**STEP ONE: DEDICATE A NOTEBOOK**

You will need a new notebook (either composition or 1-subject) designated as your journal for the year. Please put your name, class period, and teacher name on the cover in clear handwriting. **Neatness** is ESSENTIAL. Your journal should be free of drawings and doodles, and must have good titles and clear demarcations (labeled sections).

**STEP TWO: PROCEDURE\***

As you read, choose passages that stand out to you, and record them in the **left column** of a T-chart. ALWAYS include page numbers, and if possible, paragraph location (ex. mid-way through the 2nd paragraph on the page).

In the right column, write your response to the text – the “OIC” (or, “OH! I SEE!”).

* OBSERVATIONS – this is a quick list or acknowledgement of the rhetorical strategies/appeals, tone, mood, and other context
* INSIGHTS/CONNECTIONS/IDEAS – this is the analysis part of the entry, and it will involve explaining how the quote lead you to your observations. It is an explanation of the “why” and “how”, so I you MAY include a bit of summary, but MUST INCLUDE analysis.
* CRITICAL QUESTION(S) – this portion of the entry is a Level-2 or -3 question about the specific portion of text you chose for the entry.

**\*You may modify the layout of the structure to vertical (b) vs. horizontal (a) alignment – see examples below:**

**LAYOUT “A” – (SAMPLE FROM *FREDRICK DOUGLASS’S NARRATIVE*)**

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| ENTRY | QUOTE / page number | ANALYSIS / OIC |
| Example  P 1 | I have no accurate knowledge of my age, never having seen any authentic record containing it. By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters within my knowledge to keep their slaves thus ignorant. (1) | O: simile/juxtaposition, somber or flat tone  I: Douglass introduces us to his autobiographical narrative by revealing a shocking fact – he does not know his own age. This presents the initial disconnect from humanity that we can anticipate when we read a slave narrative, but he further reinforces this by juxtaposing slaves and horses in a simile, relating on an even deeper level how slaves were tantamount to animals instead of humans. His tone is matter of fact, suggesting that he’s appealing to logos to convey the information and make the impact on the audience through the actual events, suggesting that he will not be using a pathetic or self-serving tone, but rather letting the horrible facts speak for themselves. This pulls me in as a reader, because I find it more impactful for the author to lead me to my conclusion vs. projecting his/her feelings on me.  C: Having never been equated to an animal, how can we possibly relate to Douglass’s experience? |

*LAYOUT “B” – vertical alignment*

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| Entry #  (example)  Page #1 | QUOTE  I have no accurate knowledge of my age, never having seen any authentic record containing it. By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters within my knowledge to keep their slaves thus ignorant. (1) |
|  | ANALYSIS  O: simile/juxtaposition, somber or flat tone  I: Douglass introduces us to his autobiographical narrative by revealing a shocking fact – he does not know his own age. This presents the initial disconnect from humanity that we can anticipate when we read a slave narrative, but he further reinforces this by juxtaposing slaves and horses in a simile, relating on an even deeper level how slaves were tantamount to animals instead of humans. His tone is matter of fact, suggesting that he’s appealing to logos to convey the information and make the impact on the audience through the actual events, suggesting that he will not be using a pathetic or self-serving tone, but rather letting the horrible facts speak for themselves. This pulls me in as a reader, because I find it more impactful for the author to lead me to my conclusion vs. projecting his/her feelings on me.  C: Having never been equated to an animal, how can we possibly relate to Douglass’s experience? |

REMEMBER: CLEARLY LABEL *EACH* SECTION!

**STEP THREE: CHOOSING PASSAGES FROM THE TEXT**

Look for quotes that are significant, powerful, thought-provoking, or puzzling. For example, you might record (note: BOLD bullets are tasks that carry the most importance in regard to scoring well on the AP exam):

* **Effective and/or creative use of stylistic or literary devices;**
* Passages that remind you of your own life or something you’ve seen before;
* **Structural shifts or turns in the plot (fiction) or events (nonfiction);**
* 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 (fiction) or idea (nonfiction);**

**STEP FOUR: RESPONDING TO THE TEXT**

You can respond to the text in a variety of ways. The most important thing to remember is that your observations must be specific and detailed. Your journal should be composed of 25% basic responses and 75% higher-level responses.

