

10TH

GRADE ENGLISH

SUMMER READING ASSIGNMENT



MS. BURTON

CAMBRIDGE CHRISTIAN SCHOOL

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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 *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.

Happy reading!

Sincerely, Your Nerdy English Teachers in the US English Department

A LETTER FROM YOUR ENGLISH TEACHER



Dear Student,

Congratulations! You are now a sophomore!

This is an exciting time, a season leading to adulthood, and although it can be a bit daunting at times, remember that you are here because of your ability and your prior achievements.

It is perfectly understandable that some of you may completely enjoy English and others may simply tolerate the subject. Be encouraged that whichever side you land on, the journey will be filled with new

perspectives, life applications, and a greater understanding of how to apply God's word to everyday life experiences.

As we move forward, remember to begin strong in your English class. It is imperative that your work is excellent and original. Assignments should be accomplished with your novel and your brain only. You are not permitted to use outside sources such as the Internet, or another student or adult to help you do your work. Remember, there are no shortcuts to academic achievement, so read closely, think carefully, and then write with the power of your ideas.

*“Read closely.
Think carefully.
Then write with the
power of your ideas.”*

Be certain to study this packet in its entirety and follow every direction. If the directions require you to hand-write, please remember to hand-write your work. If the directions ask you to annotate every other spread, annotate every other spread. However, if you are confused or uncertain about something, kindly send an email. I am here to help. Asking the right question(s) at the right time empowers you to advocate for your needs and builds a symbiotic relationship with your teacher. Moreover, this course requires your maturity, diligence, respect, authenticity and focus. Confidently progress forward. It's going to be an amazing year.

Here is one last thought: DO NOT PROCRASTINATE. It's a terrible habit that will rob you of sleep and happiness. Procrastination, undoubtedly, shows up in your work. You may have been able to get by with this habit previously, but you will do best in high school if you resist this thief of time, synergy and peace. Finally, have a very blessed and restful summer. I'm looking forward to our time together this year.

Sincerely,
Ms. Burton
US English Department
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A NOTE ON GRADING, CHECKLISTS, AND RUBRICS

Due to the complexity of and variance in 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 high school English students will abide by assignment checklists and/or a general essay rubric that has been modified from the College Board's generic essay rubric. 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 ultimately determine if your grade merits an "A." "A+ work" is reserved for *superior* academic work. If your work is not superior on all accounts, the grade of an "A" will not be assigned to your efforts. Please note that an enormous shift happens when entering an upper-level course: simply completing an assignment no longer merits an "A." Now, the business of our work—together—is to complete our assignments on time *AND* with depth and insight. Also, please make note that your command of language is assessed on ALL assignments. It is no longer a mutually exclusive trait cornered off to grammar exercises or major papers. Make certain your reading logs and essays are edited very carefully for superior command of language.

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 can 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 sole 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 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.

“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**.

“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” range essays**. Generally, essays that score a **B+** present better-developed analysis and more consistent command of the elements of effective composition than those scored a B-.

“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 high-school-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 in the “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 essays are assigned an F.



10TH GRADE SUMMER READING ASSIGNMENT

Welcome to Sophomore English! All 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. Our course theme this year will be journeys, so please be reflective about how this text represents theme and the lessons we learn in the journey.

THE ALCHEMIST BY PAULO COELHO- (NEW/CLEAN COPY IN PRINT ONLY WITH ISBN-13: 978-0062315007)

PART 1: IN-DEPTH ANNOTATIONS

You will do at least one annotation per four pages. You may write directly in your book or use post-it notes by placing them directly on top of your highlighted text. See directions on annotations below. This will be a grade, so follow directions carefully.

PART 2: READING LOGS

This will be **10** entries, **hand-written**, in two columns. Please use loose-leaf paper; do not write in a journal. In the first column, you will copy a significant passage you located during your annotations (3-6 sentences) 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.

READING PASSAGE (3-6 SENTENCES WITH PG. #)	ANALYSIS (PARAGRAPH MINIMUM- 5+ SENTENCES)
"This is your quote" (pg. #).	This is your analysis where you discuss how certain devices create theme and develop elements of a story. It is not a summary.

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 rhetorical or literary device you'd like to offer analytical commentary on.
- 4) **Write 2-3 sentences of commentary about your annotation. Commentary addresses the "so what" factor or provides analysis. Use the acronym RIFE to help you create commentary on the devices or element you'd like to analyze: Relationships, Importance, Purpose, and Effect.**

RHETORICAL AND LITERARY WORD BANK:

Use this word bank below to create your in-depth annotations. Please use a variety of terms. If you are unfamiliar with a term, please look it up and make a personal glossary. Please also note you are not limited to the terms in this word bank. Your annotations and reading logs must show variety.

diction, syntax, style, imagery, simile, metaphor, extended metaphor, 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), The Heroic Cycle (look up elements and examples), protagonist, antagonist, direct characterization, indirect characterization, dynamic character, static character, setting, allegory, allusion, foreshadowing, hubris

ANNOTATIONS AND POINT-DATA-COMMENTARY (PDC) TUTORIAL

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 your annotations follow all four steps for an “A” in the gradebook. Be sure all annotations have a VARIETY of terms from the word bank on your summer reading handout.

