

Summer Reading Assignments
2017
English III AP
Mrs. LeBlanc

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Packet Contents:

Information about Summer Reading

How to Annotate

Assignment for *The Crucible*

--LRJ Instructions

Assignments for *Outliers: The Story of Success*

--SOAPStone Analysis Questions

--Argument Essay Instructions

Assignments for Fiction and Nonfiction Choices

--Major Works Data Sheet

--Nonfiction Data Sheet

Statement on Book Selection and Objectionable Material

The Runnels English faculty has as its first mission to teach novels that engage, inspire, inform, uplift, and above all educate our students. While our first consideration is always the merit of an assigned novel, sometimes those books could contain material that some may find objectionable. In fact, almost every classic novel has been challenged at some point, and modern books are even more frequently challenged because of objectionable content. As Runnels is a school that embraces those of many faiths, cultures, and value systems, content that is deemed to be offensive will vary from family to family. As educators, we have made every effort to give students choices in their summer reading assignments, as we understand that student engagement strongly correlates with the ability to have ownership over reading choices. Please be aware, however, that this list includes books with language, themes, or situations that some students or families may find offensive. Therefore, in the spirit of academic freedom, we leave it up to each student and his or her family to make the reading selections that best fit their unique value system and interests.

Summer Assignments

Summer Reading is a long tradition in many schools including Runnels. Research has shown conclusively that continued reading over long breaks keeps students from falling behind in reading skills. Because students will be expected to retain key information from their summer reading, many teachers assign corresponding work to help students remember what they read and to provide guidance and scaffolding for how to read the book closely. These assignments are mandatory. All English teachers in Junior and Senior High will require summer assignments for the summer of 2017. Additional copies of the assignments will be available through a link the Runnels Web Page at www.runnels.org. Teachers will be available (via email) over the summer to answer questions concerning their assignments. English teachers will also meet with currently enrolled students before the end of the 2016-2017 school year to discuss the requirements for these assignments. Students who are new to Runnels should contact the administration and/or Norma Marsh, Dept. Head, English and Social Studies, at n.marsh@runnels.org for more information. All students will be expected to have completed these assignments upon their return to school for the 2017-2018 school year.

AP Assignments

Many AP classes require summer assignments. Please check the Advanced Placement Summer Assignment for each course for more information. For students who are new to Runnels in the 2017-2018 year, please contact the administration for more information concerning summer assignments. AP teachers will be available via email to answer any questions concerning summer assignments as well.

Norma Marsh

Department Head, English & Social Studies

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11th Grade Summer Reading

Mrs. LeBlanc
English III AP
(4 books total)

Required:

Fiction:

- *The Crucible*—Arthur Miller

Non-Fiction:

- *Outliers: The Story of Success*—Malcolm Gladwell

Choose one work of fiction from these columns:

Fiction:

- *A Farewell to Arms*—Ernest Hemingway
- *As I Lay Dying*—William Faulkner
- *Babbitt*—Sinclair Lewis
- *East of Eden*—John Steinbeck
- *Ethan Frome*—Edith Wharton
- *For Whom the Bell Tolls*—Ernest Hemingway
- *Invisible Man*—Ralph Ellison
- *Main Street*—Sinclair Lewis
- *Moby Dick*—Herman Melville
- *My Antonia*—Willa Cather
- *Native Son*—Richard Wright
- *Sister Carrie*—Theodore Dreiser
- *Tender is the Night*—F. Scott Fitzgerald
- *The Age of Innocence*—Edith Wharton
- *The Awakening*—Kate Chopin
- *The Call of the Wild*—Jack London
- *The Catcher in the Rye*—J. D. Salinger
- *The Grapes of Wrath*—John Steinbeck
- *The House of the Seven Gables*—Nathaniel Hawthorne
- *The Last of the Mohicans*—James Fenimore Cooper
- *The Maltese Falcon*—Dashiell Hammett
- *The Old Man and the Sea*—Ernest Hemingway
- *The Optimist's Daughter*—Eudora Welty
- *The Red Badge of Courage*—Stephen Crane
- *The Scarlet Letter*—Nathaniel Hawthorne
- *Their Eyes Were Watching God*—Zora Neale Hurston
- *This Side of Paradise*—F. Scott Fitzgerald

Choose one work of non-fiction from this column:

Non-Fiction:

