

Township of Union Public Schools



English Department Summer Reading Assignments for Students Entering Grades 6-12

Summer 2017

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Introduction

Before You Begin:

The Township of Union Public Schools English Summer Reading Program strives to present current, relevant, and/or high-interest literature to a young adult audience. Our goal is to encourage our students to choose books both appropriate for and interesting to them, to read for pleasure, and to demonstrate their reading comprehension at a high level of thinking. Some titles may contain content that is mature in nature or that may be objectionable to some families. We recommend using resources such as the Township of Union Public Library, accessing reviews on websites such as Amazon.com, or your local bookseller to make informed decisions when selecting specific books.

This year, the summer reading assignments for students enrolled in a College Prep or Honors course have changed in order to reflect a more meaningful summer reading program that allows students to connect their summer reading to their work in the classroom. All of the novels that students will read will connect to the themes addressed throughout the first marking period of their English class. The activity they complete will be useful to them in class discussions, activities, and writing assignments. The activity described below will serve as their summer reading assignment and will be graded as such. **Unless otherwise noted, there is no longer a traditional summer reading test.**

Students enrolled in an AP program or Senior English Topics have course-specific summer reading assignments. They are included in this packet as well.

Getting the Book(s):

Students have a number of options available to them to obtain the summer reading novel. Students are welcome to borrow the book from any library, to purchase the book from Here's the Story in Union or another bookseller, to download the book in either text or audio format, or any other way that is acceptable for families and allows students to complete their assignment. **If a student chooses to download an audio version of the book, the student can note time stamps rather than page numbers in their annotations.**

What to Do:

Students will need to choose a title (or two, depending on their placement) from their grade level list, and then **read and annotate the book** before school starts. **An annotation is a note or comment that students make in reaction to something written in the text.** Information regarding annotations is included below and many of these techniques/questioning types have been discussed or used by your students previously. Please see Appendix A – E beginning on page 29 of this packet for more information.

If You Have Any Questions:

Please feel free to contact Mrs. Randi Moran, English Supervisor, Grades 6-12 at rmoran@twpunionschools.org

Students Entering Grade 6

Lexile Levels 690L – 1020L

Directions: Select any one (1) novel from the list below. Then complete at least ten (10) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Your annotations will be collected on September 8, 2017.

THEME: What are the challenges and triumphs of growing up?

***Wonder* by R. J. Palacio (Lexile: 790L)**

August Pullman was born with a facial difference that, up until now, has prevented him from going to a mainstream school. Starting 5th grade at Beecher Prep, he wants nothing more than to be treated as an ordinary kid—but his new classmates can't get past Auggie's extraordinary face.

***Because of Mr. Terupt* by Rob Buyea (Lexile: 560L)**

It's the start of fifth grade for seven kids at Snow Hill School. There's . . . Jessica, the new girl, smart and perceptive, who's having a hard time fitting in; Alexia, a bully, your friend one second, your enemy the next; Peter, class prankster and troublemaker; Luke, the brain; Danielle, who never stands up for herself; shy Anna, whose home situation makes her an outcast; and Jeffrey, who hates school. Only Mr. Terupt, their new and energetic teacher, seems to know how to deal with them all. He makes the classroom a fun place, even if he doesn't let them get away with much . . . until the snowy winter day when an accident changes everything—and everyone.

***Short* by Holly Goldberg Sloan (Lexile: 810L)**

Julia is very short for her age, but by the end of the summer run of *The Wizard of Oz*, she'll realize how big she is inside, where it counts. She hasn't ever thought of herself as a performer, but when the wonderful director of *Oz* casts her as a Munchkin, she begins to see herself in a new way. Julia becomes friendly with the poised and wise Olive—one of the adults with dwarfism who've joined the production's motley crew of Munchkins. With her deeply artistic neighbor, Mrs. Chang, Julia's own sense of self as an artist grows. Soon, she doesn't want to fade into the background—and it's a good thing, because her director has more big plans for Julia!

***The Green Bicycle* by Haifaa Al Mansour (Lexile: 790L)**

Spunky eleven-year-old Wadjda lives in Riyadh, Saudi Arabia with her parents. She desperately wants a bicycle so that she can race her friend Abdullah, even though it is considered improper for girls to ride bikes. Wadjda earns money for her dream bike by selling homemade bracelets and mixtapes of banned music to her classmates. But after she's caught, she's forced to turn over a new leaf (sort of), or risk expulsion from school. Still, Wadjda keeps scheming, and with the bicycle so closely in her sights, she will stop at nothing to get what she wants.

***The Young Landlords* by Walter Dean Myers (Lexile: 820L)**

If you were looking for a real dump, you couldn't beat The Stratford Arms. There was Askia Ben Kenobi throwing karate chops upstairs, Petey Darden making booze downstairs, and Mrs. Brown grieving for Jack Johnson, who'd died for the third time in a month and not a rent payer in the bunch. Still, when Paul Williams and the Action Group got the Arms for one dollar they thought they had it made. But when their friend Chris was arrested for stealing stereos and Dean's dog started biting fire hydrants and Gloria started kissing, being a landlord turned out to be a lot more work than being a kid.

Students Entering Grade 7

Lexile Levels 780L – 1090L

Directions:

English 7: Select any one (1) novel from the list below. Then complete at least fifteen (15) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Honors: Select any two (2) novels from the list below. Then complete at least fifteen (15) annotations per novel. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Your annotations will be collected on September 8, 2017.

Students who do not submit or submit annotations do not represent an acceptable quantity/quality of work by **Friday, September 8, 2017, will be removed** from the Honors program.

Theme: What can one generation learn from another?***Ribbons* by Laurence Yep (Lexile: 710L)**

If you asked her, Robin would say that ballet means everything to her. But no one's asking Robin. Not her parents, who can no longer afford ballet lessons because all of their money is going toward bringing Robin's Chinese grandmother to America. Not her grandmother, a demanding woman who can barely walk. It's hard for Robin to hide her resentment of this foreign grandmother who's changed her whole life. Then Robin uncovers a secret that leads to a new understanding of the many ways in which she and her tough old grandmother are alike.

***Curveball: The Year I Lost My Grip* by Jordan Sonnenblick (Lexile: 800L)**

There's nothing All Star pitcher Peter Friedman loves more than baseball. Then a pitching accident over the summer ruins Pete's arm. If he can't play baseball in high school, what is he supposed to do? If he isn't the star pitcher, then who is he? To make matters more complicated, there's something going on with Pete's grandpa -- he's acting weird and keeps forgetting important things. The only person Pete can confide in is Angelika, the amazingly cute girl in his photography class who might like Pete as much as he likes her.

