

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

**SUMMER READING ASSIGNMENTS**  
**GRADES 8-12**  
**2013**

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**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
**Love Foy, Coordinator**

**TABLE OF CONTENTS**

Letter to Students.....	4
Managing Your Reading.....	6
Parent Letter.....	7
Grades 8 through 11 (All Schools).....	8
11 AP English Language and Composition (HSE).....	13
11 AP English Language and Composition (HSW).....	16
College Writing (HSE and HSW).....	23
12 AP English Literature and Composition (HSE).....	25
12 AP English Literature and Composition (HSW).....	27
Honors College English (HSE).....	30
Honors College English (HSW).....	32
Senior Experience (HSE and HSW).....	35
Assessment Rubrics .....	39

**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 2013! 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 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 with a reader's journal.

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

Grade 8: Identity and Individuality

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

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. These annotations should guide your journal entries. 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, as they can inform your journal entries.

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<sup>1</sup> Students in AP and College English cover themes specific to these courses and will be assessed accordingly.

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The first week of class, teachers will check to make sure you have kept a reader's journal. You will receive credit for bringing in a completed, **handwritten** journal with a minimum of ten entries per book, and at least one paragraph per entry. Your entry topics are up to you, but some suggestions for your 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

Next, you will be given an exam on your chosen texts. The short response portion 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.
2. Keep a handwritten journal with a minimum of ten entries per book for a total of 20 entries.

**In September:**

3. Hand in your journal.
4. Complete the assessment on your chosen books.

**Students in AP and College English have assignments specific to these courses.**

If you have any questions about Summer Reading 2013, 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**  
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**Love 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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June 1, 2013

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**  
**2013**



**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
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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 from the list below:**

**Fiction**

*A Tree Grows in Brooklyn*, Betty Smith: [Book Review / Summary](#)

*Jacob Have I Loved*, K. Patterson: [Book Review / Summary](#)

*Sold*, Patricia McCormick: [Book Review / Summary](#)

\*This book contains sensitive content and is recommended for more mature readers. Parents and students are encouraged to read the book review linked above prior to selecting this text.

*Wednesday Wars*, Gary Schmidt: [Book Review / Summary](#)

**Non-Fiction**

*Black like Me*, John Howard Griffin: [Book Review / Summary](#)

*Crazy for the Storm: A Memoir of Survival*, Norman Ollestad: [Book Review / Summary](#)

*Dough: A Memoir*, Mort Zachter: [Book Review / Summary](#)

As you read each book, keep a reader's journal. A minimum of ten entries per book is required for the journal. We encourage you to create or join a discussion group. This will enhance your summer reading experience.

Your 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 30<sup>th</sup> to [summerreading@hhh.k12.ny.us](mailto:summerreading@hhh.k12.ny.us).

**\*Please Note:**

*Several of these texts contain sensitive content and, although recommended for this age level, may be better suited to more mature students. Parents and students are encouraged to read the book reviews linked next to each title and make an informed decision about their selections.*

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**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
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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*, Kelly Going  
*Homeless Bird*, Gloria Whelan  
*Life As We Knew It*, Susan Beth Pfeffer  
*Marcelo in the Real World*, Francisco X. Stork

**Non-Fiction**

*Gifted Hands*, Ben Carson  
*Isaac's Storm*, Eric Larson  
*Persepolis: The Story of a Childhood*, Marjane Satrapi

As you read each book, keep a reader's journal. A minimum of ten entries per book is required for the journal. We encourage you to create or join a discussion group. This will enhance your summer reading experience.

Your 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 30<sup>th</sup> to [summerreading@hhh.k12.ny.us](mailto: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*, Marcus Zusak  
*Codetalker*, Joseph Bruchac

**Non-Fiction**

*A Long Way Gone: Memoirs of a Boy Soldier*, Ishmael Beah  
*Farewell to Manzanar*, Jeanne Wakatsuki Houston  
*Lone Survivor*, Marcus Luttrell  
*Maus: A Survivor's Tale*, Tom Engelhardt and Art Spiegelman  
*Red Scarf Girl*, Ji-li Jiang

As you read each book, keep a reader's journal. A minimum of ten entries per book is required for the journal. We encourage you to create or join a discussion group. This will enhance your summer reading experience.

Your 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 30<sup>th</sup> to [summerreading@hhh.k12.ny.us](mailto:summerreading@hhh.k12.ny.us).

