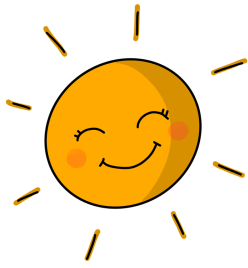


Summer Reading: Dual Credit Rhetoric and Composition (11th Grade)



The selections for summer reading are both for instruction and enjoyment. You may find, as we have, that the reading of *Mere Christianity* impacts your life, and the choice selections give you insight into the thinking of contemporary times. To help you manage the reading and to assist with instruction of the school year, you are required to complete the following two selections:

1. *Mere Christianity* by C. S. Lewis

- Read and annotate the book thoroughly, using the annotation instructions on the following pages. I will ask to see your annotations at the beginning of the year. You will submit your annotated book to me.
- Complete the *Mere Christianity* Rhetorical Analysis sheet
- Complete the Reader's Log/Dialectical Journal for *Mere Christianity*.
- Be knowledgeable and ready to discuss this work at the beginning of school in a Socratic seminar (preparatory materials for the seminar will be given in class when you return).

2. **Choice Selection**—Choose one book from the following list and complete the Choice Book Reading Summary page.

- Callahan, David. *The Cheating Culture: Why . . . to Get Ahead*
- Carr, Nicholas. *The Shallows: What the Internet Is Doing to Our Brains*
- Homer Hickam. *Rocket Boys: A Memoir*
- Hillenbrand, Laura. *Unbroken*
- Lamont, Anne. *Bird by Bird*
- Postman, Neal. *Amusing Ourselves to Death*
- Schlosser, Erik. *Fast Food Nation*
- Shetterly, Margot Lee. *Hidden Figures: the American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race*

DISCLAIMER: The appearance of a book title on this page does not mean that WCA endorses all of its contents. Some books may contain objectionable elements. If you have any questions about objectionable elements, please contact mpope@wilmingtonchristian.com.

Instructions for Annotating a Text

Annotate: *v.* To furnish (a literary work) with critical commentary or explanatory notes [LATIN *ad-* near + *nota* a mark, note]

Writing Chapter Summaries/Titles: At the end of each chapter, write a brief summary of the plot as it occurred in that chapter. This does not have to be long or greatly detailed, but should include all relevant incidents. Use plot-related language whenever possible in your summary. Supply an instructive title for each chapter of the book. This may prove useful for books in which chapters are already titled. This practice will help you solidify your understanding of a chapter in just a few of your own words.

Underlining: Within the text of the book, and as you read, underline or otherwise note anything that strikes you as important, significant, or memorable. If possible and profitable, write brief comments within the side margins that indicate your reason for underlining. Focus on essential stylistic devices (diction, syntax, imagery, literary devices, tone) and elements of literature (plot, setting, characterization, point of view, and theme).

Bracketing: Use brackets, as you read, together with abbreviations and symbols to indicate passages (too long to underline) that contain important themes, wonderfully nuanced descriptions, especially delightful phrasing and/or syntax, provocative assertions, and figurative language. And, of course, write comments and analytical snippets to clarify your thinking.

Circling: Within the text of the book, circle vocabulary and unusual diction (word choice). Focus on words that are unfamiliar to you or whose use strikes you as unusual or inventive. Look up words in a dictionary that seem essential to an understanding of the meaning or the sense of the author. If it helps to do so, jot a brief definition or synonym nearby in the margin of the text.

Questioning: Actively engage the text and further/confirm your understanding of each chapter by writing at least two open-ended questions for each (questions that cannot be answered with a yes or no response). Short essay questions are most useful. If you have time, you may profit, however, from writing multiple choice, fill in the blank, matching, and true/false questions as well.

Noting Shifts: Note all shifts in point of view, time, diction, and syntax. These kinds of shifts can reveal major changes in structure or reasoning.

The Process

A number of procedural expectations make annotations practical and effective:

1. Implement a consistent system . Use the same abbreviations and symbols every time you annotate. (See below for examples.)
2. Use one color ink to do initial marking while reading; then go back with another color or colors to mark more thoroughly once you have finished a larger section and have had time to think about it. Why? You may change your mind or get it wrong the first time, or subsequent discoveries may prompt a reevaluation of earlier findings.
3. Do underlining, bracketing, and circling as you read.
4. At chapter or section ends, stop to index page numbers on your front cover list of character information and traits as well as on your back cover list of themes, images, allusions, etc. Also, write chapter summaries at that time.
5. Be neat and be disciplined.