***Rules of the Road* by Joan Bauer (Lexile: 850L)**

Meet Jenna Boller, star employee at Gladstone Shoe Store in Chicago. Jenna is the kind of girl most likely to stand out in the crowd for all the wrong reasons. But that doesn't stop Madeline Gladstone, the president of Gladstone's Shoes, from hiring Jenna to drive her cross country in a last ditch effort to stop Elden Gladstone from taking over his mother's company and turning a quality business into a shop-and-schlock empire.

***The Seventh Most Important Thing* by Shelley Pearsall (Lexile: 760L)**

It was a bitterly cold day when Arthur T. Owens grabbed a brick and hurled it at the trash picker. The judge is ready to send Arthur to juvie for the foreseeable future. Amazingly, it's the Junk Man himself who offers an alternative: 120 hours of community service working for him. Arthur is given a rickety shopping cart and a list of the Seven Most Important Things. He can't believe it—is he really supposed to rummage through people's trash? But it isn't long before Arthur realizes there's more to the Junk Man than meets the eye, and the "trash" he's collecting is being transformed into something more precious than anyone could imagine.

***The Last Station Master: A Boy, a Terrorist, a Secret, and Trouble* by S. A. M. Posey (Lexile: NA)**

On his grandparents' remote North Carolina farm for the summer, Nate discovers there's more happening on the rambling property than anyone realizes. To stop a terrorist's plot and prevent a military disaster, he must unravel the clues around him and use what he learns about the farm, the Underground Railroad, and the lost secrets of an old ghost to become the Last Station Master.

Students Entering Grade 8

Lexile Levels 820L – 1140L

Directions:

English 8: Select any one (1) novel from the list below. Then complete at least fifteen (15) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Honors: Select any two (2) novels from the list below. Then complete at least fifteen (15) annotations per novel. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Your annotations will be collected on September 8, 2017.

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Theme: What are some milestones on the path to growing up?

***The Crossover* by Kwame Alexander (Lexile: 750L)**

Josh and his twin brother Jordan are awesome on the court. But Josh has more than basketball in his blood. He's got mad beats too, beats that tell his family's story in verse. But both brothers must come to grips with growing up, on and off the court, as they realize breaking the rules can come at a terrible price, resulting in a game-changer for their entire family.

***Travel Team* by Mike Lupica (Lexile: 930L)**

Twelve-year-old Danny Walker may be the smallest kid on the basketball court -- but don't tell him that. Because no one plays with more heart or court sense. But none of that matters when he is cut from his local travel team, the very same team his father led to national prominence as a boy. Danny's father, still smarting from his own troubles, knows Danny isn't the only kid who was cut for the wrong reason, and together, this washed-up former player and a bunch of never-say-die kids prove that the heart simply cannot be measured.

***Backlash* by Sarah Darer Littman (Lexile: 770L)**

Lara just got told off on Facebook. She thought that Christian liked her, that he was finally going to ask her to his school's homecoming dance. Bree used to be BFFs with overweight, depressed Lara in middle school, but constantly listening to Lara's problems got to be too much. Bree's secretly glad that Christian's pointed out Lara's flaws to the world. Lara's not nearly as great as everyone thinks. After weeks of talking online, Lara thought she knew Christian, so what's with this sudden change? And where does he get off saying horrible things on her wall? But no one realized just how far Christian's harsh comments would push Lara.

***Popular: Vintage Wisdom for a Modern Geek* by Maya Van Wagenen (Lexile: 730L)**

Stuck at the bottom of the social ladder at 'pretty much the lowest level of people at school who aren't paid to be here,' Maya Van Wagenen decided to begin a unique social experiment: spend the school year following a 1950s popularity guide, written by former teen model Betty Cornell. Can curlers, girdles, Vaseline, and a strand of pearls help Maya on her quest to be popular? The real-life results are painful, funny, and include a wonderful and unexpected surprise-meeting and befriending Betty Cornell herself.

***Better Nate Than Ever* by Tim Federle (Lexile: 930L)**

Nate Foster has big dreams. His whole life, he's wanted to star in a Broadway show. (Heck, he'd settle for *seeing* a Broadway show.) But how is Nate supposed to make his dreams come true when he's stuck in Jankburg, Pennsylvania, where no one (except his best pal Libby) appreciates a good show tune? With Libby's help, Nate plans a daring overnight escape to New York. There's an open casting call for *E.T.: The Musical*, and Nate knows this could be the difference between small-town blues and big-time stardom.

Students Entering Grade 9

Lexile Levels 880L – 1170L

Directions:

College Prep: Select any one (1) novel from the list below. Then complete at least twenty (20) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Honors: Select any two (2) novels from the list below. Then complete at least twenty (20) annotations for each novel. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Your annotations will be collected on September 8, 2017.

Students who do not submit or submit annotations do not represent an acceptable quantity/quality of work by **Friday, September 8, 2017, will be removed** from the Honors program.

Theme: What does it mean to be “American”?

***The New Kids: Big Dreams and Brave Journeys at a High School for Immigrant Teens* by Brooke Hauser (Lexile: 1140L)**

Some walked across deserts and mountains to get here. One arrived after escaping in a suitcase. And others won't say how they got here. These are “the new kids”: new to America and all the routines and rituals of an American high school, from lonely first days to prom. They attend Brooklyn's International High School at Prospect Heights, where all the students are recent immigrants learning English.

***Denied, Detained, Deported* by Ann Bausum (Lexile: 1170L)**

Ann Bausum makes the history of immigration in America come alive. The story of America has always been shaped by people from all corners of the Earth who came in search of a better life and a brighter future. Immigration remains one of the critical topics in 21st century America, and how our children learn the lessons of the past will shape all our futures.

***All the Broken Pieces* by Ann E. Burg (Lexile:)**

Two years after being airlifted out of war-torn Vietnam, Matt Pin is haunted by bombs that fell like dead crows, by the family and the terrible secret he left behind. Now, inside a caring adoptive home in the United States, a series of profound events force him to choose between silence and candor, blame and forgiveness, fear and freedom.

***West of Kabul, East of New York* by Tamim Ansary (Lexile: 940L)**

Shortly after militant Islamic terrorists destroyed the World Trade Center, Tamim Ansary of San Francisco sent an e-mail to twenty friends, telling how the threatened U.S. reprisals against Afghanistan looked to him as an Afghan American. The message spread, and in a few days it had reached, and affected, millions of people—Afghans and Americans, soldiers and pacifists, conservative Christians and talk-show hosts; for the message, written in twenty minutes, was one Ansary had been writing all his life.

***The Arrival* by Shaun Tan (Lexile: N/A)**

In a heartbreaking parting, a man gives his wife and daughter a last kiss and boards a steamship to cross the ocean. He's embarking on the most painful yet important journey of his life — he's leaving home to build a better future for his family.

