

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

SUMMER READING ASSIGNMENTS
GRADES 9-12
2015

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DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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TABLE OF CONTENTS

Letter to Students.....	4
Managing Your Reading.....	6
Choosing a Book.....	7
Parent Letter.....	8
Grades 9 through 11 (All Schools).....	9
11 AP English Language and Composition (HSE).....	13
11 AP English Language and Composition (HSW).....	16
College Writing (HSE and HSW).....	19
12 AP English Literature and Composition (HSE).....	21
12 AP English Literature and Composition (HSW).....	23
Honors College English (HSE).....	25
Honors College English (HSW).....	27
Senior Experience (HSE and HSW).....	29
Glossary of Literary Terms.....	33
New York Times Summer Reading Contest Guidelines.....	36
Assessment Rubrics	39

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

Letter to Students

Dear Half Hollow Hills Student,

Welcome to Summer Reading 2015! It is our hope that you will spend the summer months reading and enjoying the fiction and non-fiction books we have asked you to read over the next few months. 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 eloquently provides perspective:

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 your summer reading books become a companion for you and a source of inspiration as well.

All students in grades nine 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 by annotation or with a reader's journal. In lieu of reading a *nonfiction* book and completing annotations or journal entries about your *nonfiction* book, you may participate in [The New York Times Summer Reading Contest](#). For more information, click [here](#). Please note, this contest may replace your nonfiction title, but you are still required to read and annotate/journal a fiction title.

In September, all English teachers will give an assessment on your summer reading text(s).¹ The following themes are covered:

Grade 9: Lives in Transition
Grade 10: War and Peace
Grade 11: Life, Liberty, and the Pursuit of Happiness
Grade 12: Citizens of the World

¹ Students in AP, College English, and Senior Experience cover themes specific to these courses and will be assessed accordingly.

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DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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The best way to prepare for this assessment is to read thoroughly and attentively your chosen texts. If you own your books, annotate the margins with notes, personal thoughts, and questions generated from your reading. If your books are borrowed from the library, you should read with your journal by your side so that you may write these annotations directly into your journal. If you are participating in the New York Times Summer Reading Contest (in lieu of reading a nonfiction book), you must provide published comments to your chosen articles. Articles should as much as possible fall within your grade level theme.

The first week of class, teachers will check to make sure you have an annotated text **OR** a reader's journal. If you submitted comments to the New York Times Summer Reading Contest, you must provide your teacher with links and printouts of your comments. (The New York Times will send these links to you via email. You are expected to publish each week of the contest [ten weeks in total: June 12 through August 14] using the following code affixed to your username: HHHSRD2015.) For your chosen fiction title, you will receive credit for bringing in either the annotated text or journal entries. For nonfiction, ten weekly comments can be published in *The New York Times* in place of annotations or a journal. Your entry topics are up to you, but some suggestions for your annotations/journal entries are:

- Analysis or reflection of what has happened in the text
- Questions you would ask the author, and reasons why
- Ideas or themes you find interesting
- Connections you may have made to another text
- Unfamiliar words (with definitions you have researched)

Next, you will be given a short response writing assessment on your chosen texts. This will be used as a diagnostic to assess your ability to read and write academic English.

Your checklist is as follows:

1. Choose one fiction and one non-fiction book related to your grade level theme. (In lieu of a nonfiction book, participate in the [New York Times Summer Reading Contest](#).)
2. Keep an annotated text or a handwritten journal. If you choose to type your journal, **you must upload it to turnitin.com prior to submission**. For New York Times nonfiction, you must comment weekly on an article of your choice.

In September:

3. Hand in your journal or bring your annotated text to class. If you published comments, provide links and printouts.
4. Complete the assessment on your chosen texts.

Students in AP, College English, and Senior Experience have assignments specific to these courses.

If you have any questions about Summer Reading 2015, please contact Love K. Foy, District-wide Coordinator of Secondary Language Arts and Reading at 631.592.3186.

