



## Palm Harbor University High School International Baccalaureate

Language Arts: 2025 - 2026 School Year

Reading List and Summer Assignment

### 10<sup>th</sup> Grade Pre-IB/AP Language and Composition

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"The greatest adventure is what lies ahead.  
Today and tomorrow are yet to be said.  
The chances, the changes are all yours to make.  
The mold of your life is in your hands to break."  
- J. R. R. Tolkien

#### *Class Novels*

- **(Summer Assignment) *Fahrenheit 451***, Ray Bradbury
  - Simon and Schuster, ISBN: **97801451673319**
- **(Can purchase ahead of time for semester 2) *The Great Gatsby***, F. Scott Fitzgerald.
  - Simon and Schuster, ISBN-13: **9780743273565**

**\*Other works will be determined or provided by instructor at the start of the school year**

### 10th Grade IB English Summer Assignment

“It was a pleasure to burn.”

We are excited to announce the summer reading title for 10th grade AP English Language. This year's summer book is *Fahrenheit 451*. This short and engaging novel has been chosen for its literary merit as it can be read on multiple levels. The book falls into the speculative fiction category of science fiction where the author makes a story based on a hypothetical ‘what if’ scenario. It is set in a dystopian future where books are illegal, and it is the main character’s job to burn them. The theme of *Fahrenheit 451* is that books are so dangerous that the institutions of society would prevent people from reading them altogether. Some might think this future impossible, but Bradbury saw it as a real historical possibility. It explores topics such as power, authority, censorship, morality, and more. And while some of you may have already read this work in the past, we feel that you’ll approach with fresh eyes and new skills.

Engaging with Sensitive Topics (IB):

Bradbury includes some potentially sensitive topics, and it has indeed been challenged in schools in the United States for several reasons: mild profanity with words like “hell” and “damn,” some violence, the negative portrayal of firemen, and references to (and the burning of) the Bible, among other books. Of course, Bradbury’s work is a warning against all of these things.

All studies in literature courses will provide the opportunity to engage with a broad range of texts, approaches, ideas, stimuli and interpretations that address topics of personal, local and global significance. These works may challenge learners intellectually, personally and culturally, and involve sensitive and mature topics. The courses studied may explicitly address sensitive topics through texts and issues discussed while inviting students to critically reflect on various perspectives offered. Engaging with sensitive topics in these courses—whether receptively or productively—must be done with every reasonable effort to encourage students to respond with respect for their peers and larger learning communities. Providing a safe environment in which discussion may be facilitated is an important role of the teacher. In general, approaching sensitive topics in studies in literature courses must be done through an intellectually critical lens.

**See page two for summer assignment details.**

1. **Annotate *Fahrenheit 451*** as you read, according to the processes you have been taught. Annotation involves two processes: (1) Marking the text: this could be underlining, circling, brackets, highlighting, etc. (2) And thinking on the page: marginal notes that consider the implications of the details you marked. See page. 3 (**Annotation Guide**) for suggestions and additional advice. When you get stuck, make connections between the text and your life/real world, pose questions of your own, note patterns, etc. You will have a reading test (on the novel in its entirety) on the second session upon your return. Complete the dialectical journal writing assignment over the summer and turn in on your first class of the school year (via Canvas).

## 2. **Dialectical Journal Assignment:**

Dialectic means “the art or practice of arriving at the truth by using conversation involving question and answer.” In the journal, have a conversation with the text and with yourself. This will be invaluable to you when you prepare for class discussions, presentations, essays, and exams. You are responsible for 10 journal entries (**5 for each half of the book**). This will be due on the first class back to school to Canvas.

- Your journal should be **typed**, 12 point font, Times New Roman. You will be asked to submit a word doc.
- Formatting Reminders: At the top of the entry, give a quote and page number. Below, in paragraph form, synthesize your understanding of the details of the texts.
- Each entry is worth 10 points and must be a solid paragraph of 5 or more sentences with integrated quotes and commentary. One suggestion is to start with a personal reaction to the text. Then analyze the choices to discover how the author created this specific text to affect you in a certain way.
- No summary please.

### Sample:

“It was a special pleasure to see things eaten, to see things blackened and changed.” (pg. 1)

In the opening scene of *Fahrenheit 451*, Bradbury establishes an ominous and somewhat mocking tone towards the protagonist, Guy Montag, to reveal how Montag believes himself to be greater and more powerful than he actually is. The ambiguity of the repeated word “things” implies that Montag does not care about what he burns (1). It is the action of burning that gives him “pleasure” regardless of what he destroys. Moreover, Montag sees himself as an “amazing conductor playing all the symphonies,” a metaphor for Montag’s view of himself as a supremely talented leader (1). However, here is where Bradbury mocks Montag since there is very little skill involved in starting fires compared to conducting a symphony. Bradbury concludes the opening passage with Montag hyperbolically insisting that his “fierce grin”, his “smile”, would “never ever [go] away” (1). The absolute nature of the word “never” sets up Montag to change as the story progresses, since it is hard to believe that he will always be smiling. Thus, Bradbury sets up a troubled protagonist and ominous dystopian setting at the start of the novel.

