



PRINCE
AVENUE CHRISTIAN SCHOOL

**High School (Entering 9-12)
Summer Reading List**

Revised May 2021

Summer Reading Entering 9th grade CP World Literature (CP ONLY)

A. Read *The Wanderings of Odysseus* by Rosemary Sutcliff

Greek Mythology is one of the most alluded to topics in all of literature. In order to have a better understanding of the literature read in high school, students need to have an awareness of Greek stories and characters.

- **Complete the dialectal journal (see directions below). This will count as a TEST grade.**
- **Expect as a quiz on information 8/12 or 8/13 depending on class period.**
Writing due Thursday, August 12 (class periods 3-8/D day) and Friday, August 13 (classes 1-6/A day)

Dialectical Journal Assignment

The term “dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text.

In this process, there is to be NO collaboration with other students. Any assistance from the internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email your 9th grade teacher (thathaway@princeave.org). These journals are due Thursday, August 12, 2021 (periods 3-8) or Friday, August 13, 2020 (periods 1-6).

Instructions:

1. Your journal MUST BE TYPED. Handwritten work will NOT be accepted. (see example)
2. Create a vertical line down the middle of the page
3. Label the left column TEXT and the right column RESPONSE
4. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers; you should have TEN.
5. How do you choose what passages to write down? Passages become important if
 - Details in the passage seem important to you
 - You have an epiphany (“ah ha!” moment)
 - You learn something significant about a character
 - You recognize a pattern (recurring images, ideas, colors, symbols, details, etc.)
 - You agree or disagree with something a character says or does
 - You find an interesting or potentially significant quotation
 - You notice something important or relevant about the author’s writing style
 - You notice effective use of literary devices
 - You think that the passage contributes to or reveals a theme in the novel
6. In the RESPONSE column, write about the passages. **DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.**
7. Label each passage with one of the letters below (RE, CH, CO, P, LD, RF, T, M, I). You may not use the same label more than once **UNLESS** it’s a literary device.
 - a. (Reaction) RE= What does the passage make you think or feel? Why?
 - b. (Characterization) CH= Analyze details or dialogue uses to show you aspects of the identities of the characters.
 - c. (Connection) CO= Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
 - d. (Prediction) P= Anticipate what will occur based on what is in the passage.
 - e. (Literary Device) LD= Analyze the author’s writing using literary terms (see list of possibilities below)
 - f. (Reflect) RF= Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
 - g. (Theme) T= Determine the passage contributes to the author’s overall message or messages about some aspect or aspects of life.
 - h. (Mood) M= Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
 - i. (Inquiry) I= Ask questions about what is happening, what a detail might mean, or things you are curious about.
8. Each RESPONSE **must be at least 50 words** (include word count at the end of each response. First person writing (using the pronoun “I”) is acceptable in the RESPONSE column.

IMPORTANT: It is important to always explain why you think something or like something or don't understand something.

Sample Journal Entry

TEXT	RESPONSE
<p>“He might have hurt me a little,’ Atticus conceded, ‘but son, you’ll understand folks a little better when you’re older. A mob’s always made up of people, no matter what. Mr. Cunningham was part of a mob last night, but he was still a man...So, it took an eight-year-old child to bring ‘em to their senses didn’t it?’” (159-160).</p> <p>NOTE the quotation marks, punctuation, and MLA format</p>	<p>(LD). The tone here is matter-of-fact. Atticus admits that Mr. Cunningham could have harmed him, but he explains that Mr. Cunningham’s actions were not entirely his own; he was influenced by the crowd as is common for many people. It takes Scout recognizing him and talking to him to make Mr. Cunningham realize that what he is doing is wrong. (61 words)</p> <p>NOTE word count; NOTE labeling of response type</p>

Literary Devices you can use for responses

Alliteration	Epic	Onomatopoeia	Subplot	Tone
Allusion	Epic hero	Oxymoron	Suspense	Theme
Antagonist	Fable	Paradox	Symbol	
Autobiography	Foreshadowing	Personification		
Biography	Genre: poetry, prose, drama	Plot: exposition, climax, resolution		
Blank verse	hyperbole	Point of view (1 st , 3 rd , limited, omniscient)		
Characterization	Imagery	Protagonist		
-static, flat, etc	Irony	Repetition		
-direct, indirect	-dramatic, verbal, situational	Rhyme		
Conflict	Metaphor	Satire		
Dialect	Meter	Setting		
Diction	Mood	Simile		

Review of Requirements:

TEXT side of journal:

- ___ You have ten excerpts from ten different chapters of the book
- ___ You have quoted and used quotation marks (watch placement of marks)
- ___ Your citation has a page number and is according to **MLA standards (see example)**

RESPONSE side of journal:

- ___ You have ten responses
- ___ You have a variety of responses; they are labeled (RE, CH, CO, P, LD, RF, T, M, I)
- ___ Your response has word count; each must be at least 50 words.

