

BOUND BROOK SCHOOL DISTRICT



2016

GRADES 7 – 12

Bound Brook Community Middle School

7th – 8th

Students entering 7th and 8th grades are required to complete the summer assignment.

Course: 7th Grade Reading & Writing

Text(s): Student choice

Assignment(s): Cereal box project and writing calendar of activities

Due by: Monday, September 12th

Course: 8th Grade Reading & Writing

Text(s): Student choice

Assignment(s): Cereal box project and writing calendar of activities

Due by: Monday, September 12th

For questions about the summer reading assignments, please contact a member of the English department:

English Department:

- | | |
|----------------|--|
| ▪ Mrs. Duarte | mduarte@bbrook.org |
| ▪ Mrs. Larson | clarson@bbrook.org |
| ▪ Ms. Murphy | AMurphy@bbrook.org |
| ▪ Mr. Macionis | DMacionis@bbrook.org |
| ▪ Mrs. Sacco | KSacco@bbrook.org |

7th Grade

Reading Assignment: Story Elements

Choose **1** grade level appropriate book to read and create a cereal box of story elements. Write the title and author of the book on top of the box. Cereal box must include the following elements:

- Characters
- Setting
- Plot
- Conflict
- Resolution

(See the attached sheet to help you with definitions of the different elements)

Writing Assignment: Calendar

Complete the activities on the calendar. Each activity must be numbered according to its date.

Additional Information

- ❖ Book Requirements: must be a book not previously read independently by the student or as a class novel.
- ❖ Bonus Points: assignments turned in before the due date will receive bonus points

Thursday, September 8- 5 points

Friday, September 9- 3 points

- ❖ Late Assignments: 10 points will be deducted for every day the assignments are late. Assignments **will not** be accepted after Friday, September 16.

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**These assignments will count as a QUIZ grade for the first marking period.**

**(Quizzes are 25% of the marking period grade.)**  
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The above information and other information about summer tutoring sessions can be found on the Community Middle School's webpage.

Due Monday, September 12th



The Five Essential Elements Of A Story

A story has five basic but important elements. These five components are: the **characters**, the **setting**, the **plot**, the **conflict**, and the **resolution**. These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow.

CHARACTERS

The characters are the individuals that the story is about. The author should introduce the characters in the story with enough information that the reader can visualize each person. This is achieved by providing detailed descriptions of a character's physical attributes and personality traits. Every story should have a main character. The main character determines the way the plot will develop and is usually who will solve the problem the story centers upon. However, the other characters are also very important because they supply additional details, explanations, or actions. All characters should stay true to the author's descriptions throughout the story so that the reader can understand and believe the action that is taking place—and perhaps even predict which character may do what next.

SETTING

The setting is the location of the action. An author should describe the environment or surroundings of the story in such detail that the reader feels that he or she can picture the scene. Unusual settings (such as a fantasy world) can be interesting, but everyday settings can help a reader to better visualize the story and feel connected to the plot!

PLOT

The plot is the actual story around which the entire book is based. A plot should have a very clear beginning, middle, and end—with all the necessary descriptions and suspense, called **exposition**—so that the reader can make sense of the action and follow along from start to finish.

CONFLICT

Every story has a conflict to solve. The plot is centered on this conflict and the ways in which the characters attempt to resolve the problem. When the story's action becomes most exciting, right before the resolution, it is called the **climax**.

RESOLUTION

The solution to the problem is the way the action is resolved. For example, Katie often resolves a conflict by finding a compromise for two fighting characters or helping fix any mistakes she made while switcherooed into someone else. It is important that the resolution fit the rest of the story in tone and creativity and solve all parts of the conflict.



AUGUST 2016

SUMMER WRITING ASSIGNMENT

Community Middle School

Incoming 7th Grade Students

SUN	MON	TUE	WED	THU	FRI	SAT
<p>WP= writing prompt, minimum 5 sentences.</p> <p>Complete on separate sheet of paper & number your answers.</p> <p>1</p> <p>WP: Use these 5 words: vibes, lyrics, flash, shame, tribute.</p>	<p>2</p> <p>Correct this run-on sentence: Red is our school color. Black is our other school color.</p>	<p>3</p> <p>WP: Use these 5 words: research, excesses, wartime, yachts, music.</p>	<p>4</p> <p>Write the plural of each noun: jury, concert hall, attorney-at-law</p>	<p>5</p> <p>WP: Use these 5 words: anecdotes, suspends, delicious, absolutely</p>	<p>6</p> <p>Identify the verb in this sentence: The technician programs the computers.</p>	
<p>7</p> <p>Explain the difference between homonyms and homographs.</p>	<p>8</p> <p>WP: Use these 5 words: disgusted, king, intimidate, truths, earful.</p>	<p>9</p> <p>Correct this sentence: Helen asked, "may i borrow that book when you're finished?"</p>	<p>10</p> <p>Name the adjectives in this sentence: They found adjoining seats in an empty row.</p>	<p>11</p> <p>Add an apostrophe to form a possessive: This songs lyrics are catchy.</p>	<p>12</p> <p>WP: Use these 5 words: text, hopes, impossible, audience, nautical</p>	<p>13</p> <p>Correct this sentence: The island of puerto rico is in the west indies.</p>
<p>14</p> <p>Name the simple subject in this sentence: The cat walked down the street.</p>	<p>15</p> <p>WP: Use these 5 words: bakery, cocoa, sunset, inventive, screen.</p>	<p>16</p> <p>Name 5 proper nouns.</p>	<p>17</p> <p>List 3 causes and their effects.</p>	<p>18</p> <p>WP: "Put the phone away and talk to me."</p>	<p>19</p> <p>Put proper quotations and punctuation correctly: <i>We are having fun</i> shouted Mike.</p>	<p>20</p> <p>WP: Include this line: "This is the job I've dreamed of."</p>
<p>21</p> <p>Name 5 adjectives and use them in a sentence.</p>	<p>22</p> <p>What is the purpose of a conjunction? Name 4 of them.</p>	<p>23</p> <p>WP: Include this line: "This song makes me want to dance!"</p>	<p>24</p> <p>Make this simple sentence into a compound sentence. <i>We ate lunch.</i></p>	<p>25</p> <p>WP: Maybe if it's dark they won't notice it.</p>	<p>26</p> <p>Circle the demonstrative pronoun in this sentence. <i>Would you like some of these?</i></p>	<p>27</p> <p>Name 4 character traits from a book you read over the summer.</p>
<p>28</p> <p>WP: a pair of tickets</p>	<p>29</p> <p>Name 3 kinds of figurative language.</p>	<p>30</p> <p>Write down 4 adjectives and then their antonym.</p>	<p>31</p> <p>What is personification? Give an example.</p>			

