Hi There Grade Twelve St. Joe’s Girl!

Welcome to Academic or AP English. For your summer reading assignment, please read *Pride and Prejudice* (available at Toronto Public Library [120 copies], regular/used bookstores, Amazon.ca and in e-book format on-line) and write a Dialectical (Double Entry) Journal (see sheets at end of document).

Last year, you studied the nightmarish, hellish world of Satire and Irony where heroes were absent and chaos, cruelty, hypocrisy, immorality, injustice, madness and misery prevailed. This year, you will study Comedy (*Pride and Prejudice*, *The Stone Angel*, *King Lear*, *A Doll’s House* etc.). According to Aristotle and Shakespeare, a comedy is humorous and ends in marriage. But for Dante (*The Divine Comedy*), comedy is about salvation and spiritual unity. The central theme of comedy is the human spirit’s potential for renewal. Comedy ends with a transformation of ironic confusion. The comic spirit is one of hope for the future (i.e. love and marriage) and faith in human endurance (i.e. social/spiritual redemption).

In the attached novel study, please read the background material before you read the novel because an understanding of inheritance laws and the rigid social rules in Regency England century is essential. As you read, write a Dialectical (Double Entry) Journal (see sheets at end of document). Use the blank Dialectical Journal template (photocopy as needed) to make extensive notes, comments and cite quotes (with specific page numbers)* on the topic of comedy.** Google Aristotle and Shakespeare’s view of comedy (humour, marriage, inclusion) and Dante’s view of comedy (salvation, redemption).

If you take English in Semester 1, submit your work to your English teacher on the Friday of the second week in September. If you take English in Semester 2, submit your work (on that same second Friday in September) to Ms. Pregelj in the library. NOTE: If you are taking two English courses next year, both assignments are due in the second week in September. Submit each assignment on the appropriate day to your classroom teacher or Ms. Pregelj. This work will be marked as part of your ISU process mark. In addition, you will write a reading comprehension test at the beginning of the semester you study English to reward you for reading *Pride and Prejudice* with care.

We want you to enjoy the good weather and time with your family and friends. However, we believe that the completion of this assignment will build your confidence and lessen your workload in English during the academic year. We want you to be engaged intellectuals and colourful conversationalists!

Have a great summer. We look forward to seeing you in September. If you have any questions, please email me at miriam.oherlihy@tcdsb.org

Sincerely

Dr. Miriam O’Herlihy
Department Head

* In order to protect students from those who plagiarize (i.e. cut and paste others’ ideas from the Internet), all notes/quotations (with specific page numbers) must be hand-written in pen or pencil.
** It is better to read a few chapters at a time (to enjoy the flow of the plot) and then go back and make essay notes/cite quotes (with specific page numbers), etc. about personal liberation in Regency England.
That young lady had a talent for describing the involvements and feelings and characters of ordinary life which is to me the most wonderful I ever met with. . . . What a pity such a gifted creature died so early!

—Sir Walter Scott, 1826

Jane Austen lived to the age of forty-one. Choosing not to marry, she spent her entire life among family and friends, mainly in Hampshire, a peaceful rural county in southern England. By modern standards her life might seem restricted and uneventful. But Austen happily immersed herself in this domestic setting, and even more happily observed it, for personal and family relationships were grist for her imagination as a writer. The seemingly narrow scope of her life made her an expert on human behavior and provided all the material she needed for her six enduring novels.

Austen wrote about the “ordinary people” she knew best, members of the English middle class who, through professions or businesses, had risen to the level of land-owning gentry. Austen herself was the daughter of a clergyman, whose wife was from an upper-class family. Austen was born in 1775. She was especially close to her only sister Cassandra and much admired by her six brothers.

The Austen household was a lively and literary one. The Austens were avid readers of literature, and they discussed it often. They frequently read aloud to each other and put on plays. Jane began writing around age eleven. Throughout her teen years, she wrote parodies of popular literature for the entertainment of her family. One form that she skillfully imitated was the sentimental novel. Filled with clichés, it usually featured a swooning and blushing heroine, a noble hero, and a melodramatic plot involving a delayed courtship.

