

mount pisgah
CHRISTIAN SCHOOL

**2019 Summer Academic
Reading Program**

**Upper School
English Department**

**Mount Pisgah Christian School 9820
Nesbit Ferry Road Johns Creek, GA 30022
678-336-3351
www.mountpisgahschool.org**

9th Grade English

Mrs. Maria Williams

mwilliams@mountpisgahschool.org

Read *The Other Wes Moore* by Wes Moore and complete the attached reading packet by the second day of class making sure to use ONLY THE LINES PROVIDED for your responses. Anything written below the lines or in the margins will not be graded.

Keep in mind this a work of nonfiction. It is a true story based on someone's REAL LIFE. As we all know, **"real life ain't always pretty!"** *You may encounter difficult situations to understand, strong ideas, and physical and emotional abuse.*

Chapter Two

Why did Other Moore react so strongly and violently to the boy from the football game?

Supporting Quote (including page number):

(Page _____)

Chapter Three

In this chapter, Author Moore describes the two different worlds in which he was living. Why was this situation difficult for him? How did this tension cause him to make poor decisions?

Supporting Quote (including page number):

(Page _____)

Chapter Four

Who does Author Moore blame for his arrest? Why is this significant?

Supporting Quote (including page number):

(Page _____)

Chapter Six

Why did Other Moore choose to turn to drug dealing after he got out of juvenile detention?

Supporting Quote (including page number):

(Page _____)

Chapter Eight

How does his time in South Africa change Author Moore's perspective on American poverty?

Supporting Quote (including page number):

(Page _____)

9th Grade English (Honors)

Mrs. Maria Williams

mwilliams@mountpisgahschool.org

Your only assignment is to read and annotate *The Book Thief* by Markus Zusak.

Q: How do I annotate?

A: **See the included grading rubric.** It is *highly recommended* that you read with a pen: track certain topics which recur, mark passages/lines that strike you, make connections to your life or other literature/art/history, notice literary elements as they occur (metaphors, imagery, irony). The more actively you read, the more prepared you will be for discussions and assessments upon our return.

Notes from previous years: Recapping plot points will only get you so far. Also, I don't get anything from you underlining passages if you do not indicate why you have underlined.

9th Grade English (Honors)- RUBRIC

| Annotations | Excellent 12 | Good 10 | Adequate but Needs Improvement 8 | Lacks Quality 6 |
|---|---|---|---|---|
| <p>Number of annotations (post-its or written notes)</p> <p>Consistent frequency of entries throughout text (not bunched)</p> | <p>Annotations cover the entirety of the reading, are well dispersed. Annotations do not taper midway and are abundant. Excels.</p> | <p>Annotations are frequent but not as thorough. The text is completely covered however not as equal in coverage. Adequate.</p> | <p>Annotations are fairly sparse or only cover the majority of the text, missing a larger section. Average.</p> | <p>Text is only annotated at the beginning or the end but not throughout. Minimum.</p> |
| <p>Width: Variety of topics marked for discussion</p> | <p>Annotations relate to a range of subjects, including but not limited to: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is plentiful evidence of engaging thoughtfully with the writing, and not simply the plot.</p> | <p>Annotations relate to multiple subjects: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is consistent evidence of engaging with the writing, and not simply the plot.</p> | <p>Annotations are too narrowly focused on one or two subjects. There is minimal evidence of engaging with the writing. Below expectations.</p> | <p>Annotations show a lack of critical thinking. There may be little more than unexplained marks or surface-level responses. They do not seem to show complete understanding.</p> |

10th Grade English

Ms. Greer Dover

gdover@mountpisgahschool.org

| Fiction | Nonfiction |
|--|--|
| * <i>Far from the Tree</i> by Robyn Benway | <i>Hidden Figures</i> by Margot Lee Shetterly |
| * <i>The Hate U Give</i> by Angie Thomas-Starr | <i>A Long Way Gone</i> by Ishmael Beah |
| <i>Mrs. Peregrine's Home for Peculiar Children</i> by Ransom Riggs | <i>Maus</i> (Graphic Novel) by Art Spiegelman |
| <i>The Secret Life of Bees</i> by Sue Monk Kidd | <i>Persepolis</i> (Graphic Novel) by Marjane Satrapi |

***Contains mature themes and language. Please discuss your book selection(s) with your parents and decide according to what is appropriate for you.**

1. Please choose one (1) book (see list below) to read before school starts. You may choose either a fiction or a non-fiction book to read for your response.

