

**SUMMER READING ASSIGNMENTS**  
**GRADES 8-12**  
**2010**

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**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
**Love Foy, Coordinator**

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**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
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**Letter to Students**

Dear Half Hollow Hills Student,

Welcome to Summer Reading 2010! It is our hope that you will spend the summer months reading and enjoying fiction and non-fiction books of your choice. The goal of summer reading is to give you the opportunity to explore newness – a concept, a place, a culture unfamiliar yet brought to life in a book. Emily Dickinson sums it up most eloquently:

THERE is no frigate like a book  
To take us lands away,  
Nor any coursers like a page  
Of prancing poetry.

This traverse may the poorest take  
Without oppress of toll;  
How frugal is the chariot  
That bears a human soul!

Whether you plan to travel across the world or across Long Island, we hope that your summer reading books become a companion for you and a source of inspiration as well.

This year, all students in grades eight through twelve must complete a summer reading assignment. The benefits of reading during the summer months are applicable to all students and we hope that every one of you takes advantage of this opportunity. Please be aware that there is accountability involved. You are expected to keep track of your reading either through annotations in your book, a reader's journal, or an online blog/discussion. We have opened a summer reading website where you can participate in discussions with other students reading books that are thematically similar to yours. You can access the site here:  
<http://thehillsread.ning.com>.

In September, all English teachers will assign an essential question essay which will ask you to write about your chosen summer reading texts. The best way to prepare for this assignment is to read! Bring your notes, blogs, and /or annotations with you the day of the essay assessment. You will be allowed to use these documents as resources for the writing of your essay.

If you have any questions about Summer Reading 2010, please contact Love K. Foy, District-wide Coordinator of Secondary Language Arts and Reading. Her phone number is 631.592.3186.

Happy reading!

Sincerely,  
The English Language Arts Department of Half Hollow Hills

**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
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**How to Choose a Book by Theme**

- Read the back of the book. Often the synopsis on the back (hard covers have an additional synopsis on the inside cover) will give you a brief overview of the plot and themes in the book.
- Think about the title. Sometimes authors create titles that are a clue or a representation of the major themes in the book.
- Talk to the bookstore clerk or your neighborhood librarian. These professionals can be used as a resource in finding a book which appeals to both your interests and to the requirements of the project.
- Flip through the book. Read a chapter while sitting in the library or bookstore. Make predictions about where you think the story is going.
- Ask your friends and family to recommend a book they have read that falls into the theme you are studying.
- There are many websites that offer guidance in choosing a summer reading text. Here are a few from which to choose:
  - <http://www.nysl.nysed.gov/libdev/summer/index.html>
  - <http://kids.nypl.org/reading/index.cfm>
  - <http://www.googlelittrips.org/>
  - <http://www.guysread.com/>
  - <http://www.teenreads.com>
  - <http://www.hhhlteens.blogspot.com/>
- Go online to <http://www.barnesandnoble.com> or <http://www.amazon.com> and keyword either the title or theme. Typing in the title will lead you to information about the specific book in which you are interested. You can read the publisher's synopsis as well as comments from people who have read the book. Typing in the theme will lead you to a list of books that are related in some form or another to the word you chose to represent your theme. An example is the word "American," which results in the following texts: *The Americans*, *American on Purpose: The Improbable Adventures of an Unlikely Patriot*, and *The Post-American World*.
- Visit the iTunes website <http://www.apple.com/itunes/store/audiobooks.html> to listen to a 30 second preview or read an audiobook description. (You will have to download the current version of iTunes.) Navigate to the webpage listed above, scroll to the bottom of the page and click "Browse iTunes Store." When the store window opens, type in "audiobooks" in the "Search iTunes Store" box. Search will yield several titles from which you can choose. Double-click on your title of choice to hear a preview.

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**Managing Your Reading**

- Try to read every day. You can read after breakfast or before dinner. If you are using an audio book that is on tape or downloaded to your iPod you can read almost anywhere. (Please don't try to read and cross the street at the same time though!)
- Have a purpose for reading. Is there a question you have about the book? Are you in the middle of the book and wondering about a character's choices or motivations? Are you wondering where the author is going? Are you looking for something to connect to or relate to your own life? Each time you read, read with purpose.
- Discuss (or blog) what you are reading with someone else – a friend, a parent, a sibling, a camp counselor, the librarian, or the bookstore clerk to name a few. Talking about a book helps you understand it better and motivates you to go back and read more.
- Not every book has to be read in chronological (chapter by chapter) order. (This is especially true for political commentary, essay and poetry collections, and certain non-fiction genres.) If you must flip to the last page to see what happens, this is okay. (Lots of people do it!) If there is a chapter that is not really going anywhere and you can tell that it is not central to the storyline, skim it and move on to the next chapter. (Lots of people do this too!)
- Does the book remind you of something you read before? Are you making a text-to-text connection? Try to find that other text (it can be another book, a movie, a newspaper or a magazine article, a website) and revisit it to strengthen the connection. It may also help you understand and appreciate your main text even more.
- Remember that reading is a way to communicate. What message is the author trying to relay to you, the reader? How will what you read impact on your own life? Reflect on these questions as you read.

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**Preparing for a Book Talk**

- Make sure you have the book with you so that you can show it to your classmates and pass it around for them to hold in their hands and see up close. If your book is an audio book, you can use other forms of media – a PowerPoint or a transparency photo as a visual.
- State the title and the author and why you chose the book.
- Provide your classmates with information about the author – who he or she is, what kinds of books the author writes, what themes, characters, settings the author leans toward, and any other books he/she has written. (This information can be researched with assistance from a librarian or a bookstore sales representative. You can also go to an online search engine like answers.com to find information.)
- Briefly summarize the book.
- Make a connection to another book, place, event, experience, or memory.
- Discuss whether or not you would recommend the book to others and why.
- Answer any questions your teacher or classmates have about the book.
- Make sure that you speak clearly and purposefully, and maintain eye to eye contact with your audience.

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April 16, 2010

Dear Parent/Guardian:

Please review this English project with your son or daughter. Your child should thoughtfully complete each of the tasks enclosed, since the project itself will serve as a baseline for analyzing your child's progress as the year unfolds. The summer project is mandatory and due the first week of class.

Please sign below and return to your child's **present** English teacher.

---

I have read the above information regarding the mandatory English project and understand my child's participation will help guide instruction for the beginning of the school year.

I have also approved my child's choice of texts (listed below) for their summer project.