***The Revolution of Evelyn Serrano* by Sonia Manzano (Lexile: 720L)**

There are two secrets Evelyn Serrano is keeping from her Mami and Papo - her true feelings about growing up in her Spanish Harlem neighborhood, and her attitude about Abuela, her sassy grandmother who's come from Puerto Rico to live with them. Then, like an urgent ticking clock, events erupt that change everything. The Young Lords, a Puerto Rican activist group, dump garbage in the street and set it on fire, igniting a powerful protest. When Abuela steps in to take charge, Evelyn is thrust into the action. Through it all, Evelyn learns important truths about her Latino heritage and the history makers who shaped a nation.

Students Entering Grade 10

Lexile Levels 920L-1200L

Directions:

College Prep: Select any one (1) novel from the list below. Then complete at least twenty (20) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Honors: Select any two (2) novels from the list below. Then complete at least twenty (20) annotations for each novel. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

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Theme: What is the allure of fear? How do we learn from it?

***The Girl Who Loved Tom Gordon* by Stephen King (Lexile: 1040L)**

On a six-mile hike on the Maine-New Hampshire branch of the Appalachian Trail, nine-year-old Trisha McFarland quickly tires of the constant bickering between her older brother, Pete, and her recently divorced mother. But when she wanders off by herself, and then tries to catch up by attempting a shortcut, she becomes lost in a wilderness maze full of peril and terror.

***How I Live Now* by Meg Rosoff (Lexile: 1620L)**

Fifteen-year-old Daisy is sent from Manhattan to England to visit her aunt and cousins she's never met: three boys near her age, and their little sister. Her aunt goes away on business soon after Daisy arrives. The next day bombs go off as London is attacked and occupied by an unnamed enemy. The war is everywhere, and Daisy and her cousins must lead each other into a world that is unknown in the scariest, most elemental way.

***The Girl in the Box* by Ouida Sebestyen (Lexile: 690L)**

Left in an underground cement room by an unknown captor, Jackie has food and water but no light or human contact. She does not know when--or if--her abductor will return. In her isolation and fear, Jackie is forced to test her emotional boundaries, and in doing so she finds new meaning in her past as well as rich reserves of strength and courage within herself.

***Jungle: A Harrowing True Story of Survival* by Yossi Ghinsberg (Lexile: N/A)**

Four travelers meet in Bolivia and set off into the heart of the Amazon rainforest, but what begins as a dream adventure quickly deteriorates into a dangerous nightmare, and after weeks of wandering in the dense undergrowth, the four backpackers split up into two groups. But when a terrible rafting accident separates him from his partner, Yossi is forced to survive for weeks alone against one of the wildest backdrops on the planet.

***Challenger Deep* by Neal Shusterman (Lexile: HL800L:)**

Caden Bosch is on a galleon that's headed for the deepest point on Earth: Challenger Deep, the southern part of the Marianas Trench. Bosch is a brilliant high school student whose friends are starting to notice his odd behavior. He is designated the ship's artist in residence to document the journey with images. Bosch pretends to join the school track team but spends his days walking for miles, absorbed by the thoughts in his head. He is split between his allegiance to the captain and the allure of mutiny.

***The Ocean at the End of the Lane* by Neil Gaiman (Lexile: N/A)**

A middle-aged man returns to his childhood home to attend a funeral. Although the house he lived in is long gone, he is drawn to the farm at the end of the road, where, when he was seven, he encountered a most remarkable girl, Lettie Hempstock, and her mother and grandmother. He hasn't thought of Lettie in decades, and yet as he sits by the pond behind the ramshackle old farmhouse where she once lived, the unremembered past comes flooding back. And it is a past too strange, too frightening, too dangerous to have happened to anyone, let alone a small boy.

***A Monster Calls* by Patrick Ness (Lexile: 730L)**

The monster showed up after midnight. But it isn't the monster Conor's been expecting. This monster is something different, though. Something ancient, something wild. And it wants the most dangerous thing of all from Conor.

Students Entering Grade 11

Lexile Levels 940L – 1210L

Directions:

College Prep: Select any one (1) novel from the list below. Then complete at least twenty-five (25) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Honors: Select any two (2) novels from the list below. Then complete at least twenty-five (25) annotations per novel. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Your annotations will be collected on September 8, 2017.

Students who do not submit or submit annotations do not represent an acceptable quantity/quality of work by **Friday, September 8, 2017, will be removed** from the Honors program.

Theme: What is the meaning of freedom?

***Monster* by Walter Dean Myers (Lexile: 670L)**

Sixteen-year-old Steve Harmon is on trial for murder. A Harlem drugstore owner was shot and killed in his store, and the word is that Steve served as the lookout. Guilty or innocent, Steve becomes a pawn in the hands of "the system," cluttered with cynical authority figures and unscrupulous inmates, who will turn in anyone to shorten their own sentences. For the first time, Steve is forced to think about who he is as he faces prison, where he may spend all the tomorrows of his life.

***127 Hours: Between a Rock and a Hard Place* by Aron Ralston (Lexile: 1210L)**

Aron Ralston, an experienced twenty-seven-year-old outdoorsman, was on a day's solitary hike through a remote and narrow Utah canyon when he dislodged an eight-hundred-pound boulder that crushed his right hand and wrist against the canyon wall. Emerging from the searing pain, Aron found himself completely stuck. No one knew where he was; no one was coming to rescue him. With scant water and food, and a cheap pocketknife his only tool, he eliminated his options one by one. On the fifth night, wracked by delirium and uncontrollable shivers, Aron scratched his epitaph into the rock wall, certain he would not see daylight.

***Everything Everything* by Nicola Yoon (Lexile: HL610L)**

What if you couldn't touch anything in the outside world? Never breathe in the fresh air, feel the sun warm your face, or kiss the boy next door? Maddy is a girl who's literally allergic to the outside world, and Olly is the boy who moves in next door and becomes the greatest risk she's ever taken.

***A Thousand Splendid Suns* by Khaled Hosseini (Lexile: 830L)**

Born a generation apart and with very different ideas about love and family, Mariam and Laila are two women brought jarringly together by war, by loss and by fate. As they endure the ever escalating dangers around them—in their home as well as in the streets of Kabul—they come to form a bond that makes them both sisters and mother-daughter to each other, and that will ultimately alter the course not just of their own lives but of the next generation.

***The Way He Lived* by Emily Wing Smith (Lexile: N/A)**

Sixteen-year-old Joel Espen died of thirst and heat exhaustion while on a hike in the Grand Canyon. He collapsed in a desperate attempt to get water for his friend. In the aftermath, everyone said was the strongest, bravest, and kindest young man anyone knew. It becomes clear that however much people loved and admired Joel, there was something about him they could never quite admit—could never bring themselves to see. The heartbreaking tragedy was not only Joel's death, but that in his life the people who loved him most, couldn't accept him for who he was.

