

2020 Summer Reading Assignment
9th Grade Pre AP English
Plainview High School

The ninth and tenth grade Pre-AP English classes are designed to prepare students for the demands of the eleventh and twelfth grade college-level Advanced Placement courses.

The Advanced Placement Program® Course Description and Teacher’s Guide published by The College Board describes a suitable candidate for Advanced Placement English as follows:

“Academically talented, imaginative students who read with finesse and write with clarity and style, who are curious and responsive to academic risk-taking, and who are not deterred by hard work.”

Thus, the Pre-AP English I class at Plainview High School have summer reading requirements which will begin to hone the skills and commitment necessary for these advanced classes. Please make sure that you have read the books and completed the assignments in the manner explained below. *No excuses will be tolerated for not having completed these summer reading requirements and subsequent assignments by the due dates indicated below.*

All students who sign up for English I, Pre-Advanced Placement (Pre-AP) are committing to completing all three components of the Assignments by the due dates outlined below.

Choose ***ONE*** of these novels and read it:

- *The Book Thief* by Markus Zusak
- *Life of Pi* by Yann Martel
- *The Secret Life of Bees* by Sue Monk Kidd

Each of these books is available for a relatively cheap price (\$6) at Barnes & Noble, Amazon.com, half.com, and other online retailers. There is no harm in purchasing a used copy. If there is a problem purchasing the book due to expense, please contact Mrs. Winland at Swinland@planview.k12.ok.us.

Assignments

1. Annotations and Explanations:

As you read, you should be annotating the book. Great readers track the events/characters/style of a book. Additionally, as soon as computers are available, but **no earlier than Friday, August 21, 2020**, you will be expected to turn in images/copies of a full set of annotations. For this, you will select 5 separate pages (one for each of the elements below, listed 1-5) which you annotated, and then hand write a set of 5 one paragraph explanations. Each of these paragraphs should explain the significance of this part of the text and how it contributes to the element you annotated.

To do annotate you should use 5 different color pens/highlighters/post it notes to mark up your book. You should specifically be actively reading and marking details which reveal information about these 5 elements:

1. Characters (traits and events)
2. Settings/Imagery/details
3. Symbols
4. Themes
5. Important plot events.

This not only helps you read more actively, but it also increases comprehension and allows for more thorough discussion/use after reading.

After you mark, you will write one paragraph explaining each element (5 paragraphs total). There are examples below, but these prompts will help you know what to consider as you write:

- characters (traits and events): explain what/how the passage reveals about the character or why the event is significant to the character
- Settings/Imagery/details: explain how the setting/imagery/details lead to a specific tone or mood, reveal a character trait, or enhance the theme of the book.
- Symbols: Explain the significance of the symbol in the selected passage.
- Themes: Explain how the passage you selected reveals a theme of the novel.
- Important plot events: Explain why the event you selected is significant- did it alter a character, reveal a trait, or reveal a theme of the book

Watch this video for more in depth explanation: <https://www.youtube.com/watch?v=muZcJXlfCWs>
Additionally see attached page for an example.

2. Handwritten Essay:

Select ***ONE*** of the four thematic topics below and write an essay response. These will be graded according to the rubric at the end of this assignment page. **Be prepared to turn in your thematic topics essay on the first day of school (August 17, 2020).**

Essay requirements:

- This essay should be a fully formed essay with an introduction, 3 body paragraphs, and a conclusion.
- Each body paragraph should provide a different element/example of the thematic topic.
- Write in complete sentences.
- Be sure to include MLA cited quotes from the text to support each of you main points.
- Be sure to cite your quotes “like this” (Nelson 1).
- Focus on use of proper punctuation and grammar and answering the question completely.