Suggested ABBREVIATIONS/SYMBOLS

b/c = because + = and w/ = with w/o = without b/t = between e.g. = for example ex = example info = information b4 = before ↑ = increase, improvement, rising ↓ = decrease, decline, falling * = important ** = very important # = of the utmost importance; crucial to understanding > = use caret to point to an exact location	Δ = change PLOT = plot item (and/or use one of the following) EXP = exposition TP = turning point cf = conflict RA = rising action CX = climax FA = falling action RES = resolution Ch = characterization S = setting POV = point of view (mention type: 1 st person, limited omniscient, etc.) Th = theme LT = literary term (identify the term by name: irony, tone, foreshadowing, personification, metaphor, symbol, etc.)
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Think critically about what you are reading. While the amount of annotation may vary widely from page to page, any notes you add to a text will help you read more critically, and any attempt to annotate your book will help you understand the reading as you read and will help you return to the reading with confidence later.

***Mere Christianity* Rhetorical Analysis**

Read and annotate *Mere Christianity*. As you read, take particular note of **what** Lewis says and **how** he says it! Having read and annotated *Mere Christianity*, complete the following rhetorical analysis using the SPACE CAT acronym.

- **S** = Speaker/Writer (What information about the speaker/writer does the text mention explicitly? What can you infer about him/her?)
- **P** = Purpose (Why is the writer writing this piece? What does he/she hope to accomplish?)
- **A** = Audience (Whom is the speaker/writer addressing?)
- **C** = Context (What are some of the circumstances surrounding the text—historical, philosophical, personal?)
- **E** = Exigence (What immediate situation motivated the writer to write?)
- **C** = Choices (What stylistic choices—word choice, devices, pacing, sentence length, etc.—does the writer make?)
- **A** = Appeals (What appeals—pathos, ethos, logos—does the writer use?)
- **T** = Tone (What is the writer's attitude toward his/her subject? How is it evident in the language he/she uses?)

Rhetorical Analysis: Use the questions in the previous bullets to help you complete a rhetorical analysis for *Mere Christianity*. Write your details from the book beside the appropriate bullet.

- **S** =
- **P** =
- **A** =
- **C** =
- **E** =
- **C** =
- **A** =
- **T** =

Reader's Log/Dialectical Journal (EXAMPLE)

This version of the reader's log asks students (on the left) to paraphrase a passage or directly quote a line (preferably at strategic points in the text) as a means of responding to or demonstrating a clear understanding of the reading. Then, the reader is asked to respond to particular aspects of the passage or quotation on the right side of the chart.

Quotation/Paraphrase	Reader's Response
"Whenever you find a man who says he does not believe in a real Right and Wrong you will find the same man going back on this a moment later." p. 6 MC	Interesting. This idea adds fuel to the thought that an atheist who argues that there is no God is, in fact, acknowledging God.
"It is only our bad temper that we put down to being tired or worried or hungry; we put our good temper down to ourselves." p. 8 MC	Just like us taking credit for when we look and act good.
Controversial statement: "Strictly speaking, there are no such things as good and bad impulses [example of piano] . . . every single not is right at one time and wrong at another." p. 11 MC	Is Lewis presenting moral relativism? How does his view of the Moral Law dictate his view here? I need to explore his ideas further.
"You would not call a man humane for ceasing to set mousetraps if he did so because he believed there were no mice in the house." p. 15 MC	Wow! What a quotation and so true.
Life-Force philosophy, or Creative Evolution or Emergent Evolution [lies] between the Materialistic view and the Religious view. p. 26 MC	He goes on to say that this sort of thinking is a tame God—you can switch it on when you want and it will not bother you. All the thrills of religion without the cost. That's the way we want religion today. We want a life-saver religion or genie in the bottle approach. We have no concept of what our salvation cost.
A moral line exists in every human being, but the line has been continually blurring.	So true. What was once called good is now bad, and what was once bad is now good.

Reader's Log/Dialectical Journal for *Mere Christianity*

In the following chart, take note of specific sections of the reading that engender a response from you as you read. The response may be a judgment (That's stupid!), a question (What is Lewis saying?), or comment (This refers to . . .). In the left column give a paraphrase of the section and identify its page number; then in the second column write your response. Feel free to express your emotional responses also.

Quotation/Paraphrase	Reader Response

Text (Paraphrase)	Reader's Response

Choice Book Chapter Summaries

Summary: Write a one-sentence summary for each chapter of your Choice Book.

- Chapter 1:
- Chapter 2:
- Chapter 3:
- Chapter 4:
- Chapter 5:
- Chapter 6:
- Chapter 7:
- Chapter 8:
- Chapter 9:
- Chapter 10:
- Chapter 11:
- Chapter 12:
- Chapter 13:
- Chapter 14:
- Chapter 15:
- Chapter 16:
- Chapter 17:
- Chapter 18:
- Chapter 19:
- Chapter 20:
- Chapter 21:



- Chapter 22:
- Chapter 23:
- Chapter 24:

Evaluation: Write a two- to three-sentence evaluation of the book.

Pledge: This summer I have done a fresh reading of the required books and book of choice. The assignments I am submitting are my own, first-time work. I have not used any summary websites in place of reading the books.

Student signature: _____