Student's name (PRINT) \_\_\_\_\_

Fiction Choice \_\_\_\_\_

Non-Fiction Choice \_\_\_\_\_

Parent/Guardian Signature \_\_\_\_\_

Date \_\_\_\_\_

**This form is only for parents who do not have access to email. If you do have an email account, please email your child's text choices to:**  
**[summerreading@hhh.k12.ny.us](mailto:summerreading@hhh.k12.ny.us)**

**Thank you.**



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**SUMMER READING ASSIGNMENTS**  
**Grades 8 - 11**  
**2010**

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**EIGHTH-GRADE**

Eighth grade English covers fiction and non-fiction literature that centers on the theme *Identity and Individuality*. We will explore the following essential questions:

- How does conflict shape one's identity?
- Why is the quest for independence and happiness an important but often perilous journey?
- What allows some individuals to take a stand against prejudice/oppression while others choose to participate?
- When a person's individual choices are in direct conflict with his/her society, what are the consequences?

You must choose one fiction and one non-fiction text that thematically connect to at least one of these essential questions. Some suggested genres from which to choose are science fiction, historical fiction, coming of age, biography and autobiography, poetry, and graphic novels. The following are **suggested** titles:

**Fiction**

*A Tree Grows in Brooklyn*, Betty Smith  
*Call Me Henri*, Lorraine Lopez  
*Chains*, Laurie Halse Anderson  
*Children of the River*, Linda Crew  
*How the Garcia Girls Lost Their Accents*,  
Julia Alvarez  
*If I Stay*, Gayle Forman  
*Jacob Have I Loved*, K. Patterson  
*Lyddie*, Katherine Patterson

*Miracle's Boys*, Jacqueline Woodson  
*Pretties*, Scott Westerfield  
*Snow in August*, Pete Hamill  
*Sold*, Patricia McCormack  
*Staying Fat for Sarah Byrnes*, C. Crutcher  
*The Skin I'm In*, Sharon Flake  
*Thirteen Reasons Why*, Jay Asher  
*Uprising*, Margaret Peterson Haddix  
*Wednesday Wars*, Gary Schmidt

**Non-Fiction**

*Black like Me*, John Howard Griffin  
*Crazy for the Storm: A Memoir of Survival*,  
Norman Ollestad  
*Dough: A Memoir of Survival*, Mort Zachter  
*Far From Home: Latino Baseball Players in  
America*, Tim Wendel

*Hole in My Life*, Jack Gantos  
*Into the Wild*, Jon Krakauer  
*1776*, David McCullough  
*Warriors Don't Cry: A Searing Memoir of  
the Battle to Integrate Little Rock's Central  
High*, Melba Pattillo Beals

As you read each book, annotate or make notes in the margins of the book. If you borrowed the book from the library or if you are using an audio book, keep a reader's notebook, a blog, or a wiki. We encourage you to use the Summer Reading website at <http://thehillsread.ning.com> to join discussion groups about your summer reading experience. Any discussions in which you participate on this site will count toward your annotations.

Teachers will not grade your annotations, blogs, or notes; however, you will need to use them for an oral presentation (book talk) and an essential question essay at the onset of the fall semester. Please make your text choices by June 1<sup>st</sup>. Your parents/guardians should email them to [summerreading@hhh.k12.ny.us](mailto:summerreading@hhh.k12.ny.us).

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**NINTH-GRADE**

Ninth grade English covers fiction and non-fiction literature that centers on the theme *Lives in Transition*. We will explore the following essential questions:

- How do time and place influence the actions of the individual?
- How do we evolve as our world changes?
- Does an individual have the ability to create change?
- Are our lives governed by fate or free will?

You must choose one fiction and one non-fiction text that thematically connect to at least one of these essential questions. Some suggested genres from which to choose are world mythology, science fiction, historical fiction, biography and autobiography, poetry, and graphic novels. The following are **suggested** titles:

**Fiction**

*American Born Chinese*, G. L. Yang  
*Elijah of Buxton*, Christopher Paul Curtis  
*Extremely Loud and Incredibly Close*,  
Jonathan Safran Foer  
*Fat Kid Rules the World*, Kelly Going  
*First Part Last*, Angela Johnson  
*Homeless Bird*, Gloria Whelan  
*Identical*, Ellen Hopkins  
*Kindred*, Octavia Butler  
*Life as we Knew It*, Susan Beth Pfeffer  
*Looking for Alaska*, John Green  
*Marcelo in the Real World*, F. X. Stork

*Memoirs of a Teenage Amnesiac*, G. Zevin  
*Monster*, Walter Dean Myers  
*Rose Daughter*, Robin McKinley  
*Runner*, Carl Deuker  
*Snow Flower and the Secret Fan*, L. See  
*The Help*, Kathryn Stockett  
*The Hunger Games*, Suzanne Collins  
*The Juvie Three*, Gordon Korman  
*The Last Exit to Normal*, Michael Harmon  
*Twisted*, Laurie Halse Anderson  
*Unwind*, Neal Shusterman  
*Waiting for Normal*, Leslie Connor

**Non-Fiction**

*All Over but the Shoutin*, Rick Bragg  
*Chinese Cinderella*, Adeline Yen Mah  
*Endurance: Shackleton's Legendary*  
*Antarctic Expedition*, Caroline Alexander  
*Gang Leader for a Day*, Sudhir Alladi  
Venkatesh  
*Gifted Hands*, Ben Carson  
*Into Thin Air*, Jon Krakauer

*Isaac's Storm*, Eric Larson  
*Persepolis: The Story of a Childhood*,  
Marjane Satrapi  
*Seven Years in Tibet*, Heinrich Harrer  
*Teen Angst? Naaah...A Quasi-*  
*Autobiography*, Ned Vizzini  
*The Forger*, Cluma Schonhaus

As you read each book, annotate or make notes in the margins of the book. If you borrowed the book from the library or if you are using an audio book, keep a reader's notebook, a blog, or a wiki. We encourage you to use the Summer Reading website at <http://thehillsread.ning.com> to join discussion groups about your summer reading experience. Any discussions in which you participate on this site will count toward your annotations.

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**TENTH-GRADE**

Tenth grade English covers fiction and non-fiction literature that centers on the theme *War and Peace: What is the Paradox Within?* We will explore the following essential questions:

- How does literature reflect aspects of the human condition?
- Should the needs of the group outweigh the needs of the individual?
- Is technology a blessing or a curse?
- Which is more powerful: love of country or love of self?
- What is justice?