8th Grade

Reading Assignment: Story Elements

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Due Monday, September 12th



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The plot is the actual story around which the entire book is based. A plot should have a very clear beginning, middle, and end—with all the necessary descriptions and suspense, called **exposition**—so that the reader can make sense of the action and follow along from start to finish.

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AUGUST 2016

Summer Writing Assignment

Community Middle School

Incoming 8th Grade Students

SUN	MON	TUE	WED	THU	FRI	SAT
	1 WP: Write a paragraph about living in a tiny house.	2 What is situational irony? Give an example.	3 WP: Write a paragraph in the past tense.	4 What is the difference between a plural noun and a possessive noun?	5 When should you use an exclamation point in a sentence?	6 WP: Use these 5 words in a paragraph: opens shelter, reached, sailing, holy.
7 What is verbal irony? Give an example.	8 Writing using the indicative mood.	9 WP: Write a paragraph using at least 4 adjectives.	10 Write a list of five sentences using question marks correctly.	11 What is the setting of a story?	12 What is an inference? Give an example of one.	13 What is the difference between active voice and passive voice?
14 What is an adverb? Give two examples.	15 Explain a rule of when you should use a comma.	16 What is the climax of a story?	17 WP: Create your own holiday. How would you get others to join and what would you celebrate?	18 WP: Write about three values that are important to you.	19 WP: Why do we give respect to senior citizens and people that are elders?	20 WP: Write about something your parents or grandparents always tell you.
21 WP: What are three goals you have set for yourself? Explain.	22 What is the difference between a simile and a metaphor? Give an example of each.	23 WP: What would you do if you could travel into the future?	24 What is onomatopoeia? Give an example.	25 What is personification? Give an example.	26 WP: Write a paragraph using at least 4 proper nouns.	27 WP: Write about something minor that turned into a big deal.
28 WP: If you could only speak 20 words for the rest of your life, what would they be?	29 WP: What would you do if you could travel back in time?	30 What is the difference between a prefix and a suffix?	31 WP: Imagine you are a teacher. What type of student would you want to teach and why?			

Bound Brook High School

9th – 12th

Students entering the following courses are required to complete the summer assignment:

- English I – IV Resource (incoming 9th – 12th graders)
- English I CP & Honors (incoming 9th graders)
- English II CP & Honors (incoming 10th graders)
- English III CP & Honors (incoming 11th graders)
- English IV CP (incoming 12th graders)
- English IV Honors / RVCC English Composition I
- AP Literature & Composition
- AP Language & Composition

Copies of required texts are available for checkout through the high school guidance department, public library, and Bound Brook High School's ebook collection. The ebooks can be viewed on any smartphone, tablet, or computer. For information on how to checkout an ebook, please visit <http://www.bbbrook.k12.nj.us/Page/1475> .

For questions about the summer reading assignments, please contact a member of the English department:

English Department:

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|------------------------|--|
| ▪ Mrs. Del Conte | sdelconte@bbbrook.org |
| ▪ Mrs. Filiatreault | Jfiliatreault@bbbrook.org |
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| ▪ Mrs. Noyes | cnoyes@bbbrook.org |
| ▪ Mr. Papanicolopoulos | APapanicolopoulos@bbbrook.org |
| ▪ Ms. Sirico | CSirico@bbbrook.org |

Course: English I –IV Resource (9th – 12th)

Text(s): Student choice

Assignment(s): 2-page essay on one of the five provided topics

Due by: Tuesday, September 13th

Course: English I CP, English I Honors (9th)

Text(s): *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie

Assignment(s): Complete four of the five assignment options

Due by: Tuesday, September 13th

Course: English II CP (10th)

Text(s): *The Catcher in the Rye* by J.D. Salinger

Assignment(s): Double-column journal (20 entries total)

Due by: Monday, September 12th

Course: English II Honors (10th)

Text(s): *Fahrenheit 451* by Ray Bradbury and a student choice from the provided list

Assignment(s): Double-column journal (40 entries total/20 entries per book)

Due by: Friday, September 9th

Course: English III CP (11th)

Text(s): *The House on Mango Street* by Sandra Cisneros

Assignment(s): Write 6 vignettes

Due by: Tuesday, September 13th

Course: English III Honors (11th)

Text(s): *Brave New World* by Aldous Huxley

Assignment(s): Dialectical Journal

Due by: Thursday, September 8th

Course: English IV CP (12th)

Text(s): *Chew on This* by Eric Schlosser

Assignment(s): Essay and reading questions

Due by: Tuesday, September 13th

Course: English IV Honors/RVCC (12th)

Text(s): *1984* by George Orwell and one film

Assignment(s): Double column journal (20 entries) and critical film review

Due by: Friday, September 9th

Course: AP Language and Composition (11th & 12th)

Text(s): *Into the Wild* by Jon Krakauer and two student choices from the provided list, in addition to one film.