By the time Austen was in her early twenties, she was beginning to write full-length novels. At first she kept this serious writing a secret from her family, but they soon became ardent supporters. In 1795 Austen began work on one of her best-known novels, Sense and Sensibility. In 1797 Austen’s father submitted an early version of Pride and Prejudice to a publisher, but it was rejected. Both were rewritten before their eventual publication in 1811 and 1813, respectively.

In 1801 Austen’s family moved to Bath, a fashionable resort town. Family memoirs hint that in the years that followed Austen fell in love with a young clergyman, who died suddenly. At age 26, she agreed to marry a wealthy man but broke off the engagement the next day. While his fortune would have protected her from an old age in poverty, she may have known they were not a good match.

In all of her novels, Austen focuses on courtship and marriage. In each case, readers see society—one that had narrow and rigid expectations for women—through the eyes of a lively and perceptive young heroine. Filled with wit and good humor, Austen’s novels at the same time provide a realistic picture of relationships between men and women.

Critics marvel at Austen’s superb craftsmanship: her intricate and balanced plots, her sparkling dialogue; her deftly controlled ironic tone, amusing and critical at the same time. Readers of all kinds delight in her sharply drawn characters and her insights into human nature. The seeming effortlessness of her writing, along with its great readability and lifelike characters, attest to Austen’s skill as a writer. As twentieth-century author Virginia Woolf noted, “Of all great writers she is the most difficult to catch in the act of greatness.”
Single women have a dreadful propensity for being poor— which is one very strong argument in favour of matrimony.

—Jane Austen, 1816

Austen’s grimly humorous observation about women’s lives, made in a letter, sums up the social fact that is the starting point for Pride and Prejudice. In the early 1800s, few middle-class women could choose not to marry or to marry simply for love. In general, women could not enter occupations and earn their own living. A young woman might become a governess, but this job paid little and had a status only slightly above that of a servant. A few middle-class women did earn money writing, as Jane Austen did, but they seldom made enough to live on. In addition, few women inherited wealth. By tradition, property and money were passed down through the male side of the family. Thus, for most women, marriage was the only path to financial security.

Given this circumscribed situation, women devoted themselves to attracting a husband. Usually this meant becoming “accomplished” in what were considered the ladylike arts, such as singing, playing the piano, drawing, and dancing. Reciting well-known poems, embroidering, and painting designs on tables were other “accomplishments” for young ladies. Because their adult lives would be spent in the domestic sphere, a well-rounded education was not considered essential for girls. Although some fathers, such as Austen’s, encouraged their daughters’ intellectual development, girls seldom received the systematic education their brothers did.

Elizabeth Bennet, the novel’s main character, is typical of young middle-class women of the time in her predicament. But she is anything but typical in her character. Readers from Jane Austen’s day to the present have singled out Elizabeth as one of the most intriguing female characters in fiction. Austen is known for her complex and appealing heroines. As one critic noted:

For the first time in English literature, outside Shakespeare, we meet heroines who are credible, with minds, with the capacity to think for themselves, with ambition and wit.

The novel, A.usten poses universal questions in a microcosmic setting: How can a complex person maintain his or her individuality and freedom in a world of social pressures and restrictions? How do preconceived notions affect people’s relationships? Inevitably, Elizabeth must contend with some inner limitations as well as outer ones. The novel charts her path to self-discovery as she gets to know another complex character, Fitzwilliam Darcy. Often called a “comedy of manners,” Pride and Prejudice balances laughter and compassion as it tells the story of two people undergoing a rigorous self-examination.

THE TIME AND PLACE

The novel takes place in England in the early 1800s, during a time known as the Regency period. The term refers to England’s ruler between 1810 and 1820, George IV. He served as regent, or substitute monarch, his father, George III who suffered increasingly from periods of insanity. Most of the novel’s action occurs in the homes of middle- and upper-class families living in the countryside not far from London.