You must choose one fiction and one non-fiction text that thematically connect to at least one of these essential questions. Some suggested genres from which to choose are memoir, biography and autobiography, collections of essays or speeches, 20<sup>th</sup> or 21<sup>st</sup> century novels, graphic novels, and poetry. The following are **suggested** titles:

**Fiction**

*The Book Thief*, Markus Zusak  
*Codetalker*, Joseph Bruchac  
*Fallen Angels*, Walter Dean Myers  
*Forgotten Fire*, Adam Bagdasarian  
*For Whom the Bell Tolls*, Ernest Hemingway

*Milkweed*, Jerry Spinelli  
*Sunrise over Fallujah*, Walter Dean Myers  
*The Boy Who Dared*, Susan Campbell Bartoletti  
*The Red Necklace*, Sally Gardner  
*The Widow of the South*, Robert Hicks

**Non-Fiction**

*A Long Way Gone: Memoirs of a Boy Soldier*, Ishmael Beah  
*Farewell to Manzanar*, Jeanne Wakatsuki Houston  
*Flags of our Fathers*, James Bradley  
*Hanging by a Thread*, Emmanuel Cauchy  
*Having Our Say: The Delany Sisters' First 100 Years*, Sarah and A. Elizabeth Delany  
*Human Smoke*, Nicholson Baker  
*In Harm's Way*, Doug Stanton  
*Lone Survivor*, Marcus Luttrell  
*Maus: A Survivor's Tale*, Tom Engelherdt and Art Spiegelman

*Red Scarf Girl*, Ji-li Jiang  
*Tasting the Sky*, Ibtisam Barakat Baker  
*The Circuit: Stories from the Life of a Migrant Child*, Francisco Jimenez  
*The Good Soldiers*, David Finkel  
*The Heartless Stone: A Journey through the World of Diamonds, Deceit, and Desire*, Tom Zoellner  
*Three Cups of Tea*, Greg Mortenson  
*West of Kabul, East of New York: An Afghan-American Story*, Tamim Ansary  
*Wild Swans: Three Daughters of China*, Jung Chang

As you read each book, annotate or make notes in the margins of the book. If you borrowed the book from the library or if you are using an audio book, keep a reader's notebook, a blog, or a wiki. We encourage you to use the Summer Reading website at <http://thehillsread.ning.com> to join discussion groups about your summer reading experience. Any discussions in which you participate on this site will count toward your annotations.

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**ELEVENTH-GRADE**

Eleventh grade English covers fiction and non-fiction literature that centers on the theme *Stony the Road We Trod: Life, Liberty, and the Pursuit of Happiness*. We will explore the following essential questions:

- How does one define the American Dream?
- How are American values corrupted by various social factors?
- How do race, gender, and economic status affect one's social standing in America?
- What impact does war have on a nation's social, political, economic, and emotional growth?
- How is technology transforming American society and values?

You must choose one fiction and one non-fiction text that thematically connect to at least one of these essential questions. Some suggested genres from which to choose are memoir, biography and autobiography, collections of essays, speeches, or short stories, historical novels, historical drama, poetry, and political commentary. The following are **suggested** titles:

**Fiction**

*Absolutely True Diary of a Part-time Indian*,  
Sherman Alexie  
*Blade Runner: Do Androids Dream of  
Electric Sheep?* Phillip K. Dick  
*Bee Season*, Myla Goldberg  
*Far North*, Marcel Theroux  
*Graceling*, Kirsten Cashore

*Little Brother*, Cory Doctorow  
*Sag Harbor*, Colson Whitehead  
*The Bell Jar*, Sylvia Plath  
*The Lone Ranger and Tonto Fistfight in  
Heaven*, Sherman Alexie  
*The Secret Life of Bees*, Sue Monk Kidd  
*Up The Down Staircase*, Bel Kaufman

**Non-Fiction**

*Bushworld: Enter at Your Own Risk*, by  
Maureen Dowd  
*Coal Miner's Daughter*, by Loretta Lynn  
and George Vecsey  
*Down These Mean Streets*, by Piri Thomas  
*Founding Fathers*, by Charles W. Meister  
*Life on the Color Line*, Gregory Howard  
*Nickel and Dime: On Not Getting By in  
America*, by Barbara Ehrenreich

*Our Nig: or, Sketches from the Life of a  
Free Black*, Harriet Wilson  
*Outliers*, Malcolm Gladwell  
*The Color of Water*, James McBride  
*The Marrow of Tradition*, C. W. Chesnutt  
*Wait Till Next Year*, Jane Goodall  
*Wild Trees*, Richard Preston  
*Worst Hard Time: The Untold Story of  
Those Who Survived the Great American  
Dust Bowl*, Timothy Egan

As you read each book, annotate or make notes in the margins of the book. If you borrowed the book from the library or if you are using an audio book, keep a reader's notebook, a blog, or a wiki. We encourage you to use the Summer Reading website at <http://thehillsread.ning.com> to join discussion groups about your summer reading experience. Any discussions in which you participate on this site will count toward your annotations.

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**SUMMER READING ASSIGNMENT**  
**11 AP English Language and Composition**  
**2010**

**High School East**

**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
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**ENGLISH 11 AP**  
**Language and Composition**

Please read the following information **closely**:

“An AP course in English Language and Composition engages students in becoming skilled readers of prose written in a variety of periods, disciplines, and rhetorical contexts, and in becoming skilled writers who compose for a variety of purposes. Both their writing and their reading should make students aware of the interactions among a writer’s purposes, audience expectations, and subjects as well as the way generic conventions and the resources of language contribute to effectiveness in writing (collegeboard.com, 6).

“The AP English Language and Composition course follows this emphasis. As in the college course, its purpose is to enable students to read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers.” (6)

“The intense concentration on language use in the course enhances students’ ability to use grammatical conventions appropriately and to develop stylistic maturity in their prose. Stylistic development is nurtured by emphasizing the following:

- A wide-ranging vocabulary used appropriately and effectively;
- A variety of sentence structures, including appropriate use of subordination and coordination;
- logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis;
- a balance of generalization and specific illustrative detail; and
- an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.” (8)

*When students read, they should become aware of how stylistic effects are achieved by writers’ linguistic choices. Since imaginative literature often highlights such stylistic decisions, fiction and poetry clearly can have a place in the AP English Language and Composition course. The main purpose of including such literature is to aid students in understanding rhetorical and linguistic choices, rather than to study literary conventions.” (8)*

Summer Reading Requirements:

- A Room of One’s Own by Virginia Woolf

And ONE of the following:

- All the Pretty Horses by Cormac McCarthy *or*
- The Sun Also Rises by Ernest Hemingway

\*Please base your reading using the aforementioned citations from collegeboard.com. Your multiple choice exam and in-class essay *will be based on this understanding.*

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\*As you read each book, annotate or make notes in the margins of the book. If you borrowed the book from the library, keep a reader's notebook. Teachers will not grade your annotations and notes; however, you will need to use the notes for when you take the multiple-choice exam and in-class essay that is part of the AP curriculum.