Additionally, there is a sample essay included. While it is not from one of the books you read nor does it have 3 body paragraph like yours should, it shows what good writing is, how to punctuate and cite text evidence, and what analysis is (highlighted phrases).

| |
|---|
| <p style="text-align: center;"><u>Thematic Topic #1: Identity</u></p> <p>Prompt: Write an essay that analyzes how the identity of one character is shaped throughout the book. Each body paragraph could explore an experience, conversation, or event that exemplifies the character’s identity.</p> |
| <p style="text-align: center;"><u>Thematic Topic #2: Loss</u></p> <p>Prompt: Write an essay that analyzes the way that loss affects a character in the book. Each paragraph could focus on one way the character is different because of their loss.</p> |
| <p style="text-align: center;"><u>Thematic Topic #3: Journey</u></p> <p>Prompt: Write an essay that analyzes the journey a character takes within the book. You could analyze the events of the journey and what they symbolize or you could analyze how the journey shapes the character.</p> |
| <p style="text-align: center;"><u>Thematic Topic #4: Setting</u></p> <p>Prompt: Write an essay that analyzes one specific setting in the book. You could analyze how that specific setting affects character behavior, matches character traits, or reveals a theme.</p> |

3. **Test:** Students will be tested over their selected novel the first week of school. In addition to taking the test in the first week of school, you will be asked to discuss, analyze and complete various assignments pertaining to this work over the first few weeks of class. **You must have an individual copy of your book to bring to class.** Thus, your completion of the summer reading assignment is imperative not only for the test itself but also for your participation and success in Pre-AP English in the first grading period of the course.

***Plainview High School has the expectation that all students demonstrate academic honesty. Do not copy another student's work or plagiarize from any published or online source. **Doing so will result in a zero** on the assignment and disciplinary action. ***

Examples

Symbol Annotation Explanation

In this final scene of Piggy's life, his beloved conch is shattered just as he is; the loss of these two symbolize the end of an era on the island. The conch, which represents order and civilization, "exploded into a thousand white fragments" and when it did the boys' sense of right and wrong also completely "ceased to exist" (Golding 178). Even more, Jack announces the end of Ralph's peaceful and logical reign when he "wildly screams" that the "conch is gone" (Golding 178). This loss of the symbolic conch marks the shift of leadership and complete abandonment of the morals taught in civilization.

Character Annotation Explanation

Golding highlighted the boys' loss of morals by no longer referring to them as boys. Once they gave themselves over to their inner evil, he began referring to them as "the tribe" or the "painted group" (Golding 177). In this scene on page 177, Samneric are captured by the "savages" and they "protest out of the heart of civilization" (Golding). The fact that Samneric are called by their name shows how they are still civilized and beg from that point of view (Golding 177). On the other hand, the "tribe" is a group and act without regard to how they would have acted at their private boarding school. The way they are no longer called by their individual names shows that they have lost their humanity.

Setting Essay Example 1

Places don't change people, the people in the places change people. In the novel, *The Memory Keeper's Daughter*, there are two families, Caroline Gill's and David Henry's, that live in the small town Lexington, Kentucky, but hardly know each other. When Caroline is given the responsibility of taking David's disabled child to an institution, she leaves their town never to return. Each of the families live in many different places throughout the book. **The way the setting changes shows how each family is altered in comparison with their old selves and the other family.**

David Henry's family is the family that stayed in Lexington. His family lived in a "cute little cottage" just outside of town (Edwards 13). This **house symbolizes his early marriage** to Norah, his wife. There is a little turmoil between the couple when they seemingly lose one of their twins. The family decides to try to "leave the past behind" and move (Edwards 75). Their move from one house to another **symbolizes the first big crack in the family**. The second house is bigger, and Norah thinks that she "could go all day without seeing" her husband or son (Edwards 87). **This represents her separation from her family that was once so close.**

The other family belongs to Caroline Gill, except she starts the book with no family, or friends for that matter. She lives in a "small, beige apartment" and is quite content with it (Edwards 56). Her life is turned upside down, when she decides to raise the Henry's child as her own. She leaves her apartment "without telling a soul" (Edwards 79). The fact that she was able to leave the life she has known so easily **shows her secret discontentment with it**. She runs away with Phoebe and married a man named Al. They buy a small house together for them and Phoebe, who they both raised as their daughter. This house was another fresh start for Caroline because it contained the family and life she assumed she would never have, **representing a rebirth of sorts.**

The two settings both **illustrate the complete flip that both families do**. Caroline went from not even knowing she was lonely, to having the most loving and supporting family she could ever want. On the other hand, the Henry's were just driven further apart. Maybe settings can change people.