Category	<i>Exemplary</i> 25	<i>Accomplished</i> 22	<i>Developing</i> 18	<i>Beginning</i> 15	<i>Your Score</i>
QUOTES/TEXT CITATION OF QUOTE (including page number)	Meaningful passage selections. Quote marks and page numbers are provided for ALL 10 citations	Less detailed, but significant quotes OR missing no more than 1-3 of 10 quotation marks and page numbers	Few significant details from the text OR missing no more than 4-6 of 10 quotation marks and page numbers	Hardly any significant details from the text OR missing no more than 7-9 quotation marks and page numbers	
RESPONSE VARIETY (More than one literary device can be identified and used)	Includes a variety of unique comments about passages (10 from list) AND ALL responses are labeled (a-i)	Includes some variety of comments (8 from list) OR 8 responses are labeled (a-i)	Little variety of comments (6 from list) OR 6 responses are labeled (a-i)	Comments are limited to mostly the same response OR Responses are not labeled	
RESPONSES (#)	10 responses No paraphrasing or summary	10 responses 1 is a summary response	6 responses 2 are summaries	5 responses or less 3+ summaries	
WORD COUNT COVER PAGE	Word count (50+) included for each response AND Student name, book title, author, page count	Word count (50+) on at least 8 responses OR Missing one cover item	Word count (50+) on at least 6 responses OR Missing 2 cover items	Word count on at least 4 or less response OR No cover	

Rubric Score _____ (-1 pt for each grammar/spelling mistake)= Final Grade: _____

Summer Reading Honors 9th grade World Literature (Honors ONLY)

A. Read *The Wanderings of Odysseus* by Rosemary Sutcliff

- Complete the dialectal journal for CP World Lit (see directions for CP classes). This will count as a quiz grade.

AND

B. Read Edith Hamilton's *Mythology* (Pages 1-422)

- Complete the Archetype Analyses (directions below). This will count as ½ of a test grade.
- Expect a test on information 8/11 or 8/12 depending on class period. This will count as ½ of a test grade.

Writing due Thursday, August 12 (class periods 3-8/D day) and Friday, August 13 (classes 1-6/A day)

Why Read Edith Hamilton's *Mythology*?

Greek Mythology is one of the most alluded to topics in all of literature. In order to have a better understanding of the literature read in high school, students need to have an awareness of Greek stories and characters.

Part A: Archetype Analysis of Myths from *Mythology* (50 points):

As you read *Mythology*, look for the archetypes listed below. Choose four (4) of the myths told in Edith Hamilton's *Mythology*. (You may only use Part 1 pgs. 51-120 or Part 2 pgs. 121-422). For each of the four myths you choose, identify one archetype from each main category listed below (situational, symbolic, and character). Explain in complete sentences and in detail why the myth is an example of each of these archetypes in three analyses that are no less than 100 words in length. You should write a title for each of the four, and each analysis should be labeled as well. See attached example.

I. Situational Archetypes—

1. **The Quest**—describes the search for someone or some talisman which when found and brought back, will restore balance in a

community, life to the waste land, or a person's health. The ultimate end.

2. **The Task**—refers to what superhuman feat must be accomplished in order to fulfill the ultimate goal. Specific test of challenging actions.

3. **The Journey**—sends the hero in search for some truth of information necessary to restore life, justice, and/ or harmony to the kingdom. The journey includes a series of trials and tribulations the hero/ heroine face along the way. Usually, he/ she descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his/ her own faults. Once the hero/ heroine is at this lowest level, he/ she must accept personal responsibility to return to the world of the living.

4. **The Initiation**—refers to a moment, usually psychological, in which an individual comes into maturity. She/ he gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to solve the dilemma. Typically, a hero/ heroine receives a calling, a message, or signal that he or she must make sacrifices and become responsible for "getting involved" in the problem. Often a hero/ heroine will deny and questions the calling and ultimately, in the Initiation, will accept responsibility.

5. **The Fall**—not to be confused with The Initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/ or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as a penalty for disobedience.

6. **Death and Rebirth**—the most common of all situational archetypes grows out of the parallel between the cycle of nature and the cycle of life. It refers to situations in which someone or something, concrete and or abstract dies, yet is accompanied by some sign of birth or rebirth.

7. **Battle between Good and Evil**—forces that represent good and evil battle against each other. Typically, good ultimately triumphs over evil despite great odds.

8. **The Unhealable Wound**—this wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence and purity. Often these wounds' pains drive the sufferer to desperate measures of madness.

9. **The Magic Weapon**—sometimes connected with the Task, refers to a skilled individual hero's ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.

10. **Supernatural Intervention**—the gods often intervene on the side of the hero/ heroine.

Symbolic Archetypes-

1. **Light vs. Darkness**—Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.

2. **Water vs. Desert**—Because water (rain, river, etc.) is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work can suggest a character's spiritual birth.