\*Students must complete books by the beginning of the school year, and exams will be given the first week of school.



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**SUMMER READING ASSIGNMENT**  
**11 AP English Language and Composition**  
**2010**

**High School West**

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**A Portfolio Approach to Determining Progress**

The work that you do for the summer reading project will be used as a diagnostic tool. It will help us recognize the skills that you need to develop in order to prepare for the reading and writing assignments of an AP student.

**Quarter One- *Developing the Skills of Annotation***

During the first week of school, your **annotations from Huckleberry Finn** will be **reviewed in class** and we will determine what further work needs to be done to help you improve your skills in annotation. Progress will be evident as you continue to annotate other assignments. A **grade for annotation** will be given on pieces **following** the first five weeks of school.

**Quarter One- *The Argumentative Essay***

The essay you compose for the in-class summer reading project will be holistically rated as a *Controversial Paper* (the rubric is in your packet). **Your ability to write argumentation will be tested in both the SAT writing assessment and the open question on the AP exam.**

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**HALF HOLLOW HILLS HIGH SCHOOL**  
**AP ENGLISH LANGUAGE SUMMER READING ASSIGNMENT**

Dear **AP English Language** Student,

In order for you to become proficient at close, critical reading, you will be required to read an annotated *Huckleberry Finn* by Mark Twain. It is to your benefit to purchase the novel, so you may highlight and annotate your personal copy. If you elect to use a library copy, you must keep a written reader's response guide. Sample annotations and a list of literary terms are included within and are to be used as models for your annotations.

Twain used satire in *Huckleberry Finn* to "point out the ridiculous aspects of people, society and customs. He gets away with his jibes at all types of society because he has an innocent, naïve, non-threatening spokesman, Huck Finn" (*Center for Learning* 33).

While annotating *Huckleberry Finn*, focus on the reasons and institutions that Twain satirizes through his narrator, Huck. **All work will be due and collected on the second day of class. You will be tested on the close reading of Twain's satire by responding to particular quotes criticizing those institutions. This in-class assessment will account for 20% of your first quarter grade. In addition you will be holistically rated on an in-class argumentation essay on the novel (the rubric may be found on page five of this packet).**

We hope that you have an enjoyable summer, and we look forward to working with you during the upcoming year.

The AP Teachers

# Glossary

**Abstract**-refers to language that describes concepts rather than concrete images.

**Ad Hominem**-In an argument, this is an attack on the person rather than on the opponent's ideas. It comes from the Latin meaning "against the man."

**Allegory**-a work that functions on a symbolic level.

**Alliteration**-the repetition of initial consonant sounds, such as "Peter Piper picked a peck of pickled peppers."

**Allusion**-a reference contained in a work.

**Analogy**-a literary device employed to serve as a basis for comparison. It is assumed that what applies to the parallel situation also applies to the original circumstance. In other words, it is the comparison between two different items.

**Anecdote**-a story or brief episode told by the writer or a character to illustrate a point.

**Antecedent**-the word, phrase, or clause to which a pronoun refers. The AP English Language and Composition Exam often expects you to identify the antecedent in a passage.

**Antithesis**-the presentation of two contrasting images. The ideas are balanced by word, phrase, clause, or paragraphs. "To be or not to be ..." "Ask not what your country can do for you, ask what you can do for your country..."

**Argument**-a single assertion or a series of assertions presented and defended by the writer.

**Attitude**-the relationship an author has toward his or her subject, and/or his or her audience.

**Balance**-a situation in which all parts of the presentation are equal, whether in sentences or paragraphs or sections of a longer work.

**Cacophony**-harsh and discordant sounds in a line or passage in a literary work.

**Character**-those who carry out the action of the plot in literature. Major, minor, static, and dynamic are types of characters.

**Colloquial**-the use of slang in writing, often to create local color and to provide an informal tone.

*Huckleberry Finn* is written in a colloquial style.

**Comic Relief**-the inclusion of a humorous character or scene to contrast with the tragic elements

of a work, thereby intensifying the next tragic event.

**Conflict**-a clash between opposing forces in a literary work, such as man vs. man; man vs. nature; man vs. god; man vs. self.

**Connective Tissue**-those elements that help create coherence in a written piece. See Chapter 6.

**Connotation**-the interpretive level of a word based on its associated images rather than its literal meaning.

**Deduction**-the process of moving from a general rule to a specific example.

**Denotation**-the literal or dictionary meaning of a word.

**Dialect**-the recreation of regional spoken language, such as a Southern dialect. Zora Neale Hurston uses this in such works as *Their Eyes Were Watching God*.

**Diction**-the author's choice of words that creates tone, attitude, and style, as well as meaning.

**Didactic**-writing whose purpose is to instruct or to teach. A didactic work is usually formal and focuses on moral or ethical concerns.

**Ellipsis**-indicated by a series of three periods, the ellipsis indicates that some material has been omitted from a given text. It could be a word, a phrase, a sentence, a paragraph, or a whole section. Be wary of the ellipsis; it could obscure the real meaning of the piece of writing.

**Epigraph**-the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins *The Sun Also Rises* with two epigraphs. One of them is "You are all a lost generation" by Gertrude Stein.

**Euphemism**-a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. "He went to his final reward" is a common euphemism for "he died." Euphemisms are also often used to obscure the reality of a situation. The military uses "collateral damage" to indicate civilian deaths in a military operation.

**Euphony**-the pleasant, mellifluous presentation of sounds in a literary work.

**Exposition**-background information presented in a literary work.

**Extended Metaphor**- a sustained comparison, often referred to as a conceit. The extended metaphor is developed throughout a piece of writing (see editorial in Chapter 7.)

**Figurative Language**-the body of devices that enables the writer to operate on levels other than the literal one. It includes metaphor, simile, symbol, motif, and hyperbole, etc..