Enjoy your books!

Sincerely,
The English Language Arts Department of Half Hollow Hills

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

Managing Your Reading

- Try to read every day. You can read after breakfast or before dinner. If you are using an audio book downloaded to your ereader 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 taking the story? Are you looking for something to connect to or relate to your own life? Each time you read, read with purpose.
- Discuss 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.
- 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 share with you, the reader? How will what you read impact your own life? Reflect on these questions as you read.

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How to Choose a Book

- 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 how you think the story will develop.
- 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.googlelitrips.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 a title. Typing in a title will lead you to information about the specific book you have chosen. You can read the publisher's synopsis as well as comments from people who have read the book.
- Visit the iTunes website <http://itunes.apple.com/us/genre/books/id38?mt=11> to see a list of iBook categories. Click on a category of interest. You can also visit <http://itunes.apple.com/us/genre/ios-books/id6018?mt=8> to view a list of audio book applications for iTunes.

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June 2015

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

Thank you.

HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT
DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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SUMMER READING ASSIGNMENTS
Grades 9 - 11
2015

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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:

- What lessons can we learn about human rights through literature and life?
- How do we evolve/transform based on our personal experiences?
- 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 from the list below:

Fiction

Fat Kid Rules the World, K.L. Going
Homeless Bird, Gloria Whelan
Life As We Knew It, Susan Beth Pfeffer
Lord of the Flies, William Golding
Marcelo in the Real World, Francisco X. Stork

Non-Fiction

Gifted Hands, Ben Carson
Persepolis: The Story of a Childhood, Marjane Satrapi
I Am Malala, Malala Yousafzai
I'd Like to Apologize to Every Teacher I Ever Had: My Year as a Rookie Teacher at Northeast High, Tony Danza
The Pact, Three Young Men Make a Promise and Fullfill a Dream, Drs. Sampson Davis, George Jenkins, and Rameck Hunt

As you read each book, annotate the book or keep a reader's journal. **Please check the *Letter to Students* on pages 4 and 5 of this packet for suggestions on topics for annotation or journal entries.** We encourage you to create or join a discussion group/book club with other classmates or friends reading the same book. This will enhance your summer reading experience.

Your annotations and/or reader's journal may be used as a resource for the assessment you will complete at the onset of the fall semester. Please submit your text choices **via email** by June 10th to summerreading@hhh.k12.ny.us.

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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 the human experience?
- How is identity shaped by environment?
- What is justice?
- Which is more powerful: love of country or love of self?

You must choose one fiction and one non-fiction text from the list below:

Fiction

The Book Thief, Markus Zusak

Code Talker, Joseph Bruchac

The Grapes of Wrath, John Steinbeck

The Sun Also Rises, Ernest Hemingway

One Hundred Years of Solitude, Gabriel Garcia Marquez

Non-Fiction

A Long Way Gone: Memoirs of a Boy Soldier, Ishmael Beah

Farewell to Manzanar, Jeanne Wakatsuki Houston and James D. Houston

Lone Survivor, Marcus Luttrell

Maus I: A Survivor's Tale: My Father Bleeds History, Art Spiegelman

Red Scarf Girl, Ji-li Jiang

As you read each book, annotate the book or keep a reader's journal. **Please check the *Letter to Students* on pages 4 and 5 of this packet for suggestions on topics for annotation or journal entries.** We encourage you to create or join a discussion group/book club with other classmates or friends reading the same book. This will enhance your summer reading experience.

Your annotations and/or reader's journal may be used as a resource for the assessment you will complete at the onset of the fall semester. Please submit your text choices **via email** by June 10th to summerreading@hhh.k12.ny.us.

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ELEVENTH-GRADE

Eleventh grade English covers fiction and non-fiction literature that centers on the theme *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 affected by various social factors?
- How do race, gender, and economic status affect one's social standing in America?
- What are the vices and virtues of the American Dream?