Rubrics

Annotation Paragraphs (used to grade each of the paragraphs which explain your annotation)

| | |
|---------------------------------|--|
| Advanced 95-100 | Idea is perceptive and reflects awareness of the complexities of the text; Coherent and sophisticated explanation; Text evidence is well-chosen for the selection; Evidence strongly supports validity of the idea; Demonstrates a deep understanding of the text. Text evidence is cited and punctuated properly. |
| Proficient 88-94 | Idea is reasonable and <i>goes beyond literal reading</i> of text; Makes <i>appropriate connections</i> and valid conclusions; Text evidence is <i>accurate and relevant</i> ; Idea and evidence <i>clearly linked</i> ; Demonstrates <u>good</u> understanding of text. Text evidence is mostly correctly cited and punctuated. |
| Approaching Proficient 65-87 | Idea <i>needs more explanation or specificity</i> ; Represents <i>literal</i> reading of the text; No text evidence or <i>flawed text evidence</i> ; Evidence generally references the text; Evidence too partial to support idea; Weak link to idea; Wrongly manipulates meaning of text; <i>Evidence does not provide adequate</i> support for idea. |
| Beginning <65 | No idea present; <i>Idea not based on text</i> ; Idea does not answer the question asked; Idea is too general, vague, or unclear; <i>Idea “echoes” text evidence</i> ; Response contains only text evidence. |

Essay Rubric (used to grade Thematic Topic Essay)

8-9 (98-100) These **well-focused** and persuasive essays address the prompt **directly** and in a **convincing** manner. An essay scored a 9 demonstrates **exceptional insight and language facility**. An essay scored an 8 or a 9 combines adherence to the topic with excellent organization, content, insight, facile use of language, mastery of mechanics, and an understanding of the essential components of an effective essay. Literary devices and/or techniques are not merely listed, but the **effect of those devices and/or techniques is addressed in context of the passage, poem, or novel as a whole**.

Although not without flaws, these essays are **richly detailed and stylistically resourceful**, and they connect the observations to the passage, poem, or novel as a whole. Descriptors that come to mind while reading this essay include: **mastery, sophisticated, complex, specific, consistent, and well-supported**.

6-7 (91-97) These highly competent essays comprehend the task set forth by the prompt and respond to it directly, although some of the analysis may be **implicit rather than explicit**. The 7 essay is in many ways a thinner version of the 9-8 paper in terms of discussion and supporting details, but it is still **impressive, cogent, and generally convincing**. It may also be less well-handled in terms of organization, insight, or vocabulary. Descriptors that come to mind while reading these essays include: demonstrates a **clear understanding but is less precise and less well-supported** than a 9-8 paper. These essays demonstrate an adherence to the task, but **deviate from course on occasion**. The **mechanics are sound**, but may contain a **few errors** which may distract but do not obscure meaning. Although there may be a few minor misreadings, the inferences are for the most part accurate with **no significant sustained misreadings**.

An essay that scores a **6** is an upper-half paper, but it may be deficient in one of the essentials mentioned above. It may be less mature in thought or less well-handled in terms of organization, syntax or mechanics. The analysis is somewhat more simplistic than found in a 7 essay, and **lacks sustained, mature analysis**.

5 (78-90) These essays may be **overly simplistic in analysis**, or rely almost exclusively on **paraphrase** rather than specific, textual examples. These essays may provide a plausible reading, but the **analysis is implicit** rather than explicit. These essays might provide a list of literary devices present in the literature, but make no effort to discuss the effect that these devices have on the poem, passage, or novel as a whole. Descriptors that come to mind when reading include: **superficial, vague, and mechanical**. The language is **simplistic and the insight is limited or lacking in development**.

3-4 (65-77) These lower-half essays compound the problems found in the 5 essay. They often demonstrate significant sustained **misreadings**, and provide **little or no analysis**. They maintain the general idea of the writing assignment, show some sense of organization, but are **weak in content, maturity of thought, language facility, and/or mechanics**. They may **distort the topic** or fail to deal adequately with one or more important aspects of the topic. Essays that are particularly poorly written may be scored a 3. Descriptors that come to mind while reading include: **incomplete, oversimplified, meager, irrelevant, and insufficient**.

1-2 (<65) These essays make an attempt to deal with the topic but demonstrate **serious weakness in content and coherence and/or syntax and mechanics**. Often, they are **unacceptably short**. They are poorly written on several counts, including **numerous distracting errors in mechanics, and/or little clarity, coherence, or supporting evidence**. Wholly vacuous, inept, and mechanically unsound essays should be scored a 1.

