

Summer Reading for Entering 10th-12th Grades

Liberty Charter English Department 2017-2018

DUE: THURSDAY, AUGUST 17TH AT STUDENT ORIENTATION

Introduction

Summer is a time for alarm-free mornings, beach days, and relaxation. None of us wants you to miss out on your hard-earned break. However, summer is an opportune time to continue building upon the knowledge and skills acquired during the academic school year. This can be accomplished through independent reading. Furthermore, independent reading is of paramount importance if you are to develop into a life-long learner of enduring courage, passionate purpose, and deep connection to the world around you. Since we care about your ability to maintain and advance the intellectual skills honed over the school year as well as your development into a person of thought and character, here is your Summer Reading Assignment.

Assignments

Part 1: The Texts

Summer reading assignments are leveled among AP, Honors, College Prep, and Standard according to grade and academic skill ability. Students are expected to read the assigned readings in their entirety in preparation for the coming academic year. **Note: There is a list in this packet, but you can also find a list of appropriate texts on Mr. Mathis' website. Neither list is exhaustive, so feel free to speak to or email your future English teacher if you have a book you'd like to read.**

Course	Required Readings
AP Literature (12) (See page 3)	<i>How to Read Literature Like a Professor</i> (and accompanying assignments), & one from the list here, or on Mr. Mathis' website. (No Nonfiction)
AP Language (11)	Two from the list (or teacher approved), selection from <i>On Writing</i> by Stephen King.
Standard/College Prep/Honors	One from the list (or teacher approved), selection from <i>On Writing</i> by Stephen King.

**When choosing a book of your choice, carefully choose a book tailored to your literary tastes. If you are unsure of what to read, any English teacher would eagerly help you find a book you will enjoy.*

The summer reading pieces will function as a foundation for the reading program that will be conducted during the academic school year. It is *essential* for students to go beyond a cursory reading of the texts; students should use analytical and critical thinking skills while reading.

Part 2: Writing Piece

Fiction

Standard/College Prep/Honors:

- Pick **one (1)** book from the list or of your choice. Remember to speak to your English teacher about whether it is appropriate. As you are reading, be thinking about what message the author is sending. Write one (1) expository body paragraph describing a theme of the text.

What questions are at the heart of the book? What universal human truth or experience is this book trying to convey? Good examples of thematic statements include: “Life is meaningless,” “Greed causes unhappiness,” or “Death touches everyone.” Note how I don’t just name a topic like “Life,” “Greed” or “Death.” Rather, there is a larger claim being made about those things. Be sure to use direct quotes from your book as concrete details to support your claim. As you are reading, always be thinking about *how the details you notice in the text relate to the meaning of the work as a whole*.

- Complete the “Literary Luminary” worksheet that is attached to this document (and can be found on Mr. Mathis’ website) for your book. Identify 3 passages from the book that you read that merit good discussion. See the worksheet for further instructions.

11th AP Language and Composition

Read **two (2)** books from the list, or get your book approved. As you are reading your two books, be thinking about what message the author is sending. Write two (2) expository body paragraph describing a theme of **each** text. What questions are at the heart of the book? What universal human truth or experience is this book trying to convey? Good examples of thematic statements include: “Life is meaningless,” “Greed causes unhappiness,” or “Death touches everyone.” Note how I don’t just name a topic like “Life,” “Greed” or “Death.” Rather, there is a larger claim being made about those things. Be sure to use direct quotes from your book as concrete details to support your claim. As you are reading, always be thinking about *how the details you notice in the text relate to the meaning of the work as a whole*.

- Complete the “Literary Luminary” worksheet that is attached to this document (and can be found on Mr. Mathis’ website) for your books. Identify 3 passages from the book that you read that merit good discussion. See the worksheet for further instructions.

Nonfiction

For all: You will be reading a section from Stephen King’s *On Writing* and responding to questions based off of it.

Standard/College Prep/Honors/AP Language and Composition:

Read the attached chapter (or find online on Mr. Mathis’ website) from Stephen King’s nonfiction book *On Writing*. While you read, prepare to answer questions based off of his work. There is plenty of room for annotation or adding your own ideas in the margins of the pages. Once you finish thoughtfully reading the selection, answer the attached questions in 3-4 complete sentences. Do not bullet point. These questions require meaningful answers that are more than a couple of words. Therefore, give them the consideration they deserve.