You must choose one fiction and one non-fiction text from the list below:

Fiction

The Absolutely True Diary of a Part-time Indian, Sherman Alexie

Divine Secrets of the Ya-Ya Sisterhood, Rebecca Wells

The Invention of Wings, Sue Monk Kidd

Little Brother, Cory Doctorow

Non-Fiction

Life on the Color Line, Gregory Howard Williams

Nickel and Dimed: On (Not) Getting By in America, by Barbara Ehrenreich

Outliers, Malcolm Gladwell

The Color of Water, James McBride

As you read each book, annotate the book or keep a reader's journal. **Please check the *Letter to Students* on pages 4 and 5 of this packet for suggestions on topics for annotation or journal entries.** We encourage you to create or join a discussion group/book club with other classmates or friends reading the same book. This will enhance your summer reading experience.

Your annotations and/or reader's journal may be used as a resource for the assessment you will complete at the onset of the fall semester. Please submit your text choices **via email** by June 10th to summerreading@hkh.k12.ny.us.

HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT
DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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SUMMER READING ASSIGNMENT
11 AP English Language and Composition
2015

High School East

HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT
DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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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)

CONTINUE

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HSE 11 AP Summer Reading Requirements

Please read the following texts:

- *Slouching Towards Bethlehem* by Joan Didion
- *Blue Highways: A Journey Into America* by William Least Heat-Moon

*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.**

*In addition to the multiple choice exam and short response essay, students must also make a list of allusions and references made by the authors for each title. Both books are from different periods of American history and necessitate a cultural understanding in order to follow the content. For each title, make a list of at least 25 allusions/references made by the author AND definitions to go with each (at least 50 in total). Lists may be handwritten or typed and can also be used on the open-book test and essay given at the beginning of the year.

*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
2015

High School West

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

Dear AP Composition student:

Welcome to AP Language and Composition! In an effort to keep your reading and writing skills sharp and to begin our course immediately when you return to school in September, I have created this assignment. As with all skills, the only way we develop and improve is through practice; in other words, read and write as often and as much as possible. To start you on your way to improving your writing skills, please complete these activities before the start of the school year.

PLEASE BE SURE THAT ALL RESPONSES ARE TYPED AND DOUBLE SPACED.

1. Please subscribe to *LONGREADS WEEKLY*. They describe themselves as:

Longreads, founded in 2009, is dedicated to helping people find and share the best storytelling in the world. We feature non-fiction and fiction over 1,500 words, and many of the stories come from our community's recommendations.

Every Friday they will email their newsletter with links to the top 5-10 stories published during the week. The stories cover a variety of topics and events. Choose **one** of the stories and print a copy.

For each of the articles chosen, please do the following:

- a. Highlight and annotate the article, noting the thesis and details you feel are important to the article and its purpose.
- b. Take a position on the assertion/claim by defending, challenging, or qualifying it.
 - Defend it: This means you agree with the assertion and support it.
 - Challenge it: This means you disagree with the assertion and argue against it/try to disprove it.
 - Qualify it: This means you agree with some parts and disagree with other parts of the assertion, and you must specifically explain how – supporting the parts you agree with and arguing against/disproving the parts with which you do not agree.
- c. Write a paragraph that includes one piece of evidence to support your argument. It must be **SPECIFIC** evidence, NOT a hypothetical example! Evidence can come from **reading, experience, observation/knowledge** (current events, popular culture, history etc.). Paragraphs should also include commentary to explain how your evidence proves your own assertion or argument.

A model is provided on my eboard.

**** Considering how much we all need some summer fun – you must complete only **FIVE** of these. Note: You must pick an article from **FIVE** different weeks... Also Note: I am a nerd so I read these every Sunday morning for fun☺.

CONTINUE

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2. Read *The Adventures of Huckleberry Finn* by Mark Twain.

“All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*. American writing comes from that. There was nothing before. There has been nothing as good since.”