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

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

*Little Brother*, Cory Doctorow

**Non-Fiction**

*Life on the Color Line*, Gregory Howard

*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, keep a reader's journal. A minimum of ten entries per book is required for the journal. We encourage you to create or join a discussion group. This will enhance your summer reading experience.

Your 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 30<sup>th</sup> to [summerreading@hhh.k12.ny.us](mailto:summerreading@hhh.k12.ny.us).

**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
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**SUMMER READING ASSIGNMENT**  
**11 AP English Language and Composition**  
**2013**

**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)

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.

\*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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**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
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**SUMMER READING ASSIGNMENT**  
**11 AP English Language and Composition**  
**2013**

**High School West**



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**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
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Contents

1. Portfolio Letter
2. Letter to Students
3. Glossary of Literary Terms

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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 Argumentation Essay***

The essay you compose for the in-class summer reading project will be holistically rated as a Controversial Paper. **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 WEST**  
**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 and annotate *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.**

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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**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
**Love Foy, Coordinator**

**SUMMER READING ASSIGNMENT**  
**College Writing**  
**2013**

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

**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*, Cheryl Sandberg

**Please take note:**

- In order to share the knowledge of what was read, students will be assessed on their reading in the first two weeks of the school year in the following ways:
  1. Students must compile a list of 25-50 vocabulary words and/or references from their chosen text that they didn't know previously and define them all
  2. Students will write a short response essay
- Students should expect to hand in the vocabulary/reference list to teachers the first week of school. Short response essay instructions will be given to students when school begins.

\*For more on the importance of summer reading, please read the information on:

<http://www.nysl.nysed.gov/libdev/summer/research.htm>



**SUMMER READING ASSIGNMENT**  
**12 AP English Literature and Composition**  
**2013**

**High School East**

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

**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**  
**2013**

**High School West**

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

**AP English Literature and Composition**  
**2013 Summer Assignments**  
**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 Lit! In this course, you will sharpen your awareness of literature, 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:

**Read:**           *How to Read Literature Like a Professor* by Thomas C. Foster  
                      *Invisible Man* by Ralph Ellison

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 works, and take an essay assessment. **Each** will count as a full test grade.

**Write:**           **One College Application Essay**

This essay is something that could be used this fall (but, Mrs. DeStefano’s conceit essay may not be used or reused). If you have received information from a college to which you plan to apply, use this 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 typed in MLA format, proofread and error free.

\* The essay will be collected on the first day of class, 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.

**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
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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 the summer assignment, 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.**

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

**SUMMER READING ASSIGNMENT**  
**Honors College English**  
**High School East**  
**2013**

**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.

- *The Glass Castle*, Jeannette Walls
- *The Road*, Cormac McCarthy

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.

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

**SUMMER READING ASSIGNMENT**  
**Honors College English**  
**High School West**  
**2013**



**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
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**HONORS COLLEGE ENGLISH - HSW**

**Fiction Assignment: *The Catcher in the Rye***

The “case study” (response journal) will be collected on the first Tuesday of the school year, September 10. It will count as a written quiz grade (rubric on eboard). You may use your journal for the full period summative exam on Tuesday, September 17.

Each case study must have 10 entries (1-2 pages in length). You may produce an entry at any point after you have read a portion of the novel. Choose 10 different excerpts from the novel (4-8 sentences in length), and write each excerpt at the top of each journal entry. Then, use the rest of the page to discuss, using psychoanalytic terminology, what this excerpt reveals about Holden’s character and/or the story as a whole. Complete responses in your own print or script, on standard 8 ½ x 11 lined paper. Typed journals **WILL NOT** be accepted. Please staple your journal and make sure your full name is at the top of each page. Presentation counts. Ethos!

**Case Study Guide:**

Read and annotate J.D. Salinger's *The Catcher in the Rye*. As you read Salinger's fictional account of Holden Caulfield's journey, please keep in mind psychoanalytic theory and how it might apply to what you are reading. 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. If you were to treat Holden as a “patient,” how would psychoanalytic theory help us to understand Holden? Pay special attention to the opening and closing pages of the novel. Where is Holden and what might this suggest about how we approach the Holden character?