2. For each odd numbered chapter in your book, you will identify a paragraph that speaks to you on some level:

- It's interesting.
- It represents an important change in character.
- A significant even in the plot occurs.
- It relates to me on a personal level.

You must cite the passage and have a works cited page listing the novel you are reading. Remember, there will be one justification paragraph for every **odd numbered** chapter in the book.

These are some questions that you should consider in your writing:

- Why did you choose this passage as the most valuable?
- What sense does the passage create for the reader? This should be some sort of tone word.
- What is the intended effect on the reader? Be specific when discussing how you reach your conclusions. Refer to diction, syntax, and other techniques.
- How does this passage help move the story forward? In other words, how would the story stall out without your particular passage?

The following excerpt from the novel *The Shack* is an example of how you should present and respond to your passage that speaks to you.

SAMPLE

“...you have judged many throughout your life. You have judged the actions and even the motivations of others, as if you somehow knew what those were in truth...by all accounts, you are quite well practiced in the activity” (Young 160).

I chose this passage as most valuable because it deals with something all humans do—judge others. It comes across in a very accusatory tone of voice, because of the continued use of the word you, which is justified to this reader and she immediately accepts the author’s purpose. The chapter is about the main character, Mack, being asked to judge God and his stating that he does not have the ability to judge Him. God’s wisdom immediately reminds Mack that he *is* qualified to judge God because, as all humans do, he has been practicing doing it his whole life. Mack is forced to face his “self-centered view of the world” (160). This is an important passage because as the story moves forward, Mack is forced to deal with judging and forgiving his father and the murderer.

10th Grade Summer Reading Rubric

| | Exemplary | Proficient | Adequate | Not Yet |
|--|---|--|--|--|
| Structure Topic Sentences | Topic sentence makes a thoughtful and strong response to explain the development of a theme or character over the course of a text and why it is important to the story. Response clearly states arguments that writer will make. | Topic sentence makes a response to explain the development of a theme or character over the course of a text and why it is important to the story. Response may be simple, but clearly identifies an argument. | Topic sentence is present, but it does not make a response to explain the development of a theme or character over the course of a text and why it is important to the story. Writer's argument is not clearly identified. | Topic sentence does not make a statement about the development of a theme or character over the course of a text. Writer is not attempting to make an argument. |
| Support Text Evidence | Two examples of relevant textual evidence support the response and the writer outlines what the text says explicitly and makes inferences from the text. | Two examples of relevant textual evidence support the review point and the writer explains how the evidence supports the claim. | Textual evidence is accurate but not relevant to the claim. One or more direct quotes may be missing. Evidence needs more explanation to draw a connection to the claim. | Provided text evidence does not support the claim and needs revision to identify a more relevant example to support the claim. One or more direct quotes may be missing. |
| Analysis Interpretation | Analysis shows high level thinking about how a complex character or a theme develops over the course of a text. Including how it | Analysis explains about how a complex character or a theme develops over the course of a text. Writer may mention an example from beginning and end, but does not | Analysis provides one example of complex character or theme without explaining the development of the character or theme over the course of a text. Analysis of the | Analysis is missing information and supporting details to connect the text evidence to the claim and show examples of development of theme or character |

| | | | | |
|--------------------------------|---|--|---|---|
| | emerges and is shaped and refined by specific details within the story. | analyze the development over the course of the story. | development has been left out. | over the course of a text. |
| Clarity Clear Focus | The writing flows naturally to provide clarity for the reader from the beginning to the end. | The focus of the writing is obvious from the beginning and the paragraph supports the focus. | The focus of the writing needs more clarity either at the beginning or in a later section. | The focus of the writing is unclear from the beginning or in a later section. Multiple examples are needed to improve the clarity. |
| Mechanics | Writer makes very few grammatical errors (spelling, capitalization, commas and fragments). Writer shows excellent effort in writing style and creativity connected with subtle transitions. | Writer makes few grammatical errors (spelling, capitalization, commas and fragments). Writer shows effort in writing style used for clarity. | Writer makes several grammatical errors (spelling, capitalization, commas and fragments). Writing needs additional revision. Writer shows minimal effort in writing style. More detail will provide a more refined focus. | Writer makes grammatical errors that interfere with communication (spelling, capitalization, commas and fragments). Writer needs to revise essay with more attention to detail. Writer lacks effort in writing style. |