I cannot say that I agree with all that Hemingway has to say, but I do believe you will enjoy this journey. I will warn you that the dialect is difficult to read in the beginning, but in the end you will have your own southern accent.

There is another old man with whom I happen to agree, my father-in-law, Pop; he is one of the most well-read people I have ever encountered in my life. I asked him to reread *Huck Finn* with me so we could discuss it before I had to teach it for the first time. I provided a copy for him that was full of annotations from a previous teacher. Within two days I received a phone message, “I finished *Huck Finn*, I forgot what a wonderful novel it is. Thank you for having me read it again. BUT, as for all that underlining and margin notes and other scribbles—what is that for? I found it so distracting I could barely keep reading. I hope you don’t make your students do that!”

So in respect to Pop, I will not require annotations. I personally find them extremely helpful when I need to engage with a text for academic purposes. If you feel this is not necessary for a deep understanding of the novel then I will respect your opinion. Please keep in mind that we will be discussing the book in detail and each of you will be expected to discuss this book using textual evidence as support. I might suggest that, in the least, you note page numbers of scenes you feel are pivotal to both plot and character development.

At the conclusion of our *Huck Finn* unit, you will be assessed on your knowledge of the text with an in-class argumentative essay on various topics that are discussed. Any annotations you write will be assessable to you. These notes must be either in the novel itself, or pre-approved before exam day.

I have extra used copies of *The Adventures of Huckleberry Finn* in Room 170.

Please remember that all work must be brought to school on the first day of class. All responses should be highly introspective and detailed, reflecting work on an AP level.

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SUMMER READING ASSIGNMENT
College Writing
2015

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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 texts listed below as your summer reading assignment.

Please choose ONE of the following texts:

The Other Wes Moore: One Name, Two Fates, Wes Moore

Lean In: Women, Work, and the Will to Lead, Sheryl Sandberg

As you read your book, annotate the book or keep a reader's journal. **Please check the *Letter to Students* on pages 4 and 5 of this packet for suggestions on topics for annotation or journal entries.** We encourage you to create or join a discussion group/book club with other classmates or friends reading the same book. This will enhance your summer reading experience.

Your annotations and/or reader's journal may be used as a resource for the assessment you will complete at the onset of the fall semester. Please submit your text choices **via email** by June 10th to summerreading@hhh.k12.ny.us.

*For more on the importance of summer reading, please read the information on:
<http://www.nysl.nysed.gov/libdev/summer/research.htm>

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DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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SUMMER READING ASSIGNMENT
12 AP English Literature and Composition
2015

High School East

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DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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AP English Literature and Composition
2015 Summer Reading Assignment

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

Jane Eyre, Charlotte Brontë
Things Fall Apart, Chinua Achebe

As you read each book, keep a reader's notebook/journal. Complete all notes in your **own** print or script – no typing or computer-generated text will be accepted. Your journal will be used during the AP-style multiple-choice and content specific reading exams that will be given within the first week of school.

Following these exams, the class will thoroughly discuss the books. ***Each*** exam will count as a full test grade.

SUMMER READING ASSIGNMENT
12 AP English Literature and Composition
2015

High School West

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DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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AP English Literature and Composition
2015 Summer Assignments

Please read the following two works for your summer reading assignment:

How to Read Literature Like a Professor by Thomas C. Foster

(Read the above book first)

East of Eden by John Steinbeck

As you read each book, keep a reader's notebook/journal. Complete all notes in your own print or script—no typing or computer generated text will be accepted. Your journal will 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 works, and take an essay assessment.

Each will count as a full test grade.

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DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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SUMMER READING ASSIGNMENT
Honors College English
High School East
2015

HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT
DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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HONORS COLLEGE ENGLISH – HSE

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

- *Elliot Allagash*, Simon Rich
- *Martin Dressler: The Tale of an American Dreamer*, Steven Millhauser

As you read each book, keep a reader's notebook/journal. Your journal will 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 write an essay. **Each** will count as a full test grade.