The Regency period is sometimes called the age of elegance. By the early 1800s, the industrial revolution had been in full swing for several decades and was transforming English society. Technology was making commerce and manufacturing more efficient and profitable. As a result, many middle-class business owners and professionals became wealthy. The newly rich were eager to adopt the lifestyle of England’s traditional landed aristocracy. They displayed their wealth in large country homes with landscaped grounds, fine carriages, and elegant fashions.

The upwardly mobile middle class, isolated in their life of comfort and leisure, generally gave little thought to what was going on outside their world. The economic system that had made them prosperous, however, had left others struggling to survive. In the age of industrialism, work that had previously been done manually was now being done by machines. Many were left unemployed. A third of the country was living near starvation—a situation that fueled...
social unrest. Bread riots and worker protests were met with force and repressive measures, such as denying freedom of speech. In addition, England was experiencing an agricultural depression and, until 1815, was fighting the Napoleonic wars in Europe.

Many critics find it odd that Jane Austen’s novels almost totally exclude these important events, for she would certainly have been aware of them. But Austen’s focus was consistent with the subject she had chosen to depict. Her novels faithfully reflect the self-centered view of the well-to-do classes. Moreover, as an artist, Austen knew what her particular gifts were: observing and commenting on the manners and morals of the middle class she knew intimately.

Did You Know?

In Jane Austen’s day, many people who read novels were ashamed to admit it. At that time the term novel had a negative connotation. It referred to the most popular literature of the day—sentimental romances featuring refined and emotional heroines who are rescued from dangerous situations by handsome and courageous heroes. Such books were churned out quickly and devoured by a mainly female middle-class audience. Closely related to the sentimental novel was the gothic novel, whose hallmarks included dark castles, secret chambers, and rusty daggers dripping with blood. “Mere trash” was what Austen called this popular fiction.

Austen was familiar with the “fashionable novels” of the time and even parodied one in her mock-gothic Northanger Abbey (1818). But she admired the more realistic novels written earlier in the eighteenth century, especially those of Samuel Richardson. Richardson’s novels were studies of everyday middle-class characters, who stood out for their intellectual and moral qualities, rather than their social connections. Austen also admired Fanny Burney, another author who wrote about middle-class society but focused on female characters. Burney used Richardson’s epistolary form, in which a story is told entirely through letters, in her novel, Evelina. After Evelina, however, Burney shifted to using a third-person narrator, who reports on and filters the characters’ internal thoughts.

When Austen began to write novels, she adopted the form of Burney’s later work. Having an omniscient, or all-knowing, narrator allowed Austen to control point of view more closely and to present her characters’ inner thoughts and feelings. At the same time, through the voice of the narrator she could convey a contrasting, or critical, view of the action. This contrast between the awareness of the characters and that of the narrator and the reader is known as dramatic irony. While Austen’s ironic perspective is subtle and always good-humored, her writing clearly makes readers aware of her characters’ follies and shortcomings.

Through her realistic and sophisticated approach to fiction, Austen helped to transform the status of the novel in the 1800s. She also invented a new form of fiction, the
Before You Read

Pride and Prejudice Chapters 1-12

FOCUS ACTIVITY

Do you pay attention to first impressions? How do you form an opinion about someone you are meeting for the first time?

List and Discuss

As a class, list four or five things that influence people when forming a first impression of a new acquaintance. Rank these items from most important to least important. Then discuss whether first impressions are usually reliable and why.

Setting a Purpose

Read to find out how first impressions shape the relationship of the two main characters, Elizabeth and Darcy.

