

Senior English

Summer Reading Assignment Packet



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Cambridge Christian School

Student Name: _____

Summer Reading Table of Contents

A Rationale: Summer Reading—Why? Why? Why?

A Letter from Your English Teacher

A Note on Grading, Checklists, and Rubrics

Your Summer Reading Assignment

Assignment Tutorial

Student Exemplars

A Rationale: Summer Reading—Why? Why? Why?

Dear Student,

Believe us, we know that reading for English class and the tedious writing involved with SUMMER READING is not your number one priority this summer. Rather, it's likely you are looking forward to long, languid days at the beach and a myriad of Netflix sessions on the couch. (Wait? *What's languid and myriad*, you might say.) The very fact you might be wondering about words like *languid* and *myriad* leads us, dear student, to the first point of summer reading:



- 1) It's good for your brain. Why? Because it develops your vocabulary—thus, it broadens your understanding of complex text and deepens your critical thinking skills. And might we add, these are skills you need for life—be it for SAT, filling out your tax return, applying for a grant, or carrying out the day-to-day demands of a high-powered career. In short, reading—quite literally—builds brain matter. Please see more on this very important topic here: (https://www.cmu.edu/news/archive/2009/December/dec9_brainrewiringevidence.shtml).

But, if that doesn't convince you on the merits of summer reading, maybe this tidbit of knowledge will: Have you heard of the “summer slide”? No, this isn't a water slide at a theme park you might attend with your friends in July. It's actually a researched phenomenon that says some students lose up to half of their previous school year's reading and learning gains in English class due to the prolonged summer break when they are not reading rigorous text or studying for that next AP exam. Read about it here: (<https://natlib.govt.nz/schools/reading-engagement/summer-reading/summer-slide-and-summer-reading-research>; <https://www.cde.state.co.us/cdelib/summerslide>). So, that leads us to point number two:

- 2) We are a college preparatory school, and we want you to work hard and maintain your academic gains over the summer so that we are good stewards of your time and investment during the school year. If we spend a quarter or more each year playing “catch up,” we are not delivering on our commitment to excellence as a college preparatory school. In the Bible it says we are called to do to *all* work as if we are doing it for God; consider *that* the next time you sit down to do your summer work (Colossians 3:23-24).

If facts and figures or “educational speak” don't win you over, allow us to leave you with this: BOOKS CHANGE THE WORLD, AND THEY CHANGE PEOPLE, TOO. This little revelation leads us to point number three for why we want you to read this summer:

- 3) Books make us more knowledgeable, empathetic, aware people. They allow us—to quote Atticus Finch in *To Kill a Mockingbird*—to walk around in another person's shoes. Books are good for you whether you believe it or not. Learn more about this here: (<https://bigthink.com/21st-century-spirituality/reading-rewires-your-brain-for-more-intelligence-and-empathy>).

And to be honest, being a good person is more important than being a smart person. God wants us to be wise-minded, but he also wants us to be tenderhearted. 1 Peter 3:8 says, “Finally, all of you, have unity of mind, sympathy, brotherly love, a tender heart, and a humble mind.” Good books help us meditate on the human experience; they help us consider life from another person's point of view, and quite frankly, that's what's it all about, dear student.

So, happy reading!

Sincerely,
Your Nerdy English Teachers
in the US English Department

A Letter from Your English Teacher



***"We have this hope as an anchor for the soul, firm and secure."
-Hebrews 6:19***

Dear Students,

Welcome to your senior English class! I'm excited to share time with you this school year, reading meaningful works written by some of my favorite authors. I've always thought of books as powerful holders of advice, lessons learned by men and women who have walked this earth before you, hoping to leave you some insight and spare you some heartache.

After I graduated from the University of Tampa, I knew that I was meant to pass on the secrets hidden away in seemingly ordinary pages to other generations. I'm blessed to be able to do so, a mix of steward and torch bearer. I realize that not everyone feels as comfortable as I do around complicated texts knowing, as Hemingway put it, that after you finish reading a good book, "you will feel that all that happened to you and afterwards it all belongs to you." I'm here to help you decipher the text, no matter how challenging, to strengthen your communication skills and your capacity for thinking critically, and to encourage you along the way. I've taught high school English for more than 10 years, from 9th grade college prep to AP Literature. I may be new to you, but this is anything but new to me. You'll get used to my high expectations and realize that I demand excellence but not perfection. I expect my students to follow all of my instructions, to give their best efforts, and to be respectful. They'll always be a quote or a work from the Lost Generation close to me, and I believe there's always room for one more annotation. I'm on your side, starting from this moment on, to help you achieve whatever your personal best may be as your teacher, a title I don't take lightly.