Assignment(s): Essay and Double Entry Journals

Due by: Thursday, September 8th

Course: AP Literature and Composition (11th & 12th)

Text(s): *Catch 22* by Joseph Heller, *The Metamorphosis* by Franz Kafka, and a choice book

Assignment(s): Double-column journal (45 total entries/15 entries per book) and vocabulary log (no less than 60 words total/20 words per book)

Due by: Thursday, Sept. 8th

ENGLISH I - IV RESOURCE

Review the topics listed below. Choose the topic with which you feel most comfortable. Then, write a 2-page essay in response to the prompt for the topic. You are encouraged to read texts, newspapers, magazines, etc. to support your writing.

1. Think about something ugly – war, fear, hate, or cruelty – and write about it but in a way that identified the beauty in it (silver lining).
2. Continue this story: “He turned the key in the lock and opened the door. To his horror, he saw...”
3. Pick one object that best represents who you are as a person. Explain how and why.
4. Write about what you feel is special about your hometown.
5. Write a personal essay in which you describe your goals and motivations.

Your essay should adhere to the following requirements:

- 2 pages in length
- Typed
- Heading with name and course level
- Correct use of capitalization and punctuation
- Correct sentence structure
- Coherent paragraph
- Proper essay format (introduction, body, conclusion)

Due Tuesday, September 13th

ENGLISH I CP & Honors

Read *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie and complete FOUR of the following assignments:

1. Pretend you are Junior and it is the last day of your senior year at Reardan High School. Write a journal entry in which you describe what has happened to you during your four years at Reardan and how you feel about leaving and moving on with the next chapter in your life.

Be sure to mention specific characters with whom Junior interacted during the course of the novel: Rowdy, Penelope, Roger, Gordy, etc. How has his relationship with these people progressed? What does Junior plan to do now that he is finished with high school?

You are creating the journal entry, so anything can have happened to Junior, but it should make sense to someone who has read Sherman Alexie's novel and knows about Junior's freshman year.

This journal entry should be at least one page typed.

2. Junior confesses, "I draw all the time ... I draw because I want to talk to the world. And I want the world to pay attention to me" (5-6).

Choose 2 of the cartoons Junior draws and answer the following questions:

- How does Junior "talk" to the reader through his drawings?
- What does each image say about his perceptions of himself and/or society?

You should write one full paragraph for each cartoon (2 paragraphs total).

3. Write a response to each of the following questions:
 - What is the most important lesson that Junior learns during the course of the novel?
 - Why do you think this is the most important lesson he learns?
4. Choose three sentences from the book that reveal something about Junior's personality. Write each sentence down and explain what the sentence shows about Junior's character. Your response to each sentence should be a paragraph long.
5. Junior experiences many hardships; for example, he is physically disabled, his family is poor, his father is an alcoholic, and he has difficulty trying to fit into two different worlds. Despite all of these troubles, he often writes in a humorous and sarcastic tone.

Identify two moments in which Junior's tone, or attitude, does not match the severity of his misfortune. Then, explain why he uses humor to describe himself and his hardships. Your response should be at least two paragraphs long.

All responses should be typed: double-spaced, 12 point, Times New Roman font.

This assignment will account for 10% of your first marking period grade.

Due Tuesday, September 13th

ENGLISH II CP

Read *The Catcher in the Rye* by J.D. Salinger. As you read, write a **double-column journal** that includes **at least 20**. Use this journal to copy down and respond to quotations that capture your attention. Your response can take many different forms (*close reading; questioning; connecting to other works of literature or nonfiction; relating to personal experience; explaining the context, etc.*).

DOUBLE-COLUMN JOURNAL ASSIGNMENT

Requirements:

- Each journal entry should be about a **half page** (125-150 words)
- Use your journal to
 - ☐ Respond thoughtfully to passages in the novel that you find interesting, meaningful, or beautiful.
 - ☐ Analyze quotations for their use of literary devices.
 - ☐ Keep track of your reaction to characters, plot, setting, and point of view.
 - ☐ Develop your own voice as a writer.

DOUBLE COLUMN JOURNAL EXAMPLE:

Passage / Quote with page number:

p. 44 "The smoke increased, sifted, rolled outwards. The squirrel leapt on the wings of the wind and clung to another standing tree, eating downwards."

Your Response /Analysis:

At first I thought there really *was* a squirrel, but it's actually just a metaphor for the spreading fire. The speed of the "squirrel" contrasts with the slow, thick motion of the smoke. I keep noticing that Golding saves his most beautiful language for scenes of destruction and disturbing violence. Why is that? What does this say about his view of human nature?

*Your grade will be based on the *quality* of the writing, thinking, and close reading that you do. **This assignment will be worth 10-15% of your first marking period grade.**

Due Monday, September 12th

ENGLISH II HONORS

The purpose of summer reading is not only to prepare you for the exciting year ahead in Honors English, but also to encourage you to strengthen your foundation in World Literature. For this assignment, you will be reading **two books**—one work of short fiction, and one literary classic—and creating a double-column reading journal to record your thoughts and ideas as you read.

All students are expected to read *Fahrenheit 451* by Ray Bradbury.

In addition, **you must select one literary classic** from the list below.

Literary Classics (select one):

The Inferno

A Streetcar Named Desire

Invisible Man

The Catcher in the Rye

A Midsummer Night's Dream

Notes from Underground

Emma

Jane Eyre

Wuthering Heights

The Picture of Dorian Gray

Sophie's World: A Novel about the History of Philosophy

2001: A Space Odyssey

The Overcoat and Other Short Stories

The Pearl

Treasure Island

Slaughterhouse-Five

O Pioneers!