- *An American Childhood*—Annie Dillard
- *Black Hawk Down*—Mark Bowden
- *Fast Food Nation: The Dark Side of the All-American Meal*—Eric Schlosser
- *Freakonomics: A Rogue Economist Explores the Hidden Side of Everything*—Steven D. Levitt and Stephen J. Dubner
- *How Soccer Explains the World: An Unlikely Theory of Globalization*—Franklin Foer
- *How Starbucks Saved My Life: A Son of Privilege Learns to Live Like Everyone Else*—Michael Gates Gill
- *In Cold Blood*—Truman Capote
- *Kabul Beauty School: An American Woman Goes Behind the Veil*—Deborah Rodriguez
- *Narrative of the Life of Frederick Douglass, an American Slave*—Frederick Douglass
- *Nickel and Dimed: On (Not) Getting By in America*—Barbara Ehrenreich
- *The Immortal Life of Henrietta Lacks*—Rebecca Skloot
- *The Man Who Mistook His Wife for a Hat: And Other Clinical Tales*—Oliver Sacks

How to Annotate

There are many ways to read a book and just as many ways to remember its important points. One of the most effective ways to get the most from a book is to annotate it. Annotation is the addition of notes to a text. There is no standard way to mark up a text, but below are a few ways to annotate that may prove effective. Remember, the whole purpose and idea behind annotating a text is to enter a conversation with the author; the author's knowledge is added to yours, and a synthesis occurs whereby you gain new knowledge.

What Not to Do:

- **Do not use only a highlighter.** You cannot write comments and notes to yourself with a highlighter. If you do use a highlighter, use a pen or pencil to add notes in the margins.
- **Do not mark large volumes of text.** Mark the information that makes an impression, raises a question, stimulates your curiosity, or piques your interest.
- **Do not mark the obvious.** Do not waste time marking up sections that are already in your knowledge-base or skill set. If you already know it, you do not need to mark it.

What to Do:

- **Mark the text with a pencil, pen, or colored fine-tipped pens.** Remember, you are having a conversation with the text by writing.
- **Know your preferences.** Some of you may have an aversion to marking directly in the text. If this describes you, grab some sticky notes and write on them. This method also gives you the advantage of moving and reorganizing your notes.
- **Circle new and unfamiliar words.** Look them up as soon as possible!
- **Write the passage topic in the top margin as a reminder.** Just a word or two will serve to remind you about the information in the passage.
- **Underline the topic sentence/main point in a passage.** Remember, each paragraph has one topic sentence. The remaining sentences support or reinforce the main point.
- **Write questions in the margins.** When you do not understand the author's thought process on a topic, write the question in the margin as a reminder to settle the question.
- **Work out your own code for marking.** For example, use an exclamation point, if something makes you angry, a question mark if you are confused or disagree; a smiley face if you agree with something, a light bulb if you encounter a new idea, an "E" for strong emotional language, an "L" when logical reasoning, etc. You may even draw pictures.
- **Add your own or another author's perspectives in the margins.** Other authors surely have written on the same subject. What do they say? Do they agree? If not, what do they say? Add these names/ideas in the margins.
- **Add structure to a text, if necessary.** Use an outline format...1, 2, 3, 4 or A, B, C... to help you follow and better understand how the author has structured his piece.
- **Draw arrows** to related ideas or even to unrelated ideas that may somehow be connected.
- **Summarize.** At the end of a chapter or section, add your own one-sentence summary. If you cannot distill your summary into one sentence, you may need to reread.

As you read, consider the following:

Reader Response

- Your reaction/emotional responses (humor, sadness, surprise, anger, frustration, disappointment, tension, disgust, criticism, confusion, disagreement)
- Your questions, doubts, or lack of understanding
- Your revelations: when things become clear to you, when you make connections
- Your recognition of the similarities between what you are reading and other works
- Wonderfully written passages that strike you artistically/aesthetically and why

Speaker

- Introductory facts about the author's background and relationship to the topic or bias
- How the author establishes his/her credibility on a given topic
- Words and language that indicate the author's attitude or tone and where it shifts/changes
- Key lines that stand out as crucial to the author's argument

Occasion

- The author's reasons for writing
- Historical, political, social issues surrounding the topic
- The author's personal reasons as well as the greater world/national reasons for the piece
- Evidence of views characteristic of the period and culture surrounding the work
- Descriptions of class judgments, racism, gender biases, stereotypes, etc.

