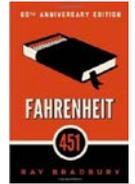




Summer Reader Response Guidelines for incoming English 10 Honors students. Assigned summer reading for all English 10 Honors 2019-2020 classes: Bradbury, Ray. *Fahrenheit 451*. New York: Simon & Schuster. 1951.



As your English 9H teachers have probably already told you, in preparation for course work in English 10H next school year, your summer assignment is to read and respond to *Fahrenheit 451* by Ray Bradbury.

Secure your copy of the text:

You may check out *Fahrenheit 451* in the ERC for the duration of the summer, but you might want to **consider purchasing your own copy** so that you can mark the text as you read. (Bookworks in Whitefish stocks these for your convenience.)

Purchase a ruled composition notebook to use as your reader response journal in which you will answer the prompts

for each of the works we will study during English 10H. (If you are unable to purchase a comp book, see one of your teachers prior to June 7th.)

Read the novel:

Read first for enjoyment of the story and its personal meaning to you.

Re-read/review with sticky notes, highlighter, and response journal in hand.

DUE: READING must be completed and ready to discuss by **Tuesday, September 3rd**.

Response journal:

Complete all reader-response entries using the guidelines and examples provided here.

Assignment will be graded and should reflect your skills of close reading of the text.

DUE: RESPONSES must be completed (& ready to turn in by class time) **Tuesday, September 3rd**.

The criteria that will be used to score your entries are the following:

1. How effectively does the entry demonstrate your **knowledge and understanding of the work** as a whole?
2. How effectively does the entry demonstrate your **appreciation of the effects or the author's choices of language, structure, literary, and stylistic devices** on other literary elements of the novel (i.e., plot, character, theme, etc.)?
3. How effectively does the entry demonstrate your **appreciation of the effects of the author's choices on the reader's response to the story**?
4. How effectively have you **selected, cited and integrated evidence from the text** as support in your response? Citations for a novel should be page number followed by part number – (57; pt. 3).
5. How effectively does the response illustrate **your original thinking and engagement with the text**?

As you read, select evidence from the novel that could be used to support your position on the prompts. Use your LAPS protocol to help you closely read the text in order to respond to each prompt.

For each prompt your response journal should look like this:

Each entry is likely to be 3-5 ¶s long, depending on the scope of the prompt itself.
Underdevelopment of ideas is your enemy!

<p>Prompt #__</p> <p>PASTE PROMPT</p> <p>BEGIN COMMENTARY</p>	<p>Prompt #__</p> <p>CONTINUE COMMENTARY</p>
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Use the following format to guide the development of each response:

- ❖ Offer clear a **thesis sentence** that references the prompt and gives the reader a clear idea about how you will develop your response.
- Use a form of the CEAL ¶ such as the CEAAEAAL to develop each ¶.
 - Make a **claim** that references the thesis.
 - Offer **evidence** that supports the claim.
 - Be sure that you **parenthetically cite all evidence** with the page and part number. For example, (108; pt. 2).
 - **Analyze** the evidence by explaining the way in which the evidence supports your claim. Pay attention to the methods* used by the author and the effects* that are created.
 - **Link** your response back to the thesis in a clincher sentence that gives the reader a better understanding of the significance of your point.

Remember, it's your close reading and your own interaction with the text that we want, not something you researched online!

IMPORTANT: We place a value on your original thinking. Secondary sources such as articles from EBSCO or SparkNotes are NOT recommended for this assignment—but if you use one, you MUST cite it!



All of Part I & Part II & Part III of this assignment are required!

Part I: (Remember that each response should be approximately 3-5¶s in length.)

Select **1** of the prompts listed below and respond in your composition book (reader response journal.)

(Note: Remember that each response should be approximately 3-5 ¶ s in length.)

1. How does Montag gradually change within the novel? What methods* does the author use to show that change? Use at least **two separate examples from the text** (cited with part number & page numbers) as evidence of the changes you identified.
2. The following are literary devices used in the novel. For each device, use examples from the text (cited with part number & page numbers) that contains the literary device and use it as evidence in your response. For each, explain how the literary device is used to more deeply develop another literary aspect such as setting, character or theme. (Use this link to get a more complete idea of the literary definitions bcs.bedfordsmartins.com/litgloss/). Label your responses 2a, 2b, 2c.
 - a. irony
 - b. symbolism
 - c. personification
3. Identify an important theme or universal message that the author is trying to get across to the reader. (Be sure you offer the theme as a complete thought, not just a topic.) Trace the development of this theme from the beginning of the novel through the middle, and finally in the end. Be sure to give at least three specific passages as evidence: one from the beginning, one from the middle and one from the end of the novel to support your claim (cited with part number & page numbers).

