

# Rising 11<sup>th</sup> Grade American Literature and Composition 2016 Summer Reading List:

## **11<sup>th</sup> GRADE AMERICAN LITERATURE AND COMPOSITION** **(COLLEGE PREP AND HONORS)**

**Required: Choose TWO of the four titles below. Read, annotate, and complete a SOAPStone essay for both works. (See annotation and SOAPStone directions below.)**

- Expect a formal assessment on both texts during the first three weeks of school.

- *The Sellout: A Novel* by Paul Beatty
- *What We Talk About When We Talk about Love* (short stories) by Raymond Carter
- *The Women of Brewster's Place* by Gloria Naylor
- *Love Medicine* by Louise Eldrich

## **11<sup>th</sup> GRADE IB ENGLISH A: LITERATURE HL Year 1:**

1. *Their Eyes Were Watching God* by Zora Neale Hurston
  - Annotate! Complete annotations are due the day you return to school.
  - Be prepared to write an in-class, timed SOAPStone response for this novel upon your return to school in August. (See Annotation and SOAPStone directions below.)
2. *The Scarlet Letter* by Nathaniel Hawthorne
  - Annotate! Complete annotations are due the day you return to school.
  - Be prepared for a quiz during the first week of school. (This quiz will cover more than what you may find in online summaries...)

## **Annotation Guide: Margin notes and color marking**

**Mandatory:** Margin notes in which you do the following (this list is not exhaustive):

- Write your personal response as well as questions that arise.
- Note implications of the text.
- Note author's purpose as well as his/her technique.
- Explain the significance of the text.
- Define unknown vocabulary.

## **Optional, but recommended:** Color Marking

### Color 1: THEME

Mark anything which supports the main idea/s of the story. Include margin notes to explain your marking.

### Color 2: SETTING

Mark every significant description of the setting with the understanding that there may be more than one prominent setting in each story. Include margin notes to explain your marking.

### Color 3: CHARACTERIZATION

Mark anything which helps readers gain a greater understanding of the character (actions, dialogue, description, etc.) Include margin notes to explain your marking.

#### Color 4: LITERARY DEVICES/SIGNIFICANT PASSAGES

Mark literary devices and explain the effect of each. Literary devices include (but are not limited to): metaphor, simile, personification, repetition, allusion, irony, foreshadowing. Also, highlight any significant passages which stand out to you as a reader.

Include margin notes to explain your marking.

#### Color 5: AUTHOR

Mark any passage which illustrates the author's perspective. Include margin notes to explain your marking.

**SOAPSTone Guide: See explanation on p.6 (the end of this document).**

## **11<sup>th</sup> GRADE AP LANGUAGE AND COMPOSITION**

- 1. Required Read and Annotate: Choose ONE. Complete a SOAPSTone and a Non-Fiction Data Sheet for this reading. (USE THE NON-FICTION DATA SHEET PDF WHICH IS A SEPARATE DOCUMENT).**

***Into the Wild* by John Krakauer**--In April 1992, a young man from a well-to-do family hitchhiked to Alaska and walked alone into the wilderness north of Mt. McKinley. His name was Christopher Johnson McCandless. He had given \$25,000 in savings to charity, abandoned his car and most of his possessions, burned all the cash in his wallet, and invented a new life for himself. Four months later, his decomposed body was found by a moose hunter. How McCandless came to die is the unforgettable story of *Into the Wild*.

***102 Minutes: The Untold Story of the Fight to Survive Inside the Twin Towers* by Jim Dwyer and Kevin Flynn.** At 8:46 a.m. on Sept. 11, 2001, fourteen thousand people were inside the World Trade Center just starting their workdays, but over the next 102 minutes, each would become part of a drama for the ages. Of the millions of words written about this wrenching day, most were told from the outside looking in. *New York Times* reporters Jim Dwyer and Kevin Flynn draw on hundreds of interviews with rescuers and survivors, thousands of pages of oral histories, and countless phone, e-mail, and emergency radio transcripts to tell the story of September 11 from the inside looking out.

- 2. Required 2<sup>nd</sup> read—SELECT ONE--read and annotate. Complete a SOAPStone. Expect to complete a typed, formal essay during the 1<sup>st</sup> semester.**

**Barry, Dave. *I'm Not Taking This Sitting Down***—One of the Pulitzer prize-winning humorists best collections. Barry writes about what irritates him in today's culture—slow drivers, people who work in their bathrobes, low-flow toilets—lots of things! Definitely light weight, but hilarious.

**Klosterman, Chuck. *Sex, Drugs, and Coco Puffs: A Low Culture Manifesto***--- With an exhaustive knowledge of popular culture and an almost effortless ability to spin brilliant prose out of unlikely subject

matter, Klosterman attacks the entire spectrum of postmodern America: reality TV, Internet porn, Pamela Anderson, literary Jesus freaks, and the real difference between apples and oranges (of which there is none). A masterful and entertaining analysis of pop culture.

