

11TH GRADE ENGLISH

SUMMER READING ASSIGNMENT



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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 *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 Students,

Some people view reading as a burden or a chore. I'd argue it's not only a privilege, but an instrument for learning and developing empathy. In the words of Joyce Carol Oates, an American writer, "Reading is the sole means by which we slip, involuntarily, often helplessly, into another's skin, another's voice, another's soul." We don't read simply to entertain ourselves (although that's a definite perk); we read to *understand*. I hope that as you read this summer, you begin to view the practice of reading in this way—as a means through which you can better understand the world around you. It makes the experience much more meaningful.

As your soon-to-be teacher, it's my job and my pleasure to come alongside you in your journey. I will do everything within my power to help you flourish as a reader and writer, but there are a few ways you can set yourself up for success regardless of my efforts:

1. Whatever you do, **DO NOT PROCRASTINATE**. Let me say it again for the people in the back: **DO. NOT. PROCRASTINATE**. Analytical reading, thinking, and writing require more time than you might imagine, so get started as soon as you've had a couple weeks to rest and rejuvenate.
2. It's *absolutely imperative* that your work is 100% original if you'd like to pass the first quarter. Do not seek outside sources—such as the internet, another student, or an adult—to help you complete your assignments. Be sure that whatever analysis you submit comes straight from your brain and your book.

If you need help with your assignments over the summer, please do not hesitate to send me an email. I'd be glad to answer any clarifying questions.

Warm regards,

Mrs. Jamie Staudinger
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**“READING IS THE SOLE MEANS
BY WHICH WE SLIP,
INVOLUNTARILY, OFTEN
HELPLESSLY, INTO ANOTHER'S
SKIN, ANOTHER'S VOICE,
ANOTHER'S SOUL.”**

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 English honors 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 <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 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.



11TH GRADE SUMMER READING ASSIGNMENT

Welcome to Junior 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 text the first few weeks of school. If you do not read closely, your grades will suffer, so please make time to dedicate yourself to your studies. Our course theme this year will be the nature of man, so please be reflective about how this text represents theme as you complete your assignments.

THE SCARLET LETTER BY NATHANIEL HAWTHORNE (NEW/CLEAN COPY AND IN PRINT ONLY WITH ISBN-13: 978-1435159655)

SYNOPSIS AND RATIONALE: In Nathaniel Hawthorne's Romantic novel, *The Scarlet Letter*, Hawthorne explores the nature of sin, humanity, and society in a 1600s Puritan Massachusetts Bay Colony. Hester Prynne, the novel's protagonist, is accused of a mortal sin, and it is what follows that creates this timeless story of endurance and redemption. As you read *The Scarlet Letter*, you will have several opportunities to analyze the text from a literary perspective by exploring what the author does specifically in his writing and craft in order to create theme, purpose, point of view, and style.

PART 1: IN-DEPTH ANNOTATIONS

You will read and annotate "The Custom-House" and all chapters. You will do at least one annotation per **EVERY OTHER** 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 marked text. Focus on literary devices.

PART 2: READING LOGS

This will be **8** 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) |
|---|--|
| "This is your quote" (pg. #). | This is your analysis where you discuss how certain devices create theme and develop elements of a story. This is not a summary. |

Part 3: MLA PAPER (2-3 PAGES)

"Why do you look at the speck of sawdust in your brother's eye and pay no attention to the plank in your own eye?" Luke 6:4. The Puritan society captured by Hawthorne portrays aspects of universal society. While forced to wear a visible emblem of her sin, Hester Prynne lives in a world where no one is sinless. Discuss Hawthorne's characterization of Hester, Reverend Arthur Dimmesdale, and Roger Chillingworth. What critical understanding does Hawthorne convey to his readers concerning the nature of evil based on these characters and their fates? Be certain you have a thesis statement and specific examples and quotes from the novel with in-text MLA citations. You must have a Work Cited page where you cite *The Scarlet Letter*. You may not use outside sources or online study guides to create your response. It is to be original; plagiarism is strictly forbidden. Proofread your work carefully, and visit the Purdue OWL at <https://owl.english.purdue.edu/owl/resource/747/13/> for tips on MLA format. If you have any questions, feel free to contact me. I'd be glad to help.

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 work bank. Your annotations and reading logs must show variety.

RHETORICAL DEVICES: ethos, pathos, logos, diction, syntax, style, logical fallacies (look up all of the various ones), claim, counterclaim, rebuttal, concession, appeals, Toulmin's Model of Argumentation (qualification, generalization, analogy, sign, causation, authority, principle)

LITERARY DEVICES: imagery, simile, metaphor, extended metaphor, metonymy, synecdoche, 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

ANNOTATIONS AND POINT-DATA-COMMENTARY (PDC) TUTORIAL

STUDY AGAIN: A REVIEW FROM LAST YEAR

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:

- 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.***

ANNOTATION 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.*

symbolism

The purpose of the road is to symbolize Jim’s connection to the past and to Antonia. The effect is highly sentimental 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 EXEMPLARS: PDCs

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

| READING PASSAGE (3-6 SENTENCES MINIMUM WITH PG. #) | P.D.C. ANALYSIS (PARAGRAPH MINIMUM) |
|---|--|
| <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>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> |

Student Exemplar #2: Submitted by Anna Wild Quarter 3 in AP Language and Composition
Student Text: Outside Reading, *A Thousand Splendid Suns* by Khaled Hosseini

| Reading Passage (3-6 sentences minimum with pg. #) | P.D.C. Analysis (paragraph minimum) |
|--|---|
| <p>“Mariam backed away. She was hyperventilating. Her ears buzzed, her pulse fluttered, her eyes darted from one face to another. She back away again, but there was nowhere to go—she was in the center of a circle. She spotted Fariba, who was frowning, who saw that she was in distress. ‘Let her be!’ Fariba was saying, ‘Move aside, let her be! You’re frightening her!’” (Hosseini 68).</p> | <p>In the historical fiction novel, <i>A Thousand Splendid Suns</i>, Khaled Hosseini utilizes abrupt and hasty syntax in order to illustrate the fragile, child-like archetype portrayed by Mariam. As Mariam makes her first public appearance following her marriage, she is engulfed with questions and statements. In this moment, Hosseini writes, “her ears buzzed, her pulse fluttered, her eyes darted from one face to another,” conveying that such a young mind cannot handle such pressure (Hosseini 68). This setting expects much from young women—even the nearly orphaned Mariam. Hosseini develops this intense setting as Mariam was “backed away” and “in the center of a circle” forced to uphold this status of being a married woman at such an early age (Hosseini 68). Through such brisk syntax and a contrasting innocent archetype, the reader can infer Mariam will be expected to obtain societal measurements that may never be achievable.</p> |