0 (0) A zero is given to a response with no more than a passing reference to the task.

since covered in paint-can
act evil

No one moved. Jack shouted angrily.

"I said 'grab them!'"

The painted group moved round Samneric nervously and unhandily. Once more the silvery laughter scattered.

Samneric protested out of the heart of civilization. = symbolize normal who don't want to participate but follow along

"Oh, I say!"

"-honestly!"

Their spears were taken from them.

"Tie them up!"

Ralph cried out hopelessly against the black and green mask.

"Jack!"

"Go on. Tie them."

not a person in mask

Tribe starts to take over Samneric "captured"

Key

- Characters
- Setting/imagery/details
- Symbols
- Theme
- Plot events

Now the painted group felt the otherness of Samneric, felt the power in their own hands. They felled the twins clumsily and excitedly. Jack was inspired. He knew that Ralph would attempt a rescue. He struck in a humming circle behind him and Ralph only just parried the blow. Beyond them the tribe and the twins were a loud and writhing heap. Piggy crouched again. Then the twins lay, astonished, and the tribe stood round them. Jack turned to Ralph and spoke between his teeth.

"See? They do what I want."

There was silence again. The twins lay, inexpertly tied up, and the tribe watched Ralph to see what he would do. He numbered them through his fringe, glimpsed the ineffectual smoke.

His temper broke. He screamed at Jack.

"You're a beast and a swine and a bloody, bloody thief!"

He charged.

Jack, knowing this was the crisis, charged too. They met with a jolt and bounced apart. Jack swung with his fist at Ralph and aught him on the ear. Ralph hit Jack in the stomach and made him grunt. Then they were facing each other again, panting and furious, but unnerved by each other's ferocity. They became aware of the noise that was the background to this fight, the steady shrill cheering of the tribe behind them.

Piggy's voice penetrated to Ralph.

"Let me speak."

He was standing in the dust of the fight, and as the tribe saw his intention the shrill cheer changed to a steady booning.

Piggy held up the conch and the booning sagged a little, then came up again to strength.

"I got the conch!"

He shouted.

"I tell you, I got the conch!"

Surprisingly, there was silence now; the tribe were curious to hear what amusing thing he might have to say.

Silence and pause; but in the silence a curious air-noise, close by Ralph's head. He gave it half his attention-and there it was again; a faint "Zup!"

Someone was throwing stones: Roger was dropping them, his one hand still on the lever. Below him, Ralph was a shock of hair and Piggy a bag of fat.

"I got this to say. You're acting like a crowd of lads."

The booming rose and died again as Piggy lifted the white, magic shell.

"Which is better—to be a pack of painted Indians like you are, or to be sensible like Ralph is?"

A great clamor rose among the savages. Piggy shouted again.

"Which is better—to have rules and agree, or to hunt and kill?"

Again the clamor and again—"Zup!"

Ralph shouted against the noise.

"Which is better, law and rescue, or hunting and breaking things up?"

Now Jack was veiling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

not individuals
crowd

Ralph heard the great rock long before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing, bounded across the neck and he flung himself flat while the tribe shrieked.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across that square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone.

This time the silence was complete. Ralph's lips formed a word but no sound came.

Suddenly Jack bounded out from the tribe and began screaming wildly.

"See? See? That's what you'll get! I meant that! There isn't a tribe for you any more! The conch is gone—"

He ran forward, stooping.

"I'm chief!"

Viciously, with full intention, he hurled his spear at Ralph. The point tore the skin and flesh over Ralph's ribs, then sheared off and fell in the water. Ralph stumbled, feeling not pain but panic, and the tribe, screaming now like the chief, began to advance. Another spear, a bent one that would not fly straight, went past his face and one fell from on high where Roger was. The twins lay hidden behind the tribe and the anonymous devils' faces swarmed across the neck. Ralph turned and ran. A great noise as of sea gulls rose behind him. He obeyed an instinct that he did not know he possessed and swerved over the open space so that the spears went wide. He saw the headless body of the sow and jumped in time. Then he was crashing through foliage and small boughs and was hidden by the forest.

The chief stopped by the pig, turned and held up his hands.

"Back! Back to the fort!"

Presently the tribe returned noisily to the neck where Roger joined them.

The end of civilization/
order

he still alone like
probably his true self

Piggy killed
Conch lost
Ralph hunted



no longer Boys just tribe
like a mob