Audience

- Evidence of whom the author is trying to reach
- Any "call to action" that the author issues to the reader
- Appeal by the author to the reader's sense of emotion through anecdotes and figurative language

Purpose

- Specific reasons for writing: informing, persuading, arguing, refuting, exemplifying
- The author's appeal to reason and logic

Subject

- Elements related to the problem and issue
- How the author develops or deepens the aspects of the problem/issue
- How the author shows the complications related to the subject and their implications for the reader, the nation, the world, etc.

Devices and Structures the Author Uses in the Argument

- Changes in point of view/emphasis
- Crucial language/vocabulary – not just a word that you do not understand but one that seems crucial to understanding the argument
- Stylistic techniques: irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors, and other notable literary and rhetorical devices
- How the author's structure of the argument influences the reader and relates to the subject, audience, and purpose

Tone

Think about the attitude of the author toward the subject matter as expressed through choice of words, emotions expressed, and imagery used. Tone extends meaning beyond the literal.

Below are some sample TONE words. There are many, many more tone words you may use. Here is a partial list of tone words:

animated	ambivalent	apathetic	accusatory
amused	disapproving	condemning	cautionary
angry	belligerent	aggressive	distressed
arrogant	detached	awestruck	admiring
condescending	benevolent	ardent	bitter
didactic	cynical	comic	optimistic
passionate	earnest	disheartened	unbiased
nostalgic	reverent	outraged	caustic
critical	scornful	flippant	somber
foreboding	formal	zealous	apprehensive
apologetic	provocative	formal	grave

Assignment for *The Crucible*

Although this course deals primarily with works of non-fiction, we will read both non-fiction and fiction as we explore the chronology of American literature. A study of Arthur Miller's *The Crucible* will allow us to connect to a couple of key periods. Written in 1953, the play's depiction of the Salem witchcraft trials in 1692 serves to highlight the hysteria that also characterized the McCarthy era of anti-communist "witch hunts."

Before reading the play, do a bit of reading on the context of both the Salem witchcraft trials and McCarthyism. Then write **2 Literary Response Journal (LRJ)** entries, one for Acts 1 and 2 and one for Acts 3 and 4. On the following pages you will find instructions for the LRJ entries.

Your completed LRJs will be uploaded as a Google Doc to Google Classroom the first week of school. However, do not wait until then to complete your assignment. We will review the process of uploading assignments to Google Classroom when we return to school in August.

Specific Instructions for the LRJ entry

Each entry should be a minimum of two pages or longer, **excluding** the heading.

Journal Format: Use this outline to guide your journal entries.

Heading
Important Quotation
Personal Response
Literary Analysis

1. Heading. The heading for each LRJ should be as follows:

Your Name
Literary Response Journal
Miller, Arthur
The Crucible
Acts (I and II or III and IV), pp. xx-xxx
Date (Example: 16 August 2016)

2. Important Quotation. Write out the passage and the page number. Do not forget to put quotation marks around your excerpt. **Cite the quotation in proper MLA format.**

- Context. Describe the context in which the quotation appears. What is going on when this quotation arises? Who is speaking, and who is listening?
- Significance. What is the importance of the quotation? Is the quotation significant because it foreshadows an upcoming event? Does it provide insight into the character? Does it parallel an important thematic or structural element in the novel? What issues are being addressed?
- Inference. What inferences can you make at this point based on this quotation?

3. Personal Response. Use one of the personal response prompts from the following page or come up with your own. In this section, you demonstrate that you can connect the reading to present-day life. Explore your feelings, thoughts, reactions, questions. Write about what you like or dislike, but make sure you explain your reaction. Write about what seems confusing or unusual to you. Tell what you think something means. Make predictions about what might happen later. Try to relate this book to another work you have read. Connect your own personal experiences with the characters, plot, setting. **AVOID PLOT SUMMARY.**

4. Literary Analysis. In this section, you will analyze the passage. Avoid plot description or telling what happened in the book. I know what happened. I want to know that you have analyzed the writing. You may use the Literary Response Prompts provided on the next page or come up with your own, but again, you must show that you have analyzed the book. **AVOID PLOT SUMMARY.**

A list of personal and literary response prompts follows.