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SUMMER READING ASSIGNMENT
Honors College English
High School West
2015

HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT
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HONORS COLLEGE ENGLISH – HSW

Fiction Assignment: *9 Stories* by J.D. Salinger. Please read ALL of the short stories, **except for “Teddy”** (the final short story in the collection). Annotate the short stories as you read.

- You can purchase a used copy of the paperback on Amazon.com, and have it delivered to your house for less than \$5. But I’d order one ASAP. You must annotate your book.

Annotations will be checked on Friday, September 11, and marked as a homework grade worth eight points for the eight stories you are required to read. You will be able to use your annotated text for the full period formative assessment on Wednesday, September 16.

Annotation Guide:

Read and annotate ALL of J.D. Salinger’s stories, except for “Teddy.” As you read, please keep psychoanalytic theory in mind and how it might apply to what you are reading. It is important to read these stories as character studies, but they are even more telling when you consider the author. If you were to treat the protagonists or the author as a “patient,” how would psychoanalytic theory help us to understand them? **What do these stories reveal?**

Refer to these guidelines while annotating:

- <http://owl.english.purdue.edu/owl/resource/722/04/>
- How can you apply your newfound knowledge of Psychoanalytic Theory to your readings?
- DO NOT SUMMARIZE; ANALYZE!
- Presentation counts. **Ethos!**

Non-Fiction Assignment: *A Whole New Mind: Why Right-Brainers Will Rule the Future*

- Again, you can find this book on Amazon.com for a very reasonable price. Buying used books makes sense! You must annotate your book.

1. Read and annotate Part One² of Daniel Pink’s *A Whole New Mind: Why Right-Brainers Will Rule the Future*. Please annotate directly in the book. Pay close attention to the argument that Pink is making, especially in Chapter 2, where he clearly establishes his argument.

An extended assignment/presentation will be presented and discussed in class for 1st quarter.

See you soon! ☺

² Your *Part One* annotations will be checked on Friday, October 2

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SUMMER READING ASSIGNMENT
Senior Experience
2015

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Senior Experience

One of the goals of Senior Experience is to create an environment in which you can discover new understandings about yourself and the world around you. To start this process your summer reading will focus on developing your own personal philosophy. This is not a new process and it certainly is not easy. In 1951 Edward R. Murrow hosted *This I Believe*, a daily radio program that reached 39 million listeners. On this broadcast, Americans—both well known and unknown—read five-minute essays about their personal philosophy of life. They shared insights about individual values that shaped their daily actions. Fifty years later, This I Believe, Inc, is continuing the mission and we will be using their website as the platform for our own philosophies which could develop into your college essay.

Assignment: Visit the HSE or HSW Senior Experience eBoard:

www.hswnseniorexperience.hhh.site.eboard.com
www.hseseniorexperience.hhh.site.eboard.com

1) Print the **FOUR** essays (links are provided)

“Finding Out What’s Under Second Base”

“A Shared Moment of Trust”

“Disrupting My Comfort Zone”

“Returning to What’s Natural”

2) Go to the following website <http://thisibelieve.org>. Use the EXPLORE tab to find **ONE** additional essay that speaks to your interests or ideals

3) Read and annotate all **FIVE** essays. Be sure to identify and highlight **TWO** elements of DRAPES that each author uses to support their personal beliefs (see attached).

4) Identify the beliefs or morals conveyed in each essay. Write a paragraph for **EACH** essay describing your reaction to the beliefs of the author. Do you agree or disagree with him/her? Why or Why not?

5) Post **ONE** of your reaction paragraphs on the iNote feature on the eBoard. Additionally, comment or respond to **ONE** classmate’s reaction.

6) **Now it’s your turn!! Give it the “old college try”!!** Using the insights gained from reading the *This I Believe* essays, construct your own *This I Believe* essay. Follow the guidelines provided below. Read the instructions carefully. Essays should be typed and follow the formatting rules of MLA. The essay will count as a writing assignment for the first quarter and more importantly, can be used as a launching point for your college essay.