Dante Alighieri

Tennessee Williams

Ralph Ellison

J. D. Salinger

William Shakespeare

Fyodor Dostoyevsky

Jane Austen

Charlotte Brontë

Emily Brontë

Oscar Wilde

Jostein Gaardner

Arthur C. Clarke

Nikolai Gogol

John Steinbeck

Robert Louis Stevenson

Kurt Vonnegut

Willa Cather

DOUBLE-COLUMN JOURNAL ASSIGNMENT

Directions: As you read, write a **double-column journal** that includes **at least 20 entries for each novel (a total of 40 entries)**. Use this journal to copy down and respond to quotations that capture your attention. Your response can take many different forms (*close reading; questioning; connecting to other works of literature or nonfiction; relating to personal experience; explaining the context, etc.*).

Requirements:

- Each journal entry should be about **a half page** (100-125 words)
- Use your journal to
 - ☐ Respond thoughtfully to passages in the novel that you find interesting, meaningful, or beautiful.
 - ☐ Analyze quotations for their use of literary devices.
 - ☐ Keep track of your reaction to characters, plot, setting, and point of view.
 - ☐ Develop your own voice as a writer.

DOUBLE COLUMN JOURNAL EXAMPLE:

Passage / Quote with page number:

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*Your grade will be based on the *quality* of the writing, thinking, and close reading that you do. **This assignment will be worth 10-15% of your first marking period grade.**

Due Friday, September 9th

ENGLISH III CP

WHAT IS A VIGNETTE?

A vignette is a short literary sketch that is rich in sensory imagery and that details a specific event (i.e. a birthday party, a quinceañera, a death), **character** (i.e. your mom, a character from a movie, a stranger) **or place** (i.e. your house, Bound Brook High School, the Bridgewater mall). You should write about people, places, and things that have are meaningful to you in some way.

The text that you're going to read over the summer—Sandra Cisneros's *The House on Mango Street*—is comprised of a series of vignettes. Therefore, this text serves as a great model for the kind of poetic prose that vignettes are known for, and you should reference this text often as you complete your own, personal writing.

REQUIREMENTS:

Over the summer, you will complete the following:

- Read Sandra Cisneros's *The House on Mango Street*
 - A link to the book in English can be found here:
<http://www.nlcphs.org/SummerReadings/Freshmen/HouseOnMango.pdf>
 - You will have an assessment on this book when you return in September, so make sure to read it!
- Write six of your own vignettes that show specific moments that are important to you as a person and which incorporate literary devices (simile, metaphor, sensory imagery, onomatopoeia, etc.) Your vignettes should be approximately 250 words in length. **For your vignettes, use at least three* titles from *The House on Mango Street* to write half of your own, personal snapshots. The titles that you can pull from are:**

- | | |
|---|------------------------------------|
| • The House on _____ Street
(insert your street name) | • And Some More |
| • Hairs | • The Family of (adjective) (noun) |
| • Boys & Girls | • A (type) Sandwich |
| • My Name | • Hips |
| • (Proper Noun) Queen of (Noun) | • The First Job |
| • Our Good Day | • Born Bad |
| • Laughter | • No Speak English |
| • Those Who Don't | • Beautiful & Cruel |
| • There Was an Old Woman She Had So Many
Children She Didn't Know What to Do | • A Smart Cookie |
| • (Proper Noun) Who Sees (Noun) | • What (Noun) Said |
| • (Proper Noun) and the (Noun) | • A House of My Own |

***For the remaining three vignettes that you will write, come up with your own titles! Assign titles that explain what your vignette snapshot is about.**

TIPS FOR WRITING:

- Use sensory details to describe the moment that you are in (gustatory, olfactory, visual, audio, tactile). Put the reader *there*!
- Tap into other literary devices too like onomatopoeia (*BAM!*) or metaphor (*his eyes were an ocean of emptiness to me*).
- Don't ramble; offer a snapshot of the moment as Sandra Cisneros does in her book. Create an *atmosphere*, not a story.
- Evoke emotion; make the reader *feel* something.

STUDENT EXAMPLES:

Father

I love you with the face of a blank, white page. I look at my father, confused and shocked. The screams that could be heard from a long distance—from pure love and happiness—so quick to be darkened and angered like a desperation for something. An urge or rush when you need something. I hear my older brother in the background, yelling over my mother and father, yelling louder than one would yell at a concert. He is defending the queen, the head of the house, as a shield in front of her. My father is the predator in the jungle. Everything is blocked out, and the only things I can hear are my own thoughts, self-confusion, and fear. I can hear the beat of my heart pounding. I can feel warm tears slowly then rapidly drip down my face. Suddenly, a shadow bigger than me hovers over, getting smaller and smaller. It is my father. He looks at me sorrowfully, then neglects me. Runs out and vanishes in the fog until I can no longer see him, not one bit. I close my eyes, and just like that he's gone.

It's Easy to Stand Out

I see a room full of people. All of them are my friends, around the same age as me. As I take a good look around, I realize that they are all the same race. I lick the left-over cheese from my Dorito-covered fingers and continue to watch and listen while the boys argue about baseball. I played baseball for about six years, but I never was really that interested in it; I just did it to pass the time. Now, I reach for my cup of soda sitting on the little table in front of me. I stop mid-reach and sit up, looking around the room. To my left: two white boys. To my right: three more white boys. I glance down and take a good look at my brown hand wrapped around my cup of Sprite. I hold the cup tight as I bring it to my lips and glance around the room, wondering if the boys sitting next to me realize what I realize. I feel alone and out of place. I try not to make it noticeable. My friend's mom comes down and asks if anyone wants pizza. I say "no," but when everyone goes to the kitchen, I go with them. I try my hardest not to stand out.

Routine

Normal routine like everyday. Not much exciting for an elementary student. Get up, brush your teeth, and get dressed for your "only" responsibility according to every parent. I get ready, putting on my junior-sized, soft-as-a-cloud, long jeans. Meanwhile, every other elementary-age girl is putting on a maximum size 12 in kid's jeans in kids. If it wasn't for my growth spurt hitting when I was barley in kindergarten, maybe I would be one of them. As I finish getting ready and am on the journey to the education institution, all I do is look down. I walk in seeing all the students under me. Everyone looking up to me, and I feel humungous. I hear the chatting around me as I walk to class. Holding my books close to me as I keep walking, and I can taste my mouth drying up. I remember comments I've been told: "I thought you were in high school" or "you look older." How I was line leader once and how my peers confused me as a teacher. A collection of comments that proved I am different. As I continue to walk, I finally get to class and take a sit. And finally, I'm not such an outcast. I blend in a bit more sitting down, and for a moment, I look like I belong.