\*Important: Your English teachers are well aware of what scholars online have to say about this book. We are not interested in what others think (and have always said). Journals should be your own authentic ideas. They are a dialogue you are having with the text as you read. We expect you’ll have a lot of opinions about the characters and what happens in the novel. \*Any form of plagiarism or academic dishonesty will result in a zero and referred to the IB Coordinator for disciplinary action. This includes AI-generated text. Reminder that academic honesty infractions in the IB program can result in dismissal.

### Grading Guidelines

9-10 Detailed, meaningful passages, and quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Well-integrated quotes. Includes comments about literary elements such as diction, imagery, syntax, and how these elements contribute to the meaning of the text as a whole. Makes insightful connections and asks thought-provoking questions. Journal is neat and organized -- student has followed the directions in the organization of the journal.

7-8 Less detailed but good quotation selections. Some intelligent commentary; addresses some thematic connections. Some integrated quotes. Includes some literary elements but less on how they contribute to the meaning. Some personal connection; asks pertinent questions. Journal is neat and readable -- student has followed the directions in the organization of the journal.

5-6 Few good details from the text. Most commentary is vague, unsupported, or plot summary. Some listing of literary elements; virtually no discussion on meaning. Limited personal connection; asks few or obvious questions. Not consistent with minimum length requirements. Journal is relatively neat, but may be difficult to read. Student has not followed all directions in journal organization.

3-4 Hardly any good details from the text. All notes are plot summary. Few literary elements, virtually no discussion on meaning. Limited personal connections; no good questions. Way too short. Didn’t follow directions in organizing journal; difficult to read or follow.

Please be aware that students will be held responsible for the assignments on the first day of the fall semester. If a student chooses to change the level of course or class or program over the summer, the student will be held responsible for the summer assignments for the courses reflected on the schedule for the first day of school. If you have questions regarding which course you are enrolled in for the fall, please contact your guidance counselor. If you have any questions regarding the assignment, please contact Mrs. Peluso at [pelusoe@pcsb.org](mailto:pelusoe@pcsb.org)

## Annotation Guide for Fahrenheit 451

This guide is just a tool for you. When you come across something that seems to relate to the annotation guide, annotate your book! No – you’re not expected to annotate for everything. Hopefully, you’ll reach a point where you don’t even need to look at this guide. **Use this when you feel stuck.** You should never be able to say, “I don’t know what to annotate for.” If you make cool observations about something while you read – Boom: there’s ammo for a dialectical journal.

**To Sum Up:** Interact with the text (this includes marginal notes and connections). Use your annotations to fuel our future discussions, seminars, group activities, and longer commentaries. Annotation illuminates meaning! **You are not limited to this list.**

### 1. CHARACTER DEVELOPMENT –

- For each of the following characters, trace their 1st and other significant appearances throughout the novel. You can use the STEAL method (Speech, Thoughts, Effect on others, Actions, Looks). Of course, you can also write down how you feel toward characters on a personal level (empathy, dislike, confusion, etc.)
- As you find characterization (**direct** or **indirect**) and **character foils**.
- Keep track of how the main characters change (**dynamic**) or remain the same over time (**static**). **How** are they portrayed? Simple (**Flat**) or complex (**Round**)? **How** does Bradbury bring the characters to life? **Why** does he characterize them this way? Are they **symbolic** of something?
- What role do they play in the hero’s journey? Are they a mentor, helper, shadow, threshold guardian, scapegoat, shapeshifter?
  - Guy Montag
  - Mildred
  - Clarisse
  - Captain Beatty
  - Professor Faber
  - Clarisse McClellan
  - Granger
  - Mrs. Phelps and Mrs. Bowles

### 2. MOTIFS –

Look for the following motifs. If they are meaningful, annotate them, and discuss what they are and how they are used

- Nature
- Blood
- Mirrors
- Hands
- Water, Fire/heat/light
- Coldness & darkness
- Any motifs of your own that you notice? Some aren’t mentioned in this guide. Keep your eye out!

### 3. (Some) THEMATIC Topics – *Characteristics of Dystopia/Global Issues*

- Mass Media
- Censorship
- Conformity vs. Individuality
- Distraction vs. Happiness
- Action vs. Inaction

### 4. Any connections you can make to the PROFESSOR!

- Intertextuality: the Bible, mythology, Shakespeare, fairytales, other literature
- Hero’s Journey: Every Trip is a Quest
- Geography/seasons/function of setting
- Illness and Heart Disease
- Acts of Violence
- Irony
- It’s All Political
- Don’t Stand Next to the Hero
- If They Come Up, It’s Baptism
- Christ-Figures
- Nice to Eat With You: Communion
- Nice to Eat You: Acts of Vampires