3. **Heaven vs. Hell**—Humanity has traditionally associated parts of the universe not accessible to it with dwelling places of evil forces that govern the world. The skies and mountain tops house its gods; below the earth contain diabolic forces that inhabit its universe.

4. **Haven vs. Wilderness**—places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.

5. **Fire vs. Ice**—Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, and death.

Character Archetypes-

1. **The hero/ heroine**—this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/ or justice to a community. This character is the one who typically experiences an initiation, etc.

2. **Young person from the provinces**—this hero/ heroine is taken away as an infant or youth and raised by strangers. S/he later returns home as a stranger and able to recognize new problems and new solutions.

3. **The initiates**—these are young heroes who, prior to the Quest, must endure some training and ritual. They are usually innocent at this stage.

4. **Mentors**—these individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as mother figures. They teach by example the skills necessary to survive the Journey and the Quest.

5. **Father-Son Conflict**—tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.

6. **Hunting Group of companions**—These loyal companions are willing to face any number of perils in order to be together.
7. **Loyal Retainers**—these individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.
8. **Friendly Beast**—these animals assist the hero and reflect that nature is on their hero's side.
9. **The Devil Figure**—this character represents evil incarnate. She/ he may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero in his or her quest.
10. **The Evil Figure with the Ultimately Good Heart**—this redeemable devil figure, or servant to the devil figure, is saved by the hero's nobility or good heart.
11. **The Outcast**—this figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.

Student Name

Make sure your heading, fonts, size, and spacing are all MLA

Mrs. Hathaway

Honors English

August 2021

Archetypes in *Midas*

Situational Archetype—"The Fall"

- Explain in complete sentences and in detail why the myth is an example of "The Fall" archetype in no less than 100 words.

Symbolic Archetype—"Light vs. Darkness"

- Explain in complete sentences and in detail why the myth is an example of "Light vs. Darkness" archetype in no less than 100 words.

Character Archetype—"The Devil Figure"

- Explain in complete sentences and in detail why the myth is an example of "The Devil Figure" archetype in no less than 100 words.

Archetypes in *Myth #2*

Situational Archetype—"_____"

- Explain in complete sentences and in detail why the myth is an example of "_____" archetype in no less than 100 words.

Symbolic Archetype—"_____"

- Explain in complete sentences and in detail why the myth is an example of "_____" archetype in no less than 100 words.

Character Archetype—"_____"

- Explain in complete sentences and in detail why the myth is an example of "_____" archetype in no less than 100 words.

Archetypes in *Myth #3*

Situational Archetype—"_____"

- Explain in complete sentences and in detail why the myth is an example of "_____" archetype in no less than 100 words.

Symbolic Archetype—"_____"

- Explain in complete sentences and in detail why the myth is an example of "_____" archetype in no less than 100 words.

Character Archetype—"_____"

- Explain in complete sentences and in detail why the myth is an example of "_____" archetype in no less than 100 words.

When you have finished writing your first analysis, you will move on to the second, third, and fourth chosen myths. Please do NOT begin a new page for each myth; instead, treat the four (4) analyses as one paper as demonstrated on this page. **Students may not use an archetype more than once in this assignment.** This will take some time and planning. (You may want to identify the myths with the symbolic archetypes first since there are only five (5) types. It would be best to make notes as you read the book and to frequently refer to the archetype list while reading.)

Summer Reading for Rising 10TH and 11th Grade CP American Literature (CP ONLY)

Assignment: Students will read *Narrative of the Life of Frederick Douglass, an American Slave by Frederick Douglass* and complete a Dialectical Journal (instructions below).

The term “dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text.

In this process, there is to be NO collaboration with other students. Any assistance from the internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email Mrs. Lappen (Klappen@princeave.org). These journals are due Thursday, August 12th (periods 3-6) or Friday, August 13th (periods 1-2)

Instructions:

9. Purchase a spiral bound notebook or composition book **OR** create a computerized response journal (see example)
10. You will write at least one response for every chapter (11 total).
11. Draw a vertical line down the middle of the page
12. Label the left column TEXT and the right column RESPONSE
13. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers; you should have ELEVEN.
14. How do you choose what passages to write down? Passages become important if
 - i. Details in the passage seem important to you
 - ii. You have an epiphany
 - iii. You learn something significant about a character
 - iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.)
 - v. You agree or disagree with something a character says or does
 - vi. You find an interesting or potentially significant quotation
 - vii. You notice something important or relevant about the author’s writing style
 - viii. You notice effective use of literary devices
 - ix. You think that the passage contributes to or reveals a theme in the novel
15. In the RESPONSE column, write about the passages. DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.
16. Label each passage with one of the letters below (RE, CH, CO, P, LD, RF, T, M, I). With the exception of literary devices, you may not use the same label more than once.
 - a. (Reaction) RE= Describe what the passage makes you think or how it makes you feel and why.
 - b. (Characterization) CH= Analyze details or dialogue uses to show you aspects of the identities of the characters.
 - c. (Connection) CO= Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
 - d. (Prediction) P= Anticipate what will occur based on what is in the passage.
 - e. (Literary Device) LD= Analyze the author’s writing using literary terms (see list of possibilities below)
 - f. (Reflect) RF= Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
 - g. (Theme) T= Determine the passage contributes to the author’s overall message or messages about some aspect or aspects of life.
 - h. (Mood) M= Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
 - i. (Inquiry) I= Ask questions about what is happening, what a detail might mean, or things you are curious about.
17. Each RESPONSE **must be at least 50 words** (include word count at the end of each response. First person writing (using the pronoun “I”) is acceptable in the RESPONSE column

