text citations.

1. Research **totalitarianism** using quality sources .What is a totalitarian regime? How does such a regime attain, maintain, and increase power? What is its main concern? How does it compare with other political structures? Democracy, for example?
2. Which is worse: mind control or physical control? In what sense are they one and the same?
3. Think about Newspeak. Does language shape thought? Action? Is language necessary for either thought or action? Without language, does reality exist? Does perception?
4. What role does Big Brother or Emmanuel Goldstein have in the book? Do they exist? Must they exist? How do they affect Winston? Is Winston's obsession with Big Brother really the same as his obsession with Goldstein?
5. It's been said that one who controls the past also control the present, and therefore, the future. To what extent is this true, or not so true? What role does memory play in an accurate account of history? To what extent can history ever be objective, after all?



6. Winston says at one point that he "understands the *how*, but not the *why*" behind the Party. This is before he is apprehended, tortured, and converted. At any point during this marathon of unfortunate events does he get to know the *why*? Do we, the readers, get to know the *why*? If so, what is it?

7. Structural Analysis: What is the effect of having the story broken into three, distinct parts?

8. The world within which Winston lives is replete with contradictions. For example a, major tenet of the Party's philosophy is that War is Peace. Similarly, the Ministry of Love serves as, what we would consider, a department of war. What role do these contradictions serve on a grand scale? Discuss other contradictions inherent in the Party's philosophy. What role does contradiction serve within the framework of Doublethink? How does Doublethink satisfy the needs of The Party?

9. In the afterword, the commentator describes *1984* as "a warning." Indeed, throughout the text, Orwell plants both subtle and overt warnings to the reader. What do you think are some of the larger issues at hand here?

10. Discuss the significance and nature of Winston's dreams. Deconstruct the dream wherein O'Brien claims that they "shall meet in a place where there is no darkness" (Orwell 22), and the dream in which Winston's mother and sister disappear (26). What are the underpinnings of these dreams? What deeper meanings do they hold? Why does the author devote as much time as he does to Winston's dreams?

11. Early on in the novel, we learn of Winston's belief in the proles as a liberating force. What accounts for Winston's almost blind faith in the proles? What are some of the characteristics of the proles that, in Winston's eyes, make them the ultimate means for overthrowing Big Brother?

12. From her first appearance as "the dark-haired girl," through the end of the novel, Julia is a key figure in *1984*. Trace Julia's path in relation to Winston's life; in what ways does she influence him? Did you trust her, initially? Overall, do you feel she had a positive or negative impact upon him?

13. Refer back to Winston's conversation with the old man at the pub (78). Why is Winston so determined in his approach to the old man? What is Winston hoping to learn from him?

14. Following his capture in Mr. Charrington's spare room, Winston undergoes a process of "philosophical cleansing" and re-education against which he valiantly, but unsuccessfully fights. Discuss Winston's "capitulation" at the hands of O'Brien. How is Winston brought to "love Big Brother?" In sacrificing Julia, how has Winston, in essence, signaled his own end?

15. During his final encounter with O'Brien, Winston argues that, if all else fails, the inherent nature of the individual—the "spirit of man"—is strong enough to undermine a society such as that created by The Party. To what extent do you agree or disagree with this statement? Is Winston's belief applicable to the world we live in today? Cite examples in recent history that support or refute Winston's belief in the resiliency and righteousness of the human spirit?

16. In the final analysis, how accurate was Orwell in his vision of the future? In what ways does our contemporary society compare to his idea of society in *1984*? Are there examples in which he was correct? What is most contrary? Do you see a potential for aspects of Orwell's "vision" to come true?

17. Author's Craft: Authors use a variety of literary techniques to reveal the message (or theme) of their works. Choose one of the following and explain how Orwell uses it to enhance the meaning of the work as a whole: Imagery, Foreshadowing, Flashback, Motivation, Irony, Contrast, Symbolism, Point of View, or Allusion.

Please keep in mind that all materials (this packet, contact information, letters from the language arts division regarding AP/Honors and Summer Reading, etc.) can be found on the school's website: <http://www.d94.org>.

BOTH ASSIGNED BOOKS SHOULD BE THOUGHTFULLY ANNOTATED. Assignment A will need to be printed out as a hardcopy, stapled, and submitted on the first day of class. This assignment is diagnostic – not a worksheet – so do your own work to the best of your ability. Your effort on these assignments will be evident, and this is your opportunity to make a first impression upon your sophomore teachers; make this a great first impression.

Over the summer, you should also feel free to contact your English 2 Honors teachers, Mr. Begovich at mbegovich@d94.org or Mr. Etheridge at ketheridge@d94.org. They will monitor their school e-mail over the summer as possible, so if you have specific questions, concerns, etc., e-mail them and be patient for a response. Mary Howard, the language arts division chair can also be a resource at mhoward@d94.org.