Revision questions:

- Is the focus and message of my writing obvious from the beginning and throughout?
- Do the important ideas stand out clearly? What do I mean exactly? Can I say it more clearly?
- Do I need to add any examples, quotes or metaphors to strengthen and clarify my message?
- Do I need to cut any unnecessary details?
- Is the order my ideas are presented in the best order for communicating my message?
- Do any ideas appear in more than one place? Am I repeating myself?
- Do the strongest ideas open and close the writing?
- Is my thesis statement clear to communicate my message?
- Does my paragraph structure communicate my message well?
- Do my supporting ideas or quotes support the topic sentence and the overall message?

10th Grade English (Honors)

Ms. Greer Dover

gdover@mountpisgahschool.org

| Fiction | Nonfiction |
|--|--|
| * <i>Far from the Tree</i> by Robyn Benway | <i>Hidden Figures</i> by Margot Lee Shetterly |
| * <i>The Hate U Give</i> by Angie Thomas-Starr | <i>A Long Way Gone</i> by Ishmael Beah |
| <i>Mrs. Peregrine's Home for Peculiar Children</i> by Ransom Riggs | <i>Maus</i> (Graphic Novel) by Art Spiegelman |
| <i>The Secret Life of Bees</i> by Sue Monk Kidd | <i>Persepolis</i> (Graphic Novel) by Marjane Satrapi |

***Contains mature themes and language. Please discuss your book selection(s) with your parents and decide according to what is appropriate for you.**

1. Please choose two (2) books, one fiction and one non-fiction. You will write a response for ONE of your books. It's your choice.

2. Write a response for ONE (1) of the books you read. It's your choice.

Ideas of Topics to Explore in a Reading Response:

- Characters: their motivations, traits, morals/behavior, influences or the dynamic changes (or lack of) that they experience
- Theme: how it's developed through the novel, its current application to our world today
- Motifs / symbols
- A book's organization
- Events in a story- and maybe how they relate to things in your life
- Conflicts
- Literary terms at work in the novel (foreshadowing, figurative language, imagery, etc)
- An author's writing style

****The big idea here is NOT to explore if you LIKE or DO NOT LIKE the book. Instead, it is to explore **WHY** you feel the way you do. If you hate the author's writing style, explore **WHY** you hate it. Give examples and explain what doesn't work, in your opinion. If you love a character, explore **WHY** you feel that**

way---do they remind you of someone? Do you think that they are mistreated or misjudged by others? Why so?

****When in doubt, go for DEPTH over BREADTH.** This means that the focus should be on choosing 2-4 elements about and exploring each in a well-developed paragraph. Do not write about EVERYTHING on the list. Narrow your focus and go deeper with the analysis.

KEY REQUIREMENTS FOR A READER RESPONSE:

****NO** plot summary

****Deep** Comprehension / analysis

****Use** of text support (SPECIFIC examples)

****A** clear personal investment

****1** page, **EVERYTHING IS SINGLE SPACED**, in MLA format

Please note that the response you bring, when you return to class in August, will be your rough draft—not your final draft. Save it on your computer but you will not submit it.

10th Grade English HONORS-- SAMPLE RESPONSE

I'll Give You The Sun Reading Response

Many books are boring and stay away from tricky subjects and weird styles and language, but Jandy Nelson does the opposite, and in doing so, writes a fantastic book. Nelson, the author of *I'll Give You The Sun*, does not shy away from controversial topics in her book. She writes about one of her character's sexual identity and the superstitions that another character lives by. The content of her book is exciting and stimulating, and her unique writing style adds to her excellent book. *I'll Give You The Sun* uses a unique style of writing to engage the reader and allows the reader to view the story from an accurate perspective based on the character's age.