Bring all elements of this assignment on the first day of class.

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DRAPES

D (Dialogue): “If you can’t say something good, don’t say anything at all,” my mother warned me throughout my childhood.

R (Rhetorical Question): “When you are eighty years old what will you regret that you didn’t do?” I asked myself.

A (Anecdote): “When I was about 10 years old, I was walking down the street with my mother. She stopped to speak to Mr. Lee. I was busy trying to bulls-eye the “O” in the stop sign with a rock. I knew I could see Mr. Lee any old time around the neighborhood, so I didn’t pay any attention to him. After we passed Mr. Lee my mother stopped me and said something that has stuck with from that day until now. She said, “You let that be the last time you ever walk by somebody and not open your mouth to speak, because even a dog can wag its tail when it passes you on the street.” That phrase sounds simple but it’s been a guidepost for me and the foundation of who I am.”

P (Personal Experience): “My belief was formed eighteen years ago as a five-year old kid during my first of many seasons of Little League baseball.”

E (Example): “I believe in my dog. I believe in the way he lives his life, and I try to emulate him. I strive to gain his level of happiness in the simplest of things. Like the way he approaches each meal with endless appreciation and joy.”

S (Statistic): “At the age of only six and a half, my parents told me that I had only a 50 percent chance for survival. To my father, that meant I might die. But to my mother, that meant I had half a chance to live. My parents always tell this story to show me that everything in life depends on how you look at it.”

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This I Believe
Essay Writing Guidelines

“Never has the need for personal philosophies of this kind been so urgent.”

-Edward R. Murrow

Tell a story: Be specific. Take your belief out of the ether and ground it in the events of your life. Consider moments when belief was formed or tested or changed. Think of your own experience, work, and family, and tell of the things you know that no one else does. Your story need not be heart-warming or gut-wrenching—it can even be funny—but it should be *real*. Make sure your story ties to the essence of your daily life philosophy and the shaping of your beliefs.

Be brief: Your statement should be between 350 and 500 words. That’s about three minutes when read aloud at your natural pace.

Name your belief: If you can’t name it in a sentence or two, your essay might not be about belief. Also, rather than writing a list, consider focusing on one core belief, because three minutes is a very short time.

Be positive: Please avoid preaching or editorializing. Tell us what you do believe, not what you don’t believe. Avoid speaking in the editorial “we.” Make your essay about you; speak in the first person.

Be personal: Write in words and phrases that are comfortable for you to speak. We recommend you read your essay aloud to yourself several times, and each time edit it and simplify it until you find the words, tone, and story that truly echo your belief and the way you speak.

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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.

New York Times Summer Reading Contest Guidelines

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Sixth Annual New York Times Summer Reading Contest

This PDF is adapted from a blog post published in May, 2015. You can find it [here](#).

Here's how the contest works, in a nutshell:

Every Friday from **June 12 through Aug. 14** we'll pose the same question: What interested you most in The Times this week?

Anyone 13 to 19 years old from anywhere in the world can post an answer, and contestants can choose from any Times article, essay, video, interactive or photograph published in 2015, on any topic they like.

Every Tuesday starting June 30 we will announce winners from a previous week and [publish them on the blog](#).

What kinds of responses are you looking for?

We don't care what you choose or whether you loved or hated it; what we care about is what you have to say about why you picked it.

If you don't believe us, scroll through five years' worth of [winners](#). They have written on serious topics like [patriotism](#), [Internet surveillance](#) and [21st century concentration camps](#), but they have also written on [Disney shows](#), [subway acrobats](#) and a video about "[the art of cabbage walking](#)."

Whatever the topic, you'll see that the best pieces year after year make both personal connections to the news and go beyond the personal to discuss broader questions and ideas that a piece raises.