Personal Response Prompts	Literary Response Prompts
I really don't understand this part because. . .	An analysis of a major character
I really like or dislike this book because. . .	A comparison/contrast of related characters
This character, _____, reminds me of somebody I know because. . .	A discussion of the role(s) of a minor character(s)
This character, _____, reminds me of myself because. . .	An analysis of the effect of setting: time, place, circumstances
This character, _____, is like _____ in _____ because. . .	An explanation of symbolism in the work
I think this setting is important because. . .	A detailed response to a specific word, phrase, line, sentence, passage, or scene
This scene reminds me of a similar scene in _____ because. . .	A very limited or general comparison to another story, song, poem, play, movie
This part is very realistic or unrealistic because. . .	A close analysis of the writer's style --- vocabulary, figurative language, imagery, sentence structure, specific word choices, dialogue/narration
I like or dislike this style of writing because. . .	An examination of style techniques used, such as simile, metaphor, personification, alliteration, onomatopoeia, allusion
This section makes me think about _____ because. . .	A transformation of the literary work to another form, such as a poem, a letter, a play, a news story, a commercial, a cartoon, a soap opera, a fable
This section is particularly effective because. . .	A discussion of the writer's life and its relevance to the work
I think the relationship between _____ and _____ is interesting because. . .	An analysis of the effect of the writer's chosen point of view OR of the novel's narrator
I like or dislike the character, _____, because. . .	
This situation reminds me of a similar situation in my own life when. . .	
The character that I most admire is _____ because. . .	
If I were _____, at this point I would. . .	
The ideas here remind me of the ideas in _____ because. . .	

Assignments for *Outliers*

I. SOAPSTone

For this book selection, use **SOAPSTone** to analyze the text. SOAPSTone is an acronym for a series of questions that a reader must ask him/herself, especially when reading non-fiction. Review the notes regarding annotating. Although this book is a series of essays, the essays are related, and you can analyze them together by using the SOAPSTone method. You may complete this assignment by hand or by typing it into a Google Doc. Although the assignment is due the first week of school, do not wait until then to complete it. I will create an assignment in Google Classroom for you to upload your typed copy, should you decide to submit that way. We will review the process of uploading assignments to Google Classroom when we return to school in August.

Read the descriptions below and complete the assignment for each bulleted prompt. Please answer the questions in complete sentences and in paragraph form when necessary. You will upload your answers in a Google Doc and submit them through Google Classroom. All work is due the first week of school. Your work will be graded, and you will use your answers and thoughts in a class discussion about the book.

1. **Who is the Speaker?** (the voice that tells the story)

Consider the authority and credibility of the writer: How does Gladwell establish his credibility?

- Find three specific passages that establish the writer as a trustworthy and/or qualified speaker. Write out the quotations and the page numbers. For example: “ ” (65).
- Below each quotation, explain how the passage establishes Gladwell’s credibility.

2. **What is the Occasion?** (the context that prompted the writing)

Analyze the reason(s) the writer is choosing to approach the topic at this particular moment in time. Is he writing in reaction to a specific event or person? Discuss how the occasion is revealed in the text.

- Why did Gladwell choose to write this text at this time? How do you know?

3. **Who is the Audience?** (the group of readers to whom this piece is directed)

Determine to whom this piece is directed. How do you know who the audience is? How is the audience defined? Discuss how Gladwell demonstrates understanding of the audience and how he uses that understanding to accomplish his goals.

- Who is the audience? How do you know?

4. **What is the Purpose?** (the reason behind the text)

Analyze the purpose/argument/claim of the text. Explore the purpose beyond its basic informative nature. Discuss how the purpose is revealed in the text.

- Are the purpose and occasion similar or different in this piece? Explain your reasoning.

5. **What is the Subject?** (State the subject in a few words or phrases.)

Consider the general topic, content, and ideas contained in the text.

- Pick three subjects that Gladwell tackles in this work, and create a sentence for each subject that reveals the author’s message about this subject.

For example: *Romeo and Juliet*:

Subject: hatred

Message: Unexamined hatred has far-reaching consequences, often affecting the lives of innocent victims.

6. **What is the Author’s Tone?**

- What is Gladwell’s attitude toward his subject matter and the examples he discusses in his book? List at least two words to describe his tone and any shifts in his attitude throughout the book.

- Give an example from the text for each tone word you chose, and explain why you chose these descriptive words.