***Audacity* by Melanie Crowder (Lexile: 1120L)**

Audacity is inspired by the real-life story of Clara Lemlich, a spirited young woman who emigrated from Russia to New York at the turn of the twentieth century and fought tenaciously for equal rights. Bucking the norms of both her traditional Jewish family and societal conventions, Clara refuses to accept substandard working conditions in the factories on Manhattan's Lower East Side. For years, Clara devotes herself to the labor fight, speaking up for those who suffer in silence. In time, Clara convinces the women in the factories to strike, organize, and unionize, culminating in the famous Uprising of the 20,000.

***Every Last Word* by Tamara Ireland Stone (Lexile: HL750L)**

Samantha McAllister looks just like the rest of the popular girls in her junior class. But hidden beneath the straightened hair and expertly applied makeup is a secret that her friends would never understand: Sam has Purely-Obsessional OCD. Second-guessing every move, thought, and word makes daily life a struggle, and it doesn't help that her lifelong friends will turn toxic at the first sign of a wrong outfit, wrong lunch, or wrong crush. A new friend introduces Sam to Poet's Corner, and Sam starts to discover a whole new side of herself. Slowly, she begins to feel more "normal" than she ever has.

Students Entering Grade 12

Lexile Levels 950L – 1220L

Directions:

College Prep: Select any one (1) novel from the list below. Then complete at least twenty-five (25) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Honors: Select any two (2) novels from the list below. Then complete at least twenty-five (25) annotations per novel. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

Your annotations will be collected on September 8, 2017.

Students who do not submit or submit annotations do not represent an acceptable quantity/quality of work by **Friday, September 8, 2017, will be removed** from the Honors program.

Theme: What makes a hero?***Unbroken* by Laura Hillenbrand (Lexile: 850L)**

In boyhood, Louis Zamperini was an incorrigible delinquent. As a teenager, he channeled his defiance into running, discovering a prodigious talent that had carried him to the Berlin Olympics. But when World War II began, the athlete became an airman, embarking on a journey that led to a doomed flight on a May afternoon. Against all odds, Zamperini survived, adrift on a foundering life raft. His fate, whether triumph or tragedy, would be suspended on the fraying wire of his will.

***We All Looked Up* by Tommy Wallach (Lexile: 840L)**

They always say that high school is the best time of your life. Peter, the star basketball player at his school, is worried “they” might actually be right. Meanwhile Eliza can’t wait to escape Seattle—and her reputation—and perfect-on-paper Anita wonders if admission to Princeton is worth the price of abandoning her real dreams. Andy, for his part, doesn’t understand all the fuss about college and career—the future can wait. Or can it? Because it turns out the future is hurtling through space with the potential to wipe out life on Earth.

***Inside Delta Force: The Story of America’s Elite Counterterrorist Unit* by Eric L. Haney (Lexile: N/A)**

They are the Army’s most elite top-secret strike force. But you won’t hear about their heroics on the news, no headlines about them can appear in the papers, and no one—not even their families—can know who they are. First Special Forces Operational Detachment-D—Delta Force, America’s supersecret counterterrorist unit. On paper they do not exist, but without them, our lives wouldn’t be the same.

***The Nightingale* by Kristin Hannah (Lexile: HL740L)**

The Nightingale tells the stories of two sisters, separated by years and experience, by ideals, passion and circumstance, each embarking on her own dangerous path toward survival, love, and freedom in German-occupied, war-torn France—a heartbreakingly beautiful novel that celebrates the resilience of the human spirit and the durability of women. It is a novel for everyone, a novel for a lifetime.

***Triumph: The Untold Story of Jesse Owens and Hitler’s Olympics* by Jeremy Schaap (Lexile: N/A)**

At the 1936 Olympics, against a backdrop of swastikas and goose-stepping storm troopers, an African-American son of sharecroppers won a staggering four gold medals and single-handedly demonstrated that Hitler’s myth of Aryan supremacy was a lie. The story of Jesse Owens at the Berlin games is that of an athletic performance that transcends sports. It is also the intimate and complex tale of one remarkable man’s courage. Drawing on unprecedented access to the Owens family, previously unpublished interviews, and exhaustive archival research, Jeremy Schaap transports us to Germany and tells the dramatic tale of Owens and his fellow athletes at the contest dubbed the Nazi Olympics.

***Highest Duty: My Search for What Really Matters* by (Lexile: N/A)**

On January 15, 2009, the world witnessed a remarkable emergency landing when Captain "Sully" Sullenberger skillfully glided US Airways Flight 1549 onto the Hudson River, saving the lives of all 155 passengers and crew. His cool actions not only averted tragedy but made him a hero and an inspiration worldwide.

***Rosa Parks, My Story* by Rosa Parks (Lexile: 970L)**

Rosa Parks is best known for the day she refused to give up her seat on a segregated bus, sparking the Montgomery, Alabama, bus boycott. Yet there is much more to her story than this one act of defiance. In this straightforward, compelling autobiography, Rosa Parks talks candidly about the civil rights movement and her active role in it. Her dedication is inspiring; her story is unforgettable.

Advanced Placement Students

Students Entering Grade 11 AP English

Books: King Lear – Shakespeare

The Stranger – Camus

Directions:

- Please read the two titles listed above.
- Complete one essay per title.
- Type your essay in Times New Roman, size 12 font, 2 page minimum
- Use support from the text, as well as citations and a Works Cited page following MLA formatting.
- When quoting the text, include the author's name and page number.
 - "It had been a long time since I'd been out in the country, and I could feel how much I'd enjoy a walk if it hadn't been for Maman" (Camus 12).
- Students who do not submit summer reading projects or submit projects that do not represent an acceptable quantity/quality of work by **Friday, September 8, 2017, will be removed** from the AP program.

Essay Options

King Lear: choose one of the following essay topics:

- a) Discuss two scenes from King Lear and show how they explore timeless issues.
- b) Discuss the idea of family relationships in King Lear. How do these relationships affect one another? Explore the ideas of deception and unconditional love.

Essay Options

The Stranger: choose one of the following essay topics:

- c) Discuss the idea of justice and the effects of the justice system in The Stranger and King Lear.
- d) How does The Stranger explore the theme of justice? Is Mersault really a threat to society? Does he deserve the death penalty? Is he more or less dangerous than a criminal who commits a crime with a clear motive?

Students Entering Grade 12 AP English

Directions:

- Please read the two books listed below.
- Complete the four assignments that follow.
- Students who do not submit summer reading projects or submit projects that do not represent an acceptable quantity/quality of work by **Friday, September 8, 2017, will be removed** from the AP program.