So whether you were moved by an [article](#), enlightened by an [essay](#), bowled over by a [photo](#), irked by an [editorial](#) or inspired by a [feature](#), find something in The Times that genuinely interests you and tell us why, as honestly and originally as you can.

What are the rules?

— We will post the same [Student Opinion](#) question every Friday, starting June 12. Each will ask, "What interested you most in The Times this week?" That is where you should post your picks (and reasons) any time until the next Friday. Then we will close that post to comments and open a new one with the same question.

As soon as the contest starts, we will keep an up-to-date link to that week's question at the top of this page.

— You can choose from anything published in the print paper or on [NYTimes.com](#) in 2015, including [videos](#), [graphics](#), [slide shows](#) and [podcasts](#).

— Feel free to participate every week, but we allow only *one* submission per person per week.

— The contest is open to *teenagers only* — anyone from 13 to 19 years old, from anywhere in the world.

— **New for 2015:** Before you can post a comment on our blog now, you must register with NYTimes.com. The system is fairly simple, but if you need more directions, they are [here](#). Please make sure that your user name does not include a last name. (If you win, you can have your last name published later by following [these guidelines](#).)

— **Teachers:** If you want all the students in a particular class to write in, just give them a code of some kind to affix to their user names. Last year, for instance, we received many with PRHSIons2014 appended.

— Our [new commenting system](#) allows responses up to 1,500 characters, which is somewhere between 250 and 300 words.

— Make sure to provide us with the full URL or headline (for example, "[How to Get a Job at Google](#)" or <http://www.nytimes.com/2014/02/23/opinion/sunday/friedman-how-to-get-a-job-at-google.html>).



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DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS
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Who will be judging my work?

This year, The Learning Network is keeping judging in-house as we adjust to our new commenting system.

When should I check to see whether my submission won?

Every Tuesday from June 30 to Sept. 1, we will publish a previous week's winner or winners in a separate post. We will also celebrate the winners on [Twitter](#) and [Facebook](#).

How do I participate in this contest if I don't have a digital subscription?

NYTimes.com has a [digital subscription system](#) in which readers have free access to 10 articles each month. If you exceed that limit, you will be asked to become a digital subscriber.

One thing you should know, however, is that The Learning Network and all its posts, as well as all Times articles linked from them, [are accessible without a digital subscription](#). That means that if you use any of the articles we have linked to on this blog for summer reading, they will not count as part of the 10-article limit. And you can use anything published in 2015.

And if just paging through the paper doesn't yield what you want, here are [10 new digital tools](#) for finding interesting things in The Times.

How do I prove to my teacher that I participated?

Our new commenting system makes that much easier than in the past. Now you can check a box that asks you if you would like to be emailed when your comment is published:

If you do so, the system will send you a link to your comment, which you can use to show your teacher, your parents, your friends or anyone else you'd like to impress.



Summer Reading Assessment Rubrics

Summer Reading Short-Response Rubric

Adapted from the New York State English Regents Scoring Key and Rating Guide
(Short response questions are worth 20 points each)

20 points

The response:

- Fulfills the requirements of the task
- Uses sentence variety, with some challenging vocabulary
- Makes effective use of relevant and accurate details from the texts
- Demonstrates a thorough understanding of the texts
- May demonstrate inferences from the texts and maintains a clear focus
- Is fluent and easy to read and displays a sense of engagement or voice
- Uses spelling, grammar, capitalization, and punctuation in a manner that assists considerably in communicating the student's ideas

15 points

The response:

- Fulfills the requirements of the task
- Uses simple sentences with grade-level vocabulary
- Uses relevant and accurate details from the texts
- Demonstrates a predominantly literal understanding of the texts
- Maintains a predominantly clear focus
- Is fluent and easy to read and may display a sense of engagement or voice
- Uses spelling, grammar, capitalization, and punctuation in a manner that adequately aids in communicating the student's ideas

10 points

The response:

