

Honors Language Arts 10 Summer Reading 2018

This summer you will read *Fahrenheit 451* by Ray Bradbury. This award-winning novel is set in a future where books are outlawed, firefighters set fires, and technology reigns supreme. Although published in 1953, the technology Bradbury conjures up is similar to what we have today.

On the first day of class, you will take a brief quiz on events from the novel's events and characters. On the second day of class, you will write an in-class essay on the book. You will have four writing prompts to choose from, each of which will focus on one of four themes:

- Censorship
- Apathy
- Knowledge
- Technology

You will choose **one** of the prompts to respond to; therefore, your essay will focus on only **one** of the four themes.

Although you know these themes ahead of time, you will not see the specific essay prompts until the second day of school.

Your essay will be scored with the attached rubric. Please read it. You will see that, to earn the highest score, your essay must do the following:

- make a compelling argument
- quote frequently and thoughtfully from the book
- cite those quotations according to MLA guidelines
- analyze those quotations thoroughly and thoughtfully
- make it clear that you read the book through your inclusion and analysis of details

You will **not** be able to use your book to write the essay. However, as you read, you may record as many annotations as you'd like. These annotations must be handwritten on sticky notes or index cards. **They may not be typed. They may not be written on sheets of paper.**

You may format your annotations however you want, but if you want to earn the highest score on the essay, I recommend that each annotation include the following:

- some brief context for the quotation
- the direct quotation itself, followed by the page number in parentheses
- brief analysis of the quotation

When you write the essay, you will be allowed to remove the annotations from your book and use them as you write. Again, you will not be able to use the book when you write the essay.

You may choose not to do annotations, but bear in mind that you cannot receive higher than an 80 on the essay without direct quotations from the book.

Quoting from Literature

We will spend a lot of time during the school year perfecting your ability to quote effectively from literature. Think of this as a primer--pronounced *primmer*, the word refers to a short introductory text on a topic—to get you started.

There are three ways to quote from literature. The third one deals with dialogue; we'll cover that later. The first two methods, which you will find yourself using over and over, are **integration** and **complete sentence signal phrase**.

All of my examples use the first paragraph of S.E. Hinton's 1967 book *The Outsiders*, on page 3 of the book:

When I stepped out into the bright sunlight from the darkness of the movie house, I had only two things on my mind: Paul Newman and a ride home. I was wishing I looked like Paul Newman--- he looks tough and I don't--- but I guess my own looks aren't so bad. I have light-brown, almost-red hair and greenish-gray eyes. I wish they were more gray, because I hate most guys that have green eyes, but I have to be content with what I have. My hair is longer than a lot of boys wear theirs, squared off in back and long at the front and sides, but I am a greaser and most of my neighborhood rarely bothers to get a haircut. Besides, I look better with long hair.

Let's talk about **integration** first. When we write about literature, we discuss in in the present tense. Ponyboy (the main character in the book) *walks* out of the movie theater. He *is thinking* about a ride home. He *is* a greaser. His eyes *are* gray.

And when we write about literature, we discuss it in the third person. Look at my sentences. I use *Ponyboy*, *he*, *he*, and *his*, all third-person nouns.

When we integrate quotations, we are taking pieces of those quotations and making them part of our sentences. Those pieces must make grammatical sense within our sentences. That means making changes sometimes. Look at my examples below:

- When Ponyboy leaves the movie theater he has “only two things on [his] mind: Paul Newman and ride home” (Hinton 3).
- He thinks that his “own looks aren't so bad” (Hinton 3).
- He has “light-brown, almost-red hair.” His eyes are “greenish-gray” (Hinton 3).
- Ponyboy wishes his eyes were “more gray,” but he realizes that he has “to be content with what [he has]” (Hinton 3).
- His hair is “squared off in back and long at the front and sides” (Hinton 3).
- Most of the kids who live by Ponyboy “rarely [bother] to get a haircut” (Hinton 3).

When you use a **complete sentence signal phrase**, the quotation does not become part of your sentence; therefore, you don't have to make changes to it. In other words, you will quote it exactly as it appears in the book.

A complete sentence signal phrase is just that: a complete sentence that sets up the quotation, followed by a colon. Look at these examples:

- Pony is thinking about his looks when he leaves the movie theater: “I was wishing I looked like Paul Newman--- he looks tough and I don't--- but I guess my own looks aren't so bad” (Hinton 3).
- Ponyboy accepts the way he looks even though he's not content with it: “I have light-brown, almost-red hair and greenish-gray eyes. I wish they were more gray, because I hate most guys that have green eyes, but I have to be content with what I have” (Hinton 3).
- The last reason that Ponyboy gives for his long hair is simple: “Besides, I look better with long hair” (Hinton 3).