**Kotlowitz, Alex. *There Are No Children Here: The Story of Two Boys Growing Up in The Other America*.** A story of two young brothers growing up in an infamous project in Chicago known as Horner Homes. The book spans 4 years and deals mostly with describing how the boys are affected by poverty, violence, drugs, gangs and run-ins with the police. This book takes you into the Projects, where you can almost feel the frustration, fear, and hopelessness that the Rivers family and their neighbors lived with on a daily basis. Won the Robert F. Kennedy Award for Journalism.

**Mooney, Jonathan. *The Short Bus: A Journey Beyond Normal*--** Labeled “dyslexic and profoundly learning disabled,” Jonathan Mooney was a short-bus rider—a derogatory term used for kids in special education. To learn how others had moved beyond labels, he bought his own short bus and set out cross-country, looking for kids who had dreamed up magical, beautiful ways to overcome the obstacles that separated them from the so-called normal world. *The Short Bus* is his irreverent and poignant record of that odyssey, meeting thirteen people in thirteen states who taught Mooney that there’s no such thing as normal—and that to really live, every person must find their own special way of keeping on. *The Short Bus* is a unique gem, propelled by Mooney’s heart, humor, and outrageous rebellions.

**Stanton, Doug. *Into Harm’s Way: The Sinking of the U.S.S. Indianapolis and the Extraordinary Story of Its Survivors*.** -- On July 30, 1945, the *USS Indianapolis* was torpedoed in the South Pacific by a Japanese submarine. An estimated three hundred men were killed upon impact; close to nine hundred sailors were cast into the Pacific Ocean, where they struggled to stay alive, battered by a savage sea and fighting off sharks, hypothermia, and dementia. By the time help arrived--nearly four days and nights later--all but 317 men had died. How did the navy fail to realize the *Indianapolis* was missing? Why was the cruiser traveling unescorted in enemy waters? And how did these 317 men manage to survive? Interweaving the stories of three survivors--the captain, the ship's doctor, and a young marine--journalist Doug Stanton has brought this astonishing human drama to life in a narrative that is at once immediate and timeless.

**Wolff, Tobias. *This Boy’s Life*--** This unforgettable memoir, introduces us to the young Toby Wolff, by turns tough and vulnerable, crafty and bumbling, and ultimately winning. Separated by divorce from his father and brother, Toby and his mother are constantly on the move, yet they develop an extraordinarily close, almost telepathic relationship. As Toby fights for identity and self-respect against the unrelenting hostility of a new stepfather, his experiences are at once poignant and comical, and Wolff does a masterful job of re-creating the frustrations and cruelties of adolescence. His various schemes - running away to Alaska, forging checks, and stealing cars - lead eventually to an act of outrageous self-invention that releases him into a new world of possibility.

**3. Required Non-Fiction essays: \*Purchase 40 Model Essays: A Portable Anthology by Jane E. Aaron. 1<sup>st</sup> edition---ISBN 0-312-43829-X (The white cover, not the purple—used is fine). We will be using this novel throughout the year. Read each essay and complete a Work Data Sheet for each reading (See p.7-8 of this document for the Work Data Sheet).**

**Description**—“The Way to Rainy Mountain” –N. Scott Momaday  
**Narration**—“Champion of the World”—Maya Angelou

**Example**—"Homeless"—Anna Quindlen

**Division or Analysis**—"The Men We Carry in Our Minds"—Scott Russell Sanders

**Classification**—"The Ways We Lie"—Stephanie Ericsson

**Process Analysis**—"Dumpster Diving"—Lars Eighner

**Comparison and Contrast**—"Private Language, Public Language"—Richard Rodriguez

**Definition**—"Mother Tongue"—Amy Tan

**Cause-and-Effect Analysis**—"Cultural Baggage"—Barbara Ehrenreich

**Argument and Persuasion**—"A Modest Proposal"—Jonathan Swift

## **Assignments:**

**Assignment 1—In-Class Essay**—for reading choice #1 (*Wild or 102*) expect an in-class timed essay during the week of Aug. 10-14th. You will be able to use your SOAPStone, your Non-Fiction Data Sheet, and your annotated novel.

**Assignment 2—required essays**—for each essay from *40 Model Essays*, complete a Work Data Sheet. This assignment will be due the 2<sup>nd</sup> week of school.

**Assignment 3**---expect a typed, formal essay assigned on your non-fiction novel of choice. This will be assigned during the school year---1st quarter.(Barry, Klosterman, Kotlowitz, Mooney, Stanton, Wolff).

## **Annotation Domination**

### **Annotation Guide: Margin notes and color marking**

**Mandatory: Margin notes** in which you do the following (this list is not exhaustive):

- Write your personal response to the text as well as questions that arise.
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## **Annotations Tips**

### **What Not To Do**

- Don't use a highlighter – Quality marking isn't done with a fat-tipped highlighter. You can't write, which is an important part of marking the text, with a large marker. Get yourself some fine point colored pens to do the job.
- Don't mark large volumes of text – You want important points to stand out. Although we all know that everything can't be important, we often highlight all of the text on the page. Avoid this to help the key points stand out.