BACKGROUND

The Social Setting

In *Pride and Prejudice*, almost all of the characters are members of England’s middle to upper-middle class. This social class includes both the “new rich,” families who have acquired wealth through trade or business, and the “old rich,” families who have inherited their wealth. Although these two groups share a similar lifestyle, Austen shows that there are significant differences in income and social prestige between them. These differences play a critical role in the relationship between Darcy and Elizabeth. Austen also highlights finer social distinctions within these two groups. Elizabeth’s father, Mr. Bennet, inherited his rather modest estate but cannot pass it on to his wife or daughters—only to a male relative. Mr. Bingley, the Bennets’ new neighbor, has a handsome income, but it is not as great as Mr. Darcy’s. Lady Catherine de Bourgh, like Darcy, is a member of the upper class, but her rank is even higher for she has a title. Terms such as “Sir” and “Lady” signified either an inherited title or a knighthood received for a particular service of great merit. Elizabeth’s good friend, Charlotte, is the daughter of Sir William Lucas, a man “formerly in trade” whose social status rose a notch when he received a knighthood. Charlotte, like Elizabeth, however, is not endowed with a great fortune.

Did You Know?

*Pride and Prejudice* opens with one of the most famous first lines in English literature: “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.” This sentence tells us much about the author’s purpose and attitude. It states one of the novel’s main themes: the relationship of money and marriage. It also sets an ironic tone. The truth about the “marriage market” was just the opposite. It was single young women who did not possess a fortune who were most in want of a husband. The author turns this truth upside down, in a way that surprises and amuses the reader. There is also humor in the fact that she uses dignified language to describe a crude fact of life. However, as Austen unfolds her plot and develops her characters, it becomes clear that she views one’s choice in marriage as a serious matter. This section introduces several eligible young women and men. As you read, try to discover what motivates each of these characters in their pursuit of a suitable mate.

VOCABULARY PREVIEW

archly [arch ‘le] adv. brashly; mischievously

censure [sen’shaa r] n. disapproval

disconcerted [dis’kon sur’ta d] adj. thrown into confusion

entail [en tæ l] v. to limit the inheritance of (property) to a specified line of heirs

vexed [vekst] adj. irritated; annoyed
Active Reading

Pride and Prejudice Chapters 1–12

The relationships between the major characters in the novel are introduced in these first chapters. Some of these relationships are well established when the novel begins; others are just developing. As you read Chapters 1–12, complete the diagram below. Write one or two words that describe each character. Then describe the attitudes that the characters connected by arrows have toward each other.

Charlotte
sensible
loyal

Miss Bingley

Elizabeth

Darcy

Jane

Bingley
Responding
Pride and Prejudice Chapters 1–12

Personal Response
Do you think Elizabeth’s first impression of Darcy was justified? Before you answer, review the list you made for the Focus Activity on page 12.

Analyzing Literature
Recall and Interpret
1. At the first ball, what facts does the narrator give about Darcy? How do the guests perceive him? What is Elizabeth’s first impression of him? Why?

2. Who is Charlotte Lucas? What comment does she make about Jane? What do you suppose is the reason behind such a comment?

3. At Sir William Lucas’s gathering, how does Darcy act around Elizabeth? At Netherfield, what are their conversations like?
Analyzing Literature (continued)

Evaluate and Connect

4. Why, do you think, is Darcy attracted to Elizabeth? What appealing qualities does she have?


Literature and Writing

A Funny Relationship

Mr. Bennet and Mrs. Bennet are a source of much humor in the early chapters of the novel. Write an analysis of these two characters. First, consider them separately. What adjectives would you use to describe each character? What are some humorous comments each one makes? Why do we laugh at these comments? Then, consider them as a couple. How would you describe the Bennets’ marriage? Is it an example of a happy marriage? Why might Austen have opened the novel by sketching their relationship? Use examples of dialogue and other evidence from the novel to back up your ideas about these characters.

Extending Your Response

Literature Groups

Jane Austen is a master at revealing character through dialogue. She prefers to show rather than tell what the characters are like. In your group, assign one or two chapters from this section to each person. Skim to find lines of dialogue that reveal something important about Darcy and Elizabeth. Then, take turns reading aloud, in chapter order, the statements or passages of dialogue that you selected. Discuss how the passage gave you insight into the character’s personality and relationships with others. If time allows, repeat this procedure for other characters, such as Bingley, Jane, Charlotte Lucas, and Caroline Bingley.

