Dialectical Journal

The purpose of a dialectical journal is to identify significant pieces of text and explain the significance. It is another form of highlighting/annotating text and should be used to think about, digest, summarize, question, clarify, critique, and remember what is read. It is a way to take notes on what is read using the actual text, so that when you are asked to write an essay about or utilize the information from the text you do not have to re-read the entire piece. Instead, you can search your notes for direct quotes to use as supporting evidence for your opinions. A dialectical journal is also an effective way to assess your comprehension. It can be used with any form of writing: textbook, short story, novel, essay, poem, newspaper article, scientific journal, or any piece of writing students choose.

To set up a dialectical journal, you may simply utilize the template provided. On the left hand side of the page, title the column, Note Taking. On the right hand side of the page, title the column, Note Making. The left hand column is where you will type the sentence/s or phrase/s from the text that you believe illustrates a significant idea. You should put quotation marks around the sentence/s to show that they are someone else’s words. If the passage you use is more than one or two sentences, you may abbreviate it in the following manner, using ellipses (three dots in place of the words that are missing at the end):

“Like the keeper of the lighthouse, she regarded it as a mooring, a checkpoint, some stable visual object that assured her that the world was still there; that this was life and not a dream…” Song of Solomon, p. 11

The above information was taken directly from the following source:

Feel free to play with the topics for your dialectical journals; you may pull out passages you have questions about, passages on specific characters, passages on specific symbols, passages which build themes, or passages that demonstrate the style of the specific author. Feel free to comment on diction, tone, style, voice, etc. The important thing is that you have something to say about the passage. Your comments should be developed and demonstrate higher level thinking which goes well beyond plot summary. Please AVOID plot summaries. We are looking for evidence that you are thinking as you are reading. The AP literature course is focused on close reading of works. This summer, we want you to practice close reading. The dialectic journals will provide an organized way for you to record your thoughts. We challenge you TO THINK. There are no wrong answers. Avoid using Spark notes during your reading, instead, use YOUR BRAIN! We have attached some sample “journals” to guide you.
Dialectic Journals in a Nutshell!

1. You need a minimum of ten entries per AP literature novel (Crime and Punishment and A Thousand Splendid Suns). YOU MAY NOT USE Brothers Forever for this journal. You should have at least 20 total entries that are minimally one to two paragraphs in length. Remember for each novel, five of your entries must relate to a topic discussed in How to Read Literature Like a Professor. You do not have to “journal” How to Read Lit. Like a Professor, but you do have to include a reference to this handbook in five of the ten entries per novel. *Please note that there will be both an objective and written assessment for Crime and Punishment in addition to the journal entries on this novel.*

2. This assignment is due the FIRST DAY of school. There are NO exceptions. It is the first 100 points of your marking period grade.

3. Please use the format we have attached. If your dialectic journal is NOT typed and properly formatted then you will receive a zero. This formatting requirement includes making a direct reference to How to Read Literature Like a Professor including textual evidence (yes, quotes) from that work and in-text citations.

4. For the TEXT (“note taking”) column, your entries may include the following:
   - Meaningful or striking quotations or paraphrasing of important passages
   - Confusing or difficult quotations or passages
   - Evidence of theme, tone, mood, character development, plot complication, setting significance, etc.
   - Vocabulary work in context
   - Figurative language such as metaphors, similes, personification, etc.
   - Effective &/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
   - 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

5. For the RESPONSE (“note making”) column, you have several ways to respond to a text:
   - Raise questions about the beliefs and values implied in the text
   - Give your personal reactions to the passage
   - Discuss the diction (vocabulary) used
   - Discuss what makes the quote or passage meaningful, striking, or important
   - Discuss how theme is shown
   - Discuss the meaning and/or effect of figurative language
- Discuss the character’s role and/or the values of the character
- Discuss the importance of setting
- Tell what it reminds you of from your own experiences
- Write about what it makes you think or feel
- Argue with or speak to the characters or author
- Comment on the relevance of a passage to its historical context or to the present
- Identify recurring symbols or images

Sample dialectic journal from *The Things They Carried* (O’Brien)