Due Tuesday, September 13th

ENGLISH III HONORS

This Summer Reading Assignment is due the first day of school. No exceptions. It is NOT to be turned in digitally. All summer questions may be sent to sdelconte@bbrook.k12.nj.us BEFORE August 20th.

Summer Reading Assignment Rationale

1. **Book:** *Brave New World* by Aldous Huxley
2. Assignment: Dialectical Journal. See handout. Students pull quotations and respond in a paragraph or two.
3. Purpose for assignment: One purpose is to allow students to begin engaging a text in multiple ways, allowing them to start thinking about how they arrive at the understanding they get from a text. This helps them work through the text and gives a framework for how to read and analyze texts we will read throughout the year. Another purpose is to allow me to gauge a student's ability to read and respond to text. The journals are not due until the third week of school, so if a student was not here to receive the assignment (move-ins, transfers, etc.), this allows him/her to read the text and journal.

We then use the journals as we dissect the text over the next few weeks, making the journal a valuable tool for discussion. I make copies of strong entries to distribute to those whose early journals are vague, unsupported, or poorly done so they can improve their skill in both reading text and writing about it.

The assignment will be graded very supportively for this is the first experience (for most students) with Dialectical Journaling. It will count as a quiz grade so that any qualifying students who miss out are not doomed to failing and/or dropping.

4. CCCS Standards: The assignment develops the reading standards primarily, but eventually leads to development of the writing standards as well.

READING

- Key Ideas and Details
 - ELACC9-10RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
 - ELACC9-10RL2: Determine a theme or central idea of text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
 - ELACC9-10RL3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Craft and Structure
 - ELACC9-10RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone.)
 - ELACC9-10RL5: Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

WRITING

- Text Types and Purposes
 - ELACC9-10W2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

Assignment from <http://www.cherokee.k12.ga.us/Schools/woodstock-hs/mediacenter/WH5%20Summer%20Documents/Morris%2010th%20Honors%20Summer%20Reading.pdf>

Due Thursday, September 8th

IT IS HIGHLY SUGGESTED THIS ASSIGNMENT BE COMPLETED DURING THE SUMMER. ELEMENTS OF THE STORY WILL BE DISCUSSED DURING THE FIRST FEW WEEKS OF SCHOOL. IF YOU CHOOSE NOT TO COMPLETE IT OVER THE SUMMER, YOU WILL HAVE A FEW WEEKS TO DO SO AFTER THE START OF SCHOOL, BUT KEEP IN MIND YOU WILL ALSO BE RESPONSIBLE FOR ANY OTHER ASSIGNMENTS GIVEN DURING THOSE FIRST FEW WEEKS.

DIALECTICAL JOURNALS

The term “Dialectic” means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a series of conversations with the texts we read during this course. The process is meant to help you develop a better understanding of the texts we read. Use your journal to incorporate your personal responses to the texts, your ideas about the themes we cover and our class discussions. You will find that it is a useful way to process what you’re reading, prepare yourself for group discussion, and gather textual evidence for your Literary Analysis assignments.

PROCEDURE:

- o As you read, choose passages that stand out to you and record them in the left-hand column of a T-chart (ALWAYS include page numbers).
- o In the right column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage)
- o You must label your responses using the following codes:
 - o (Q) Question – ask about something in the passage that is unclear
 - o (C) Connect – make a connection to your life, the world, or another text
 - o (P) Predict – anticipate what will occur based on what’s in the passage
 - o (CL) Clarify – answer earlier questions or confirm/disaffirm a prediction
 - o (R) Reflect – think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just the way things work?
 - o (E) Evaluate - make a judgment about the character(s), their actions, or what the author is trying to say
- o Complete journal entries for at least two passages each week. You can earn up to 25 points per week for your journals. Reproduce template attached as needed.

Sample Dialectical Journal entry: THE THINGS THEY CARRIED by Tim O’Brien

Passages from the text	Pg#s	Comments & Questions
<p>“-they carried like freight trains; they carried it on their backs and shoulders- and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry”.</p>	Pg 2	<p>(R) O'brien chooses to end the first section of the novel with this sentence. He provides excellent visual details of what each soldier in Vietnam would carry for day-to-day fighting. He makes you feel the physical weight of what soldiers have to carry for simple survival. When you combine the emotional weight of loved ones at home, the fear of death, and the responsibility for the men you fight with, with this physical weight, you start to understand what soldiers in Vietnam dealt with every day. This quote sums up the confusion that the men felt about the reasons they were fighting the war, and how they clung to the only certainty - things they had to carry - in a confusing world where normal rules were suspended.</p>

CHOOSING PASSAGES FROM THE TEXT:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

- o Effective &/or creative use of stylistic or literary devices
- o Passages that remind you of your own life or something you've seen before
- o Structural shifts or turns in the plot
- o A passage that makes you realize something you hadn't seen before
- o Examples of patterns or archetypes: recurring images, ideas, colors, symbols or motifs.
- o Passages with confusing language or unfamiliar vocabulary
- o Events you find surprising or confusing
- o Passages that illustrate a particular character or setting

RESPONDING TO THE TEXT:

You can respond to the text in a variety of ways. The most important thing to remember is that your observations should be specific and detailed. You can write as much as you want for each entry. You can use loose-leaf paper for your journals or the template provided below.