Learning for Life

Knowing how to conduct oneself in social settings is important for success in life. In the early nineteenth century, as today, certain spoken and unspoken rules helped people interact smoothly and courteously. In a small group, develop a list of six to ten rules of conduct that seem to guide the behavior of the characters in Pride and Prejudice. For example, how should one go about meeting a new neighbor? What rules should be followed when making introductions or conversing at a ball? What courtesies are expected when visiting in someone’s home? Share your lists with other groups, noting similarities and differences.

Save your work for your portfolio.
FOCUS ACTIVITY

When someone says something good or bad about another person, do you tend to believe what you've heard?

Quickwrite

Describe on paper a time when you received “hearsay” information about another person. How did you decide whether to believe the person who spread the information?

Setting a Purpose

Read about Elizabeth and the new information she receives about Darcy.

BACKGROUND

Did You Know?

This section introduces one of Austen’s comic creations, the Reverend Mr. Collins. During Austen’s time, clergy in the Church of England increasingly came from the upper middle class. The occupation was viewed as a learned and prestigious profession, providing a moderate income.

After being ordained, or certified as a minister, following a period of study, a clergyman in the Church of England was given a living, meaning a house and job, in a church district, or parish. The minister was called a parson and his house, which was usually modest but comfortable, the parsonage. In some parishes, as in the case of Mr. Collins, a wealthy landowner might become a financial sponsor, or patron, of the local church. As you read, notice how Mr. Collins is closely linked with his patron, the intimidating Lady Catherine de Bourgh.

Plot and Subplots

Elizabeth and Darcy are clearly at the center of the main plot in Pride and Prejudice. A closely related subplot—involving Bingley and Elizabeth’s sister Jane—has already been introduced. In the next section of the novel, Austen develops two more subplots that both complicate and advance the main action of the story. One subplot introduces a charming young soldier named George Wickham. Like Darcy, Wickham makes a strong first impression on Elizabeth. The other subplot involves the pretentious clergyman Mr. Collins, a distant relative of the Bennets who will inherit their home, known as Longbourn, after Mr. Bennet dies. As you read, think about how Austen interweaves these two subplots with the main action. How do they add an element of suspense to the plot? How do they affect the mood of the story? How do they deepen the reader’s understanding of the two main characters, Elizabeth and Darcy?

VOCABULARY PREVIEW

abominable [æ bəˈmənəbl] adj. deserving scorn; hateful
condescend [ˈkənˌdiːsn] v. to assume a superior manner
dissemble [dɪ sɛmˈbɛl] v. to hide; to disguise
imprudent [ɪm prəˈdʌnt] adj. unwise
incredulous [ɪn ˈkredʒəl] adj. unbelieving; skeptical
lament [ˈleɪmənt] v. to express sorrow or regret
pompous [ˈpɔmˌpəs] adj. pretentious; overly dignified
The pace of the novel quickens as two subplots unfold. One subplot concerns Elizabeth and Wickham, the other concerns Elizabeth and Mr. Collins. As you read, use the chart below to analyze why the various characters think or act as they do. To analyze their motives or reasons, think about what the character says about himself or herself as well as what others have to say about the character.

- **Mr. Collins decides to propose to one of the Bennet daughters** because he wants to make up for inheriting Longbourn in their place but also thinks one of them would make a suitable wife.

- **Wickham does not have warm feelings for Darcy** because Wickham does not have warm feelings for Darcy.

- **Bingley's sister, Caroline, disapproves of Wickham** because Bingley's sister, Caroline, disapproves of Wickham.

- **Jane believes Darcy could not have mistreated Wickham** because Jane believes Darcy could not have mistreated Wickham.

- **At the Netherfield ball, Elizabeth is embarrassed by her family** because At the Netherfield ball, Elizabeth is embarrassed by her family.

- **Mr. Collins does not accept Elizabeth's rejection of his proposal** because Mr. Collins does not accept Elizabeth's rejection of his proposal.

- **Charlotte accepts Mr. Collins's proposal** because Charlotte accepts Mr. Collins's proposal.