**Flashback**-a device that enables a writer to refer to past thoughts, events, or episodes.

**Form**-the shape or structure of a literary work. *Hyperbole*-extreme exaggeration, often humorous, it can also be ironic; the opposite of understatement.

**Image**-a verbal approximation of a sensory impression, concept, or emotion.

**Imagery**-the total effect of related sensory images in a work of literature.

**Induction**-the process that moves from a given series of specifics to a generalization.

**Inference**- conclusion one can draw from the presented details.

**Invective**-a verbally abusive attack.

**Irony**-an unexpected twist or contrast between what happens and what was intended or expected to happen. It involves dialog and situation, and can be intentional or unplanned. Dramatic irony centers around the ignorance of those involved; whereas, the audience is aware of the circumstance.

**Logic**-the process of reasoning.

**Logical Fallacy**-a mistake in reasoning (see Chapter 7 for specific examples).

**Metaphor**-a direct comparison between dissimilar things. "Your eyes are stars" is an example.

**Metonymy**-a figure of speech in which a representative term is used for a larger idea (*The pen is mightier than the sword*).

**Monologue**-a speech given by one character (Hamlet's "To be or not to be. ..").

**Motif**-the repetition or variations of an image or idea in a work used to develop theme or characters.

**Narrator**-the speaker of a literary work.

**Onomatopoeia**-words that sound like the sound they represent (hiss, gurgle, pop).

**Oxymoron**-an image of contradictory term (bittersweet, pretty ugly, jumbo shrimp).

**Pacing**-the movement of a literary piece from one point or one section to another.

**Parable**-a story that operates on more than one level and usually teaches a moral lesson. *The Pearl* by John Steinbeck is a fine example.).

**Parody**-a comic imitation of a work that ridicules the original.

**Pathos**-the aspects of a literary work that elicit pity from the audience. An appeal to emotion that can be used as a means to persuade.

**Pedantic**-a term used to describe writing that borders on lecturing. It is scholarly and academic and often overly difficult and distant.

**Periodic Sentence**-presents its main clause at the end of the sentence for emphasis and sentence variety.

Phrases, dependent clauses precede the main clause.

**Personification**-the assigning of human qualities to inanimate objects or concepts (Wordsworth personifies "the sea that bares her bosom to the moon" in the poem *London 1802*).

**Persuasion**-a type of argument that has as its goal an action on the part of the audience.

**Plot**-a sequence of events in a literary work.

**Point-of-View**-the method of narration in a literary work.

**Pun**-a play on words that often has a comic effect, Associated with wit and cleverness. A writer who speaks of the "grave topic of American funerals may be employing an intentional or unintentional pun.

**Reductio ad Absurdum**-the Latin for "to reduce to the absurd." This is a technique useful in creating a comic effect (See Twain's "At the Funeral.") and is also an argumentative technique. It is considered a rhetorical fallacy, because it reduces an argument to an either/or choice.

**Rhetoric**-refers to the entire process of written communication. Rhetorical strategies and devices are those tools that enable a writer to present ideas to an audience effectively.

**Rhetorical Question**-one that does not expect an explicit answer. It is used to pose an idea to be considered by the speaker or audience. (Ernest Dowson asks, "Where are they now, the days of wine and roses?")

**Sarcasm**-a comic technique that ridicules through caustic language. Tone and attitude may both be described as sarcastic in a given text if the writer employs language, irony, and wit to mock or scorn.

**Satire**-a mode of writing based on ridicule, criticizes the foibles and follies of society without necessarily offering a solution. (Jonathan Swift's *Gulliver's Travels* is a great satire that exposes mankind's condition.)

**Setting**-the time and place of a literary work.

**Simile**-an indirect comparison that uses the *like* or *as* to link the differing items in the comparison. ("Your eyes are like stars.")

**Stage Directions**-the specific instructions a playwright includes concerning sets, characterization, delivery, etc...

**Stanza**-a unit of a poem, similar in rhyme, meter and length to other units in the poem.

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**Structure**-the organization and form of a work.

**Style**-the unique way an author presents his ideas. Diction, syntax, imagery, structure, and content all contribute to a particular style.

**Syllogism**-the format of a formal argument that consists of a major premise, a minor premise, and a conclusion.

**Symbol**-something in a literary work that stands for something else. (Plato has the light of the sun symbolize truth in "*The Allegory of the Cave*.")

**Synecdoche**-a figure of speech that utilizes a part as representative of the whole. ("All hands on deck" is an example.)

**Syntax**-the grammatical structure of prose and poetry.

**Theme**-the underlying ideas the author illustrates through characterization, motifs, language, plot, etc.

**Thesis**-*simply*, the main idea of a piece of writing. It presents the author's assertion or claim. The effectiveness of a presentation is often based on how well the writer presents, develops, and supports the thesis.

**Tone**-the author's attitude toward his subject.

**Transition**-a word or phrase that links one idea to the next and carries the reader from sentence to sentence, paragraph to paragraph. See the list of transitions in Chapter 6.

**Understatement**-the opposite of exaggeration. It is a technique for developing irony and/or humor where one writes or says less than intended.

**Voice**-can refer to two different areas of writing. One refers to the relationship between a sentence's subject and verb (active voice and passive voice). The second refers to the total "sound" of a writer's style.

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# Argumentative Research Paper Rubric

If a paper does not have a Works Cited page, it may be guilty of plagiarism, and therefore cannot earn higher than a 50.

If a paper does not cite all of its sources internally, it is guilty of plagiarism, and will receive a ZERO\_