We'll read stories of valiant honor and unimaginable betrayal, selfless love and selfish carelessness, unchangeable truths and unfathomable duplicity. I hope the themes of every work inspire you to make changes and take action. When asked what all of the best writers share in common, Arthur Miller once said, "I, personally, think that what the big ones have in common is a fierce moral sensibility, which is unquenchable..." As you read and gain insight from these writers this year, emblazon the lessons in your mind to move you to positive action. Carry them with you as you make your way in this world and change what you see needs fixing, knowing that we have the protection, power, and encouragement of the greatest teacher ever, Jesus Christ. "Anything is possible if a person believes." Mark 9:23

Now, let's get started! I look forward to meeting you and am so happy to be here for you!

Sincerely,
Ms. Natalie Pawlowski
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A Note on Grading, Checklists, and Rubrics

Due to the complexity and rigor of college-level work and writing, it is often that an overly-wrought rubric cannot accurately capture a student's submitted work. Even the AP Rubric from the College Board accounts for these complexities in the fluid language of their exam rubrics. Thus, all English students will abide by assignment checklists and/or general essay rubrics for all applicable essays and writing assignments. Within these general tools, students can expect to see specific line-by-line edits and constructive feedback where appropriate. In some cases, a more detailed rubric will be issued for projects and presentations due to the grading differentiation of such summative assessments.



Below, please study the checklists as you complete your summer assignments. Meeting these *minimum* checklist items allows you the opportunity to access “A-level” work; however, the specific mastery points, such as intellect, insights, command of language, etc. will grade merits an “A.” “A+ work” is work. If your work is not superior “A” will not be assigned to your enormous shift happens when course: simply completing an “A.” Now, the business of our our assignments on time *AND* with Also, please make note that your on ALL assignments. It is no longer cornered off to grammar being said, make certain your reading logs and essays are edited very carefully for superior command of language.

“Now, the business of our work—together—is to complete our assignments on time AND with college-level depth and insight.”

ultimately determine if your reserved for *superior* academic on all accounts, the grade of an efforts. Please note that an entering an upper-level English assignment no longer merits an work—together—is to complete college-level depth and insight. command of language is assessed a mutually exclusive trait—exercises or major papers. That

GENERAL CHECKLIST FOR NOVEL ANNOTATIONS	GENERAL CHECKLIST FOR LOGS
<ul style="list-style-type: none"> ✓ Novel is new <i>without</i> previous work or markings from another owner or sibling. ✓ The work is fully complete with the correct amount of annotations and handwriting is fully legible. ✓ All work is original from the student's <i>own</i> understanding of the complex text. ✓ Novel annotations follow all four specific steps outlined on the directions sheet and tutorial. ✓ Annotations are varied and the use of the terms/concepts in the vocabulary word bank are <i>correctly</i> identified and analyzed. ✓ Fiction work is primarily focused on literary devices, whereas nonfiction work is primarily focused on rhetorical devices. ✓ Top students are able to effectively connect the selected devices and concepts with the work's major themes and central purpose, thus achieving analysis. ✓ Taken as a whole, the work of annotations <i>clearly establishes</i> the student's ability to read and accurately analyze complex text. 	<ul style="list-style-type: none"> ✓ All formatting and content explicitly follow the details and directions outlined on the summer reading directions sheet. ✓ All logs are original and is the <i>sole</i> work of the student, e.g. no use of the Internet, another student's previous work or family member's, or study guides. ✓ All logs are fully complete and executed with excellence, and handwriting is fully legible. ✓ Writing is error-free and shows strong command of language. ✓ There is variety in the logs. Terms are not repeated more than twice. ✓ Logs demonstrate accurate and comprehensive analysis, insights, and details from the reading. ✓ Logs directly engage with the student's selected text. ✓ Logs evenly cover the duration of the novel. ✓ Text and logs selections and content are appropriate choices for the novel. ✓ Writing carefully follows the PDC model: 1) Point- The thesis statement includes title, author, genre with specific language. 2) Data- Direct text is quoted at least one-two times and is engaged with via the commentary with proper MLA in-text citations. 3) Commentary- Analysis addresses RIPE and major themes/concepts in at least three sentences. Analysis displays “bigger picture” thinking.