- **Nearly everyone adopts a low opinion of Darcy** because Nearly everyone adopts a low opinion of Darcy.
Responding
Pride and Prejudice Chapters 13–24

Personal Response
Which scene or chapter in this section did you most enjoy? Why?

Analyzing Literature
Recall and Interpret
1. When Wickham and Elizabeth first meet, what report does Wickham give Elizabeth about Darcy? What second impression does Wickham make on her? What is your impression of Wickham?

2. How does Elizabeth respond to Mr. Collins’s proposal? What does her response reveal about her character?

3. What event leaves Jane feeling downcast? Why is Elizabeth angry at Bingley, his sisters, and Darcy?
Responding
Pride and Prejudice Chapters 13–24

Analyzing Literature (continued)

Evaluate and Connect

4. How does Wickham’s story deepen Elizabeth’s prejudice against Darcy? Before you answer, review your response to the Focus Activity on page 16.

5. Do you share Elizabeth’s shock at Charlotte’s engagement to Mr. Collins? Explain.

Literature and Writing

Summary

Summarize the two subplots involving Wickham and Elizabeth, and Mr. Collins and Elizabeth. Review the chart you completed in the Active Reading on page 17. Explain how the actions of Wickham and Mr. Collins advance the main plot. How do their actions help us learn more about the main character, Elizabeth?

Extending Your Response

Literature Groups

The author places Mr. Collins at the center of some of the funniest scenes in the novel. In your group, discuss the character of Mr. Collins. Find examples of his behavior and speech that bring out his personal traits. Also, look for direct statements made about him by the other characters and by the narrator. Focus particularly on Chapters 13, 14, 15, and 19. As you discuss, make a list of ten adjectives or phrases that describe Mr. Collins. Then, think about what purpose Austen might have had in making Mr. Collins such a ridiculous figure. What aspects of society or human nature might she be criticizing?

Speaking and Listening

Knowing the right questions to ask is a skill that can help you in many settings—at work, at school, and in community activities. Write a question to ask each character who appears in this section of the novel. Answering the question should allow the character to state something important about his or her motives, actions, or relationships with other characters. Then, as a class, ask and answer your questions in round-robin fashion:

• The first person should turn to the student in the next seat and, using the character’s name, ask a question. For example, “Jane, why were you disappointed when Bingley left Netherfield?”
• The next student should answer the question using “I” and then pose a new question to the third student.
• Proceed in this way through the entire class. If students listening to the questions strongly disagree with an answer, allow a moment for brief comments.

Save your work for your portfolio.
Dialectical (or Double Entry) Journal

Student Name: _________________________  Date: __________________

Book Title/Author: ______________________  Entry / Page Number: ____

Directions:
In the first column: Write down a direct quote from the text.
In the second column: cite the page.
In the third column: Explain why you selected this quotation. Why is it important? What do you not understand? Of what did it make you think?

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<tr>
<th>Quotation From the Text</th>
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Exemplary Sample Dialectical Journal Entries (Quotes and Notes)

Student Name: _________________________ Date: __________________

Book Title/Author: ______________________ Entry / Page Number: ____

Directions:
In the first column: Write down a direct quote from the text.
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<tbody>
<tr>
<td>“Thanks. It’s really nice.” But the words sounded hollow, even to Brian.</td>
<td>8</td>
<td>Why does Brian feel that way about getting a hatchet from his Mom? If the words sounded hollow to Brian, he must not mean it. Why is he mad at his Mom?</td>
</tr>
<tr>
<td>“No roads, no trails, no clearings. Just the lakes, and it came to him that he would have to use a lake for landing. If he went down into the trees he was certain to die.”</td>
<td>23</td>
<td>Asking questions (Q)</td>
</tr>
<tr>
<td></td>
<td>48</td>
<td>Reaction to text (R)</td>
</tr>
<tr>
<td>“Now, with the thought of the burger, the emptiness soared at him. He could believe the hunger, had never felt this way. The lake water had filled his stomach, but left it hungry, and now it demanded food, screamed for food.”</td>
<td></td>
<td>It’s weird how Brian’s stomach is like a character now, driving his behavior. I’ve been hungry before, but never like that. Is he going to start eating things that are poison because he is so hungry? Observation of author craft and connections</td>
</tr>
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Seven additional entries would continue on for a minimum of 10 entries.
Page numbers will indicate selections from the beginning, middle, and end of the book.