| Criteria for Grading   | A<br>90-99  | B<br>80-89  | C<br>70-79  | D<br>60-69  | F<br>50-59   |
|--|---|---|---|---|--|
| Meaning: paper is focused around a clear thesis/position and thesis relevant information to prove, Support, explain, etc. that thesis.                         | Provides a thesis/position statement that is insightful and engaging. with sophisticated arguments that use the gathered research effectively.                  | Provides a clear thesis/position with a clear and reasoned analysis of All of the gathered research.                                      | Provides a simple thesis/position statement with direct connections to the research.  | Provides an unclear thesis statement with weak connections to some of the gathered research.                      | Dues not provide a thesis position statement.<br><br>Very weak focus Around the research.                    |
| Development: thesis is supported by an appropriate amount of research, according to The parameters of the assignment.<br>- 6 pages<br>- 7 Sources (3 internet) | Arguments are developed fully and sophisticatedly using a wide range of specific evidence from all sources listed on the Works Cited page.                      | Clear and consistent arguments; relevant and specific evidence from all sources listed on the Works Cited page.                           | Develops some idea more fully than other. Uses some relevant evidence, but does not provide a consistent amount of information from all of the sources. | • develops arguments briefly.<br>• Uses some evidence from Some of the research and may rely on personal opinions | Incomplete or largely undeveloped<br><br>References to the research are vague or irrelevant.                 |
| Organization: paper exhibits direction, shape, and coherence. Paragraphs flow from one to the other, and ideas are clearly expressed within those paragraphs.  | Paper is thoroughly supportive of the thesis statement, with a logical and coherent structure through skillful use of appropriate devices and transitions.      | Paper maintains focus on the thesis statement: logical sequence of arguments, Appropriate use of transitions.                             | Inconsistent focus on the Thesis Statement, and may lack focus and consistency within paragraphs  | Establishes, but fails to maintain an appropriate focus on the Thesis statement.                                  | Is somewhat Organized, but does not have any focus Related to the Thesis Statement.                          |
| language Use: paper reveals an awareness of audience through effective and sophisticated words, sentence structure. and sentence variety.                      | Effectively varied and engaging; stylistically sophisticated; notable sense of voice; varied. structure of sentences.<br><br>thorough understanding of audience | Fluent and original, evident awareness of audience-<br><br>Avoids personal references within the paper: clear understanding of audience   | Some awareness of Audience.<br><br>Occasionally makes effective use of sentence structure.<br><br>Unclear sense of Audience.                            | Basic vocabulary. Some attempt to vary structure. but with uneven success. No sense of audience.                  | Imprecise or Unsuitable language.  |
| Conventions: Research paper uses correct spelling, punctuation, paragraphing, and capitalization. The entire paper must follow the ELA guidelines.             | follow the MLA conventions nearly 100% of the time, and is essentially error free. Essentially error free even with sophisticated language.                     | Follows the MLA conventions. with some errors. Exhibits control of conventions, with occasional errors when using sophisticated language. | Partial control, with occasional errors that do not hinder the reader's understanding. Attempts to follow the MLA conventions, with varied success.     | Occasional errors that hinder the reader's understanding. No serious attempt to follow the MLA conventions        | Lack of control with frequent errors that make comprehension Difficult. Does not follow the MLA conventions. |



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**SUMMER READING ASSIGNMENT**  
**12 AP English Literature and Composition**  
**2010**

**High School East**

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**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
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**AP English Literature and Composition**  
**Summer Reading Assignment**

**TWELFTH-GRADE ADVANCED PLACEMENT  
HIGH SCHOOL EAST**

Read the following **three** works for your summer reading requirement.

The Awakening, Kate Chopin

Lord of the Flies, William Golding

Long Day's Journey Into Night, Eugene O'Neill

As you read each book, annotate, or make notes in the margins of the text. If the book is borrowed from the library, keep a reader's notebook. Complete all notes in your **own** print or script – no typing or computer-generated text will be accepted. Your annotations and notes will not be graded in and of themselves; however, they can be used during the multiple-choice and essay exams that will be given within the first week of school.

Following the multiple-choice exam, the class will thoroughly discuss the books, and an essay assessment will be given. **Each** will count as a full test grade.

**SUMMER READING ASSIGNMENT**  
**12 AP English Literature and Composition**  
**2010**

**High School West**

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**AP English Literature and Composition**  
**2010 Summer Reading Assignment**  
**Mrs. Jenine Sarich**

“The AP English Literature and Composition course engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work’s structure, style, and themes as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.”

([http://www.collegeboard.com/prod\\_downloads/ap/students/english/ap-english](http://www.collegeboard.com/prod_downloads/ap/students/english/ap-english)).

**"To read is to empower, to empower is to write, to write is to influence, to influence is to change, to change is to live."—Jane Evershed**

Welcome to English 12 AP! In this course, you will sharpen your awareness of language and your understanding of the writer’s craft. You will develop critical standards for independent appreciation of any literary work, and increase your sensitivity to literature as shared experience. To achieve these goals and to begin the school year on a positive note, please complete the following assignments:

**(1) *How to Read Literature Like a Professor* by Thomas C. Foster**

(ISBN 0-06-000942-X) You can also order it from Amazon in nearly new or used condition. You will refer to this book all year, so be sure to have your own copy.

- Read and annotate the book.
- Choose two chapters that you would like to analyze.
- Look up other literary works mentioned in these chapters...I don’t expect you to read these, but you can understand what Foster is suggesting by looking at these examples. It’s all right to check out summaries of these works for your information. Some of them you will have read; look up those you do not know.
- Use your Journal to record this information.
- Write one essential question for each of your two selected chapters.
- These will be graded.

**(2) *Invisible Man* by Ralph Ellison**

- Read the book.
- Annotate and make notes in the margins of the book (Mark the use of figurative language and any other techniques you find intriguing.), and keep a Dialectical/Reader’s Journal (see attached model). Your journal must have **at least ten entries**. Selected passages should cover the book’s entirety (You must prove you read and understood the whole novel.), and reflect your own thoughts and feelings about characters, events, literary techniques, etc.
- Write **three** essential questions for the novel (see below).
- These will be graded, and you will need these for class discussion and for when you take an in-class essay that is part of the AP curriculum.

**(3) Write one college application essay** which could be used this fall (and you cannot use the conceit essay assigned by Mrs. DeStefano). If you have received information from a college to which you plan to apply, use that

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to guide your topic choice. If you are stuck for a topic, use one of the essay topics found on the College Board site listed here:

<http://www.collegeboard.com/student/apply/essay-skills/9406.html> (There are several helpful essay tips and topics on this website.), or select a topic from the Common Application. You will thank me in October. Please make sure it is proofread and error free.

\* These will be collected, but not graded. Submission will fulfill the requirement, but if you want me to look at it more closely, you will need to schedule an appointment during extra help to discuss your essay.