IMPORTANT: It is important to always explain why you think something or like something or don’t understand something.

Sample Journal Entry

TEXT	RESPONSE
<p>“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tap dancin. And the frozen patch splinterin every which way underneath kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems’” (35).</p> <p>NOTE the quotation marks, punctuation, and MLA format</p>	<p>(CH) In this first paragraph of the story, Bambara indirectly characterizes the narrator by using rural Southern dialect to let us know that the story is set in the South. The narrator’s use of improper grammar lets us know she is not highly educated. We also learn from the activities the author describes that the characters are children. (57 words)</p> <p>NOTE word count; NOTE labeling of response type</p>

Literary Devices you can use for responses

Alliteration	Epic	Onomatopoeia	Subplot	Tone
Allusion	Epic hero		Oxymoron	Suspense
Theme				
Antagonist	Fable	Paradox	Symbol	
Autobiography	Foreshadowing	Personification		
Biography	Genre: poetry, prose, drama		Plot: exposition, climax, resolution	
Blank verse	hyperbole		Point of view (1 st , 3 rd , limited, omniscient)	
Characterization	Imagery		Protagonist	
-static, dynamic, flat, round	Irony		Repetition	
-direct, indirect			-dramatic, verbal, situational	
Conflict	Metaphor		Rhyme	
Dialect	Meter		Satire	
Diction	Mood		Setting	
			Simile	

Review of Requirements:

On the cover of your response:

___ Write your name; title of book and author; page count for entire book

TEXT side of journal:

- ___ You have ten excerpts from ten evenly spaced sections of the novel
- ___ You have quoted and used quotation marks (watch placement of marks)
- ___ Your citation has a page number and is according to MLA standards (see example)

RESPONSE side of journal:

- ___ You have ten responses
- ___ You have a variety of responses; they are labeled (RE, CH, CO, P, LD, RF, T, M, I)
- ___ Your response has a word count; each must be at least 50 words.

Summer Reading for Rising 10TH Grade American Literature (Honors ONLY)

A. Read *The Narrative of the Life of Frederick Douglass, An American Slave* by Frederick Douglass

- **Complete the dialectal journal for CP American Lit (see directions for CP classes).**

AND

B. Read *The Scarlet Letter* by Nathaniel Hawthorne

- **Complete the biblical integration graphic organizer.**

Assignments due Thursday, August 12 (class periods 3-8/D day) and Friday, August 13 (classes 1-6/A day)

Scarlet Letter Assignment:

As you read, complete the graphic organizer on the next page. You may print and complete it as a hard copy, or complete it in a Word document that you will print and turn in on Thursday, August 12 (periods 3-8) OR Friday, August 13 (periods 1-2).

Name: _____

<p>1. At the end of Chapter 4, Hester is keeping two secrets: the identity of her baby's father and the true identity of Roger Chillingworth. Are the two secrets equal in importance? What do you think about the wisdom of keeping each of them?</p>	<p>2. Is it wrong to keep secrets? What does the Bible say regarding keeping secrets? Read Proverbs 11:12-13; 20:19; and 25:9-10.</p>	<p>3. In Chapter 5, much is made of Hester's penitent lifestyle: she remains where her sin is known, she keeps the "A" in plain view, she does charity work, etc. By "earthly punishment," she seems to be seeking martyrdom. Read Philippians 3:13, 14; Isaiah 43:18, 19; Ephesians 2:8, 9; and Galatians 3:2, 3.</p> <p>What do these verses say about Hester's and her town's attitude about continual shame and penance? Will these things cleanse her?</p>
<p>Answer:</p>	<p>Answer:</p>	<p>Answer:</p>

<p>4. Ch. 9-10) Hawthorne sets up various contrasting situations or descriptions of Dimmesdale and Chillingworth, characterizing Dimmesdale as a man of light (godly) and Chillingworth as a man of darkness (demonic).</p> <p>List three of these situations or descriptions.</p>	<p>5. In Chapter 10, a discussion of the worth of confession of sins, possibly public confession appears. Describe the arguments of both characters: “True; there are such men,” and “These men deceive themselves.”</p>	<p>6. Read James 5:16.</p> <p>Which character do you most closely agree with and why?</p> 
<p>Answer:</p>	<p>Answer:</p>	<p>Answer:</p>

Summer Reading for ENTERING 11TH ENGLISH LANGUAGE AND COMPOSITION (AP LANG ONLY)

Each student should read the **required book** listed below and compose one argument essay; then choose and read **one other novel** from the Recommended List and complete a Dialectic Journal.