To start with, Nelson switches the perspective from which the story is told throughout the book. She begins with Noah telling the story at age 13. She writes his story in the present tense which engages the reader in the story. By writing Noah in the first person, Nelson makes her story seem real and allows the reader to envision Noah's experiences in her mind. In the second chapter of her book, Nelson writes from the perspective of Noah's twin, Jude. However, Nelson writes Jude's story from 3 years later, at age 16. Jude's account is also in the present tense and first person. She switches from Noah and Jude every new chapter and writes the story from their point of view from different times. Nelson provides a unique story for the reader by incorporating two perspectives, from different times, into one exciting novel.

Secondly, Nelson incorporates language that is appropriate for characters telling the story based on their age. She writes part of the story from Noah's point of view, and she manages to make it as though the teenager is telling the narrative. She uses words, such as *freaking*, that are often a part of teenagers' vocabulary to match up with the character. For instance, Noah says "It says California School of the Arts on practically every *freaking* wall of that *freaking* place" when describing his dream school (Nelson 86). Nelson using *freaking* multiple times in one sentence adds to the accuracy of Noah's teenage perspective. By using common teenage language, Nelson makes it possible for the reader to picture Noah saying this. Nelson uses the vocabulary in her book to allow for the readers to immerse herself in the plot.

Nelson also writes actions that are accurate for Jude's age. She emphasizes Jude's nervous rambling habit which is one hundred percent applicable to teenagers. Jude also feels the typical teenage desire to belong. The reader of *I'll Give You The Sun*, is most likely around the age of the characters which further allows the reader to engage with the book. Nelson makes her story relatable, and that hooks the reader on the story and makes it hard for the reader to put the novel down. She never gives the reader the impression that an adult is the author of the book, but instead, her writing resembles that of the character telling the story.

Finally, Nelson writes a unique fiction by utilizing an original writing style and correctly corresponding her writing with the age of the characters'. These things combined provide the reader with a captivating story. Nelson makes the characters relevant and authentic based on their language and tone. She incorporates these in a way that does not take away from the depth of the book but adds

meaning to her book with her topics. Nelson keeps the story engaging by switching between perspectives and year and properly writing from the main characters' points of views. *I'll Give You The Sun* leaves the reader with the sense that she witnessed, and not read, the events in the story.

10th Grade Summer Reading Rubric

| | Exemplary | Proficient | Adequate | Not Yet |
|--|---|--|--|--|
| Structure Topic Sentences | Topic sentence makes a thoughtful and strong response to explain the development of a theme or character over the course of a text and why it is important to the story. Response clearly states arguments that writer will make. | Topic sentence makes a response to explain the development of a theme or character over the course of a text and why it is important to the story. Response may be simple, but clearly identifies an argument. | Topic sentence is present, but it does not make a response to explain the development of a theme or character over the course of a text and why it is important to the story. Writer's argument is not clearly identified. | Topic sentence does not make a statement about the development of a theme or character over the course of a text. Writer is not attempting to make an argument. |
| Support Text Evidence | Two examples of relevant textual evidence support the response and the writer outlines what the text says explicitly and makes inferences from the text. | Two examples of relevant textual evidence support the review point and the writer explains how the evidence supports the claim. | Textual evidence is accurate but not relevant to the claim. One or more direct quotes may be missing. Evidence needs more explanation to draw a connection to the claim. | Provided text evidence does not support the claim and needs revision to identify a more relevant example to support the claim. One or more direct quotes may be missing. |