**The above assignments are due in class the first day of school!**

Please think very carefully about your commitment to the AP English program. By its very nature, AP English involves heavy doses of reading and writing. There are times in the class when the workload is very light, and other times where it is exceptionally heavy. I will try to provide a “heads-up” when the heavy load is coming, but you are expected to plan ahead and make sure that you get the work done thoroughly, completely, and on time. I assume your ability and willingness to:

- complete all work honestly
- complete all assignments punctually
- work independently
- take accurate, thorough notes
- BE PRESENT – physically **and** mentally

I am looking forward to working with you next year, and hope you have a wonderful summer and that you enjoy the summer reading. If you have any questions regarding your dialectical journals, please feel free to contact me: [jsarich@hhh.k12.ny.us](mailto:jsarich@hhh.k12.ny.us)

**A Note Regarding Academic Integrity:**

**These assignments should be completed without any help from secondary sources. If ANY of the work is plagiarized, the student will receive a zero on the assignment, and parents and administration will be notified. Your honor, your integrity, your character are your most valuable assets--protect and cherish them accordingly.**

**An Essential Question:**

- Has no right or wrong answer
- May start with how, why or which
- Is open ended and cannot be answered with a "yes" or "no"
- Leads us to ask other questions
- Requires us to analyze information and make our own judgments, conclusions or decisions
- Deals with issues of great importance to us as human beings, citizens, and/or individuals
- Challenges us to make connections between what we learn in various subjects and larger world issues

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*The Great Santini*  
 by Pat Conroy

Sally Jones  
 8/5/08

**Dialectical/Reader's Journal**

| <b>Pg</b> | <b>CH</b> | <b>Text</b>  | <b>Comment/Reaction/Insight/Question, etc.</b>   |
|-----------|-----------|--|--|
| 35        | 3         | "I'll have plenty of time to decide whether to go into the Corps or not when I'm in college, Dad."   | I find it really sad that, for his whole life, Ben's father has told him how his future will be. He seems to have no choice in the matter. If I were Ben I would feel really frustrated and like I had no choice over what I planned to do with my life. Ben's father seems unfair.  |
| 41        | 4         | "He longed for a sense of place, of belonging, and of permanence. He wanted to live in one house, grow old in one neighborhood, and wanted friends whose faces did not change yearly."   | I can't imagine what it must have been like to move every single year. I lived in the same house my entire life—from the time I started kindergarten to the time I graduated from high school. To have to grow accustomed to new places, new rules, and to make new friends every year would be really tough, I think.   |
| 48        | 5         | "You are a lady ... and ladies don't catch their tears in spoons and hurl them at their families. A lady grieves in silence. She always has a smile on the outside. She waits until she is alone to express her sorrow."                             | Can you believe Mrs. Meecham? Her daughter is crying and is obviously depressed, yet her mother simply tells her, "ladies don't cry." This façade that Lillian expects Mary Anne to put on is, by my standards, emotionally damaging and unfortunate. I think this will really hurt Mary Anne and mess her up later on in life. Maybe this is why Mary Anne is always talking about death. It is sad that she is not allowed to express her true feelings. |
| 61        | 6         | "You have to watch movers very closely son. They are brutes like your father. They are destroyers of beautiful things."  | Whenever I read about Bull Meecham I feel that there is a sense of danger and fear associated with him. Though he hasn't lost his temper yet, hints that he is capable of doing his family great harm keep arising, and I keep turning the pages thinking the man is going hurt someone.   |
| 115       | 7         | "Lillian coached him from a wicker chair by the porch. 'You can't listen to him, Ben. Once you listen to him, he has you beaten. Keep your mind on the game. Your game. And don't worry about him. If you start beating him, he'll start to cheat.'" | Ben's family really pulls for him—they obviously want him to win the game against his father. To me, the game is a symbol: It is the moment of glory the underdogs (Bull's wife and kids) have awaited. I think when Bull wins the game, his mom, his brother, and his sister feel vindicated.   |

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**SUMMER READING ASSIGNMENT**  
**College Writing**  
**2010**

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**COLLEGE WRITING**

*“The role of a writer is not to say what we all can say, but what we are unable to say. The writer's responsibility is to increase, develop our senses, expand our vision, heighten our awareness, and enrich our articulateness.”*

~Anaïs Nin

In order to achieve the level of discourse that Ms. Nin so eloquently presents in her quote, students of writing must be not only collective members of a classroom, but also citizens of the world; they must have the ability to see beyond the literal and probe for hidden purpose in all aspects of life and literature.

For students in the College Writing course, this focus on writing as a way to examine and critique our world is the lens for the summer reading text choices. Please read **one** of the following texts as your summer reading assignment:

*The Audacity of Hope*, Barack Obama

*How the Left Lost Teen Spirit*, Danny Goldberg

*Freakonomics*, Steven Levitt & Stephen Dubner

*Adventures of Johnny Bunko: The Last Career Guide You'll Ever Need*, Daniel Pink

*A Whole New Mind*, Daniel Pink

*Foreign Babes in Beijing: Behind the Scenes of a New China*, Rachel DeWoskin

*The End of Poverty*, Jeff Sachs

*The Unlikely Disciple: A Sinner's Semester at America's Holiest University*, Kevin Roose

*My Start up Life: What a (very) young CEO learned on his journey through Silicon Valley*, Ben Casnocha

As you read each book, annotate or make notes in the margins of the book. If you borrowed the book from the library, or if you are using an audio book, keep a reader's notebook, a blog, or a wiki. We encourage you to use the Summer Reading website at <http://thehillsread.ning.com> to join discussion groups about your summer reading experience. Any discussions in which you participate on this site will count toward your annotations.

Teachers will not grade your annotations, blogs, or notes; however, you will need to use them for an oral presentation (book talk) and an essential question essay at the onset of the fall semester.

Please make your text choices by June 1<sup>st</sup>. Your parents/guardians should email them to [summerreading@hhh.k12.ny.us](mailto:summerreading@hhh.k12.ny.us).



**SUMMER READING ASSIGNMENT**  
**Honors College English**  
**High School East**  
**2010**

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**HONORS COLLEGE ENGLISH**

Read the following two books. They are your summer reading requirement.

- The Glass Castle, Jeannette Walls
- Wuthering Heights, Emily Bronte

As you read each book, annotate, or make notes in the margins of the book. If you borrow the book from the library, keep a notebook or a journal. Your annotations and notes will not be graded in and of themselves; however, they can be used during the multiple-choice and essay exams that will be given within the first week of school.

Following the multiple-choice exam, the class will thoroughly discuss the book, and write an essay. ***Each*** will count as a full test grade.

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**SUMMER READING ASSIGNMENT**  
**Honors College English**  
**High School West**  
**2010**

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**Read the following:**

Read and annotate J.D. Salinger's *The Catcher in the Rye*. As you read Salinger's fictional account of Holden Caulfield's adventures, please annotate the work thoroughly, using the margins. If you borrow your book from the library, keep a notebook or a journal. **Complete all notes in your own print or script - we will not accept typed or computer-generated text. Please use the following prompts to guide your reading.**

1. Although it doesn't seem as if much "happens" in the novel, it is important to read the novel as a study of Holden's character.
2. Why does Holden focus on the past so much? His family?
3. In what way(s) is Holden responsible for his current situation? Anyone else responsible?
4. If you were to treat Holden as a "patient," how would therapy help Holden? Pay special attention to the opening and closing pages of the novel. What do they suggest?