AP Summer Reading/ Essay Assignment

Required: *Narrative of the Life of Frederick Douglass, an American Slave*, by Frederick Douglass

Essay: In a well-written essay (double spaced/MLA style) respond to the following topic:

The power of education is a critical theme in *Narrative of the Life of Frederick Douglass*, but the message about education is not always consistent. Although Frederick Douglass understands that the only path to freedom, both for himself and for his fellow slaves, is through learning how to read and write, he is also disgusted with education because it causes him to fully understand the horrors of slavery in the South. At one point, he states, “[education] opened my eyes to the horrible pit, but offered no ladder upon which to get out” (Douglass 36). With this important quote as your starting point, write a 5 paragraph essay in which you examine the shifting meaning and importance of education in *Narrative of the Life of Frederick Douglass* and consider if Douglass ultimately views it as an important necessity or as something that is riddled with danger and disappointment.

Requirements:

- Typed, double spaced, MLA format with in text citations (no less than one per body paragraph) and a works cited page.
- Make sure you have a clear and specific thesis as the last sentence in the introductory paragraph.
- Three body paragraphs
- Provide textural support (details, quotes, or summaries)
- Essays less than 2 pages in length will not be accepted
- You will turn in your rough draft Thursday, August 12, 2021 (periods 3-8) OR Friday, August 13, 2021 (periods 1-2) to Turnitin.com

AP Summer Reading Dialectical Journal Assignment

Parents: Below you will find a list of engaging and well-written stories that represent a variety of genres. While we endeavor to choose books that are representative of appropriate content, age level, and maturity, we recommend each family research the suggested selections on the Recommended Reading List. You may find sites such as www.squeakycleanreviews.com, www.commonssensemedia.org, or www.thrivingfamily.com helpful as you discern the best publication for your student.

Selected Recommended Reading List for AP English Language and Composition

Colonial to Mid-19th Century

Bradstreet, Anne—poetry—*To my Husband and Other Poems*
Cooper, James Fenimore—novel—*The Last of the Mohicans*
Equiano, Olaudah—autobiography—*The Interesting Narrative of the Life of Olaudah Equiano*
Franklin, Benjamin—autobiography—*Autobiography of Benjamin Franklin*
Hawthorne, Nathaniel—novels—*The Scarlet Letter* OR *The House of Seven Gables*
Melville, Herman—novels—*Moby Dick* OR *Billy Budd*
Riley, James—memoir—*Sufferings in Africa*
Thoreau, Henry David—memoir—*Walden’s Pond*
Wheatley, Phyllis—poetry/memoir—*The Poems of Phillis Wheatley: With Letters and a Memoir*
Vidal, Gore—biography—*Burr*

Civil War and Late 19th Century

Alcott, Louisa May—novel—*Little Women* OR *Little Men* OR *Jo’s Boys*
Ambrose, Stephen—nonfiction—*Undaunted Courage*
Brown, Dee—novel—*Bury My Heart at Wounded Knee*
Cather, Willa—novel—*My Antonia* OR *Pioneers!*
Crane Stephen—novel—*The Red Badge of Courage*

Douglass, Frederick—autobiography—*My Bondage and My Freedom* (a sequel to the *Narrative* we're reading this summer)

Jacobs, Harriet—memoir—*Incidents in the Life of a Slave Girl*

Mitchell, Margaret—historical novel—*Gone with the Wind*

Poe, Edgar Allan—short stories and poems—*The Complete Works of Edgar Allan Poe*

Stowe, Harriet Beecher—novel—*Uncle Tom's Cabin*

Twain, Mark—novel—*A Connecticut Yankee in King Arthur's Court* OR *Huckleberry Finn*

Vidal, Gore—biography—*Lincoln*

Early 20th Century (1900-WWII)

Baldwin, James—semi-autobiographical novel—*Go Tell it on the Mountain*

Burns, Olive Anne—historical novel—*Cold Sassy Tree*

Chopin, Kate—novel—*The Awakening*

Faulkner, William—novels—*The Sound and the Fury* OR *Absalom, Absalom* OR *As I Lay Dying*

Fitzgerald, Scott—novel—*The Great Gatsby*

Haley, Alex—(non)fiction—*Roots*

Hemingway, Earnest—novels—*The Sun Also Rises* OR *For Whom the Bell Tolls* OR *A Farewell to Arms*

Hurston, Zora Neale—novel—*Their Eyes Were Watching God*

Smith, Betty—novel—*A Tree Grows in Brooklyn*

Steinbeck, John—novels—*The Grapes of Wrath* OR *Of Mice and Men*

Later 20th Century (WWII-present)