HOW TO CREATE IN-DEPTH ANNOTATIONS:

- 5) Find meaningful text and highlight it.
- 6) Reread the text closely for meaning, purpose, and rhetorical or literary devices.
- 7) Label the highlighted text for a rhetorical or literary device you’d like to offer analytical commentary on.
- 8) ***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.***

ANNOTATION EXAMPLE FROM THE MEMOIR, NIGHT:

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

“In the afternoon, they made us line up. Three prisoners brought a table and some medical instruments. We were told to roll up our left sleeves and file past the table. The three “veteran” prisoners, needles in hand, tattooed numbers on our left arms. I became A-7713. From then on, I had no other name. At dusk, a roll call. The work Kommandos had returned. The orchestra played military marches near the camp entrance. Tens of thousands of inmates stood in rows while the SS checked their numbers.”

imagery

The **purpose** of this imagery is to expose the process of dehumanization practiced by the Nazis. This matters because it contributes to the overall grim mood of Elie Wiesel's experiences in Auschwitz.

EXEMPLAR PDC:

READING PASSAGE (3-6 SENTENCES MINIMUM WITH PG. #)	P.D.C. ANALYSIS (PARAGRAPH MINIMUM)
“The year that Okonkwo took eight hundred seed-yams from Nwakibie was the worst year in living memory...like all good farmers, Okonkwo had begun to sow with the first rains. He had sown four hundred seeds when the rains dried up and the heat returned. He watched the sky all day for signs of rain clouds and lay awake all night. In the morning he went back to his farm and saw the withering tendrils...Okonkwo planted what was left of his seed-yams when the rains finally returned...But the year had gone mad. Rain fell as it had never fallen before. For days and nights together it poured down in violent torrents and washed away the yam heaps” (Achebe 23-24).	In chapter 3 of <i>Things Fall Apart</i> , Chinua Achebe uses situational irony to develop the theme that hard work doesn't always lead to success. Okonkwo was among the first in his clan to start planting yams. However, his harvest reaped no crops. He had "sown four hundred seeds when the rains dried up and the heat returned" (Achebe 23). Then rain "poured down in violent torrents and washed away the yam heaps" (23). Usually, hardworking people reap the most benefits in life; however, in this case, Okonkwo experienced the most suffering. This phenomenon is ironic because it's the opposite of what is expected. The people who had waited to plant their crops didn't lose as much as Okonkwo did. This proves that even though Okonkwo put in more effort than others, his toil ultimately didn't pay off in the end. Achebe is trying to demonstrate that one can achieve success through other means.

THE HERO'S JOURNEY: 12 (13?) STEPS

View this video (less than five minutes) for more information:

https://www.youtube.com/watch?time_continue=236&v=Hhk4N9A0oCA

STEP	DESCRIPTION
STATUS QUO 12:00	THIS IS THE HERO'S STARTING POINT.
CALL TO ADVENTURE 1:00	THE HERO RECEIVES A MYSTERIOUS MESSAGE, INVITATION, OR CHALLENGE.
ASSISTANCE 2:00	THE HERO NEEDS SOME HELP—PROBABLY FROM SOMEONE OLDER OR WISER.
DEPARTURE 3:00	THE HERO CROSSES THE THRESHOLD FROM HIS NORMAL, SAFE HOME AND ENTERS THE SPECIAL WORLD AND ADVENTURE.
TRIALS 4:00	THE HERO SOLVES A RIDDLE, SLAYS A MONSTER, ESCAPES FROM A TRAP (LITERAL OR FIGURATIVE).
APPROACH 5:00	THE HERO FACES HIS WORST FEAR.
CRISIS 6:00	THIS IS THE HERO'S DARKEST HOUR. HE FACES DEATH AND POSSIBLY EVEN DIES, ONLY TO BE REBORN (LITERAL OR FIGURATIVE).
TREASURE 7:00	THE HERO CLAIMS SOME TREASURE, SPECIAL RECOGNITION, OR POWER.
RESULT 8:00	THIS CAN VARY BETWEEN STORIES. THE MONSTERS MIGHT BOW DOWN TO THE HERO, OR THEY MIGHT CHASE HIM AS HE FLEES FROM THE SPECIAL WORLD.
RETURN 9:00	THE HERO RETURNS TO HIS ORDINARY WORLD.
NEW LIFE 10:00	THIS QUEST HAS CHANGED THE HERO. HE'S OUTGROWN HIS OLD LIFE.
RESOLUTION 11:00	ALL THE TANGLED PLOT LINES GET STRAIGHTENED OUT.
STATUS QUO (BUT CHANGED) 12:00	THE HERO FINDS A NEW RHYTHM IN HIS ORDINARY WORLD, BUT THINGS ARE DIFFERENT BECAUSE OF HIS CHANGED STATUS.