- Refer to this website for key terms related to psychoanalytic theory:  
<http://owl.english.purdue.edu/owl/resource/722/04/>
- How can you apply your newfound knowledge of Psychoanalytic Theory to your excerpts?
- DO NOT SUMMARIZE; ANALYZE!

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

\*Your *Part One* annotations will be checked on Friday, September 27.

\*Your paper based on *A Whole New Mind* will be collected on Monday, October 7.

1. Read and annotate Part One 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. Your paper will be based on your understanding of Part One and the way(s) in which Pink presents and establishes his argument for “right-brainers.” **The full paper assignment will be presented and discussed in class.**

2. After reading Part One, you should have a good understanding behind the importance of Part Two. Please skim through all six “senses” in order to **choose three** that you will work on more fully throughout the quarter. You should choose three “senses” that represent your “weaknesses,” or areas/skills that **you** need to develop further. DO NOT choose “senses” that are areas of personal strength. The idea behind this project is to develop skills that will help **you**. You will present your findings at the end of the quarter, and this will count as a summative grade. **Dates and details will be discussed in class.**

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**College Essay (Personal Narrative) Assignment**

\*The college essay will be collected on the first Friday of classes, September 13.

The college essay is a requirement of the course, and will initially count as a homework grade for the 1<sup>st</sup> quarter. Individual feedback will NOT be given to students unless a student makes an appointment during extra help hours after school.

A college essay is about you, but the most effective college essays follow a narrative format, which is basically writing a story about yourself. However, you must focus your writing around something specific: an event, memory, day or defined period of time.

**Topic: WRITE CHAPTER 9 OF YOUR AUTOBIOGRAPHY!**

**Guidelines:**

- Engage your audience with a level of sophistication that is appropriate.
- Remember, chapter 9 isn't the beginning or the end, so think about it thoroughly before starting.
- You might want to read some autobiographies or memoirs this summer!
- The essay should be double-spaced and adhere to MLA guidelines.
- You may not use the conceit essay from Mrs. DeStefano's AP Comp & Lang course.
- Please refer to the link below for exemplary college essays.
  - [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 narrative essay.
  - <http://owl.english.purdue.edu/owl/resource/685/04/>

**Notes:**

- Start checking Mr. Riccuiti's eboard throughout August. It will be updated prior to the beginning of the 2013-14 school year.
- All dates are subject to change based on progress of classroom discussions.

If you have any questions, please email me at:

[driccuiti@hhh.k12.ny.us](mailto:driccuiti@hhh.k12.ny.us)

I check my email throughout the summer.

See you soon!!!

**HALF HOLLOW HILLS CENTRAL SCHOOL DISTRICT**  
**DEPARTMENT OF SECONDARY ENGLISH LANGUAGE ARTS**  
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**SUMMER READING ASSIGNMENT**  
**Senior Experience**  
**2013**

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

**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.hswseniorexperience.hhh.site.eboard.com](http://www.hswseniorexperience.hhh.site.eboard.com)  
[www.hseseniorexperience.hhh.site.eboard.com](http://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.

# 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 Journal Rubric\*

<b>CATEGORIES</b>	<b>4 (86-100)</b>	<b>3 (76-85)</b>	<b>2 (66-75)</b>	<b>1 (50-65)</b>
<b>Completion</b>	The student completed 20 journal entries (40)	The student completed 15 journal entries (35)	The student completed 10 journal entries (30)	The student completed 5 or fewer journal entries (25)
<b>Comprehension</b>	Responses demonstrate a complete understanding of the story (30)	Responses demonstrate a partial understanding of the story (25)	Responses demonstrate a limited understanding of the story (23)	Responses demonstrate a lack of understanding of the story (20)
<b>Quality</b>	Responses are varied in focus and fully developed (one or more paragraphs) (30)	Responses are varied in focus and partially developed (one paragraph) (25)	Responses are limited in focus and not developed (undeveloped paragraph) (22)	Responses are unfocused and undeveloped (just a few sentences per response) (20)

\*Adapted from [reewritethink.org](http://reewritethink.org): journal rubric.

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

	<b>Level 6 (91–100) Masters Standard</b>	<b>Level 5 (81-90) Exceeds Standard</b>	<b>Level 4 (71-80) Meets Standard</b>	<b>Level 3 (61-70) Approaches Standard</b>	<b>Level 2 (51-60) Below Standard</b>	<b>Level 1 (50 or below) 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 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.
<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 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.
<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 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.