**BASIC RESPONSES (a starting point for understanding the text)**

* Raise questions about the beliefs and values implied in the text;
* Give personal reactions to the passage;
* Discuss the words, ideas, or actions of the author or character(s)
* Tell what it reminds you of in your own experiences;
* Write about what it makes you think or feel;
* Agree or disagree with a character or the author;

**HIGHER LEVEL RESPONSES (deeper thought leading to deeper understanding)**

* **Analyze the text for use of literary devices (tone, structure, style, imagery) – be sure to explain the effect; avoid merely naming techniques;**
* **Make text-to-text (including song lyrics, literature, or art pieces) or text-to-world connections;**
* **Discuss the diction and syntax strategies;**
* **Consider an event or description from another perspective (different character);**
* **Analyze a passage and its relationship to the text as a whole;**

**Example from *Life of Pi*:**

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| **QUOTE** | **ANALYSIS** |
| **“I am a person who believes in form, in the harmony of order…we must give things a meaningful shape…that’s the one thing I hate about my nickname, the way that number runs on forever. It’s important in life to conclude things properly.” (Martel, 285)** | ***O: obsessive/fearful tone***  ***I: Pi’s obsession with “form” and the “harmony of order” explains why religion appeals so strongly to him. He finds great importance in concluding things “properly”. Pi is essentially asking what kind of life would we be leading if, when it was over, we simply died and remained dead to rot for eternity? Pi hopes and believes that there is more. He believes what he is told about the afterlife (or afterlives) and moral judgment, because he’s afraid of his life ending in a pointless and almost anticlimactic manner. Pi’s obsession with closure can also be found in the founders of almost any religion to have ever been preached throughout history.***  ***C: How does this kind of thinking shape someone’s major decisions in life?*** |

**TEMPLATES – REMEMBER, IN YOUR ANALYSIS, YOU SHOULD BE DOING THESE: Evaluate/Question/Explain/Predict/Connect**

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| **TEMPLATE 1of4:**  OBSERVATIONS: [**Form and Structure**](http://dj-english.wikispaces.com/file/view/Structural+Analysis+of+Literature.pdf) | |
| **QUOTE**  **Important Excerpts/Passages from the Text**  Use quotes from the text in quotation marks followed by page numbers in parenthesis. | **ANALYSIS: OIC**  **Your Commentary/Reaction/Connection**  What is happening? How much time is covered? What patterns do you notice? |
|  | O  I  C |

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| **TEMPLATE 2of4:**  OBSERVATIONS: [Purpose](http://www.learner.org/jnorth/tm/ReadStrat8.html) / [Tone](http://davehood59.wordpress.com/2010/02/08/elements-of-fiction-style-and-tone/) / [Style](file:///G:\Downloads\Literary%20Style.docx) | |
| **Important Excerpts/Passages from the Text**  *Use quotes from the text in quotation marks followed by page numbers in parenthesis.* | **ANALYSIS: OIC**  **Your Commentary/Reaction/Connection**  *What is the author trying to accomplish? What argument(s) is he/she trying to make? What is the author’s* [*attitude toward the subject*](http://www.irsc.edu/uploadedFiles/Students/AcademicSupportCenter/WritingLab/Tone-and-Purpose.pdf)*? How is* [*TONE*](http://www.wikihow.com/Analyze-Tone-in-Literature) *revealed through* [*DICTION*](http://www.wisegeek.com/what-is-the-role-of-diction-in-literature.htm) *and* [*SYNTAX*](http://www.wisegeek.com/what-is-the-connection-between-diction-and-syntax.htm)*?* |
|  | O  I  C |

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| **TEMPLATE 3of 4:**  OBSERVATIONS: [**Imagery**](http://www.wisegeek.com/what-is-the-function-of-imagery-in-literature.htm) **and/or Detail** | |
| **Important Excerpts/Passages from the Text**  *Use quotes from the text in quotation marks followed by pages numbers in parenthesis.* | **ANALYSIS: OIC**  **Your Commentary/Reaction/Connection**  *The imagery of a literary work comprises the set of images that appeal to the senses. Look for recurring images (light/darkness, colors, clothing, odors, sounds). Point out details (numbers, facts, description) the author uses to support the argument. How are these images and/or details used? What emotions do they EVOKE?* |
|  | O  I  C |

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| **TEMPLATE 4of4:**  OBSERVATIONS: [**Rhetorical Strategies**](http://literary.edublogs.org/) **/ Stylistic Devices** | |
| **Important Excerpts/Passages from the Text**  *Use quotes from the text in quotation marks followed by pages numbers in parenthesis.* | **ANALYSIS: OIC**  **Your Commentary/Reaction/Connection**  *Look for examples of rhetorical strategies (stylistic devices), which lead to* [*rhetorical*](http://www.iupui.edu/~uwc/pdf/Rhetorical%20Triangle.pdf) *appeals (ETHOS, LOGOS, PATHOS, KAIROS). Explain how the rhetorical strategies are meant to affect the audience, and backup your opinion with text.* |
|  | O  I  C |

**(SEE DJ RUBRIC HANDOUT FOR GRADING RATIONALE)**