### **What To Do**

- **Mark the text with a pencil, pen, or, even better, colored fine-tipped pens** – Remember, you are not highlighting, you are writing.
- **Know your preferences** – Some of you have an aversion to mark directly in the text. Books are precious things to many people and they want to protect them from damage and even the wear and tear of everyday use. If this describes you, grab some Post-It notes and do your marking and

writing on them. This also gives you the advantage to move and reorganize them should you see fit.

- **Underline sentences that contain a main idea or important new piece of information/development**
- **Use codes** – Flag text with codes (e.g., Question marks to indicate disagreement, Exclamation marks to note agreement or to flag a strong statement, triangles to indicate a change in thinking, or a star for the topic sentence).
- **Write the passage topic in the margin as a reminder** – Just a word or two.
- **Write questions in the margin** – When you don't understand something or when you don't understand the author's thought process on a particular topic, write the question in the margin as a reminder to settle the question.
- **Circle new and unfamiliar words** – Look them up as soon as possible.
- **Add your or other author's perspectives in the margins** – Other authors have surely written on the same subject. What do they say? Do they agree with this author? If not, what do they say. Add these ideas in the margins.
- **Draw arrows to related ideas** – Or unrelated ideas...
- **Summarize** – Add your own summary after the last paragraph. That simple exercise will crystalize your thinking on the topic. If you can't write it, you don't understand it.

### **Optional, but recommended: Color Marking**

#### **Color 1: THEME**

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#### **Color 5: AUTHOR**

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## **SOAPSTone written assessment:**

1. Annotate! (Do this over the summer and follow the guide above.)
2. Timed, in-class assessment based on the SOAPSTone model (You will do this in class during the first week of school. In order to prepare yourself, see the directions for this written response below.)

### **SOAPSTone written response for required reading: (to be completed in class in August)**

A SOAPSTone is one of the best ways that you can begin to look at analysis differently, essentially analyzing the author's purpose and effectiveness of diction, syntax... and so much more. Here are the areas for analysis for the summer readings assigned to this format:

**Speaker:** The voice that tells the story. What is it that you know about the writer or speaker that may impact an argument the speaker makes? A speaker's ethnic background or place of origin, class, gender, nationality, sexual orientation, religious affiliations, or membership in any identity group may lead you to make inferences about the speaker's argument. Please understand, too, more localized or specific identity groups like jazz musician, football player, high school student, reporter, soldier, or mother are just as important, if not more, as the larger identity groups like that of being female or American.

**Occasion:** the time and place of the piece. What prompted this to be written? All writers are influenced by the larger occasion: an environment of ideas, attitudes, and emotions that swirl around a broad issue. Then there is the immediate occasion: an event or situation that catches the writer's attention and triggers a response.

**Audience:** The group of readers to whom this piece is directed. Audience is a significant element in understanding an argument. Writers and speakers tailor their arguments to the interests of their perceived audience. The evidence or support that a writer employs to make an argument might change based on the audience.

**Purpose:** the reason behind the text. Knowing the writer's purpose is also important. How does the writer want the audience to react? Does this writer call for some specific action or is the purpose of writing to convince the reader to think, feel, or believe in a certain way?

**Subject:** the clear idea of the writing. The subject of an effective argument should be clear to the reader. The reader should be able to describe the subject with a few words or phrases. A clear subject ensures that the writing be focused and does not drift into commentary that detracts from the writer's purpose.

**TONE:** the author's attitude. The degree to which an argument is effective may ultimately hinge upon the writer's attitude toward the subject or audience. Here again is an area where audience is significant. Writers adopt different tones to further the same argument as the audience changes. The presence of anger, sarcasm, or guilt can affect an overall argument significantly.

## WORK DATA SHEET

**SOURCE:** (in MLA format): include bibliographic information as you would for a Works Cited page or a formal bibliography (author, title, publisher, etc.).

**INTENDED AUDIENCE:** To whom is the writer speaking and why?

**SUBJECT/CONTENT/PURPOSE:** Summarize the content, including relevant information that is necessary for full understanding. What is the author's intent or purpose? Is the author trying to convince the reader of something, or simply inform?

**MEMORABLE QUOTE:** Find and record the central claim or hypothesis (thesis) of the article.

**SIGNIFICANCE of OPENING/CLOSING STATEMENT:** Discuss what the author hopes to achieve with these statements: shock? disgust? enthusiasm? relief? Is your opinion swayed by the piece? Why?

Name:

Date completed:

## **WORK DATA SHEET**

SOURCE INFORMATION:

INTENDED AUDIENCE:

SUBJECT/CONTENT/PURPOSE:

MEMORABLE QUOTE:

SIGNIFICANCE of OPENING/CLOSING STATEMENT