| | | | | |
|--------------------------------|---|--|--|--|
| Analysis Interpretation | <p>Analysis shows high level thinking about how a complex character or a theme develops over the course of a text. Including how it emerges and is shaped and refined by specific details within the story.</p> | <p>Analysis explains about how a complex character or a theme develops over the course of a text. Writer may mention an example from beginning and end, but does not analyze the development over the course of the story.</p> | <p>Analysis provides one example of complex character or theme without explaining the development of the character or theme over the course of a text. Analysis of the development has been left out.</p> | <p>Analysis is missing information and supporting details to connect the text evidence to the claim and show examples of development of theme or character over the course of a text.</p> |
| Clarity Clear Focus | <p>The writing flows naturally to provide clarity for the reader from the beginning to the end.</p> | <p>The focus of the writing is obvious from the beginning and the paragraph supports the focus.</p> | <p>The focus of the writing needs more clarity either at the beginning or in a later section.</p> | <p>The focus of the writing is unclear from the beginning or in a later section. Multiple examples are needed to improve the clarity.</p> |
| Mechanics | <p>Writer makes very few grammatical errors (spelling, capitalization, commas and fragments). Writer shows excellent effort in writing style and creativity connected with subtle transitions.</p> | <p>Writer makes few grammatical errors (spelling, capitalization, commas and fragments). Writer shows effort in writing style used for clarity.</p> | <p>Writer makes several grammatical errors (spelling, capitalization, commas and fragments). Writing needs additional revision. Writer shows minimal effort in writing style. More detail will provide a more refined focus.</p> | <p>Writer makes grammatical errors that interfere with communication (spelling, capitalization, commas and fragments). Writer needs to revise essay with more attention to detail. Writer lacks effort in writing style.</p> |

Revision questions:

- Is the focus and message of my writing obvious from the beginning and throughout?

- Do the important ideas stand out clearly? What do I mean exactly? Can I say it more clearly?
- Do I need to add any examples, quotes or metaphors to strengthen and clarify my message?
- Do I need to cut any unnecessary details?
- Is the order my ideas are presented in the best order for communicating my message?
- Do any ideas appear in more than one place? Am I repeating myself?
- Do the strongest ideas open and close the writing?
- Is my thesis statement clear to communicate my message?
- Does my paragraph structure communicate my message well?
- Do my supporting ideas or quotes support the topic sentence and the overall message?

11th Grade American Literature

Mr. Orrin Swayze

oswayze@mountpisgahschool.org

Read *The Glass Castle* by Jeannette Walls.

Your only assignment is to read and annotate.

Q: How do I annotate?

A. **See the included rubric on the next page.** It is *highly recommended* that you read with a pen: track certain topics which recur, mark passages/lines that strike you, make connections to your life or other literature/art/history, notice literary elements as they occur (metaphors, imagery, irony). The more actively you read, the more prepared you will be for discussions and assessments upon our return.

Notes from previous years: Recapping plot points will only get you so far. Also, I don't get anything from you underlining passages if you do not indicate why you have underlined.

Q: Are you going to grade my annotations?

A: Yes.

Q: Will there be another kind of assessment to judge my reading of this book?

A: Yes.

*Keep in mind that a memoir is a work of nonfiction. It is a true story based on someone's REAL LIFE. As we all know, "real life ain't always pretty!" You may encounter difficult situations to understand, strong

language, and physical and emotional abuse. Reading works that investigate difficult ethical choices and actions does not ever condone or celebrate the choices that characters make.

11th Grade American Literature- RUBRIC

| Annotations | Excellent 12 | Good 10 | Adequate but Needs Improvement 8 | Lacks Quality 6 |
|--|--|--|--|--|
| Number of annotations (post-its or written notes) Consistent frequency of entries throughout text (not bunched) | Annotations cover the entirety of the reading, are well dispersed. Annotations do not taper midway and are abundant. Excels. | Annotations are frequent but not as thorough. The text is completely covered however not as equal in coverage. Adequate. | Annotations are fairly sparse or only cover the majority of the text, missing a larger section. Average. | Text is only annotated at the beginning or the end but not throughout. Minimum. |
| Width: Variety of topics marked for discussion | Annotations relate to a range of subjects, including but not limited to: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is plentiful evidence of engaging thoughtfully with the writing, and not simply the plot. | Annotations relate to multiple subjects: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is consistent evidence of engaging with the writing, and not simply the plot. | Annotations are too narrowly focused on one or two subjects. There is minimal evidence of engaging with the writing. Below expectations. | Annotations show a lack of critical thinking. There may be little more than unexplained marks or surface-level responses. They do not seem to show complete understanding. |

AP Language and Composition (11th grade)

Mrs. Megan Koch

mkoch@mountpisgahschool.org

The 11th grade AP course focuses on understanding, analyzing, and writing non-fiction prose, rhetoric and argumentation, and using multiple sources to develop and support your own arguments. *Reading thoughtfully from a range of challenging texts is one of the biggest contributors to success in English courses.*

All AP Language students will obtain copies of and read these two works:

**No e-books, please.*

***Educated* by Tara Westover**

Read and **annotate** with the following questions in mind. Be prepared to take a position on what **you** think and defend it.