<table>
<thead>
<tr>
<th>Note-taking</th>
<th>Note-making</th>
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<tbody>
<tr>
<td>“-they carried like freight trains; they carried it on their backs and shoulders-and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry”.</td>
<td>(R) O’Brien chooses to end the first section of the novel with this sentence. He provides excellent visual details of what each soldier in Vietnam would carry for day-to-day fighting. He makes you feel the physical weight of what soldiers have to carry for simple survival. When you combine the emotional weight of loved ones at home, the fear of death, and the responsibility for the men you fight with, with this physical weight, you start to understand what soldiers in Vietnam dealt with every day. This quote sums up the confusion that the men felt about the reasons they were fighting the war, and how they clung to the only certainty - things they had to carry - in a confusing world where normal rules were suspended.</td>
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Sample from *Song of Solomon* (Toni Morrison)

<table>
<thead>
<tr>
<th>Note-taking</th>
<th>Note-making</th>
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<tbody>
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<td>“Like the keeper of the lighthouse, she regarded it as a mooring, a checkpoint, some stable visual object that assured her that the world was still there; that this was life and not a dream…” p. 11.</td>
<td>The watermark confirms the relationship Ruth has with her husband, Macon; one of contempt and distance, one in which she has been repeatedly denied her existence as a powerful human being, but instead is treated with scorn or as somehow only worthy to have sex, bear children, care for the house. The watermark began as an expression of how she sees beauty in the world and ends as a reminder of her vision denied. At once, it gives her strength to go on AND makes her feel trapped. It is the truth of her life.</td>
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| “Fluky about her own name at twelve, how much more fluky she’d become since then Macon could…” p. 19 | The reader is made to love Pilate. Love her because Macon can’t stand her. Love her because even at birth she breaks free of what conventional society expects of her. Her father does it for her. He gives her a man’s name and to boot it is the epitome of what most good Christians would consider evil or traitorous…Pilot, the man who callously condemned Christ to death. She is everything Macon is not. She sings. He is stoical. She loves. He only feels contempt and disgust. She is colorful. He is drab. She makes and sells alcohol (which was illegal). He is the legitimate businessman. She has compassion. He cares nothing for his fellowman; he only cares about money. She is strength in her femininity, strength in a wholly female kind of way that has nothing
to do with the docile stereotypes of women or the man hating stereotypes of women, nothing conventional. She is the epitome of life. She simply is, and is not ashamed.

Note-taking (this sample is from *To Kill a Mockingbird*)

“...as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of *My First Reader* and the stock market quotations from the *Mobile Register*, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading.” (page 21)

Note-making

The novel takes place during the Depression, a time when kids like Scout had almost nothing to look forward to and no prospects for a better future. Scout speaks often of how dirty the kids are, how poor everyone is (so poor that no one notices that anyone else is in any better or worse shape than they are). Miss Caroline does not seem to understand that she is probably one of the few things standing between the kids of that era and total disaster. Her job is so important because she can give them the entire key to a better life. Instead, she singles kids out for mistreatment, demeans the children in front of each other, and does not try to inspire the kids in her class.

Adults during the Depression had to have been afraid, afraid of starvation, afraid of losing their jobs. Perhaps Miss Caroline is so harsh partly because she is inexperienced, but maybe she is afraid that if she does not run her classroom like factory (everyone doing the same thing at the same time) that she will lose her job. Maybe she thinks the kids genuinely need her to be so critical and rigid. Fear makes people react to their surroundings instead of acting rationally. Perhaps fear is a theme in this book, fear of poverty, fear of failure, fear of other races. I will use fear as a purpose for reading as I continue through the chapters, noting who is acting out of fear and who is acting rationally. Perhaps those conclusions will lead me to the theme of the novel.
| **Note Taking**  
| (exact sentences or phrases from the text, page number stated at the end of the passage) | **Note Making**  
| (My original ideas about the significance of the text. This is my conversation with the novel or the author of the novel) |
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This is the rubric we will use to grade your journals!

<table>
<thead>
<tr>
<th>Strong</th>
<th>Above Average</th>
<th>Good</th>
<th>Average</th>
<th>Poor</th>
<th>This student’s Dialectic Journal:</th>
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<tbody>
<tr>
<td>20 pts</td>
<td>18 pts</td>
<td>16 pts</td>
<td>14 pts</td>
<td>8-10pts</td>
<td>Selects meaningful passages and quote selections from the text.</td>
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<td>Includes thoughtful comments about a wide variety of interpretive issues and literary elements, as well as HOW these elements contribute to the meaning of the text.</td>
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<td>Shows evidence that the student has applied Thomas Foster’s ideas to an analytical reading of the novel (at least five entries per novel must relate to Foster’s suggestions).</td>
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<td>Covers the text consistently; has entries from the beginning, middle and end of the novel.</td>
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<td>The document is readable, properly formatted and has the appropriate number of entries. (min. of 20)</td>
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