An Exemplary Double-Entry Journal Contains the Following:
• Total number of entries will cover the topic for the entire book.
• Each first column entry is one or more complete sentences.
• Quotes from text from entire book (beg, middle and end). This is indicated by page #s.
• Each quote entry contains no spelling errors.
• All responses have two or more complete sentences and demonstrate fully developed thoughts about or connections to the text.
Inadequate Sample Dialectical Journal Entries (Quotes and Notes)

Student Name: _________________________   Date: __________________

Book Title/Author: ______________________   Entry / Page Number: ____

Directions:
In the first column: Write down a direct quote from the text.
In the second column: cite the page.
In the third column: Explain why you selected this quotation. Why is it important?
What do you not understand? Of what did it make you think?

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<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>“It kept coming back to that. He had nothing.” No page number indicated.</td>
<td></td>
<td>I know how that feels. I have nothing too. This connection is rather shallow. It needs more elaboration.</td>
</tr>
<tr>
<td>“Things wer bad, he thout, but maybe not that bad.” This text excerpt has 2 misspellings and does not include a page number.</td>
<td></td>
<td>I feel that way too. Again, this connection does not appear to have any thought behind it, just a hasty response to complete the task.</td>
</tr>
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</table>

Journals with fewer than 10 entries are not considered exemplary. An Inadequate Double-Entry Journal Contains:
Fewer than 10 entries from the book.
Quotations from the text contain many misspelled words.
Response entries indicate the entire book may not have been read. There are no specific page references.
Dialectical (or Double Entry) Journal

The term dialectic means the practice of arriving at the truth through logical argument (i.e. question and answer). A dialectical journal records the dialogue (or conversation) between the ideas in the text and the ideas of the reader. In your journal, write down the thoughts, questions, insights or ideas about the themes, characters, literary devices, etc. that occur to you as you read. You will find that a dialectical journal is a useful way to process what you’re reading, prepare yourself for group discussion and/or gather textual evidence for your ISP essay.

Procedure:
As you read, choose passages that stand out. Record them in the first column of your dialectic journal. Then, cite the specific page number in the second column. Finally, write your response to each quote (ideas, insights, questions, etc.) in the third column.

If you wish, you can label your responses using the following codes:
(Q) Question — ask about something in the passage that is unclear.
(C) Connect — make a connection to your life, the world, or another text.
(P) Predict — anticipate what will occur based on what’s in the passage.
(CL) Clarify — answer earlier questions or confirm/disaffirm a prediction.
(R) Reflect — think deeply about what the passage means in a broader, more universal sense — not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just the way things work?
(E) Evaluate — make a judgment about the character(s), their actions, or what the author is trying to say.

Choosing Passages from the Text:
Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:
Effective and/or creative use of stylistic or literary devices.
Passages that remind you of your own life or something you’ve seen.
Structural shifts or turns in the plot.
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.
A great quotation is one that really makes you think!
It should not be short. Short quotations rarely lead to deep thinking.
You need to include enough of the surrounding sentences so a person who had never read the book would understand.
Responding To the Text:
You can respond to the text in a variety of ways. Your observations should be specific and detailed. You can write as much as you want for each entry.

Basic Responses
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

Sample Sentence Starters:
I really don’t understand this because…
I really dislike/like this idea because…
I think the author is trying to say that…
This passage reminds me of a time in my life when…
If I were (name of character) at this point I would…
This part doesn’t make sense because…
This character reminds me of (name of person) because…

Higher Level Responses
Analyze the text for use of literary devices (tone, structure, style, imagery)
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