Generic English Essay Rubric

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well and trained in specific ways to improve their writing craft and analysis or argument.

“A” RANGE

These essays offer a **well-focused and persuasive analysis**. Using **apt and specific textual support**, these essays fully explore the intent of the prompt and demonstrate what it contributes to the meaning of the work as a whole. Although not without flaws, these essays make a strong case for their interpretation and discuss the nonfiction or literary work with **significant insight and understanding**. Generally, essays reveal more **sophisticated analysis and more effective control of language** than do essays scored lower.

“B” RANGE

These essays offer a **reasonable analysis**. The essays explore the prompt and demonstrate what it contributes to the meaning of the work as a whole. These works have insight and understanding, but the analysis is **less thorough, less perceptive, and/or less specific in supporting detail than that of the A essays**. Generally, essays scored a **B present better-developed analysis and more consistent command of the elements of effective composition than those scored a C**.

“C” RANGE

These essays respond to the assigned task with a plausible reading, but they **tend to be superficial or underdeveloped in analysis**. They often rely upon summary that contains some analysis, implicit or explicit. Although the students **attempt to discuss the prompt** and how it contributes to the meaning of the work as a whole, they may demonstrate a rather **simplistic understanding of the work**. Typically, these essays reveal **unsophisticated thinking and/or immature writing**. The students demonstrate **adequate control of language, but their essays may lack effective organization** and may be marred by surface errors.

“D” RANGE

These lower-half essays offer a **less than thorough understanding of the task** or a less than adequate treatment of it. They reflect an **incomplete or oversimplified understanding of the work, or they may fail to establish the nature of the prompt’s intent**. They may not address or develop a response to how the response contributes to the work as a whole, or they **may rely on plot summary** alone. Their **assertions may be unsupported or even irrelevant**. Often wordy, elliptical, or repetitious, these essays may **lack control over the elements of college-level composition**. Essays scored a D **may contain significant misreadings and demonstrate inept writing**.

“F” RANGE

Although these essays **make some attempt to respond to the prompt**, they compound the weaknesses of the papers D range. Often, they are **unacceptably brief or are incoherent** in presenting their ideas. They may be **poorly written** on several counts and contain distracting errors in grammar and mechanics. The remarks are presented with **little clarity, organization, or supporting evidence**. **Particularly inept, vacuous, or incoherent, or incomplete essays are scored as an F range**.

ENGLISH 12 SUMMER READING ASSIGNMENT

Welcome to Senior English! Summer reading assignments will be due the **first day** of school. Please plan on assessments and class assignments that require your close reading and analysis of the assigned texts the first few weeks of school. **WARNING:** If you do not **carefully read**, you will not be successful in class the first weeks of school! Our theme this year is **PERSPECTIVES**, so please be reflective about how your assignment represents this theme.

If you need any help or have any questions, please feel free to contact us!

ASSIGNMENT- *The Picture of Dorian Gray* by Oscar Wilde (fiction NEW/CLEAN COPY in PRINT only- ISBN: 9781593080259

Part 1: In-depth Annotations- You will do **at least one annotation per spread**, which is two pages side-by-side. You may write directly in your book or use post-it notes by placing them directly on top of your highlighted text. This will be graded.

Part 2: Reading Logs- This will be **6 entries**, *hand-written* in two columns. In the first column, you will copy a significant passage you located during your annotations (3-6 sentences minimum) with its provided page number. In the second column, you will analyze the passage in a paragraph for any devices found below in the word bank and discuss how these devices help to create theme and develop elements of a story. Then you will make a Reader Response Theory connection, where you connect the reading passage selection to another text, what you see in the world, or something you've experienced yourself. See the following mini lesson for sentence starters to help with Reader Response Theory and be sure you select your reading passages carefully.

Reading Passage (3-6 sentences minimum with pg. #)	Analysis and Connections (2 paragraph minimum)
"This is your quote" (pg. #).	This first paragraph is your analysis where you discuss how certain devices create theme and develop elements of a story. This is not a summary. Follow point-data-commentary. This is your second paragraph with a Reader Response Theory connection: text-to-text, text-to-world and/or text-to-self. See help with making these connections below.