Directions for submitting the writing:

1. Fill out the frame for the fiction paragraph in this packet and answer the questions for *On Writing*.
2. Type up the paragraph *and* the answers to the questions in one google doc.
3. Title it “Grade# Lastname Firstname” (For example “10 Scheaffer Alissa”)
4. Share it with Mrs. Allen. (Nicole Allen)
5. Print it out. Turn it in at student orientation on 8/17.

*Keep the google doc until a grade has been posted for your summer reading assignment.

AP Literature and Composition

For your summer project this year, you are going to get a big jump-start into literature through reading *How to Read Literature Like a Professor*, by Thomas C. Foster. I want you to use what you learn by reading that text to read the second book of your choice. You may choose *any* from the list (that is fiction or drama), or you may choose from the list of titles I have on my website (Mr. Mathis). Your assignment will consist of 2 parts. *For the text, please go to Mr. Mathis' website and download a free PDF. Please see my site for more details.*

Part One - How to Read Literature Like a Professor

I hope that you'll read all of this book. In order to be successful on the AP Literature and Composition exam, it will do you good to have as many ways to access meaning as possible. However, I don't want to overload you with work, so I only require that you write ~paragraph journal entries alongside the introduction and 13 chapters. The chapters are short - only ~5 pages apiece - but demand deep thought. Keep all of the following assignments in a single journal/notebook/googledoc for easy access. *Please see my website.*

Introduction/Interlude - How do memory, symbol, and pattern affect the reading of literature? How much does it matter whether the author truly <i>meant</i> to include some sort of meaning in his/her text? Why?	Chapter 12 - Is That a Symbol? : Use the process described in this chapter and investigate a symbol in any work you've read or watched.
Chapter 1 - Every Trip is a Quest (Except when it's not) : List the 5 aspects of the quest, then apply to something you've read/watched (anything at all).	Chapter 14 - Yes, She's a Christ Figure, Too : Use the criteria Foster gives for Christ Figures and try to come up with one on your own from film/literature. What requirements do they satisfy?
Chapter 4 - If it's a Square, it's a Sonnet : Select a sonnet and show which form it is. Discuss how its meaning is related to its form.	Chapter 19 - Geography Matters... : Think about how geography was used in anything you've read/watched. Why was it significant?
Chapter 6 - When in Doubt, it's from Shakespeare... : Discuss a work you are familiar with that alludes to or reflects Shakespeare. How does the author use that connection thematically?	Chapter 20 - ...So Does Season : Find a poem that mentions a specific season. How is the season used in a meaningful, traditional, or unusual way? Name the poem and the author.
Chapter 7 - ...Or the Bible : Name a work you've read/watched that contains a biblical allusion. How does the allusion work in this case?	Chapter 25 - Don't Read with YOUR Eyes : Choose a scene or episode from a piece of work written before the 20th century. Contrast how it would have been viewed by a reader from that time.
Chapter 9 - It's Greek to Me : Name a work you've read/watched that contains a reference to Greek Literature/Mythology. How does the allusion work?	Chapter 26 - Is He Serious? And Other Ironies : Select any piece that is ironic - song/film/video/ article etc., and explain the multivocal nature of it.
Chapter 10 - It's More Than Just Rain or Snow : Discuss the importance of weather in anything you've read/watched in terms of <i>theme</i> , not in terms of <i>plot</i> .	Chapter 27 - A Test Case : Read "The Garden Party" by Katherine Mansfield (included in the text). Complete the exercise & follow the directions exactly. How did you do?

Part Two - A Book from the list of provided works.

Read your book utilizing close-reading and annotation skills, and write a 2-3 page, well-organized essay using the perspectives and ideas from *How to Read Literature Like a Professor*.

Prompt: How do the items Foster talked about contribute to a major theme in the novel/play? Your thesis should: (1) make a claim about a major theme of the work you read and (2) use symbols, setting, allusions, etc. to show how that theme is communicated. Write using the expository body paragraph model.

1) Create File in Google Docs. Title it "LastName FirstName AP" (example: Mathis Tommy AP)	2) Write a double-spaced essay in MLA that explores a theme of what you read	3) Share it with Mr. Mathis (Tommy Mathis) and print out a copy by Student Orientation	4) Turn in on student orientation! :)
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FICTION PARAGRAPH

Name: _____

Date: _____

TS: Topic Sentence (The first sentence of your paragraph; works as an intro & outline to the paragraph by explaining what the paragraph is about; needs to include phrases that describe the two concrete details):

CD 1: Concrete detail (the "what": facts, examples, illustrations, evidence, support, paraphrases, citations, quotations, etc.)