Books:

Night – Wiesel
Elements of Style – Strunk and White

Assignment 1: Night

Read the novel, Night, by Elie Wiesel. Answer the following questions in a well-developed response essay (should be between 2 to 4 pages typed).

- a. One of the few things Wiesel describes about his childhood and life before the Holocaust is his faith. How does his faith change? Does this book change your view of God?
- b. How do the people Wiesel interacts with strengthen or diminish his hope and desire to live? Talk about his father, Madame Schachter, Julie (the violin player), the French girl, Rabbi Eliahou & his son, the Nazis. Which of their actions touched you the most?
- c. Which section of the book was particularly striking to you? Which one and why?
- d. At the end of the book, Wiesel describes himself in the mirror as "a corpse" gazing back at himself. In what ways did Wiesel "die" during the Holocaust? Does the memoir give you any hope that Wiesel ever started living again?
- e. How does Wiesel's writing style strengthen his account?
- f. Could something like the Holocaust happen today? Discuss more recent genocides, such as the situation in Rwanda in the 1990s and the ongoing conflict in Sudan. Does *Night* teach us anything about how we can react to these atrocities?

Assignment Two: Rhetorical Terms Glossary

Argument and literary analysis are important parts of the Advanced Placement Language and Composition course. To prepare to analyze there are some common terms that all students should know. Look up and record definitions for each of the following terms. **You will have a test on these terms (specifically identifying applications of these terms) within the first week of class.**

Record the terms and definitions in a notebook--be sure to find and study examples of the terms as well to prepare. This notebook will serve as an ongoing glossary of rhetorical terms that you will use and add to throughout the school year. **YOU MAY NOT TYPE THIS PORTION OF THIS ASSIGNMENT.**

You may find help with rhetorical terms on the following sites:

- 1) <http://humanities.byu.edu/rhetoric/silva.htm>
- 2) <http://www.uky.edu/AS/Classics/rhetoric.html>
- 3) <http://www.nt.armstrong.edu/terms.htm>
- 4) <http://www.haverford.edu/classics/courses/2006F/lat101a/handouts/GlossaryLiteraryRhetoricalTerms.pdf>

1. *Organization*

- | | |
|-------------------------|------------------------|
| a. cause/effect | g. inductive reasoning |
| b. comparison/ contrast | h. narration |
| c. deductive reasoning | i. persuasion |
| d. description | j. process analysis |
| e. exemplification | k. repetition |
| f. exposition | l. syllogism |

2. *Aristotelian Appeals*

- a. ethos
- b. pathos
- c. logos

3. *Style*

- | | |
|----------------|--------------------|
| a. allusion | l. irony |
| b. analogy | m. metaphor |
| c. anaphora | n. metonymy |
| d. antithesis | o. paradox |
| e. aphorism | p. parallelism |
| f. apostrophe | q. personification |
| g. connotation | r. pun |
| h. denotation | s. simile |
| i. diction | t. syntax |
| j. hyperbole | u. tone |
| k. imagery | v. understatement |

Assignment Three: Nonfiction

1. Read an issue of one of the following magazines:

The New Yorker,
Harper's Magazine
Atlantic Monthly
Smithsonian
Natural History
The Economist
National Review
Mother Jones

The Week
The Weekly Standard
Reason
NYTimes
Wall St. Journal
Washington Post
LA Times

2. Read three *featured* essays/articles (i.e.: a main piece featured on the cover). Respond to these articles by completing a SOAPStone analysis—the template for this is on the next page. You may create your own document if you wish to type this assignment, otherwise write in pen. For each section in the SOAPStone analysis, you must provide textual support and an in-depth response. Also, make sure to use proper MLA citation when referring to texts. Include a copy of the article along with your response. If you are uncertain as to proper MLA citation, research “MLA citation” on an online search engine.
3. Study three print advertisements and discuss how they each appeal to ethos, pathos, or logos, and analyze the way in which each advertisement works to create a specific effect on the viewer. Each response should be at least one fully-developed paragraph, but no more than one page in length. Include copies of the advertisements you analyzed.
4. Using your rhetorical terms glossary from assignment 2, find 10 examples of rhetorical devices. Identify and define the rhetorical device, provide textual support to illustrate the device, and then provide an analysis of the device explaining how it works within the piece.

Sample Response:

Exemplification: *The pattern of development that uses a single extended example or a series of shorter examples to support a thesis.*

Example: “She learned to do heavy housework, to perform the hateful duties of cooking. She washed dishes, wearing down her shell-pink nails scouring the grease from pots and pans; she scrubbed dirty linen, shirts, and cleaning rags which she hung on a line to dry; she took the garbage down to the street each morning and brought up water, stopping on each landing to get her breath” (Maupassant 140).

Analysis: Here, the author provides exemplification of the heavy housework performed by Mrs. Loisel. The effect of the exemplification illustrates to the audience the daily routine of Loisel, emphasizing her rigorous day and hard work ethic. In the context of the entire piece, the exemplification serves to contrast Loisel’s formerly leisurely existence by highlighting her “shell-pink nails.”

SOAPStone Graphic Organizer for Rhetorical Analysis

Citing Evidence in Persuasive Text

CLOSE READING

How do you know? Cite specific evidence in the text.

CLOSE READING		How do you know? Cite specific evidence in the text.
S	<p>Who is the Speaker?</p> <ul style="list-style-type: none"> Who is the speaker? Identify the speaker's age, gender, class, and education. The voice tells the story. Whose voice is being heard within the text? What can you tell or what do you know about the speaker that helps you understand the point of view expressed? 	
O	<p>What is the Occasion?</p> <ul style="list-style-type: none"> What is the time and place of the piece? What is the current situation (that prompted the writing)? Is this a political event, a celebration, an observation, a critique, or ... ? Identify the context of the text. 	
A	<p>Who is the Audience?</p> <ul style="list-style-type: none"> Who are the readers to whom this piece is directed? It may be one person or a specific group. Does the speaker specify an audience? What assumptions exist in the text about the intended audience? 	
P	<p>What is the Purpose?</p> <ul style="list-style-type: none"> What is the purpose behind the text? Why did the author write it? What is his goal? (To find the purpose, ask, "What did the author want his audience to think or do as a result of reading this text?") What is the message? How does the speaker convey this message? 	
S	<p>What is the Subject?</p> <ul style="list-style-type: none"> What topic, content, and ideas are included in the text? State the subject in a few words or a short phrase. Is there more than one subject? How does the author present the subject? Does he introduce it immediately or do you, the reader, have to make an inference? 	
TO NE	<p>What is the Tone?</p> <ul style="list-style-type: none"> What is the attitude of the author? Is the author emotional, objective, neutral, or biased about this topic? What types of details "tell" the author's feelings about the topic? What types of diction (choice of words), syntax (sentence structure), and imagery (metaphors, similes, and other types of figurative language) help reflect the tone? How would you read the passage aloud if you were the author? 	