Part 3: 2-3-page MLA Paper- So we fix our eyes not on what is seen, but on what is unseen, since what is seen is temporary, but what is unseen is eternal." 2 Corinthians 4:18. Wilde's work from the 19th century relevantly exposes today's society which so often prizes physical beauty and flawless images above integrity and virtue. Discuss the futility of Dorian's obsession with securing eternal youth. Explain the irony in Dorian's choice to carelessly offer so high a price in an attempt to fight reality with his outward appearance? What complex statement does Wilde make concerning superficiality and morality? Please use at least three direct quotes from your novel for support with MLA in-text citations. You may not use outside sources or online study guides to create your response. It is to be original; plagiarism is strictly forbidden. Please visit <https://owl.english.purdue.edu/owl/resource/747/01/> to learn more about MLA format and creating a Work Cited page for the novel. And please feel free to contact us via e-mail over the summer if you have any questions. We'd be glad to help.

MINI LESSON YOU MUST FOLLOW EXACTLY TO EARN FULL POINTS ON YOUR ANNOTATIONS:

How to Create In-depth Annotations:

- 1) Find meaningful text and highlight or underline it.
- 2) Reread the text closely for meaning, purpose, and rhetorical or literary devices.
- 3) Label the highlighted text for a particular term or idea you'd like to offer commentary on.
- 4) Write 1-2 sentences of commentary about your annotation. Commentary addresses the "so what" factor or provides analysis. Use the acronym RIPE to help you create commentary on the devices or element you'd like to analyze: Relationships, Importance, Purpose, and Effect.

Literary Word Bank: Use the word bank below to create your annotations with a **variety** of terms. If you are unfamiliar with a term, please make a personal glossary of definitions. You will need to know ALL of these terms for class. Be sure you study them.

Literary Devices: imagery, simile, metaphor, extended metaphor, metonymy, synecdoche, catharsis, personification, hyperbole, purpose, theme, symbols, motif, tone, verbal irony, dramatic irony, situational irony, juxtaposition, internal conflict, external conflict, exposition, rising action, climax, falling action, resolution, archetypes (look up all the various ones), protagonist, antagonist, direct characterization, indirect characterization, setting, dynamic character, static character, allegory, allusion, foreshadowing, hubris, social commentary, ethos, pathos, logos, diction, syntax, style

MINI LESSON- READER RESPONSE THEORY CONNECTIONS:

Below are some examples of questions and connecting statements that can be used to facilitate your Reader Response Theory connections:

Text-to-self:

I felt like...(character) when I....
If that happened to me I would....
I can relate to...(part of text) because one time....
Something similar happened to me when....
What lessons does this text teach that I have personally learned?
What does this remind me of in my life?
How is this similar to in my life?
How is this different from my life?
Has something like this ever happened to me?
How does this relate to my life?
What were my feelings when I read this?

Text-to-text:

This book reminds me of...(another text) because....
How are themes or conflicts in this book like other books I've read?
What does this remind me of in another book I've read?
How is this text similar to other things I've read?
How is this different from other books I've read?
Have I read about something like this before?

Text-to-world:

Does this book cover themes or conflicts I see unfolding in the world?
How might this text be like something that has happened in history?
Does this book deal with issues of morality that I see in the world around me?
Does this book agree or disagree with biblical principles I know to be true?
What does this remind me of in the real world?
How is this text similar to things that happen in the real world?
How is this different from things that happen in the real world?
How did that part relate to the world around me?

Annotations Tutorial

STUDY AGAIN—Review from Last Year:

Remember, annotations analyze. The definition of analysis is as follows: *a systematic examination and evaluation of data or information, by breaking it into its component parts to uncover their interrelationships*. Thus, annotations and PDCs do not merely summarize your reading or provide commentary about your personal feelings. ***Annotations are the beginning of analytical thought and your “proof of purchase” that you did—indeed—closely read and analyze your text.*** Please pay close attention to step number four below. This is where many of us need to improve. Be certain all of your annotations follow all four steps for an “A” in the grade book. Be sure all annotations have a VARIETY of terms from the word bank on your summer reading handout.