Capote, Truman—nonfiction/true crime—*In Cold Blood*

Dilliard, Annie—autobiography—*An American Childhood*

Hansbury, Lorraine—drama—*A Raisin in the Sun*

MacLeish, Archibald—drama—*J.B.* (a modern re-telling of the book of Job)

Miller, Arthur—drama—*The Crucible* OR *Death of a Salesman*

O'Connor, Flannery—short stories and essays—*The Collected Works of Flannery O'Connor*

Skloot, Rebecca—nonfiction/science—*The Immortal Life of Henrietta Lacks*

Welty, Eudora—autobiography—*One Writer's Beginnings*

Wilder, Thornton—drama—*Our Town*

Williams, Tennessee—drama—*The Glass Menagerie* OR *A Streetcar Named Desire*

Dialectical Journal Assignment

The term "Dialectic" means "using the process of question and answer to investigate the truth of a theory or opinion." The "dialectic" was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text. This assignment will be due on August 12 or 13, 2021.

In this process, there is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email me at esadler@princeave.org.

Instructions:

1. Purchase a spiral bound notebook or composition book.
2. Draw a vertical line down the middle of the page.
3. Label the left column TEXT and the right column RESPONSE.
4. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers:
 - a. Choose at least ten passages from various parts of the novel—a few notes from the first third; a few from the middle third, and a few from the final third.
 - b. How do you choose what passages to write down? Passages become important if:
 - i. Details in the passage seem important to you.
 - ii. You have an epiphany!
 - iii. You learn something significant about a character.
 - iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.).

- v. You agree or disagree with something a character says or does.
- vi. You find an interesting or potentially significant quotation.
- vii. You notice something important or relevant about the author's writing style.
- viii. You notice effective use of literary devices.
- ix. You think that the passage contributes to or reveals a theme in the novel.

5. In the RESPONSE column, reflect upon the passages:
- a. Raise questions about the beliefs and values implied in the text.
 - b. Give your personal reactions to the passage, the characters, the situation.
 - c. Discuss the words, ideas, or actions of the author or character.
 - d. Compare the text to other characters or novels.
 - e. Write about what it makes you think or feel.
 - f. Write about questions you have or details that confuse you and why.
 - g. Argue with or speak to the characters or author.
 - h. Make connections to any themes that are revealed to you.
 - i. Make connections among passages or sections of the work.
 - j. Make prediction about the characters' futures.
 - k. DO NOT MERELY SUMMARIZE THE PLOT OR RESTATE THE PASSAGE IN YOUR OWN WORDS.

Include the following in your responses:

- l. Record questions you have or details that confuse you.
 - m. (R) Reaction – Describe what the passage makes you think or how it makes you feel and why.
 - n. (C) Characterization – Analyze details or dialogue uses to show you aspects of the identities of the characters.
 - o. (CO) Connection – Make connections to other places in the novel or to your life, or to the world, or another story that you have read.
 - p. (P) Prediction – Anticipate what will occur based on what is in the passage.
 - q. (LD) Literary Device – analyze the author's writing using literary terms (SEE LIST BELOW).
 - r. (RE) Reflect – Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
 - s. (T) Theme – Determine the passage contributes to the author's overall message or messages about some aspect or aspects of life.
 - t. (M) Mood – Determine the way the passage establishes the mood or tone of a scene and explain how that might be important.
 - u. (Q) Ask questions about what is happening, what a detail might mean, or things you are curious about.
 - v. DO NOT JUST SUMMARIZE THE PLOT OR RESTATE THE QUOTE IN YOUR OWN WORDS.
 - i. IMPORTANT: it is important to always explain why you think something or like something or don't understand something.
6. Each TEXT entry **must be at least 30 words**. Each RESPONSE **must be at least 50 words** (include word count at the end of each response).
7. Write down your thoughts, questions, insights, and ideas **while you read** or **immediately after reading a section of the book** so the information is fresh.
8. As you take notes, you should regularly re-read your previous pages of notes and comments.
9. First person writing (using the pronoun "I") is acceptable in the RESPONSE column.
10. Remember the quotations in the TEXT column do not have to be dialogue

Sample Journal Entry:

TEXT	RESPONSE
<p>"He might have hurt me a little,' Atticus conceded, 'but son, you'll understand folks a little better when you're older. A mob's always made up of people, no matter what. Mr. Cunningham was part of a mob last night, but he was still a man...So, it took an eight-year-old child to bring 'em to their senses didn't it?" (159-160).</p>	<p>(LD). The tone here is matter-of-fact. Atticus admits that Mr. Cunningham could have harmed him, but he explains that Mr. Cunningham's actions were not entirely his own; he was influenced by the crowd as is common for many people. It takes Scout recognizing him and talking to him to make Mr. Cunningham realize that what he is doing is wrong. (61 words)</p>

NOTE the quotation marks, punctuation, and MLA format

NOTE word count; NOTE labeling of response type

Grading:

A = Meaningful passages, plot, and quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices such as theme, narrative voice, point of view, imagery, conflict, symbols, etc., and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought-provoking questions. Coverage of text is complete and thorough. Journal is neat, organized, and professional looking; student has followed all directions in creation of journal.