Basic Responses

- o Raise questions about the beliefs and values implied in the text
- o Give your personal reactions to the passage
- o Discuss the words, ideas, or actions of the author or character(s)
- o Tell what it reminds you of from your own experiences
- o Write about what it makes you think or feel
- o Agree or disagree with a character or the author

Sample Sentence Starters:

I really don't understand this because...

I really dislike/like this idea because...

I think the author is trying to say that...

This passage reminds me of a time in my life when... If I were (name of character) at this point I would...

This part doesn't make sense because...

This character reminds me of (name of person) because...

Higher Level Responses

- o Analyze the text for use of literary devices (tone, structure, style, imagery)
- o Make connections between different characters or events in the text
- o Make connections to a different text (or film, song, etc...)
- o Discuss the words, ideas, or actions of the author or character(s)
- o Consider an event or description from the perspective of a different character
- o Analyze a passage and its relationship to the story as a whole

ENGLISH IV CP

Over the summer you are to read a non-fiction book entitled *Chew on This* by Eric Schlosser. It is about the food industry and may change the way you look at food, so beware!

As you read, answer in complete sentences the questions that are contained within this packet. Answer each part of the question fully in paragraphs of no less than three sentences. Under no circumstances are you to share answers with classmates. Do your own work!

After reading, respond to the following question in a 5-paragraph essay:

What techniques do the authors use to get the reader to feel the same way about fast food as they do? What images from the book stick in your mind and how were they effective? Cite several specific examples from the book that support your assertions.

Your essay should include:

- ☐ at least 6 citations from the book
- ☐ a works cited page with proper MLA formatting

You will be discussing this book and completing activities related to this book in class during the first few weeks of school.

A few copies of the book are available at the public library as well as at the high school (contact Mrs. Del Conte to borrow a copy from her). The book is also available at any bookstore under the ISBN # 978-0618593941. Other places to consider for copies of the book are:

- Amazon.com
- iTunes <https://itunes.apple.com/us/book/chew-on-this/id601987027?mt=11>
- <http://www.thriftbooks.com>
- <http://www.abebooks.com>

Due Tuesday, September 13th

READING QUESTIONS

“The Pioneers” 1-35

1. What is the author’s purpose for writing the introduction?
2. Who invented the hamburger?
3. Explain the different reasons why ground beef had a bad reputation.
4. What changed people’s view of hamburgers?
5. Describe the history of the carhop.
6. How was Richard and Mac McDonald’s radical new idea implemented?
7. How did Ray Kroc’s contributions to McDonald’s make the restaurant an even bigger success?
8. Taking the history of the developers of several of the fast food chains that we know today into consideration, what conclusions can you make about life and people’s view of careers in America during the 30’s, 40’s, and 50’s?

“The Youngster Business” 36-91

9. Describe what Ray Kroc and Walt Disney are credited/accused of doing.
10. Explain the concept of synergy using examples from the text.
11. Describe the plans that Ray Kroc set in place to make McDonald’s a “family restaurant.”
12. As detailed in James U. McNeal’s book, what are two of the seven nags?
13. In relation to the chapter’s topic, why are kids’ clubs good business?
14. Interpret the quote, “McDonald’s is in some ways a toy company, not a food company.”
15. In the 1980’s, what was the purpose of McDonald’s purchasing the world’s largest amount of satellite images?
16. Discuss the concept behind the term “McJob.”
17. What events led up to Pascal and Maxime’s formation of the labor union?
18. Give an example of a marketing campaign for a product that persuaded you or your parents to buy something. B) Whether or not you have been persuaded in the past, do you think you will be more aware of these tactics in the future? Explain.

“The Secret of the Fries” 92-127

19. Comment on what you learned about how the food items are made. Were you surprised to learn what is in the red food dye that goes into many fast food strawberry shakes? Or what about the flavoring that goes into French fries? What do you think about the fact that a lot of the flavors in your fast food comes from chemical factories along the New Jersey Turnpike? Could our food be made any other way?
20. Was it appropriate for Harish Bharti to file a lawsuit claiming that McDonald’s was misleading vegetarians? What do you think of the results of the suit?
21. Based on what you learned from reading this chapter, explain whether or not you think that the foods American children like the most are the foods that children all over the world like the most.

“Stop the Pop” 128-201

22. What is the author’s purpose for writing about the history of the Yupiks?
23. Explain the problem revealed in Spargo’s book *The Bitter Cry of Children*.
24. What prompted Kristina Clark to “Stop the Pop?” Explain completely.

“Meat” 156-201

25. What was the purpose of including a section on the cattle market?
26. What conclusions can you draw from the section about chickens?
27. What was the effect of the publication of *The Jungle*? Explain completely. (For extra credit: Why is the author of *The Jungle* – Upton Sinclair – so ironic for BBHS students who are completing this assignment?)

28. Why did the author include information about Sundance, Butch, and Emily?

“Big” 202-233

29. What are some of the effects on growing bodies of consuming too much fast food and exercising too little?
30. Representatives of the fast food industry say that the responsibility for healthy choices lies with you. Do you agree? B) How much do you think that a lack of personal responsibility is a cause of the current obesity crisis? C) How much do you think corporations are responsible? Why?
31. Eric Schlosser and Charles Wilson describe Sam Fabrikant’s struggle with weight gain and his frightening experience with gastric bypass surgery at the age of sixteen. After reading about Sam’s experience, do you think that gastric bypass surgery was the best option for him? What were Sam’s alternatives?

“Your Way” 234-258

32. What alternatives to eating at the big fast food chains do the authors propose? What other alternatives can you identify?
33. Has reading *Chew on This* changed your mind about where to buy your food? Why or why not?

ENGLISH IV HONORS/RVCC

The purpose of summer reading is not only to prepare you for *English Composition I* but also to encourage you to develop an informed opinion about some of the most urgent and provocative contemporary issues and challenges confronting us today. With this goal in mind, you will be reading **one novel** and viewing **one film**.