How to Create In-depth Annotations:

- 1) Find meaningful text and highlight it.
- 2) Reread the text closely for meaning, purpose, and rhetorical or literary devices.
- 3) Label the highlighted text for a particular term or idea you’d like to offer commentary on.
- 4) ***Write 2-3 sentences of commentary about your annotation. Commentary addresses the “so what” factor or provides analysis. Use the acronym RIPE to help you create commentary on the devices or element you’d like to analyze: Relationships, Importance, Purpose, and Effect.***

Here is an example from the novel *My Antonia*

(text highlighted in gray/annotation appears below with labeling and commentary)

The feelings of that night were so near that I could reach out and touch them with my hand. I had the sense of coming home to myself, and of having found out what a little circle man's experience is. For Antonia and for me, this had been the **road** of Destiny; had taken us to those early accidents of fortune which predetermined for us all that we can ever be. Now I understood that the same **road** was to bring us together again. Whatever we had missed, we possessed together the precious, the incommunicable past.

SYMBOL to create theme:

The **purpose** of the road is to **symbolize** Jim’s connection to the past and to Antonia. The **effect** is highly sentimental (pathos) as the novel ends, showing Jim’s strong nostalgia for the past and his friendship with Antonia. This is important because it brings the theme—the complexities of life and coming of age—to a conclusion.

Student and Teacher Exemplars

All logs are handwritten; however, for the sake of readability and publication, students volunteered to type their logs. Both logs below earned an “A” in class. The work was 100% their own, established high-level depth and insights, and demonstrated a strong command of language. Please use these responses below to edify yourself as you complete your logs.

Student Exemplar #1: Submitted by Blake McCoy Quarter 3 in AP Language and Composition

Student Text: Outside Reading *Into the Wild* by John Krakauer + Reader Response Theory submitted by Mrs. Phinney

<p>Reading Passage (3-6 sentences minimum with pg. #)</p>	<p>P.D.C. Analysis and Reader Response Theory</p>
<p>“I was always getting on Mom and Dad’s case because they worked all the time and were never around,’ she reflects with a self-mocking laugh. ‘And now look at me: I’m doing the same thing.’ Chris, she confessed, used to poke fun at her capitalist zeal by calling her the Duchess of York” (Krakauer 129).</p>	<p>P.D.C. Analysis In the biography <i>Into the Wild</i>, Jon Krakauer introduces Carine, Chris’s sister, as a character to shift point of views and to build dramatic foil to uncover Chris’s intentions and the virtue of the theme: liberation from materialism and society. Carine is introduced in Chapter 13, when she is interviewed. Here, the reader learns her struggles as a child due to household instability, which were Chris’s struggles, too. Krakauer presents the suffering Chris endured at home as a source of Chris’s hatred for society and ultimately, his fatal journey. The two point of views develops juxtaposition between the pain Chris’s parents caused and the subsequent pain Chris caused. However, Krakauer presents Carine to prove Chris’s struggles at home are an inadequate reason to reject his family and inflict pain: “I can’t seem to get through a day without crying” (Krakauer 129). Carine’s ability to overcome the pain from her father’s infidelity makes her a dramatic foil to Chris. Chris and Carine are depicted similarly in character, mainly due to the same upbringing. However, Carine is characterized as the more stable counterpart, which seems to detract from Krakauer’s theme. However, this is when he inserts Carine’s materialism to depict the contrast: “they worked all the time and were never around,’ she reflects with a self-mocking laugh” (Krakauer 129). Krakauer provides Carine’s materialism with her ability to compartmentalize her parents’ affliction. However, Chris is juxtaposed against his sister in this sense to further solidify Krakauer’s theme, surrounding the positive nature of extracting one’s self from materialistic society.</p> <p>Reader Response Theory (text-to-world) This struggle among Chris, Carine, and their parents’ work habits makes me think of the complexities of the American Dream and how it manifests in modern America. So much of what we pursue tends to consume us. It seems that the typical American Dream today communicates to young people that happiness is all about the pursuit of wealth and status. Most ambitious people in their twenties and thirties believe this ubiquitous messaging without question. They grow up believing “that’s what it’s all about.” But living is about so much more. Sadly, this inexhaustible searching, achieving, and acquiring leads to an inner sense of meaninglessness, as evidenced by Chris’s family. It seems their ambitious pursuits led to the breakdown of their family—ultimately tearing apart many lives in the process. Our identity and happiness should be in the pursuit of Christ. Wanting success and achieving great things is not wholly bad; however, it becomes dangerous when those things become our god. Had priorities been different in Chris’s family, maybe it would not have ended in the tragedy that it did.</p>