Your annotations and notes will not be graded, but they will be checked during the first week of school. **However, they can be used during the multiple-choice exam that will be administered on the first Monday of classes.** Following the multiple-choice exam, the class will thoroughly discuss the novel and write an essay that incorporates additional reading and discussion of the psychoanalytic critical approach. **The exam and essay will both count as separate grades for the 1<sup>st</sup> quarter.**

**Write the following:**

Compose a final draft of the college essay application assignment for a college/university that you are SERIOUSLY considering. Locate the assignment through researching the application requirements for your chosen school.

- The document should be typed and feature Times New Roman, 12-point font.
- The essay should be double-spaced and adhere to guidelines set forth by the MLA.
- Engage your audience with a level of sophistication that is appropriate to the prompt.
- Your college essay should use personal narrative to convey your point.
- Please refer to the link below for exemplary samples of personal narratives.
- [http://www.teenink.com/college\\_guide/college\\_essays/top/](http://www.teenink.com/college_guide/college_essays/top/)
- Use the link below for help with your essay writing.
- <http://owl.english.purdue.edu/owl/resource/557/01/>

Are you undecided regarding your application selections? Consider writing the personal essay on the Common Application. Click "Download Forms" and proceed to the "Personal Essay" portion of the application. Review the available options and develop one.

<https://www.commonapp.org/CommonApp/default.aspx>

**This essay will be collected on the first Friday of the school year, and will count as a grade for the 1<sup>st</sup> quarter.**

**Summer Reading Essay Rubric**  
Adapted from the New York State English Regents Scoring Key and Rating Guide

| <b>QUALITY</b>  | <b>Level 6 (91–100)<br/>Masters Standard</b>   | <b>Level 5 (81-90)<br/>Exceeds Standard</b>  | <b>Level 4 (71-80)<br/>Meets Standard</b>   | <b>Level 3 (61-70)<br/>Approaches Standard</b>   | <b>Level 2 (51-60)<br/>Below Standard</b>  | <b>Level 1 (50 or below)<br/>No Evidence of Standard</b>   |
|---|--|--|---|--|--|--|
| <b>Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and texts</b>   | Responses at this level establish an in-depth analysis of both texts through the lens of the essential question and make insightful connections between the essential question and the ideas in each text.   | Responses at this level establish a thorough understanding of both texts through the lens of the essential question and make clear and explicit connections between the essential question and the ideas in each text. | Responses at this level establish a basic understanding of both texts and make implicit connections between the essential question and the ideas in each text.            | Responses at this level establish a basic understanding of the texts, but make few or superficial connections between the essential question and the ideas in the texts.                                 | Responses at this level convey a confused or incomplete understanding of the texts, making few connections between the essential question and the texts.                   | Responses provide minimal or no evidence of textual understanding and make no connections between the essential question and ideas in the texts. |
| <b>Development: the extent to which ideas are elaborated using specific and relevant evidence from the texts</b>  | Responses at this level develop ideas clearly and fully, making effective use of a wide range of relevant and specific evidence and appropriate literary elements from both texts.   | Responses at this level develop ideas clearly and consistently, with reference to relevant and specific evidence and appropriate literary elements from both texts.  | Responses at this level develop some ideas more fully than others, with reference to specific and relevant evidence and appropriate literary elements from both texts.    | Responses at this level develop ideas briefly, using some evidence from the texts and may rely primarily on plot summary.  | Responses at this level are incomplete or largely undeveloped, hinting at ideas, but references to the text are vague, irrelevant, repetitive, or unjustified.             | Responses at this level are minimal, with no evidence of development.  |
| <b>Organization: the extent to which the response exhibits direction, shape, and coherence</b>  | Responses at this level maintain the focus established by the essential question and exhibit a logical and coherent structure through skillful use of appropriate devices and transitions.   | Responses at this level maintain the focus established by the essential question and exhibit a logical sequence of ideas through use of appropriate devices and transitions.   | Responses at this level maintain a clear and appropriate focus and exhibit a logical sequence of ideas but may lack internal consistency.                                 | Responses at this level establish, but fail to maintain, an appropriate focus. Responses exhibit a rudimentary structure but may include some inconsistencies or irrelevancies.                          | Responses at this level lack an appropriate focus but suggest some organization, or suggest a focus but lack organization.   | Responses at this level show no focus or organization.   |
| <b>Language Use: the extent to which the response reveals an awareness of audience and purpose through effective use of words, sentence structure, and sentence variety</b> | Responses at this level are stylistically sophisticated, using language that is precise and engaging, with a notable sense of voice and awareness of audience and purpose. Responses also vary structure and length of sentences to enhance meaning. | Responses at this level use language that is fluent and original, with evident awareness of audience and purpose. Responses vary structure and length of sentences to control rhythm and pacing.                       | Responses at this level use appropriate language, with some awareness of audience and purpose. Responses occasionally make effective use of sentence structure or length. | Responses at this level rely on basic vocabulary, with little awareness of audience or purpose. Responses exhibit some attempt to vary sentence structure or length for effect, but with uneven success. | Responses at this level use language that is imprecise or unsuitable for the audience or purpose and reveal little awareness of how to use sentences to achieve an effect. | Responses at this level are minimal and use language that is incoherent or inappropriate.  |
| <b>Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage</b>                          | Responses at this level demonstrate control of the conventions with essentially no errors, even with sophisticated language.   | Responses at this level demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language.   | Responses demonstrate partial control, exhibiting occasional errors that do not hinder comprehension.   | Responses at this level demonstrate emerging control, exhibiting occasional errors that hinder comprehension.  | Responses at this level demonstrate a lack of control, exhibiting frequent errors that make comprehension difficult.   | Responses at this level are minimal, making assessment of conventions unreliable and may be illegible or not recognizable as English.            |

If the student addresses only one text, the response can be scored no higher than a 3.  
If the student writes only a personal response, and makes no reference to the text(s), the response can be scored no higher than a 1.  
Responses totally unrelated to the topic, illegible, incoherent, or blank should be given a 0.  
A response totally copied from the text(s) with no original student writing should be scored a 0.