All students are required to read *Nineteen Eighty-Four* by George Orwell. In addition, you are expected to watch one of the following films:

Cultural Literacy: Film (select one):

LANGUAGE

Lost in Translation (2003; dir. Sophia Coppola) R

Thank You for Smoking (2006; dir. Jason Reitman) R

THE FINANCIAL CRISIS

Inside Job (2010; dir. Charles Ferguson)

Inequality for All (2013; dir. Jacob Kornbluth)

NATURE

Grizzly Man (2005; dir. Werner Herzog) R

WAR

Dr. Strangelove (1964; dir. Stanley Kubrick)

Restrepo (2010; dir. Sebastian Junger)

GENETIC ENGINEERING

Gattaca (1997; dir. Andrew Niccol)

The Future of Food (2004; dir. Deborah Koons Garcia)

SCIENCE FICTION

The Matrix (1999; dir. Larry and Andy Wachowski)

SUSPENSE

Vertigo (1958; dir. Alfred Hitchcock)

I. Double-Column Journal: George Orwell's 1984

Directions: As you read, create a **double-column journal** that includes **at least 20 entries**. Use this journal to copy down and respond to quotations that capture your attention. Your response can take many different forms (*close reading; questioning; connecting to other works of literature or nonfiction; relating to personal experience; explaining the context, etc.*).

- Each journal entry should be about **a half page** (125-150 words)
- Use your journal to
 - ☐ Respond personally to passages in the novel that you find interesting, meaningful, or beautiful
 - ☐ Analyze quotations for their use of literary devices
 - ☐ Keep track of your reaction to characters, plot, setting, and point of view
 - ☐ Develop your own voice as a writer

DOUBLE COLUMN JOURNAL EXAMPLE:

Passage / Quote with page number:

p. 44 "The smoke increased, sifted, rolled outwards. The squirrel leapt on the wings of the wind and clung to another standing tree, eating downwards."

Your Response /Analysis:

At first I thought there really *was* a squirrel, but it's actually just a metaphor for the spreading fire. The speed of the "squirrel" contrasts with the slow, thick motion of the smoke. I keep noticing that Golding saves his most beautiful language for scenes of destruction and disturbing violence. Why is that? What does this say about his view of human nature?

***Your grade will be based on the *quality* of the writing, thinking, and close reading that you do.**

II. Critical Film Review

Here's your chance to play the film critic! Pretend that you are the chief film reviewer for a nationally published newspaper or magazine. Choose the newspaper you are going to be a critic for, and make sure that your review lines up with the views commonly expressed in that publication. (You'll want to look at examples say, in the *New York Times* or the *Orange Country Register*, etc.)

Format: The editor wants your review to be **between 350 and 500 words in length**. There should be two main paragraphs. The first summarizes the film and identifies major actors or characters in it, as well as locations, background—the details that any reader would need to understand your review. The second paragraph needs to be evaluative. Here's where you **persuasively argue your opinion** about the film. However, your editor insists that you anticipate at least one counter-argument to your position. (i.e. If you like the film, try to imagine what someone who doesn't like the film would have to say, and vice versa.)

If you are looking for further models, look to ***RottenTomatoes.com***. This is an excellent resource for how to write a very "quotable" film review.

*These assignments will be worth 15% of your first marking period grade.

Due Friday, September 9th

AP LANGUAGE & COMPOSITION

Welcome to AP Language!

The purpose of summer reading is not only to prepare you for AP Language but also to encourage you to develop an informed opinion about some of the most urgent and provocative contemporary issues and challenges confronting us today. For this assignment, you will be reading **three books** – two works of nonfiction, and one literary classic – in addition to viewing **one film**.

These texts have been chosen over many others for their relevance to the core themes of our class. They provide the additional satisfaction of being highly interesting for the way they express the viewpoint of an author, and for the way they reflect (often imperfectly) the values of the society and historical period in which they were produced.

Due Thursday, Sept. 8th: *Into the Wild* Essay and Double Entry Journals

I. Required Nonfiction: *Into the Wild* by Jon Krakauer

All students are expected to have read *Into the Wild* and written a stylish, thoughtful, engaging essay in response to the prompt below.

II. Nonfiction Short List (select one):

<i>The Social Animal: The Hidden Sources of Love, Character, and Achievement</i>	David Brooks
<i>In Cold Blood</i>	Truman Capote
<i>City of Quartz: Excavating the Future in Los Angeles</i>	Mike Davis
<i>Sophie's World: A Novel about the History of Philosophy</i>	Jostein Gaardner
<i>Outliers: The Story of Success</i>	Malcolm Gladwell
<i>Money-Driven Medicine: The Real Reason Health Care Costs So Much</i>	Maggie Mahar
<i>The Omnivore's Dilemma</i>	Michael Pollan

III. Literary Classics (select one):

BRITISH AND CONTINENTAL LITERATURE

<i>Jane Eyre</i>	Charlotte Brontë
<i>Notes from Underground</i>	Fyodor Dostoevsky
<i>Jude the Obscure</i>	Thomas Hardy
<i>The Picture of Dorian Gray</i>	Oscar Wilde
<i>Mrs. Dalloway</i>	Virginia Woolf
<i>Animal Farm</i>	George Orwell

AMERICAN LITERATURE

<i>Walden</i>	Henry David Thoreau
<i>Selected Essays</i>	Ralph Waldo Emerson
<i>O Pioneers!</i>	Willa Cather
<i>Their Eyes Were Watching God</i>	Zora Neale Hurston
<i>The Grapes of Wrath</i>	John Steinbeck
<i>The Bell Jar</i>	Sylvia Plath
<i>The Autobiography of Malcolm X</i>	Malcolm X and Alex Haley

IV. Cultural Literacy: Film (select one):

LANGUAGE

Lost in Translation (2003; dir. Sophia Coppola) R
Thank You for Smoking (2006; dir. Jason Reitman) R