Assignment Four: *The Elements of Style* by William Strunk and E.B. White

You will certainly refer to this book for the rest of your educational journey. Read it all, but especially think about Part II and Part V. Since this is a book about grammar, give yourself plenty of time to read it so that the ideas can marinate. After you read this, write me a friendly letter. Discuss an epiphany you had as a student and as a proficient writer of the English language after your thorough study of *Elements of Style*.

- Things you could consider:
- The best kind of writing
- The rules of grammar, usage, and style
- Ways to improve one's style
- Examples of words commonly misused or confused (affect/effect)
- Ways to strengthen one's writing

Make sure to take notes on this book and have a strong understanding of its contents, as you will be tested upon this material during the first week of school.

This book is widely available in bookstores; however, it is also accessible online via:
<http://www.bartleby.com/141/>

EN411

Senior English Topics

Directions:

- Please read and watch one book/film pair from the list below and complete the associated assignment.
 - Students will be expected to complete an in-class essay. This will be administered on **Friday, September 15, 2017**.
 - You may use your **hand-written notes/annotations** and the novels when writing.
 - The books/films may contain realistic language and/or situations.
-

Option 1:

<i>I Am Legend</i>	directed by Francis Lawrence (2007)
<i>I Am Legend</i>	By Richard Matheson

- As you read, take notes and identify quotes about the following themes/topics:
 - Inability of individuals to accept reality
 - The importance of human contact, emotion, and interaction
 - Desire for power, control, or leadership
 - Examples of common vampire lore
-

Option 2:

<i>Fahrenheit 451</i>	directed by François Truffaut (1966)
<i>Fahrenheit 451</i>	By Ray Bradbury

- As you read, take notes and identify quotes about the following themes/topics:
 - Inability of individuals to accept reality / knowledge vs. ignorance
 - Breakdown of communication
 - Desire for power, control, conformity, or leadership
 - Parental influence on children
 - Economic effect on a person's behavior and values
 - Censorship

APPENDIX A

Annotation Directions

Annotating

For your summer reading assignment, you will annotate your book as you read. Annotation encourages close reading and keeps students engaged in a text by having them record their thoughts during the reading process. To annotate a text, write meaningful questions, comments, and observations on the annotation sheets provided. These annotations will be submitted to your English teacher and will be graded as your summer reading assignment and will be worth a 100pt test grade. If you prefer to type your annotations rather than write them by hand and save them all in a single word document, that is acceptable.

You must include the quotation and page number to which each annotation is referring. If you are annotating a large passage, record the most important sentence or two from that passage. Be sure to spread your annotations out evenly across the book.

Strategy: Perhaps the simplest way to distribute your annotations is to divide the pages in your book by the minimum expected number of annotations and write at least one annotation per section (example: 150 page book divided by 25 annotations = one annotation approximately every 6 pages).

Types of Annotations: As you read your text, consider all of the ways that you can connect with what you are reading. Use a variety of approaches to record your reactions to your book. Here are some suggestions that will help you with your annotations:

- Interpret or analyze what is happening in the story or why a character is behaving a certain way (don't just describe what is happening, but instead WHY it is happening or what effect it will have on the story/characters)
- Identify and discuss literary techniques the author is using (See Appendix B for suggestions)
- Make connections to the title of the book or to other parts of the book
- Make connections to other parts of the book
- Make connections/comparisons to other texts you have read or to things you have seen, including movies, comic books/graphic novels, news events, other books, stories, plays, songs, or poems
- Make connections/comparisons to historical or current events
- Paraphrase or summarize a particularly difficult or meaningful passage or moment from the text and explain why it might be difficult to understand
- Make connections to your own life experiences
- Describe how a part of the text made you think about something differently
- Explain the historical context or traditions/social customs that are used in the passage
- Identify and explain parts of the book that address the theme
- Identify and explain something you liked, were confused by, were shocked by, or had some other notable reaction to

APPENDIX B

Literary Terms / Figurative Language

Sample Literary Devices / Figurative Language

Note: This list is not exhaustive by any means. Please feel free to use any literary device/figurative language you are familiar with, regardless of whether it is included in the list.

Allegory: Where every aspect of a story is representative, usually symbolic, of something else, usually a larger abstract concept or important historical/geopolitical event.

Lord of the Flies provides a compelling **allegory** of human nature, illustrating the three sides of the psyche through its sharply-defined main characters.

Antagonist: Counterpart to the main character and source of a story's main conflict. The person may not be "bad" or "evil" by any conventional moral standard, but he/she opposes the protagonist in a significant way.

Anthropomorphism: Where animals or inanimate objects are portrayed in a story as people, such as by walking, talking, or being given arms, legs and/or facial features. (This technique is often incorrectly called **personification**.)

*The King and Queen of Hearts and their playing-card courtiers comprise only one example of Carroll's extensive use of **anthropomorphism** in Alice's Adventures in Wonderland.*

Blank verse: Non-rhyming poetry, usually written in iambic pentameter.

*Most of Shakespeare's dialogue is written in **blank verse**, though it does occasionally rhyme.*

Characterization: The author's means of conveying to the reader a character's personality, life history, values, physical attributes, etc. Also refers directly to a description thereof.

*Atticus is **characterized** as an almost impossibly virtuous man, always doing what is right and imparting impeccable moral values to his children.*

Climax: The turning point in a story, at which the end result becomes inevitable, usually where something suddenly goes terribly wrong; the "dramatic high point" of a story.

*The story reaches its **climax** in Act III, when Mercutio and Tybalt are killed and Romeo is banished from Verona.*

Conflict: A struggle between opposing forces which is the driving force of a story. The outcome of any story provides a resolution of the conflict(s); this is what keeps the reader reading. Conflicts can exist between individual characters, between groups of characters, between a character and society, etc., and can also be purely abstract (conflicting ideas).

*The **conflict** between the Montagues and Capulets causes Romeo and Juliet to behave irrationally once they fall in love.*

*Jack's priorities are in **conflict** with those of Ralph and Piggy, which causes him to break away from the group.*

Context: Facts and conditions surrounding a given situation.

*Madame Defarge's actions seem almost reasonable in the **context** of the Revolution.*

Creative license: Exaggeration or alteration of objective facts or reality, for the purpose of enhancing meaning in a fictional context.

*Orwell took some **creative license** with the historical events of the Russian Revolution, in order to clarify the ideological conflicts.*

Dialogue: Where characters speak to one another; may often be used to substitute for exposition.