For example,

For instance,

CM: Commentary (explains the CD: You must use your own thinking in the CM. This is what *you* think about the quote or fact, ideas from your mind, the "so what?" words with feelings behind them that you can describe to the audience--analysis, interpretation, opinion, inference, insight, etc.)

CD 2: Concrete detail (the "what": facts, examples, illustrations, evidence, support, paraphrases, citations, quotations, etc.)

Also...

In addition....

Another reason...

Another example is...

Furthermore...

CM: Commentary

CS: Concluding Sentence (wrap up your paragraph: offer your final statement on the topic sentence; answer the question, "so what" about the whole paragraph. In other words, why is all of what you said important?)

As a result,
Therefore,

In the end,
Finally,

Approved Reading List Grades 9-12

Grades 9-10 Text Exemplars (NP = non-prose so it does not have a lexile level)

Genre	Author	Title	Lexile
Story	Michael Shaara	<i>The Killer Angels</i>	610
Story	John Steinbeck	<i>The Grapes of Wrath</i>	680
Story	Ray Bradbury	<i>Fahrenheit 451</i>	890
Story	Potok Chaim	<i>My Name is Asher Lev</i>	640
Story	Richard Wright	<i>Native Son</i>	600
Story	John Steinbeck	<i>East of Eden</i>	700
Story	Ernest Hemingway	<i>The Sun Also Rises</i>	610
Story	Chinua Achebe	<i>Things Fall Apart</i>	890
Story	Julia Alvarez	<i>In the Time of Butterflies</i>	910
Story	Ivan Turgenez	<i>Fathers and Sons</i>	
Story	Stephen Crane	<i>Red Badge of Courage</i>	980
Story	Tim O'Brien	<i>The Things They Carried</i>	900
Story	Voltaire	<i>Candide or The Optimist</i>	880
Story	Ovid	<i>Metamorphoses</i>	1110
Story	Willa Cather	<i>O Pioneers!</i>	1180
Story	Franz Kafka	<i>The Metamorphosis</i>	930
Story	Sophocles	<i>Oedipus Rex</i>	1320
Drama	Henrik Ibsen	<i>A Doll's House</i>	NP
Drama	Tennessee Williams	<i>The Glass Menagerie</i>	NP
Drama	Ionesco Eugene	<i>Rhinoceros</i>	NP= Non-Prose (no lexile level)

Grades 11-12 Text Exemplars

Genre	Author	Title	Lexile
Story	Geoffrey Chaucer	<i>The Canterbury Tales</i>	1290-1410
Story	Miguel de Cervantes	<i>Don Quixote</i>	1480
Story	Betty Smith	<i>A Tree Grows in Brooklyn</i>	819
Story	Charlotte Bronte	<i>Jane Eyre</i>	890
Story	Chaim Potok	<i>The Chosen</i>	970
Story	Fyodor Dostoevsky	<i>Crime and Punishment</i>	990
Story	William Faulkner	<i>As I Lay Dying</i>	870
Story	Pat Conroy	<i>Lords of Discipline</i>	970
Story	Ernest Hemingway	<i>A Farewell to Arms</i>	730
Story	Zora Neale Hurston	<i>Their Eyes Were Watching God</i>	1080
Story	Saul Bellow	<i>The Adventures of Augie March</i>	1040
Story	Toni Morrison	<i>The Bluest Eye</i>	920
Story	Cristina Garcia	<i>Dreaming in Cuban</i>	940
Story	Jhumpa Lahiri	<i>The Namesake</i>	1210
Story	Ernest Gaines	<i>A Lesson Before Dying</i>	750
Story	William Faulkner	<i>The Sound and the Fury</i>	870
Story	Willa Cather	<i>Death Comes for the Archbishop</i>	1150
Story	Ken Kesey	<i>One Flew Over the Cuckoo's Nest</i>	1110
Drama	Jean-Baptiste Moliere	<i>Tartuffe</i>	NP
Drama	Lorraine Hansberry	<i>A Raisin in the Sun</i>	NP
Drama	Wole Soyinka	<i>Death and the King's Horseman: A Play</i>	NP
Non-fiction	Malcolm Gladwell	<i>The Tipping Point</i>	1160
Non-fiction	Malcolm Gladwell	<i>Outliers</i>	1080
Non-fiction	Richard Wright	<i>Black Boy</i>	950
Non-Fiction	Krakauer, Jon	<i>Into Thin Air: A Personal Account of the Mt. Everest Disaster</i>	1320

Consulted resources: <http://writingcenter.unc.edu/handouts/comparing-and-contrasting/http://www.cde.ca.gov/be/st/ss/documents/finaleaccsstandards.pdf>
<https://www.sbccc.edu/clrc/files/wl/downloads/WritingaCompareContrastEssay.pdf> PDF Link to writing resource: <https://www.sbccc.edu/clrc/files/wl/downloads/WritingaCompareContrastEssay.pdf>

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grunts, unless he's on duty), but he's got the inspiration. It's right that you should do all the work and burn all the midnight oil, because the guy with the cigar and the little wings has got a bag of magic. There's stuff in there that can change your life.