B = Less detailed, but significant, meaningful plot and quote selections. Some intelligent commentary; addresses some thematic connections. Includes some literary devices, but less on how they contribute to the meaning. Some personal connections; asks pertinent questions. Adequately addresses all parts of reading assignment. Journal is neat and readable; student has followed the directions in the organization of journal.

C = Few significant details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of literary elements; virtually no discussion of meaning. Limited personal connections; asks few, or obvious questions. Addresses most of the reading assignment, but is not very long or thorough. Journal is relatively neat, but may be difficult to read. Student s not followed all directions for organization; loose-leaf; no columns; no page numbers, etc.

D = Hardly any significant details from the text. All notes are plot summary or paraphrases. Few literary elements, virtually no discussion of meaning. Limited personal connections; no good questions. Limited coverage of the text. Much too short. Did not follow directions in organizing journal; difficult to follow or read. No page numbers.

F = Did not complete or plagiarized.

- (1) Points will be deducted on the TEXT side for failure to document accurately and completely according to the model provided.
- (2) Points will be deducted on the RESPONSE side for superficial and/or incomplete responses.

Summer Reading for ENTERING 12th CP BRITISH LITERATURE (CP ONLY)

The **required** book is ***Beowulf: A New Verse Translation* by Seamus Heaney**. Bring the annotated text to class Thursday, August 12, 2021 (periods 3-8) and Friday, August 13, 2021 (1-2).

Beowulf Book Annotation Assignment

Although you may purchase a book, full ownership of a book comes when you have made it a part of yourself, and the best way to make it meaningful for you is to interact with the book as you read it. We interact with a book when we use pencils or pens for annotation (adding notes or comments to a text, book, drawing) and that is a key component of close reading. You may feel that annotating the book slows down your reading. Yes, it does. That is the point. If annotating as you read annoys you, read a chapter, then go back and annotate. The assignment for *Beowulf* is to make annotations in the book as you read the text (use the margin space as well). Next you will complete a journal entry for each section of the reading.

1. Read "How to Mark a Book" by Mortimer Adler (http://chuma.cas.usf.edu/~pinsky/mark_a_book.htm)
2. Purchase *Beowulf* (translated by Seamus Heaney) and, according to the suggestions from Adler, annotate it as you read. There are 200 pages; you should have at least one annotation on all right hand pages (modern English translations) to earn an A. (See grading below).

What should you note?

1. Underline names of characters. In the margin, make a note about the personality/traits of the character.
2. Mark the setting- when and where does scene take place?
3. At the top of each page, write important plot events. Not every page will be marked.
4. Underline quotes or lines you think are significant, powerful, or meaningful
5. Underline any symbols.
6. Put a question mark in areas of the text you do not understand.
7. Underline repetitions
8. Themes

Themes throughout *Beowulf* include, but are not limited to, ideas of courage, envy, revenge, loyalty, identity and reputation, morality, traditions and customs, wealth, religion, strength and skill, good vs. evil, and hospitality and generosity.

*Mark at least 5 instances with "T" and name the theme you identify in the lines that you read.

Grading:

A- I would expect to see markings and written commentary throughout the entire book, at least one mark on each page, including recognition of significant plot points, themes, and ideas. There will probably be something significant noted in nearly every page.

B- The B grade may be lacking in written commentary, but the "highlighted" areas will reflect the significant elements as noted above (numbers 1-8). Markings will be notes on about half of the pages (50).

C- The book markings may be missing some significant elements, but will still be highlighted throughout some of the book, showing your basic understanding of the characters and plot.

Lower grades will reflect a lack of reading, possibly in skipped sections or random highlights of insignificant material.

Summer Reading for Students Entering EN 101/102 (Dual ONLY)

Students: Each student should read **two books** with an optional **third book**:

A. ***An Experiment in Criticism*** by C.S. Lewis. Assignment: Mark the text as you read (see directions below). Bring the text to class Thursday, August 12th (periods 3-8) or Friday, August 13th (periods 1-2).

AND

B. ***Beowulf: A New Verse Translation by Seamus Heaney***. Assignment: Analysis Essay; instructions on this will be given in class.

C. Each student may also want to get ahead for the 102 course by seeing the attached assignment. This is optional, but strongly recommended, as it will save you time during the semester in which you take 102.