*Since there is so little stage direction in Shakespeare, many of the characters' thoughts and actions are revealed through **dialogue**.*

Dramatic irony: Where the audience or reader is aware of something important, of which the characters in the story are *not* aware.

*Macbeth responds with disbelief when the weird sisters call him Thane of Cawdor; **ironically**, unbeknownst to him, he had been granted that title by king Duncan in the previous scene.*

Exposition: Where an author interrupts a story in order to explain something, usually to provide important background information.

*The first chapter consists mostly of **exposition**, running down the family's history and describing their living conditions.*

Figurative language: Any use of language where the intended meaning differs from the actual literal meaning of the words themselves. There are many techniques which can rightly be called figurative language, including metaphor, simile, hyperbole, personification, onomatopoeia, verbal irony, and oxymoron. (Related: **figure of speech**)

*The poet makes extensive use of **figurative language**, presenting the speaker's feelings as colors, sounds and flavors.*

Foil: A character who is meant to represent characteristics, values, ideas, etc. which are directly and diametrically opposed to those of another character, usually the protagonist.

*The noble, virtuous father Macduff provides an ideal **foil** for the villainous, childless Macbeth.*

Foreshadowing: Where future events in a story, or perhaps the outcome, are **suggested** by the author before they happen. Foreshadowing can take many forms and be accomplished in many ways, with varying degrees of subtlety. However, if the outcome is deliberately and explicitly revealed early in a story (such as by the use of a narrator or flashback structure), such information does **not** constitute foreshadowing.

*Willy's concern for his car **foreshadows** his eventual means of suicide.*

Hyperbole: A description which exaggerates.

*The author uses **hyperbole** to describe Mr. Smith, calling him "the greatest human being ever to walk the earth."*

Iambic pentameter: Poetry written with each line containing ten syllables, in five repetitions of a two-syllable pattern wherein the pronunciation emphasis is on the second syllable.

*Shakespeare wrote most of his dialogue in **iambic pentameter**, often having to adjust the order and nature of words to fit the syllable pattern, thus endowing the language with even greater meaning.*

Imagery: Language which describes something in detail, using words to substitute for and create sensory stimulation, including visual imagery and sound imagery. Also refers to specific and recurring types of images, such as food imagery and nature imagery.

*The author's use of **visual imagery** is impressive; the reader is able to see the island in all its lush, colorful splendor by reading Golding's detailed descriptions.*

Irony (a.k.a. **Situational irony**): Where an event occurs which is unexpected, and which is in absurd or mocking opposition to what is expected or appropriate. See also **Dramatic irony**; **Verbal irony**.

*Jem and Scout are saved by Boo Radley, who had **ironically** been an object of fear and suspicion to them at the beginning of the novel.*

Metaphor: A direct relationship where one thing or idea substitutes for another.

*Shakespeare often uses light as a **metaphor** for Juliet; Romeo refers to her as the sun, as “a rich jewel in an Ethiop’s ear,” and as a solitary dove among crows.*

Mood: The atmosphere or emotional condition created by the piece, within the setting.

*The **mood** of Macbeth is dark, murky and mysterious, creating a sense of fear and uncertainty.*

Motif: A recurring important idea or image. A motif differs from a theme in that it can be expressed as a single word or fragmentary phrase, while a theme usually must be expressed as a complete sentence.

*Blood is an important **motif** in A Tale of Two Cities, appearing numerous times throughout the novel.*

Onomatopoeia: Where sounds are spelled out as words; or, when words describing sounds actually sound like the sounds they describe.

*Remarque uses **onomatopoeia** to suggest the dying soldier’s agony, his last gasp described as a “gurgling rattle.”*

Oxymoron: A contradiction in terms.

*Romeo describes love using several **oxymorons**, such as “cold fire,” “feather of lead” and “sick health,” to suggest its contradictory nature.*

Paradox: Where a situation is created which cannot possibly exist, because different elements of it cancel each other out.

*In 1984, “doublethink” refers to the **paradox** where history is changed, and then claimed to have never been changed.*

*A Tale of Two Cities opens with the famous **paradox**, “It was the best of times, it was the worst of times.”*

Parallelism: Use of similar or identical language, structures, events or ideas in different parts of a text.

*Hobbs’ final strikeout **parallels** the Whammer’s striking out against him at the beginning of the novel.*

Personification Where inanimate objects or abstract concepts are seemingly endowed with human self-awareness; where human thoughts, actions and perceptions are directly attributed to inanimate objects or abstract ideas. (Not to be confused with **anthropomorphism**.)

*Malamud **personifies** Hobbs’ bat, giving it a name, Wonderboy, referring to it using personal pronouns, and stating that “he went hungry” during Hobbs’ batting slump.*

Personification (II) Where an abstract concept, such as a particular human behavior or a force of nature, is represented as a person.

*The Greeks **personified** natural forces as gods; for example, the god Poseidon was the **personification** of the sea and its power over man.*

Plot: Sequence of events in a story. Most literary essay tasks will instruct the writer to “avoid plot summary;” the term is therefore rarely useful for response or critical analysis. When discussing plot, it is generally more useful to consider its **structure**, rather than simply “what happens.”

Point-of-view: The identity of the narrative voice; the person or entity through whom the reader experiences the story. May be third-person (no narrator; omniscient or limited) or first-person (narrated by a character in the story). Point-of-view is a commonly misused term; it does *not* refer to the author's (or characters') feelings, opinions, perspectives, biases, etc.

*Though it is written in **third-person**, Animal Farm is told from the **point-of-view** of the common animals, unaware of what is really happening as the pigs gradually and secretively take over the farm.*

*Writing the story in **first-person point-of-view** enables the reader to experience the soldier's fear and uncertainty, limiting the narrative to what only he saw, thought and felt during the battle.*

Protagonist: The main character in a story, the one with whom the reader is meant to identify. The person is not necessarily "good" by any conventional moral standard, but he/she is the person in whose plight the reader is most invested.

Repetition: Where a specific word, phrase, or structure is repeated several times, to emphasize a particular idea.

*The **repetition** of the words "What if..." at the beginning of each line reinforces the speaker's confusion and fear.*

Setting: The time and place where a story occurs. The setting can be specific (e.g., New York City in 1930) or ambiguous (e.g., a large urban city during economic hard times). Also refers directly to a description thereof.

*The novel is **set** in the South during the racially turbulent 1930's, when blacks were treated unfairly by the courts.*

*With the island, Golding creates a pristine, isolated and uncorrupted **setting**, in order to show that the boys' actions result from their own essential nature rather than their environment.*

Simile: An indirect relationship where one thing or idea is expressed as being similar to another. Similes usually contain the words "like" or "as," but not always.