Believe me, I know.

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If you want to be a writer, you must do two things above all others: read a lot and write a lot. There's no way around these two things that I'm aware of, no shortcut.

I'm a slow reader, but I usually get through seventy or eighty books a year, mostly fiction. I don't read in order to study the craft; I read because I like to read. It's what I do at night, kicked back in my blue chair. Similarly, I don't read fiction to study the art of fiction, but simply because I like stories. Yet there is a learning process going on. Every book you pick up has its own lesson or lessons, and quite often the bad books have more to teach than the good ones.

When I was in the eighth grade, I happened upon a paperback novel by Murray Leinster, a science fiction pulp writer who did most of his work during the forties and fifties, when magazines like *Amazing Stories* paid a penny a word. I had read other books by Mr. Leinster, enough to know that the quality of his writing was uneven. This particular tale, which was about mining in the asteroid belt, was one of his less successful efforts. Only that's too kind. It was terrible, actually, a story populated by paper-thin characters and driven by outlandish plot developments. Worst of all (or so it seemed to me at the time), Leinster had fallen in love with the word *zestful*.

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Characters watched the approach of ore-bearing asteroids with *zestful smiles*. Characters sat down to supper aboard their mining ship with *zestful anticipation*. Near the end of the book, the hero swept the large-breasted, blonde heroine into a *zestful embrace*. For me, it was the literary equivalent of a smallpox vaccination: I have never, so far as I know, used the word *zestful* in a novel or a story. God willing, I never will.

Asteroid Miners (which wasn't the title, but that's close enough) was an important book in my life as a reader. Almost everyone can remember losing his or her virginity, and most writers can remember the first book he/she put down thinking: *I can do better than this. Hell, I am doing better than this!* What could be more encouraging to the struggling writer than to realize his/her work is unquestionably better than that of someone who actually got paid for his/her stuff?

One learns most clearly what not to do by reading bad prose—one novel like *Asteroid Miners* (or *Valley of the Dolls*, *Flowers in the Attic*, and *The Bridges of Madison County*, to name just a few) is worth a semester at a good writing school, even with the superstar guest lecturers thrown in.

Good writing, on the other hand, teaches the learning writer about style, graceful narration, plot development, the creation of believable characters, and truth-telling. A novel like *The Grapes of Wrath* may fill a new writer with feelings of despair and good old-fashioned jealousy—"I'll never be able to write anything that good, not if I live to be a thousand"—but such feelings can also serve as a spur, goading the writer to work harder and aim higher. Being swept away by a combination of great story and great writing—of being flattened, in fact—is part of every writer's necessary formation. You cannot hope to sweep someone else away by the force of your writing until it has been done to you.

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So we read to experience the mediocre and the outright rotten; such experience helps us to recognize those things when they begin to creep into our own work, and to steer clear of them. We also read in order to measure ourselves against the good and the great, to get a sense of all that can be done. And we read in order to experience different styles.

You may find yourself adopting a style you find particularly exciting, and there's nothing wrong with that. When I read Ray Bradbury as a kid, I wrote like Ray Bradbury—everything green and wondrous and seen through a lens smeared with the grease of nostalgia. When I read James M. Cain, everything I wrote came out clipped and stripped and hard-boiled. When I read Lovecraft, my prose became luxurious and Byzantine. I wrote stories in my teenage years where all these styles merged, creating a kind of hilarious stew. This sort of stylistic blending is a necessary part of developing one's own style, but it doesn't occur in a vacuum. You have to read widely, constantly refining (and redefining) your own work as you do so. It's hard for me to believe that people who read very little (or not at all in some cases) should presume to write and expect people to like what they have written, but I know it's true. If I had a nickel for every person who ever told me he/she wanted to become a writer but "didn't have time to read," I could buy myself a pretty good steak dinner. Can I be blunt on this subject? If you don't have time to read, you don't have the time (or the tools) to write. Simple as that.