II. Essay:

Write an essay responding to the following prompt:

Gladwell asserts that “*if you work hard enough and assert yourself, and use your mind and imagination, you can shape the world to your desires*” (151). Write an essay in which you **defend** his assertion, **challenge** (refute or call into question) his assertion, or **qualify*** (defend the points with which you agree by giving evidence, then challenge or argue the points with which you do not agree by giving evidence). Support your argument with evidence from your readings and/or your experience.

*Note that qualifying is not a wishy-washy position. Done correctly, qualifying is a sophisticated way of dealing with the nuances of argument. You may oppose an issue, for instance, but you might be in favor of the issue under certain conditions.

Your essay should have at least 5 well-developed paragraphs:

Your **introduction** should begin broadly by addressing the prompt and giving context before narrowing to a thesis statement. Remember that your thesis establishes your position on the topic and gives three reasons that support your position.

Each point of your thesis will be developed in separate **body paragraphs**. Establish each point of argument first before giving evidence to support your contention. Each topic sentence should serve as a mini-thesis statement that corresponds to your main thesis statement. Strive for more than one piece of evidence per point of argument. Always tie your evidence to your argument. Make certain that you specifically connect to Gladwell’s argument and to any other sources that may help your argument.

Your **conclusion** begins with the effective restatement of the points of your thesis. Then briefly summarize before broadening out. Remember that no new information is introduced in the conclusion. Good conclusions often tie back to the introduction.

Your essay must be organized in MLA format (double-spaced, 12-point, Times New Roman font). All references to Gladwell’s text must be cited in MLA format. Include a Works Cited page with complete bibliographical information of Gladwell’s *Outliers*. You can review MLA formatting by consulting <https://owl.english.purdue.edu>.

I will use your essay to assess your writing skills. An assignment will be posted in Google Classroom, and you will upload your essay as a Google Doc and submit through Google Classroom. Your work is due the first week of school. However, do not wait until then to complete your assignment. We will review the process of uploading assignments to Google Classroom when we return to school in August.

Assignments for Fiction and Nonfiction Choices

Closely read and annotate each of your summer reading choices. You will also collect information as you read and fill in the Major Works Data Sheet for your fiction choice and the Nonfiction Data Sheet for your nonfiction choice. Both data sheets are on the following pages. You may use bullet points, but all answers should be thorough and insightful. These assignments will be due the first week of school.

A Final Word:

Please let *integrity* be your compass as you navigate through these and all school assignments. All summer assignments are to be your own work. Do not collaborate with anyone else. If the assignment requires you to look up information, you must cite the information that you use. I am looking for an honest effort on your part to tackle the work before you. If you need assistance, please feel free to contact me by email. I will check my email regularly (every day or two) throughout the summer.

Read, relax, and enjoy your summer!

Mrs. LeBlanc

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Major Works Data Sheet

AP English Language and Composition

Name _____

Title:	Biographical Information About the Author:
Author:	
Date of Publication:	
Genre:	
Historical Information About Period of Publication:	Characteristics of the Genre:

Plot Summary:

Description of Author's Style:

Examples That Demonstrate Style:

Memorable Quotations, Cited in MLA Format:

Significance of Quotations:

Characters

Name	Role in story	Significance	Adjectives

Setting:	Significance of Opening Scene:
Symbols:	Significance of Closing Scene:
	Old AP Questions:
	Possible Themes / Topics of Discussion:

Nonfiction Data Sheet

AP English Language and Composition

Name _____

Significance of Subject

Why is the subject significant enough to be treated in a book? Is the subject relevant? Historically significant?

Author Information

Who is the author? What are the author's qualifications for writing on the subject? Is the author an authority in the subject area? How does the author present the subject and indicate his or her expertise? Do the acknowledgements and bibliography indicate thoughtful research?

Quotations

Your choices should be SIGNIFICANT to and REPRESENTATIVE of the book, and your explanation should include discussion of this significance. Include page numbers, and put your choices in order.

Quotation	Device and Explanation
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	
11.	
12.	
13.	
14.	
15.	

Writing Style

Discuss the author's style. Include the following as part of your discussion: Is the language level appropriate? Is there clarity in the style of writing? Is the material fairly easy to follow and understand? Does the author avoid stereotypes and generalizations? Does the author avoid didactic and condescending language? You must discuss the author's syntax (sentence structure) as well as his or her use of tone (author's attitude toward subject), diction (word choice), and form (how the author develops the story).

Significance of opening scene

Significance of ending/closing scene