- What are some of the underlying arguments that Westover makes regarding family, religion, persistence and determination, education?
- Which part(s) of the book did you find to be the most jaw-dropping or unimaginable? When were you left shaking your head in disbelief?
- Why do you suppose Westover chose this for the title of her first book? What does *educated* mean to her?

***Outliers* by Malcolm Gladwell**

Read and **annotate** with the following questions in mind. Be prepared to take a position on what **you** think and defend it.

- What is success?
- What are the factors both in and beyond our control that may impact our ability to be successful?
- What are the links between hard work and success? Between luck and success?

If you have questions, I will check email periodically throughout the summer.

Both books on this list, as well as the books read throughout the year, are adult texts written about the real world from a mature perspective. Please be aware that AP English Language & Composition is a class for mature students who can read and discuss topics with critical minds. Some of the texts we read in class explore adult themes and issues while, in some cases, utilizing adult language and scenarios. Reading works that investigate difficult ethical choices and actions does not ever condone or celebrate the choices that characters make. Instead, AP classes are designed to allow students to see how the English language is used to convey the human experience in a vivid, dramatic, and unforgettable manner. We expect our students to be mature readers (or at least on their way to being so).

12th Grade British Literature

Mr. Daniel Glenn

dglenn@mountpisgahschool.org

1) All British Literature students will obtain a copy of and read *The Great Divorce* by C.S. Lewis. It is highly recommended that you read the recent HarperOne edition, so that you will be on the same page when we discuss the book in class.

Read and annotate the entire book, including the Preface.

Q: How do I annotate?

A: **See the included rubric on the next page.** Track certain topics which recur, mark passages/lines that strike you (and say why), ask questions, make connections to your life or other literature/art/history, notice literary elements as they occur (metaphors, imagery, irony).

Notes from previous years: Recapping plot points will only get you so far. Also, I don't get anything from you underlining passages if you do not indicate why you have underlined.

You may mark up the books *after* you read, as a review before school starts, if you prefer to do it that way. However, the more actively you read, the more prepared you will be for your assessments on these works, which will begin on the first day of class. If you have questions, I will check email periodically throughout the summer.

Q: Are you going to grade my annotations?

A: Yes.

Q: Will there be another kind of assessment to judge my reading of this book?

A: Yes.

2) All British Literature students will keep a journal over the summer, which will end up being between 8 and 9 pages long.

Format will be double-spaced, 1.25" right/left margins, 12-pt Times New Roman. The file name will be the student's initials and the word journal: CH Journal, KL Journal, MM Journal.

This journal is supposed to be a record of your summer, and who you currently are: what are you doing, what are you thinking. It is informal in tone. Entries can not be taken from assignments for other classes, college essays, etc. (However, they may later develop into college essays.) Entries will not be creative writing. If you are confused about this, please email me.

I will not share its contents unless I believe there are concerns for your safety involved.

12th Grade British Literature- RUBRIC

| Annotations | Excellent 12 | Good 10 | Adequate but Needs Improvement 8 | Lacks Quality 6 |
|---|---|---|---|---|
| <p>Number of annotations (post-its or written notes)</p> <p>Consistent frequency of entries throughout text (not bunched)</p> | <p>Annotations cover the entirety of the reading, are well dispersed.</p> <p>Annotations do not taper midway and are abundant. Excels.</p> | <p>Annotations are frequent but not as thorough. The text is completely covered however not as equal in coverage.</p> <p>Adequate.</p> | <p>Annotations are fairly sparse or only cover the majority of the text, missing a larger section.</p> <p>Average.</p> | <p>Text is only annotated at the beginning or the end but not throughout.</p> <p>Minimum.</p> |
| <p>Width: Variety of topics marked for discussion</p> | <p>Annotations relate to a range of subjects, including but not limited to: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is plentiful evidence of engaging thoughtfully with the writing, and not simply the plot.</p> | <p>Annotations relate to multiple subjects: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is consistent evidence of engaging with the writing, and not simply the plot.</p> | <p>Annotations are too narrowly focused on one or two subjects. There is minimal evidence of engaging with the writing. Below expectations.</p> | <p>Annotations show a lack of critical thinking. There may be little more than unexplained marks or surface-level responses. They do not seem to show complete understanding.</p> |