- Fulfills some requirements of the task
- Uses predominantly simple sentences, some sentence fragments, and grade-level vocabulary
- May use some relevant and accurate details from the texts
- May demonstrate some misunderstandings or gaps in understanding of the texts
- Attempts to maintain or establish a clear focus
- May be somewhat difficult to read, contain some inaccuracies, and displays no sense of engagement or voice
- Uses spelling, grammar, capitalization, and punctuation in a manner that may impede understanding of the student's ideas

5 point

The response:

- Fulfills few requirements of the task
- Uses sentence fragments or word phrases with below-grade-level vocabulary
- May use no details or irrelevant details to support the response
- May demonstrate very little understanding of the texts
- Does not establish a clear focus
- May be difficult to read, contains many inaccuracies, and displays no sense of engagement or voice
- Uses spelling, grammar, capitalization, and punctuation in a manner that impedes understanding of the student's ideas

0 points

- The response is irrelevant, incoherent, incorrect, or illegible.

Summer Reading Text Annotation/Journal Rubric³

CATEGORIES	4 (86-100)	3 (76-85)	2 (66-75)	1 (50-65)
Completion	The student completed 20 or more annotations or journal entries (40)	The student completed 15-20 annotations or journal entries (35)	The student completed 10-15 annotations or journal entries (30)	The student completed 5 or fewer annotations or journal entries (25)
Comprehension	Responses demonstrate a complete understanding of the texts (30)	Responses demonstrate a partial understanding of the texts (25)	Responses demonstrate a limited understanding of the texts (23)	Responses demonstrate a lack of understanding of the texts (20)
Quality	Responses are varied in focus and fully developed (30)	Responses are varied in focus and partially developed (25)	Responses are limited in focus and not developed (22)	Responses are unfocused and undeveloped (20)

³ Adapted from reeadwritethink.org: journal rubric.

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Summer Reading Published Comments Rubric⁴

CATEGORIES	4 (86-100)	3 (76-85)	2 (66-75)	1 (50-65)
Completion	The student completed 8-10 published comments (40)	The student completed 7-8 published comments (35)	The student completed 6-7 published comments (30)	The student completed 5 or fewer published comments (25)
Comprehension	Comments demonstrate a complete understanding of the texts (30)	Comments demonstrate a partial understanding of the texts (25)	Comments demonstrate a limited understanding of the texts (23)	Comments demonstrate a lack of understanding of the texts (20)
Quality	Comments are varied in focus and fully developed with 200 – 300 words (30)	Comments are varied in focus and partially developed with 150 – 200 words (25)	Comments are limited in focus and not developed with 100 – 150 words (22)	Comments are unfocused and undeveloped with less than 100 words (20)

⁴ Adapted from reeadwritethink.org: journal rubric.

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

	Level 6 (91–100) Masters Standard	Level 5 (81-90) Exceeds Standard	Level 4 (71-80) Meets Standard	Level 3 (61-70) Approaches Standard	Level 2 (51-60) Below Standard	Level 1 (50 or below) No Evidence of Standard
Meaning: the extent to which the response exhibits sound understanding, interpretation, and analysis of the task and texts	Responses at this level establish an in-depth analysis of both texts through the lens of the guiding question and make insightful connections between the guiding question and the ideas in each text.	Responses at this level establish a thorough understanding of both texts through the lens of the guiding question and make clear and explicit connections between the guiding question and the ideas in each text.	Responses at this level establish a basic understanding of both texts and make implicit connections between the guiding 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 guiding 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 guiding question and the texts.	Responses provide minimal or no evidence of textual understanding and make no connections between the guiding question and ideas in the texts.
Development: the extent to which ideas are elaborated using specific and relevant evidence from the texts	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.
Organization: the extent to which the response exhibits direction, shape, and coherence	Responses at this level maintain the focus established by the guiding 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 guiding 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.
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	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.
Conventions: the extent to which the response exhibits conventional spelling, punctuation, paragraphing, capitalization, grammar, and usage	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 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.