**HONORS ENGLISH 9 READING RESPONSE:
DOUBLE ENTRY JOURNAL**

Each week, you are expected to read independently outside of class for at least twenty minutes, four times a week. You will also be required to write at least 3 double entry journals in which you analyze self-selected portions of the text. If you are reading more than one book, take your double entry journals from your favorite text.

You will be graded based on the completion of the assignment, the relevance of your text selections, and the depth of your analysis. For each portion of text you choose, you should write at least a paragraph of analysis.

To set up your double entry journal, fold a piece of notebook paper in half, perpendicular to the lines you would normally write on. Unfold the paper and trace the line in the middle to form a T-chart. Here’s how your journal will be arranged:

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| ***From the TEXT*** | ***From Your MIND*** |
| * a quoted passage
* interesting language
* a summarized passage
* summarized key event/description
* a problem/conflict
* Signpost
 | * Reaction
* Theory/hypothesis
* Comparison
* Explanation
* Thought/questioning process
* Discussion of significance
* Connections to self/world/another place in the text/or other text
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Write legibly and inside the margins. Staple additional sheets as necessary.

Late journals will be accepted for half credit.

Entries may be typed or handwritten. Typed entries should be printed and handed in on the due date, or emailed prior to the class they are due. Typed entries must be typed in Times New Roman, Font Size 12.

**Example Double Entry Journal**

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| Book Read: Fahrenheit 451 | Imma StudentMonth Day, YearPd. #DEJ #Author: Ray Bradbury |
| 1. Pg. 9: “’I sometimes think drivers don’t know what grass is, or flowers, because they never see them slowly,’ she said. ‘If you showed a driver a green blur, Oh yes! He’d say, that’s grass! A pink blur! That’s a rose garden! White blurs and houses. Brown blurs are cows. My uncle drove slowly on a highway once. He drove forty miles an hour and they jailed him for two days. Isn’t that funny and sad, too?’‘You think too many things,’ said Montag, uneasily.”
 | 1. Clarisse says this to Montag during their initial late-night talk, and it sets the tone for her character. Bradbury seems to be using the dialogue between these two characters to help develop the setting and to help push Montag’s character to change. Here, she’s talking about the fact that people in their world don’t think deeply. They don’t slow down to marvel at or think about things, they just rush through life like they rush through traffic. The fact that her “thinking” makes Montag uncomfortable speaks volumes about the level to which he is engrained in the social norms valued by his society; to not think deeply. Clarisse, on the other hand thinks about all kinds of things. She talks about how other people, including her therapist, think she’s crazy because she likes to run around in the woods and catch raindrops on her tongue. People in this world don’t seem to have time to enjoy anything natural. They are instead, absorbed in their seashell radios, living in fantasy worlds. When she brings up the fact that slowing down can get you arrested, it made me wonder why the government would be placing this kind of control on people. This definitely reminds me of 1984 by George Orwell. I don’t think the powers that be in this world can be trusted.
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| 1. Pg. 26: “It would be easy for someone to set up a partial combination on the Hound’s ‘memory,’ a touch of amino acids, perhaps. That would account for what the animal did just now. Reacted toward me.”
 | 1. Montag says this right after the weird, mechanical hound the firemen have growls at him. I’m not really sure what the hound’s purpose is yet, it’s hard to understand. What’s clear is that it’s some kind of robot that assists the firemen in tracking people. Later, on page 31, one of Montag’s colleagues mentions a fireman in Seattle who committed suicide by setting his “chemical complex” to their department’s hound so that it would attack him. Here, Montag was suggesting that someone might have motive to program the hound against someone. Right after he suggests this, his coworker says that he doesn’t have any enemies there, and Montag claims that he’s not sure of that. I think the hound coming up again and again is foreshadowing a violent encounter between the hound and Montag later in the story. Either he is going to commit suicide by hound, or the government will find out that he is starting to change and will program the hound to get him.
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| 1. Pg. 37- Montag steals a book from the woman’s house just before she burns it down, committing suicide.
 | 1. Meeting Clarisse was step one in Montag’s transformation, his wife’s overdose was step two, and the fire at this part was step three. Clarisse asked him if he had ever read any of the books that he burned, and he had responded with revulsion because that’s illegal. But here, he discreetly takes a book, keeps it, and hides it! This contradicts his previous attitude. He says that his hand acted of it’s own accord when he took the book, so he acted on impulse. I think this is because somewhere, deep down, he knows that Clarisse is correct when she suggests that something isn’t right with the world, he’s just afraid to acknowledge it. By stealing the book, he has taken his first step toward changing and going against the norms that are all around him. When the owner of the book committed suicide he was in so much shock that he couldn’t go back to work. I think he will read the book while off work and will start to realize the value of books, which will in turn cause him to turn against the whole institution he once loved and never questioned. He might collect other books, which will lead to his getting caught with contraband. Perhaps this capture will be connected to the hound!
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