Reading is the creative center of a writer's life. I take a book with me everywhere I go, and find there are all sorts of opportunities to dip in. The trick is to teach yourself to read in small sips as well as in long swallows. Waiting rooms were made for books—of course! But so are theater lobbies before the show, long and boring checkout lines, and everyone's

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favorite, the John. You can even read while you're driving, thanks to the audiobook revolution. Of the books I read each year, anywhere from six to a dozen are on tape. As for all the wonderful radio you will be missing, come on—how many times can you listen to Deep Purple sing “Highway Star”?

Reading at meals is considered rude in polite society, but if you expect to succeed as a writer, rudeness should be the second-to-least of your concerns. The least of all should be polite society and what it expects. If you intend to write as truthfully as you can, your days as a member of polite society are numbered, anyway.

Where else can you read? There's always the treadmill, or whatever you use down at the local health club to get aerobic. I try to spend an hour doing that every day, and I think I'd go mad without a good novel to keep me company. Most exercise facilities (at home as well as outside it) are now equipped with TVs, but TV—while working out or anywhere else—really is about the last thing an aspiring writer needs. If you feel you must have the news analyst blowhards on CNN while you exercise, or the stock market blowhards on MSNBC, or the sports blowhards on ESPN, it's time for you to question how serious you really are about becoming a writer. You must be prepared to do some serious turning inward toward the life of the imagination, and that means, I'm afraid, that Geraldo, Keith Obermann, and Jay Leno must go. Reading takes time, and the glass teat takes too much of it.

Once weaned from the ephemeral craving for TV, most people will find they enjoy the time they spend reading. I'd like to suggest that turning off that endlessly quacking box is apt to improve the quality of your life as well as the quality of your writing. And how much of a sacrifice are we talking about here? How many *Frasier* and *ER* reruns does it take to make

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one American life complete? How many Richard Simmons infomercials? How many whiteboy/fatboy Beltway insiders on CNN? Oh man, don't get me started. Jerry-Springer-Dr.-Dre-Judge-Judy-Jerry-Falwell-Donny-and-Marie, I rest my case.

When my son Owen was seven or so, he fell in love with Bruce Springsteen's E Street Band, particularly with Clarence Clemons, the band's burly sax player. Owen decided he wanted to learn to play like Clarence. My wife and I were amused and delighted by this ambition. We were also hopeful, as any parent would be, that our kid would turn out to be talented, perhaps even some sort of prodigy. We got Owen a tenor saxophone for Christmas and lessons with Gordon Bowie, one of the local music men. Then we crossed our fingers and hoped for the best.

Seven months later I suggested to my wife that it was time to discontinue the sax lessons, if Owen concurred. Owen did, and with palpable relief—he hadn't wanted to say it himself, especially not after asking for the sax in the first place, but seven months had been long enough for him to realize that, while he might love Clarence Clemons's big sound, the saxophone was simply not for him—God had not given him that particular talent.

I knew, not because Owen stopped practicing, but because he was practicing only during the periods Mr. Bowie had set for him: half an hour after school four days a week, plus an hour on the weekends. Owen mastered the scales and the notes—nothing wrong with his memory, his lungs, or his eye-hand coordination—but we never heard him taking off, surprising himself with something new, blissing himself out. And as soon as his practice time was over, it was back into the case with the horn, and there it stayed until the next lesson or

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practice-time. What this suggested to me was that when it came to the sax and my son, there was never going to be any real play-time; it was all going to be rehearsal. That's no good. If there's no joy in it, it's just no good. It's best to go on to some other area, where the deposits of talent may be richer and the fun quotient higher.

Talent renders the whole idea of rehearsal meaningless; when you find something at which you are talented, you do it (whatever *it* is) until your fingers bleed or your eyes are ready to fall out of your head. Even when no one is listening (or reading, or watching), every outing is a bravura performance, because you as the creator are happy. Perhaps even ecstatic. That goes for reading and writing as well as for playing a musical instrument, hitting a baseball, or running the four-forty. The sort of strenuous reading and writing program I advocate—four to six hours a day, every day—will not seem strenuous if you really enjoy doing these things and have an aptitude for them; in fact, you may be following such a program already. If you feel you need permission to do all the reading and writing your little heart desires, however, consider it hereby granted by yours truly.

The real importance of reading is that it creates an ease and intimacy with the process of writing; one comes to the country of the writer with one's papers and identification pretty much in order. Constant reading will pull you into a place (a mind-set, if you like the phrase) where you can write eagerly and without self-consciousness. It also offers you a constantly growing knowledge of what has been done and what hasn't, what is trite and what is fresh, what works and what just lies there dying (or dead) on the page. The more you read, the less apt you are to make a fool of yourself with your pen or word processor.