Mr. Daniel Glenn
dglenn@mountpisgahschool.org

1) All AP English Literature students will obtain copies of *Stories of Anton Chekhov*, translated by Richard Pevear and Larissa Volokhonsky.

(Do not get any other edition of his stories.)

Read these stories:

“The Death of a Clerk” 1-3

“Sleepy” 49-54

“The Student” 263-266

“Anna on the Neck” 267-279

“The House with the Mezzanine” 281-297

“Gooseberries” 311-320

“The Darling” 333-344

“The Lady with the Little Dog” 361-376

“The Bishop” 421-435

“The Fiancee” 436-454

2) For your second work, you have a choice. Please read EITHER

The Bell Jar by Sylvia Plath, or
The Awakening by Kate Chopin

Please note: *The Bell Jar* contains some adult content. If this is an issue, please read *The Awakening*.

3) For your third work, you have a choice. Please read EITHER

Appropriate by Branden Jacobs-Jenkins
(buy here: <http://www.dramatists.com/cgi-bin/db/single.asp?key=5011>), or
A Raisin in the Sun by Lorraine Hansberry

Please note: *Appropriate* contains some adult content. If this is an issue, please read *A Raisin in the Sun*.

Your only assignment is to read and annotate.

Q: How do I annotate?

A: **See the included rubric on the next page.** Track certain topics which recur, mark passages/lines that strike you (and say why), ask questions, make connections to your life or other literature/art/history, notice literary elements as they occur (metaphors, imagery, irony).

Notes from previous years: Recapping plot points will only get you so far. Also, I don't get anything from you underlining passages if you do not indicate why you have underlined.

You may mark up the books *after* you read, as a review before school starts, if you prefer to do it that way. However, the more actively you read, the more prepared you will be for your assessments on these works, which will begin on the first day of class. If you have questions, I will check email periodically throughout the summer.

Q: Are you going to grade my annotations?

A: Yes.

Q: Will there be another kind of assessment to judge my reading of this book?

A: Yes.

AP Literature and Composition (12th grade)- RUBRIC

| Annotations | Excellent 12 | Good 10 | Adequate but Needs Improvement 8 | Lacks Quality 6 |
|---|---|---|---|---|
| <p>Number of annotations (post-its or written notes)</p> <p>Consistent frequency of entries throughout text (not bunched)</p> | <p>Annotations cover the entirety of the reading, are well dispersed.</p> <p>Annotations do not taper midway and are abundant. Excels.</p> | <p>Annotations are frequent but not as thorough. The text is completely covered however not as equal in coverage.</p> <p>Adequate.</p> | <p>Annotations are fairly sparse or only cover the majority of the text, missing a larger section.</p> <p>Average.</p> | <p>Text is only annotated at the beginning or the end but not throughout.</p> <p>Minimum.</p> |
| <p>Width: Variety of topics marked for discussion</p> | <p>Annotations relate to a range of subjects, including but not limited to: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is plentiful evidence of engaging thoughtfully with the writing, and not simply the plot.</p> | <p>Annotations relate to multiple subjects: certain topics which recur, passages/lines that strike you (and why), ask questions, connections to your life or other literature/art/history, literary elements as they occur (metaphors, imagery, irony). There is consistent evidence of engaging with the writing, and not simply the plot.</p> | <p>Annotations are too narrowly focused on one or two subjects. There is minimal evidence of engaging with the writing. Below expectations.</p> | <p>Annotations show a lack of critical thinking. There may be little more than unexplained marks or surface-level responses. They do not seem to show complete understanding.</p> |