WORK

Citizen Kane (1941; dir. Orson Welles)

NATURE

Grizzly Man (2005; dir. Werner Herzog) R

WAR

Dr. Strangelove (1964; dir. Stanley Kubrick)

DOCUMENTARY FILM

Inside Job (2010; dir. Charles Ferguson)
The Fog of War (2003; dir. Errol Morris)

SCIENCE FICTION

The Matrix (1999; dir. Larry and Andy Wachowski) R

SUSPENSE

Vertigo (1958; dir. Alfred Hitchcock)

THE WRITING ASSIGNMENTS:

INTO THE WILD ESSAY AND DOUBLE ENTRY JOURNAL

DIRECTIONS:

III. Into the Wild Essay Prompt

This work of nonfiction touched a nerve with readers as soon as the story became public. The central question is why did Chris McCandless do what he did? Recently there has been new speculation as to the medical causes for his death. Rather than speculate on the causes of why he died, I want you to explore the reasons for what he did. What drives a young man with an education and supportive family to go off into the wilds of Alaska? Krakauer delves into several possible reasons for what motivated McCandless. In an essay of 750 words, explore three of those reasons and comment on the one you think is the most plausible.

IV. Double-Entry Journal

Use this journal to copy down and respond to quotations that capture your attention. Your response can take many different forms (*close reading; questioning; connecting to other works of literature or nonfiction; relating to personal experience; explaining the context, etc.*).

The point is for you to produce a record of what really matters in the literary classic and nonfiction books that you chose to read.

Your journals will be evaluated primarily for the *quality* of the writing and thinking you do. All journals must meet the following minimum requirements:

30 journal entries in total:

- **20 entries for the literary classic**
- **10 entries for the nonfiction book from the short list**

For example, if I were writing a double-entry on *The Lord of the Flies*, it might look like this:

***The Lord of the Flies*, by William Golding**

Passage from the text:

“The smoke increased, sifted, rolled outwards. The squirrel leapt on the wings of the wind and clung to another standing tree, eating downwards.” (44)

Connection, Interpretation:

At first I thought there really *was* a squirrel, but it’s actually just a metaphor for the spreading fire. The speed of the squirrel contrasts with the slow, thick motion of the smoke. Overall, I keep noticing that Golding saves his most beautiful language for scenes of destruction and violence. Why is that? What does this say about his view of human nature?

The Summer Reading Assignment will be worth 10-15% of your first marking period grade.

AP LITERATURE & COMPOSITION

The purpose of summer reading is to prepare you for AP Literature and keep you actively engaged in the process of developing informed opinions and writing artfully about great authors and literary classics. For this assignment, you will be reading **three books** –

- Joseph Heller, Catch-22
- Franz Kafka, The Metamorphosis
- one literary classic of your choice (novel or play) - Select a book of literary merit, preferably from the following list of books that have appeared on the AP Literature Exam since 1971: <https://wikis.engrade.com/juniorap/aplitbooks>

These literary classics have been chosen over many others for their relevance to the core themes of our class. They provide the additional satisfaction of being insanely good reads—strange, unforgettable . . . did I mention strange? As you're about to see, these classics are intensely relevant to our own time, and no less fascinating for the way they reflect (often imperfectly) the values of the society and historical period in which they were produced.

I. Double-Column Journal

Use this journal to copy down and respond to quotations that capture your attention in all three books you read this summer. Your response can take many different forms (*close reading; questioning; connecting to other works of literature or nonfiction; relating to personal experience; explaining the context, etc.*).

- Each journal entry should be about **a half page** (125-150 words)
- A total of **45 entries** is required (15 for each book).
- The beginning, middle, and end of each novel should be represented.
- Use your journal to
 - ☐ Respond thoughtfully to passages in the novel that you find interesting, meaningful, or beautiful.
 - ☐ Analyze quotations for their use of literary devices.
 - ☐ Keep track of your reaction to characters, plot, setting, and point of view.
 - ☐ Develop your own voice as a writer.
 - ☐ **Proofread your journals** before handing them in.

Your journals will be graded primarily for the *quality* of the writing and thinking you do.

Example of a Journal Entry on *Catch-22*:

Passage from the text:

“Colonel Cathcart had courage and never hesitated to volunteer his men for any target available. No target was too dangerous for his group to attack” (55).

Commentary:

It’s not Cathcart, but his men, who are truly the courageous ones here. Heller’s sarcastic tone reveals that he thinks Cathcart is not so much courageous as he is reckless.

Moreover, Heller couches this otherwise critical remark in a tone that’s matter-of-fact. Doing so allows him to fly *beneath the radar* of dim-witted authority figures and dense readers, but at the same time catch the attention of readers who are, well, paying attention. This passage is yet another example of the novel’s satire against the absurdity of war, particularly at a time when the military seems overrun with bureaucrats who have no clue what’s going on—or worse—*totally* know what’s going on, but are taking advantage of the system.

II. Vocabulary Log

Keep a record of all the words you look up as you do your reading. I recommend using a **spiral notebook**, or **notepad** that you can carry with you whenever you’re reading. While you don’t have to look up every word you don’t know (there is such a thing as context clues) I do expect to see evidence that you are reading actively and making an effort to build up your vocab.

Required:

60 words total (minimum)

20 words per book

Recommended Reading for Overachievers:

For All You Braniacs Out There

Most A.P. Literature teachers these days are assigning *How to Read Like a Professor* by Thomas C. Foster. This book is useful, but not required for summer reading.

For You Creative Types

Two books I know have awesome writing exercises to kick your creative spirit into high gear. If you get bored this summer and want something to spark your imagination, take a look at these zany, ingenious collections of creative exercises:

- *642 Things to Write about* (San Francisco Writers Grotto)
- *Method and Madness: The Making of a Story* (Alice LaPlante)

Due Thursday, September 8th