❖ ***Method** – What it is that the author does to create a certain effect. It may be something like repeating certain words or images or using a specific sentence structure. An author may use imagery or metaphors or language devices like alliteration, etc.

Part II: (Remember that each response should be approximately 3-5¶s in length.)

Step 1: Find and print a current article that relates to a specific media or technology topic from *Fahrenheit 451*. You will turn in a printed copy of the article.

Step 2: Then, copy and paste the passage from *Fahrenheit 451* that relates to the selected topic of your article.

Step 3: Write a 3-5 paragraph response that compares and contrasts the two texts.

Part III: (Remember that each response should be approximately 3-5¶s in length.)

PASTE THE FOLLOWING PROMPT & PASSAGE INTO YOUR JOURNAL ON THE LEFT SIDE AND RESPOND ON THE RIGHT. READ THE PASSAGE AND USE YOUR CLOSE READING SKILLS (LAPS PROTOCOL: Look, Analyze, Prove, & So What) TO ANALYZE THE AUTHOR'S USE OF LITERARY & STYLISTIC DEVICES IN PREPARATION FOR RESPONSE TO THIS PROMPT. MARK AND ANOTATE THE TEXT TO ASSIST YOUR ANALYSIS:

1. In the passage below, how does the author use literary or stylistic devices (i.e., similes, imagery, allusion, word choice, etc.) to demonstrate the way in which this episode affects Montag? Be sure to use specific evidence from the passage to support your claims.

Passage (from Part 1: "The Hearth and The Salamander")

Next thing they were up in musty blackness, swinging silver hatchets at doors that were, after all, unlocked, tumbling through like boys all rollick and shout. "Hey!" A fountain of books sprang down upon Montag as he climbed shuddering up the sheer stairwell. How inconvenient! Always before it had been like snuffing a candle. The police went first and adhesive-taped the victim's mouth and bandaged him off into their glittering beetle cars, so when you arrived you found an empty house. You weren't hurting anyone, you were hurting only *things*! And since things really couldn't be hurt, since things felt nothing, and things don't scream or whimper as the woman might begin to scream and cry out, there was nothing to tease your conscience later. You were simply cleaning up. Janitorial work, essentially. Everything to its proper place. Quick with the kerosene! Who's got a match!

But now, tonight, someone had slipped. This woman was spoiling the ritual. The men were making too much noise, laughing, joking, to cover her terrible accusing silence below. She made the empty room roar with accusation and shake down a fine dust of guilt that was sucked in their nostrils as they plunged about. It was neither cricket nor correct. Montag felt an immense irritation. She shouldn't be here, on top of everything!

Books bombarded his shoulders, his arms, his upturned face. A book lit, almost obediently, like a dim, wavering light, a page hung open and it was like a snowy feather, the words delicately painted thereon. In all the rush and fervor, Montag had only an instant to read a line, but it blazed in his mind for the next minute as if stamped there with fiery steel. "Time has fallen asleep in the afternoon sunshine." He dropped the book. Immediately, another fell into his arms.

"Montag, up here!"

Montag's hand closed like a mouth, crushed the book with wild devotion, with an insanity of mindlessness to his chest. The men above were hurling shovelfuls of magazines in the dusty air. They fell like slaughtered birds and the woman stood below, like a small girl, among the bodies.

Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling finger, had turned thief. Now, it plunged the book back under his arm, pressed it tight to sweating armpit, rushed out empty, with a magician's flourish! Look here! Innocent! Look! He gazed, shaken, at that white hand. He held it way out, as if he were far-sighted. He held it close, as if he were blind.

"Montag!" He jerked about. "Don't stand there, idiot!" The books lay like great mounds of fishes left to dry. The men danced and slipped and fell over them. Titles glittered their golden eyes, falling, gone.

"Kerosene! They pumped the cold fluid from the numbered 451 tanks strapped to their shoulders. They coated each book, they pumped rooms full of it. They hurried downstairs, Montag staggered after them in the kerosene fumes.

"Come on, woman!" The woman knelt among the books, touching the drenched leather and cardboard, reading the gilt titles with her fingers while her eyes accused Montag.

"You can't ever have my books," she said.

"You know the law," said Beatty. "Where's your common sense? None of those books agree with each other. You've been locked up here for years with a regular damned Tower of Babel. Snap out of it! The people in those books never lived. Come on now! "

She shook her head.

"The whole house is going up;" said Beatty, The men walked clumsily to the door. They glanced back at Montag, who stood near the woman.

Enjoy the novel and have a wonderful summer. We are looking forward to an interesting and exciting school year with you in our classes.

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