A. Book #1 assignment: Book Annotation for *An Experiment in Criticism*

Book Annotation Assignment

Although you may purchase a book, full ownership of a book comes when you have made it a part of yourself, and the best way to make it meaningful for you is to interact with the book as you read it. We interact with a book when we use pencils or pens for annotation (adding notes or comments to a text, book, drawing) and that is a key component of close reading. You may feel that annotating the book slows down your reading. Yes, it does. That is the point. If annotating as you read annoys you, read a chapter, then go back and annotate. The assignment is to make annotations in *An Experiment in Criticism* as you read the text (use the margin space as well). **THE EPILOGUE COUNTS AS PART OF THE BOOK!**

How do you make annotations? The techniques are almost limitless. You can use underlines, boxes, triangles, clouds, brackets, exclamation or question marks.

What should you note? Underline quotes or lines you think are significant, powerful, or meaningful. Note sentences where you agree/disagree with the author. Put a question mark in areas of the text you do not understand.

Read "How to Mark a Book" by Mortimer Adler (http://chuma.cas.usf.edu/~pinsky/mark_a_book.htm)

Grading:

A- I would expect to see markings and written commentary throughout the entire book, at least one mark on each page, including recognition of significant points, themes, ideas, or arguments. There will probably be something significant noted in nearly every page.

B- The B grade may be lacking in written commentary, but the "highlighted" areas will reflect the significant elements. Markings will be notes on about half of the pages.

C- The book markings may be missing some significant elements, but will still be highlighted throughout some of the book, showing your basic understanding of Lewis's points.

D- The book markings are sporadic, but still contains markings that demonstrate a basic understanding of Lewis's points.

Lower grades will reflect a lack of reading, possibly in skipped sections or random highlights of insignificant material.

This will count as your first "response paper" grade.

B. Book #2 assignment: Essay for *Beowulf*

In this process, there is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia will be viewed as cheating. If you have questions about format, email me at esadler@princeave.org.

Instructions: As you read the book, annotate and make notes throughout the text, especially noting important themes or reoccurring motifs in the text.

An essay on this book will be assigned the first week of school. Further instructions on the essay, rubric, and topic will be given in class.

This essay will count as your first “essay grade.”

C: Book #3 Final Essay

Whether you take it 1st or 2nd semester, your final exam in the 102 course will be a literary research paper on a book of your choosing. You may wish to get ahead on this course by reading one of the following books. **You must pick a book you have never read before for this assignment.** You may also pick a book not on this list, as long as you e-mail and ask me for permission at esadler@princeave.org. The options are fairly open, as long as it's a) A book you've never read before, and b) A book that is considered “canon” (you can e-mail me to ask, if you're unsure of a book's status).

Quests and Adventure

Robinson Crusoe by Daniel Defoe

Ivanhoe by Sir Walter Scott

Idylls of the King by Lord Alfred Tennyson

Fellowship of the Ring, The Two Towers, or The Return of the King by J.R.R. Tolkien

The Once and Future King by T.H. White

The Three Musketeers by Alexandre Dumas

Don Quixote by Miguel de Cervantes

Comedy and Romance

A Midsummer Night's Dream by William Shakespeare (drama; comedy)

Gulliver's Travels by Jonathan Swift

Pride and Prejudice by Jane Austen (any Austen novel, actually)

Tales of Betrayal, Jealousy, and War

Othello by William Shakespeare (drama; tragedy)

Henry V by William Shakespeare (drama; history)

The Winter's Tale by William Shakespeare (drama; tragic-comedy)

A Tale of Two Cities by Charles Dickens

Murder in the Cathedral by T.H. White

War and Peace by Leo Tolstoy

Les Miserables by Victor Hugo

And Then There Were None by Agatha Christie

The Monster Within/Gothic Romance and Gothic Horror

Dr. Faustus by Christopher Marlowe (drama; tragedy)

Frankenstein by Mary Shelley

Wuthering Heights by Emily Bronte

Jane Eyre by Charlotte Bronte

Dracula by Bram Stoker

The Picture of Dorian Gray by Oscar Wilde

Heart of Darkness by Joseph Conrad

The Hound of the Baskervilles by Sir Arthur Conan Doyle

As I Lay Dying by William Faulkner

Crime and Punishment by Fyodor Dostoyevsky

The Trial by Franz Kafka

Children's Literature

The Jungle Book by Rudyard Kipling

Treasure Island by Robert Louis Stevenson

Alice in Wonderland and Through the Looking Glass by Lewis Carroll

Peter Pan by J.M. Barrie

Christian Literature and Allegory (Fiction)

Le Morte D'Arthur by Sir Thomas Malory

The Inferno by Dante

The Faerie Queene by Edmund Spenser

Paradise Lost by John Milton

Pilgrim's Progress, Parts I and II by John Bunyan

Things Fall Apart by Chinua Achebe

Silence by Shusako Endo

Christian Literature (Non-Fiction/Theology)

Revelations of Divine Love by Julian of Norwich

The Book of Margery Kemp by Margery Kemp

On the Incarnation by St. Athanasius

*Heretics **AND** Orthodoxy* by G.K. Chesterton (both are fairly short and are meant to be read together)

The Great Divorce by C.S. Lewis

The Screwtape Letters by C.S. Lewis