*The **simile** in line 10 describes the lunar eclipse: "The moon appeared as a large drop of blood."*

Speaker: The "voice" of a poem; *not* to be confused with the poet him/herself. Analogous to the narrator in prose fiction.

Structure: The manner in which the various elements of a story are assembled.

*The individual tales are told within the **structure** of the larger framing story, where the 29 travelers gather at the Inn at Southwark on their journey to Canterbury, telling stories to pass the time.*

*The play follows the traditional Shakespearean five-act plot **structure**, with exposition in Act I, development in Act II, the climax or turning point in Act III, falling action in Act IV, and resolution in Act V.*

Symbolism: The use of specific objects or images to represent abstract ideas. This term is commonly misused, describing any and all representational relationships, which in fact are more often metaphorical than symbolic. A **symbol** must be something tangible or visible, while the idea it **symbolizes** must be something abstract or universal.

*Golding uses **symbols** to represent the various aspects of human nature and civilization as they are revealed in the novel. The conch **symbolizes** order and authority, while its gradual deterioration and ultimate destruction **metaphorically** represent the boys' collective downfall.*

Theme: The main idea or message conveyed by the piece. A theme is generally stated as a complete sentence; an idea expressed as a single word or fragmentary phrase is a **motif**.

*Orwell's **theme** is that absolute power corrupts absolutely.*

*The idea that human beings are essentially brutal, savage creatures provides the central **theme** of the novel.*

Tone: The apparent emotional state, or "attitude," of the speaker/narrator/narrative voice, as conveyed through the language of the piece.

*The poem has a bitter and sardonic **tone**, revealing the speaker's anger and resentment.*

*The **tone** of Gulliver's narration is unusually matter-of-fact, as he seems to regard these bizarre and absurd occurrences as ordinary or commonplace.*

Tragedy: Where a story ends with a negative or unfortunate outcome which was essentially avoidable, usually caused by a flaw in the central character's personality. *Tragedy* is really more of a dramatic genre than a literary element; a play can be referred to as a tragedy, but tragic events in a story are essentially part of the plot, rather than a literary device in themselves.

Tragic hero/tragic figure: A protagonist who comes to a bad end as a result of his own behavior, usually caused by a specific personality disorder or character flaw.

*Willy Loman is one of the best-known **tragic figures** in American literature, oblivious to and unable to face the reality of his life.*

Tragic flaw: The single characteristic (usually negative) or personality disorder which causes the downfall of the protagonist.

*Othello's **tragic flaw** is his jealousy, which consumes him so thoroughly that he is driven to murder his wife rather than accept, let alone confirm, her infidelity.*

Verbal irony: Where the meaning is intended to be the exact opposite of what the words actually mean. (**Sarcasm** is a tone of voice that often accompanies verbal irony, but they are not the same thing.)

*Orwell gives this torture and brainwashing facility the **ironic** title, "Ministry of Love."*

APPENDIX C

Sample Annotations

Examples of Effective Annotations

Note: These examples are meant to show you a variety of reflections you might record in your annotations.

Page Number: 8	<p>Quotation from Book: “But abruptly there was a change of plan. When the Aunties told Elaine DePrince that Michaela was unlikely to find another home, she decided to adopt both girls.”</p>
	<p>Annotation: This was really nice of Elaine. It must be hard to adopt two girls and all of a sudden have to take care of them. It shows that Elaine is a very generous person.</p>

Page Number: 75	<p>Quotation from Book: “When I brought a book home from the library, I would sometimes run into older kids who would tease me about my reading. It was, they made it clear, not what boys did.”</p>
	<p>Annotation: This is a stereotype that boys should be into sports and that girls are academic. I think it’s wrong that he gets bullied for wanting to read and that he has to hide it.</p>

Examples of Ineffective Annotations

Page Number: 147	<p>Quotation from Book: “Outside, A few cars hissing past, Fog hanging like old Coats between the trees.”</p>	<p>This only identifies the type of figurative language used.</p> <p>How to make this better:</p> <ul style="list-style-type: none"> • Explain what is being compared • Explain why the two things are so different • Explain what point the author is trying to make
	<p>Annotation: This is a simile.</p>	

Page Number: 58	<p>Quotation from Book: “The firemen came with their boots and helmets and big fire hoses, and in no time they put out the fire. Afterward they let my brother Andrew and some of the other boys climb up in the fire truck and try on their firemen’s hats.”</p>	<p>This is a summary of the text, not a reflection or comment.</p> <p>How to make this better:</p> <ul style="list-style-type: none"> • Explain why the firemen let the boys play in the truck • Explain how letting the boys play in the truck will affect them in the future
	<p>Annotation: There is a fire and the firemen let the boys play in the truck.</p>	

APPENDIX D

Summer Reading Annotations Scoring

Summer Reading Annotations Rubric

Maximum Points: 100PTS

	0pts	10pt	15pts	20pts	25pts
Number of Annotations	None	1-3 (entering gr 6) 1-4 (entering gr 7/8) 1-5 (entering gr 9/10) 1-8 (entering gr 11/12)	4-6 (entering gr 6) 5-9 (entering gr 7/8) 6-13 (entering gr 9/10) 9-15 (entering gr 11/12)	7-9 (entering gr 6) 10-14 (entering gr 7/8) 14-19 (entering gr 9/10) 16-24 (entering gr 11/12)	10+ (entering gr 6) 15+ (entering gr 7/8) 20+ (entering gr 9/10) 25+ (entering gr 11/12)
Quality of Annotations	None	Annotations show little understanding of the novel.	Annotations are mostly at the surface level. The comments show limited deeper thought.	Annotations demonstrate some analysis and interpretation – thinking somewhat beyond the surface level of the text; Attempts at making connections	Annotations demonstrate deep analysis and interpretation – thinking beyond the surface level of the text. Thoughtful connections are made and discussed fully; conclusions are accurate based on text
Thoroughness of Reading	None	Annotations from the very beginning of the book only.	Annotations focused mainly on one section of text, not evenly throughout.	Annotations spread out mostly across the first half book.	Annotations spread out evenly across the book.
Variety of Annotations	None	N/A Students can only score a 0, 2, or 4	Annotations represent only one or two types of annotations	N/A Students can only score a 0, 2, or 4	Annotations contain a mixture of multiple types of annotations

Scoring

Number of Annotations – Points Awarded _____

Quality of Annotations – Points Awarded + _____

Thoroughness of Reading – Points Awarded + _____

Variety of Annotations – Points Awarded + _____

Total Score = _____

APPENDIX E

Summer Reading Annotations Record Sample

Summer Reading Annotations Record

Name: _____ ID# _____ Grade _____

Title of Book: _____

Page Number:	Quotation from Book:
	Annotation:

Page Number:	Quotation from Book:
	Annotation:

Page Number:	Quotation from Book:
	Annotation: