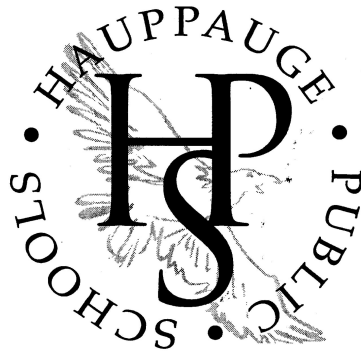


Hauppauge Public Schools
Christopher J. Michael, Director of English Language Arts

Summer Reading Assignments

Grades 9 - 12 - Honors Level



Summer 2018

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Public Library Summer Reading Clubs:	
• Hauppauge Public Library: https://hauppaugelibrary.org/	
• Smithtown Library: https://goo.gl/Fqneqw	

*** Any student that is enrolled in an honors level class with a summer assignment that includes a reading packet can locate that packet from the district website under a separate PDF file***

****Special acknowledgment to my English Language Arts colleague Ms. Love K. Foy, Coordinator Half Hollow Hills Central School District for providing the ideas, suggestions and organization of this Summer Reading document****

Letter to Students

Dear Hauppauge Student,

Welcome to Summer Reading 2018! We hope that you spend some time during the summer months relaxing and recharging in preparation for the new school year ahead. Teachers have put together assignments that will prepare you for the challenges of an English Language Arts honors level class for the 2018-2019 school year. We are confident that you will find the texts and assignments motivating, engaging and significantly challenging to capture your interest and love of English Language Arts.

All students in grades 9-12 honors level classes for the 2018-2019 school year are expected to complete the summer reading assignment listed on the pages that follow. Additionally, if you are interested in participating in the New York Times Summer Reading Contest information related to this exciting program is available for your review on page 20 of this booklet.

If you have any questions about Summer Reading Assignments 2018, please contact Dr. Christopher J. Michael, Director of English Language Arts.

We look forward to working with you in the fall.

All the best for a peace-filled, exciting and rewarding summer break!

Sincerely,

Hauppauge High School English Department

Magic Keys

By Leah Gibbs Knobbe

Would you like to travel far
From the place where now you are?

Read a book!

Would you nature's secrets know,
How her children live and grow?

Read a book!

Is it adventure that you crave,
On land or on ocean wave?

Read a book!

Would you like to talk with kings?
Or to fly with Lindbergh's wings?

Read a book!

Would you look on days gone by?
Know scientific reasons why?

Read a book!

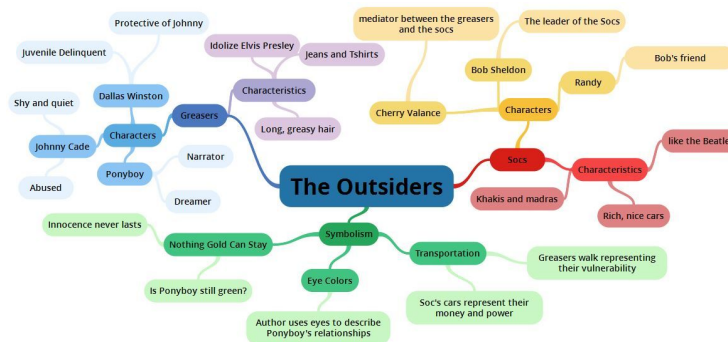
The world before you will unfold,
For a magic key you hold

In a book!

Making Time for Reading

These tips will improve how efficiently you read this summer.

- **Try to read every day.** You can read after breakfast or before dinner. If you are using an audio book downloaded to your e-reader so you can read almost anywhere.
- **Have a purpose for reading.** Is there a question you have about the book? Are you in the middle of the book and wondering about a character's choices or motivations? Are you wondering where the author is taking the story? Are you looking for something to connect to or relate to your own life? Each time you read, read with purpose.
- **Two brains are better than one.** Team up with a friend for this year's summer reading assignment. Discuss what you have read and build upon each others' ideas. This will give you a greater understanding for what you have read, and even help on your assignment. Talking about a book helps you understand it better and motivates you to go back and read more.
- **Does the book remind you of something you read before?** Are you making a text-to-text connection? Try to find that other text (it can be another book, a movie, a newspaper or a magazine article, a website) and revisit it to strengthen the connection. It may also help you understand and appreciate your main text even more.
- **Remember that reading is a way to communicate.** What message is the author trying to share with you, the reader? How will what you read impact your own life? Reflect on these questions as you read.
- **Keep notes on what you have read.** Mind Maps are great to use for following the progress of a story, and they can help with studying for the test or writing that paper that will be due when you get back. This way you can keep track of characters, plots, even symbolism. You can record it as you read through the book, and not have to worry about losing it because it saves to your account. Have a look at the example below:



Parent Letter

June 2018

Dear Parent/Guardian:

Please review this English Summer Assignment project with your son or daughter and sign below that your child completed the assignment.

This letter should be returned in September to your child's English teacher for the 2018-2019 school year.

I have read the above information and the individual assignment related to the honors level class my child will be taking during the 2018-2019 school year. I confirm that my child has completed the required English Department First Assignment/Summer Assignment and is prepared for the challenges of an honor level class this fall.

Student's Name: _____

Course registered for during the 2018-2019 school year:

Parent/Guardian Signature: _____

Date: _____

Grades 9 Honors Level
Welcome to English 9 Honors!

This is a very demanding course that relies heavily on reading short stories, novels, dramas, and poetry of literary merit and writing well-developed, thought-provoking essays.

Since you will find this assignment enjoyable and worthwhile if you do not have to rush to complete it (if you don't believe us, ask this year's students), do not put it off until two or three days before the beginning of school. We spent a great deal of time creating an engaging assignment that will serve as a foundation for this course. This activity will demonstrate your commitment to a class of this caliber.

Your object of study this summer: the American classic, To Kill a Mockingbird, by the late Harper Lee.

Part 1: Annotate "To Kill a Mockingbird."

Due Wednesday, September 12th

Harper Lee's novel about Atticus, Jem, and Scout Finch is a vital part of the American literary canon. This piece explores the deep-seeded issue of racism and teaches valuable lessons regarding courage and justice. As such, please take note of the following essential question which will guide our focus through this unit of study:

Essential Question: How does the development of Harper Lee's characters teach us about courage and justice?

This essential question puts a premium on the literary device *characterization*. As you read the novel, please have two highlighters of different colors. One color should be devoted to annotating moments of courage, the other devoted to moments of justice. Further, please have a pen handy, thus it will be convenience for you to make notations in the margins. You should make notations regarding character development. Please pay careful attention to the following terms:

Character Foil: When two characters are presented as opposites. Example: Bob is a studious young boy and excels in school, mostly because he ascribed great value to his summer reading assignment. His foil is named George, who is a miserable failure in life because he didn't carefully follow his English teacher's annotation guide. Bear in mind, authors often create character foils to highlight a thematic message important to the text.

Dynamic Character: This is a character that changes throughout the course of the novel. Example: Kayla begins the story as a spoiled little girl, but throughout the story, experiences poverty and learns humility. Because Kayla's perspective on life and privilege has changed, she would be considered a dynamic character.

Static Character: Unlike a dynamic character, static characters *do not* change throughout the course of a novel. Example: Barbara coasted her way through school by copying homework assignments during lunch; at the close of Barbara's story, she is busted for plagiarism in college and gets herself tossed out of school. Clearly, Barbara never learned her lesson, and thus, her character is static because she remained the same throughout the tale.

Upon the first day of class, you should be able to speak about the following questions:

- Which characters in *Mockingbird* had foils; which characters served as foils?
- Which characters were dynamic?
- Which characters were static?

One last thing: Vocabulary: If you are truly devoted to the honors path, you need to commit to the following reading philosophy: when you don't know a word, you will look it up. Sorry, lads and lassies, but if you don't have the time to be "word-hungry," you don't have the time for this course. As you read, please circle all words you aren't familiar with. Please choose *one word* from each chapter. At the end of each chapter, write the word and a thorough definition *that makes sense to you*; please denote what part of speech the word is.

Example: In chapter 5, the word "scuppernongs" appears. In the space at the end of chapter 4, you might write, "Scuppernongs: plural noun, a type of grape plant."

Part 2: Read/Respond to Two Current News Articles Related to Courage/Justice.

Due Tuesday, September 18th:

The title says it all. Recommended news sources include, PBS, NPR, The New York Times, The Washington Post, CNN. Please make sure you pull articles from a *credible* news source. Your response to each article should be 300 words long; the response should briefly summarize the event, why you feel it's important to know about, and how the event exemplifies courage/justice or a lack thereof.

Based on the teacher's discretion, short oral presentations and/or coordination with a research paper involving this summer assignment may take place.

Relax and enjoy your summer because when you return in September the real work will begin!

Grades 10 Honors Level

Welcome to AP English Language and Composition!

This is a very demanding course that relies heavily on reading short stories, novels, dramas, and poetry of literary merit and writing well-developed, thought-provoking essays.

Since you will find this assignment enjoyable and worthwhile if you do not have to rush to complete it (if you don't believe us, ask this year's students), do not put it off until two or three days before the beginning of school. We spent a great deal of time creating an engaging assignment that will serve as a foundation for this course. This activity will demonstrate your commitment to a class of this caliber.

Analysis of Short Stories

Due Wednesday, September 12th

We ask that you read and annotate a selection of **four** richly rewarding and canonical short stories. In addition, please choose **one** of the selected short stories for a written response to the questions found below. The written response should be a minimum two page typed response (12 font, Times New Roman, double spaced). You will want to consult the literary terms handout included in the short story packet for a selection of some literary elements and devices to discuss in your response. We expect for you to comment not solely on *what* the author says but *how* the author says it.

The development of close reading skill is essential for insightful analysis and comprehension of a text. You may wish to complete your annotations after having read the entire story or you can anchor your understanding as you read—either way will serve to focus your attention and develop your ability to “parse” the text. Successful annotations notice or “note” choices the author has made and the effects of those choices, elicit engagement with the author's ideas sparking your curiosity, imagination, or critical thinking, and are exploratory and generative, making connections with outside knowledge. Annotations should reveal your thinking about what the author has said—they are a kind of thought-provoking conversation you have with the author in the margins of the text. Your annotations will be assessed for thoroughness, thoughtful reflection, and specificity of detail. For further assistance in annotating texts, please consult Mortimer Adler's “How to Mark a Book.” A copy of the document is found here:

<http://www.tnellen.com/cybereng/adler.html>.

Your annotations will be assessed for thoroughness and meaning—please see the attached rubric we will use for assessment purposes. We are providing you with a packet of the short stories. If you should misplace your packet, each of the stories may be found online. Read

and annotate **all four** short stories and **choose one** of the questions below for a written response:

1) Authors use the portrayal of characters who are somehow trapped or imprisoned as a means to criticize society. Referring closely to “The Story of an Hour,” show how and in what ways this statement is true. Who is trapped? How does Chopin showcase this entrapment and criticize late 19th century American society?

2) “For a piece of fiction to have value, it must make some social or political statement.” Explain how and why this statement is true about “The Lottery.” What political or social statement does the story make? How does Jackson use literary elements and devices to craft her statement?

3) Often dystopian literature is meant to warn us of possible dangers brought about by the failings of society and government. “Harrison Bergeron” is such a story. What elements of our society and government does Vonnegut’s story warn us about? How does Vonnegut warn us of these dangers?

4) In “Dr. Heidegger’s Experiment” we are introduced to four characters who are desperate to regain their youth and fail to recognize the danger in doing so. What commentary is Hawthorne trying to make about human nature? How does Hawthorne develop this commentary on human nature?

Do not consult outside sources for any portion of this assignment. Your own good thinking is not only the best way but the *only* way to approach this assignment. As always, the academic integrity policy is in effect. All written responses must be submitted as a hard copy for assessment and also to *turnitin.com*.

Relax and enjoy your summer because when you return in September the real work will begin!

We look forward to an engaging, thought-provoking, and intellectually rewarding year ahead. Enjoy the reading, the writing, and, *most of all*, the pleasure of thinking!

English 11 Honors Level
Welcome to AP English Literature and Composition!
Due Date: Week of September 24

Students enrolled in Advanced Placement Literature and Composition will carefully read and intensively study a number of works of imaginative literature from various genres and periods. They will analyze and discuss these various works, their characters, action, structure and language. They will consider significant literary elements such as form, theme, tone, imagery and symbolism. Writing assignments will be an integral part of this course and will focus on the critical analysis of literature through expository, analytical and argumentative essays. Lessons and class activities include instruction aligned to the NYS Common Core Standards. This course culminates in a rigorous three-hour Advanced Placement examination in May, and students who are juniors will also take the NYS Common Core Regents Examination in English.

To prepare students for the rigor of an Advanced Placement English Language Arts class, the following assignment has been developed for summer work.

Advanced Placement students will complete the assignment detailed below.

Assignment :

Read and annotate the novel: ***The Great Gatsby*** by F. Scott Fitzgerald. Your annotations will be assessed for thoroughness and meaning—please see the attached rubric we will use for assessment purposes. Answer **ONE** of the following questions:

1. Using ***The Great Gatsby***, write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards.
2. A character's attempt to recapture the past is important in many plays, novels, and poems. Many characters from ***The Great Gatsby*** view the past with such feelings as reverence, bitterness, or longing. Show with clear evidence from the work how ONE character's view of the past is used to develop a theme in the work.

Do not consult outside sources for any portion of this assignment. Your own good thinking is not only the best way but the *only* way to approach this assignment. As always, the academic integrity policy is in effect. All written responses must be submitted as a hard copy for assessment and also to *turnitin.com*.

Read and annotate the following two short stories: “**The Minister’s Black Veil**” by Nathaniel Hawthorne and “**Advice to Youth**” by Mark Twain

During the week of September 24, 2018, students will have an in-class assessment based on their knowledge of the works. If you have any questions about the works or assignments, please

feel free to speak with your teacher before September 18th so that you may achieve optimal success.

Texts: It is in your best interest to obtain a copy of the book(s) on your own, which will allow you the ability to annotate directly in the text, but if you cannot or do not wish to obtain a copy of your own, the books are available in local libraries.

English 11 Honors Level
Welcome to IB Language and Literature HL Year 1!

2018-2019 READING ASSIGNMENT

Dear IBLL Year 1 Students,

Welcome to IB Language & Literature, a course that develops interdisciplinary modes of thinking, learning, and writing and explores texts and literacy across the disciplines. This demanding course is a two-year sequence that is meant to prepare you for the English and Humanities courses you will experience at some of the country's best universities. As the course will cover both the study of literature and language, we have selected two assignments that align with the curriculum and will provide a strong foundation for the start of school in September. Thorough and attentive completion of these activities will prove your commitment to a class of this caliber. There are two parts to your summer reading assignment:

Your assignment:

Part 1--Annotations-due Wednesday, September 12th

The ideas presented in the two assigned texts will frame the work for our language analysis unit. We will discuss the main points of both texts **within the first few days of school** as well as return to them often throughout the school year.

Read, annotate, and write in response to George Orwell's "Politics and the English Language" and William Lutz's "The World of Doublespeak." Successful annotations notice or "note" choices the author has made and the effects of those choices, elicit engagement with the author's ideas sparking your curiosity, imagination, or critical thinking, and are exploratory and generative, making connections with outside knowledge. Annotations should reveal your thinking about what the author has said—they are a kind of thought-provoking conversation you have with the author in the margins of the text. We will be relying on your annotations in class to anchor our discussion of the book. For further assistance in annotating texts, please consult Mortimer Adler's "How to Mark a Book." A copy of the document is found here:
<http://www.tnellen.com/cybereng/adler.html>.

Below please find the links to copies of both of the assigned readings:

<http://www.cusd80.com/cms/lib6/AZ01001175/Centricity/Domain/318/The%20World%20of%20Doublespeak-William%20Lutz.pdf>

http://www.orwell.ru/library/essays/politics/english/e_polit/

Part 2: Analysis of Political Language due Thursday, September 20th

Assignment: Part I: Locate one famous speech or statement written in the English language of at least 500 words delivered since 1946, and analyze it for two egregious language crimes. (Excerpts from longer works will suffice.)

- Print and annotate the piece for the two language crimes which have been most frequently committed.
- Then, write a brief explanation (minimum of 500 words) of how these offenses weaken the effectiveness of the piece. What, in your educated opinion, was the purpose/effect of the speaker's language crimes?

To start the process, here is a review of the "crimes" Orwell describes:

- Stale imagery
- Imprecise diction
- Dying metaphors
- Operators, or false limbs
- Pretentious diction
- Meaningless words

You may want to look at *American Rhetoric* or *The New York Times* section on "Speeches and Statements" for an archive of speeches and statements.

<https://www.americanrhetoric.com/>

<https://www.nytimes.com/topic/subject/speeches-and-statements>

Part II: Mimic the content of your selected piece and rewrite it in contemporary language without committing any of the language crimes or breaking Orwell's language rules.

Here are Orwell's rules...just in case:

- *Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.*
- *Never use a long word where a short one will do.*
- *If it is possible to cut a word out, always cut it out.*
- *Never use the passive where you can use the active.*
- *Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.*
- *Break any of these rules sooner than say anything outright barbarous.*

Since additional graded activities will be assigned regarding the two readings, it is important that you read both texts carefully and closely.

English 12 Honors Level
Welcome to AP English Language and Composition!
A Study in Dystopia

Dear AP English Language and Composition Students:

Welcome to AP English Language and Composition, a course that builds upon what you've learned in AP Literature but also develops interdisciplinary modes of thinking, learning, and writing and explores texts and literacy across the disciplines. Both courses develop close reading skills, critical thinking, and textual analysis. The AP Language course develops rhetorical (the effective and persuasive use of language) and argumentative modes applied to any text, some of which include visual, historical, speeches, fiction, or non-fiction. Our first text, *1984* by George Orwell, is a literary as well as political text that generates contemplation of social and philosophical issues.

So that you may better understand *1984* in the context of the time in which it was written, it will be helpful for you to recall your knowledge of world history. The twentieth century experienced the rise of totalitarian states of government. Some societies were created in an attempt to achieve a utopian or "perfect" society. Instead, these failed forms of government instituted dystopian states. Dystopian societies are rooted in the human desire to achieve perfection (utopia) and failure to do so; hence, a dystopia is a failed utopia. The study of dystopia is an exploration of the "dark side" of human nature, but is also about the resilience of the human spirit in the face of degradation and deprivation.

Please bring a journal to class on the first day of school. You will use this journal extensively throughout the year, particularly in the first few months as we explore personal college essay topics, as well as the cultural, political, and academic discourse of the world around us. Be prepared to write often and to THINK, argue, debate, and provide proof for your opinions.

Required Reading and Writing Responses: Due Monday, September 17, 2018

1. Read *1984* by George Orwell. This is a text that makes you think—and one whose ideas about truth and language will continually be referenced throughout the year. Take what you like from the text—the romance between Julia and Winston, perhaps—the nature of betrayal—the thought police—whatever interests you upon first reading. We will continue to build upon and make connections with the ideas in the text and their application to contemporary discourse throughout the AP Language course. The assignment is designed for you to begin to understand with increasing precision your own thinking about issues—and also designed to develop your ability to communicate, articulate, support your opinion, and persuade others. Any edition of *1984* may be used for this assignment. If you are unable to purchase your own copy, please contact me before the end of school.

Full text is also available online: <http://www.george-orwell.org/1984>

2. The development of close reading skills is essential for insightful analysis and comprehension of a text. This ability may be demonstrated through thorough annotation of a few chapters rather than the annotation of an entire text. Select one of the following three chapters for annotation: *Book One, Chapter I*, ("It was a bright cold day in April, and the clocks were striking thirteen"), *Book Two, Chapter IX*, ("Winston was gelatinous with fatigue."), or *Book Three, Chapter III*, ("There are three stages in your reintegration," said O'Brien."). You may

wish to complete your annotations after having read the entire book or you can anchor your understanding as you read—either way will serve to focus your attention and develop your ability to “parse” the text. Successful annotations notice or “note” choices the author has made and the effects of those choices, elicit engagement with the author’s ideas sparking your curiosity, imagination, or critical thinking, and are exploratory and generative, making connections with outside knowledge. Annotations should reveal your thinking about what the author has said—they are a kind of thought-provoking conversation you have with the author in the margins of the text. Your annotations will be assessed for thoroughness, thoughtful reflection, and specificity of detail. Although you have been asked to annotate only one of the three designated chapters, *you will be assessed over the entire text within the first month of class*. You must read the entire book in order to be successful in this first unit of study in the course.

3. Select a recurring idea (trope) or thematic issue that is generated from and connected to your annotations. Write a two-page, non-stop journal response connected to your annotations, using textual support as a means to generate thinking about the topic. A non-stop response is exploratory thinking—it will be unnecessary to have the formal constraints of introduction, body, and conclusion.

4. Choose one: (1) print out and read the *New York Times* article by Jeffrey Rosen, “The Web Means the End of Forgetting” or (2) watch the PBS interview with Jeffrey Rosen about the end of privacy.

<http://www.nytimes.com/2010/07/25/magazine/25privacy-t2.html?pagewanted=all>

<http://video.pbs.org/video/1676179562/>

5. Be prepared to write about the issues explored by Rosen during the first weeks of class. Do not consult outside sources for any part of this assignment. Your own good thinking is not only the best way but also the *only* way to approach this assignment. The Academic Integrity Policy is in effect at all times.

Texts: It is in your best interest to obtain a copy of the book(s) on your own, which will allow you the ability to annotate directly in the text, but if you cannot or do not wish to obtain a copy of your own, the books are available in local libraries.

English 12 Honors Level
Welcome to IB Language and Literature HL Year 2!

2018 INITIAL ASSIGNMENT

Dear IBLL Year 2 Students,

Welcome to Year Two of the IB Language and Literature course! The focus for this year will be cultural context both in our language and literature studies. You will find these assignments enjoyable and worthwhile if you have ample time to complete them. A foundation of the IB learner profile is becoming an independent learner; this means students must become proficient in time management. The texts we have chosen, while accessible and enjoyable to read on your own, also provide a strong foundation for the start of our course. The readings and written responses will be a large part of your first quarter grade and show your commitment to a class of this caliber.

Checklist of Activities:

- ***Course Overview Preparation:*** The ideas presented in these two texts will frame the work for both our language and literature units. We will discuss the main points of both texts **within the first few days of school** as well as return to them often throughout the school year.

Texts and Readings:

- Watch the TED talk by Chimamanda Ngozi Adichie titled “The Danger of a Single Story” – (http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story) and respond to **ONE** of the following prompts on the attached page based on your understanding of the speech. Your response should be completed using Google Docs as you will post it in Google Classroom and Turnitin upon your arrival to class in September. It is expected that your response will be 500 words. Please ***include the word count on your submission*** (this is good practice for IB Assessments as everything must include a word count.)
- Read and annotate “Decolonizing the Mind” by Ngugi wa Thiong’o (in the IB LL Year 2 Reading Packet). Answer each of the reading comprehension questions in full sentences and the critical thinking questions in well-developed paragraphs of

at least 300 words.. Your response should be completed using Google Docs as you will post it in Google Classroom and Turnitin upon your arrival to class in September. . Please ***include the word count on your submissions.***

- ***College Essay Preparation*** – One of the first assignments we will work on is not directly connected to the IB curriculum, but is significant to all of you: the dreaded college essay.
 - In order to better prepare you for capturing your own narrative voice, we would like you to read and annotate Zinsser’s article “How to Write a Memoir” by William Zinsser (in the IB LL Year 2 Reading Packet). Please come to class prepared to discuss the essay in detail. ***Annotations will be checked in class.***

Written Responses:

“The Danger of A Single Story” Writing Prompts - Select **ONE** and respond in **500 words**

- “Show a people as one thing and one thing over and over again and that is what they become.”
- “Power is not only to tell the story of another, but to make it the definite story of that person.”
- “There are MANY stories of America and SINGLE stories of other places.”

“Decolonizing the Mind” Reading Comprehension Questions - Answer **ALL** questions in complete sentences.

- Identify the three aspects of elements of language as communication.
- Identify the three aspects of language as culture.
- What is the first step in the aim to colonize a people?
- Identify the two ways a colonizing nation gains control.
- What is “colonial alienation”?

“Decolonizing the Mind” Thinking Questions - Select **TWO** of the prompts and respond in **300 words each.**

- The Hare is considered “small, weak, but full of innovative wit and cunning...” *How is the Hare represented in allegorical stories we tell children in this country? Does American culture have a similar story of opposing traits using a different animal / person? To what effect does that “story” define us?*

-
-
- In the Kikuyu society “Cooperation as the ultimate good in a community was a constant theme.” *What is the constant theme in American society? Provide examples to support your assertion.*
 - After 1952, English became the dominant language in the Kikuyu society “the ticket to higher realms, English became the measure of intelligence and ability in the arts, the sciences, and all the branches of learning. English became the main determinant of a child’s progress up the ladder of formal education.” *Is “English as a measure of intelligence” still true today? If so, why? Does this attitude limit individuals domestically and/or globally?*
 - “Thus language and literature were taking us further and further from ourselves to other selves from our world to other worlds.” *How can this transition be seen as a positive and a negative? In a post-colonial world, should we as US citizens be expected to or desire to develop from “our world to other worlds”?*

English 12 Honors Level
Welcome to College Freshman English (CFE)!
Examining Memoirs

2018 READING ASSIGNMENT

Dear CFE Students,

Welcome to College Freshman English! You have chosen to challenge yourself in your senior year of high school by taking a college-level class, a very demanding class that is meant to prepare you for the English and Humanities courses you will experience at any one of the country's best universities. The course develops close reading skills, engages in frequent literary and rhetorical analysis (short stories, essays, novels, memoirs, dramas, and poetry), fosters fluency through frequent written and oral assignments, across a variety of modes of expression, including essays, journal responses, as well as creative, narrative, and expository writing.

You will find this reading assignment enjoyable and worthwhile if you allow ample time to complete it. We have spent a great deal of time choosing texts that are accessible and enjoyable to read on your own, but which also provide a strong foundation for the start of our course. These activities will be a large part of your first quarter grade and show your commitment to a class of this caliber.

Reading Assignments

1. In preparation for the college essay unit, we are asking all students enrolled in College Freshman English to read a selection of essays focused on the personal narrative genre. You are required **to read and annotate *FOUR* of the essays** listed below:
 1. "Graduation" by Maya Angelou
 2. "Working at Wendy's " by Joey Franklin
 3. "Once More to the Lake" by E. B. White
 4. "Inheritance of Tools" by Scott Russell Sanders
 5. "Rhode Island" by Jhumpa Lahiri

1. Students are also expected to **read** the articles "How to Write a Memoir" by William Zinsser and the "Introduction for Students: Active Reading and the Writing Process." Students will be quizzed over these two readings on **Monday, September 17, 2018.**

Written Assignment

Respond to **four of the five** accompanying questions for the essays you have read. These questions are crafted to allow you to explore how an author creates and crafts a personal memoir. This reading experience, coupled with your written reflections about the essays you've read, will help you find a topic for your own personal memoir, an integral component of crafting a college essay. All responses should be typed, double-spaced, 12 font, Times New Roman font, stapled together, with a *minimum* of 350 words per response. **Please put the word count on the bottom of each typed response.** In addition to submitting a hard copy of this written assignment, you must also upload your responses to www.turnitin.com. The written responses are due on **Monday, September 24, 2018.**

Reader-Response Questions

1. "Graduation." How does Angelou's graduation day fall short of her expectations? Describe an event from your own life that you anticipated but that resulted unexpectedly in disappointment.
2. "Working at Wendy's." Which character did you connect with the most in the story? Attempt to model Franklin's style of writing by describing a job you've held (the word "job" has a large scope – any role of responsibility will count) using descriptive details to create a portrait of characters in your response.
3. "Once More to the Lake." White calls the lake a "holy spot." What details does he include that make it holy to him? Write about a place that has a special meaning for you in a way that lets the reader "be there" with you. Detail the scene, using Zinsser's advice to "think small." What are the specific features of the place: the sights, colors, smells, and sounds? What memories are infused with the special place you remember?
4. "The Inheritance of Tools." Scott Russell Sanders says, "By the time I started using this hammer...it already contained houses and mysteries to me." What does Sanders mean when he says the above quote? Attempt to model Sanders's style by describing a personal possession that holds a symbolic value to you. You should tell the story of the possession, considering such moments as how and when you received the item as well as why the item is significant to you. Perhaps you can imagine the personification of the item as it relates the connection to you from its perspective. You may describe the physical characteristics of the item but also make sure to focus on its symbolic value.
5. "Rhode Island." Write about a geographic location that you call home. It could be a region (Long Island or the metropolitan New York area,) county (Suffolk), town (Hauppauge) or another area that has special meaning for you (a beach, nature preserve, etc.). Attempt to model Lahiri's writing style by describing the place using specific details. What makes this place unique? What does it mean to come from this place? What are your feelings towards this place?

New York Times Summer Reading Contest Guidelines

The Ninth Annual New York Times Summer Reading Contest



Teenagers who participate in our Summer Reading Contest can choose anything published on NYTimes.com in 2018 — including cartoons and illustrations, like this one by Grant Snider [for the Times Book Review](#). Credit Grant Snider

By Katherine Schulten

May 2, 2018

***Please note:** As soon as this contest begins on June 15, we will post the link for students to enter at the top of this page. We'll then refresh the link every week, so you can always find the right place to post by checking here.*

Every year since [2010](#) we have invited teenagers around the world to add The New York Times to their summer reading lists, and, so far, over 30,000 have.

At a time when [breaking-news alerts](#) are as constant as [concerns about “fake news,”](#) teachers and students alike may feel that keeping up with a reliable source of information is more important than ever. We hope our 10-week contest can make that easy.

But we also hope students will realize that reading The Times is fun. As you'll see in the guidelines below, literally anything published on NYTimes.com in 2018 is fair game. We don't care if you choose a piece about [politics](#) or [polar bears](#), [baseball](#) or “[Black Panther](#),” [food](#), [fashion](#), [Fortnite](#) or [Flyball](#); we just care about why you chose it.

Interested? **The contest runs from June 15 to Aug. 24, and all the details are below.** In a nutshell, though: Every Friday we ask students, “What interested you most in The Times this week? Why?” You then have until the following Friday to answer, when a team of Times journalists choose their favorite responses, and we publish them [here](#).

Post any questions you might have in the comments or write us at LNFeedback@nytimes.com. You can also [watch our webinar](#) on summer and independent reading to learn more.



Visitors at the Wizarding World of Harry Potter at Universal Studios Hollywood. A [2017 winner](#) wrote about a [related Op-Ed](#). Credit Valerie Macon/Agence France-Presse — Getty Images

Here's how it works:

The contest runs from *June 15 to Aug. 24.*

Every Friday beginning June 15, we will publish a post asking the same two questions: What interested you most in The Times this week? Why? You can always find that link in an update at the top of this page. It will also appear in [this column](#).

Anyone 13 to 19 years old from anywhere in the world can post an answer any week until Friday, Aug. 24, and contestants can choose from any Times article, essay, video, interactive, podcast or photograph published in 2018, on any topic they like.

Every Tuesday starting July 3 we will announce winners from a previous week and [publish their writing](#).

To get an idea of the breadth of topics students have chosen in the past — from [refugees](#) and “[post-truth politics](#)” to [power napping](#) and [junk food](#) — you can read the work of our 2017 winners [here](#), and our 2010-2016 winners [here](#).

Scroll down to find more details and tips, the most important of which are also on [this handy PDF](#).

More questions? Here are some that have been frequently asked over the years, but please post anything else you'd like to know in the comments, or write to us at LNFeedback@nytimes.com, and we'll answer you there.



Beyoncé posed with her twins, Carter and Rumi, in an image released by Parkwood Entertainment in July, 2017. [A winner of our Summer Reading Contest that month](#) wrote about a [related article](#). Credit Mason Poole/Parkwood Entertainment, via Associated Press

Q. What kinds of responses are you looking for?

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

If you don't believe us, scroll through our [2017 winners](#), or, via our old blog, view the work of [winners](#) from 2010 to 2016.

They have written on weighty topics like [gender, race and identity](#), [space exploration](#) and [21st-century concentration camps](#), but they have also written on [Beyoncé](#), [Disney shows](#), [bagels](#), [running](#) and [Jon Stewart withdrawal](#).

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

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

Q. What are the rules?

A. [First, here is a PDF of the key rules and details in this post](#). Please share.

— We will post the same questions every Friday, starting June 15. Each week we will ask, “What interested you most in The Times this week? Why?” That is where you should post your picks (and reasons) any time until the next Friday. Then we will close that post to comments and open a new one with the same questions. That means that students can write in on any day until Friday, Aug. 24, at 7 a.m. Eastern when the contest ends.

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

~ **You can choose from anything published in the print paper or on [NYTimes.com](#) in 2018, including [videos](#), [graphics](#), [slide shows](#) and [podcasts](#).**

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

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



[A 2017 winner](#) wrote about a related Op-Ed, "[I Don't Want to Watch Slavery Fan Fiction](#)." Credit Leonardo Santamaria

Q. Who will be judging my work?

A. The Learning Network staff, plus a team of as-yet-to-be-named New York Times journalists.

Q. When should I check to see whether my submission won?

A. Every Tuesday from July 3 to Sept. 4, we will publish a previous week's winner or winners in a separate article you can find [here](#). We will also celebrate the winners on [Twitter](#) and [Facebook](#).

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

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

One thing you should know, however, is that all Learning Network posts for students, as well as all Times articles linked from them, [are accessible without a digital subscription](#). That means that if you use any of the articles we have linked to on our site for summer reading, they will not count as part of the five-article limit. And remember: You can use anything published in 2018.



Prime Minister Justin Trudeau of Canada, right, compared socks with Randy Boissonnault, a member of Parliament, during a Gay Pride flag-raising ceremony in Ottawa in June, 2017. A Summer Reading Contest [winner](#) that year wrote about a [related article](#). Credit: Chris Wattie/Reuters

Q. How do I prove to my teacher that I participated?

A. When you comment, make sure to check the box that asks if you would like to be emailed when your comment is published.

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

Please note that you will not get an email until the comment has been approved, which may take up to 48 hours over weekends.

Another method? Some teachers ask students to take screenshots of their comments before they hit "submit," then gather those all together at the end of the summer.

Q. How can teachers, librarians and parents use this challenge?

A. Through the years, adults have told us over and over that participating in this contest has made their students both more aware of and more interested in what's going on in the world. Many see it as a low-stakes way to help teenagers start building a news-reading habit.

If that's not enough of a reason to assign it, our contest is also an easy way to add more nonfiction to your students' reading lists — and to encourage teenagers to [make their own choices](#) about what to read, as anything published in The Times in 2018 is fair game.

Participating also meets the recommendations given in [this joint statement on independent reading](#) given by the International Reading Association, the National Council of Teachers of English, and the Canadian Children's Book Centre.

But maybe the most compelling reason to assign this contest is what students themselves say about it. Reflecting on participating in 2017, a teenager named Emma Weber, from London, [echoed](#) what many have told us over the years:

- *What interested me this week in the Times? There was a lot to reflect on, as usual: Barcelona, Charlottesville, and, on a more cheerful note, the solar eclipse. Despite the plethora of options, I am writing about the Summer Reading Contest itself and how it has interested, and transformed, me over the past ten weeks.*
- *Prior to this summer, the only writing I did was for school assignments or Google searches. And if I did get around to it, I never reread what I wrote. That's why, as the weeks went on, I surprised myself when I began double and triple checking my comments for mistakes, of which there were far more than expected!*
- *Another transformation is my newfound interest in the news. I used to be the kind of person who opened a newspaper and went straight to the puzzles section, and though that may be unchanged, I now feel compelled to read a few articles that catch my eye too. In return, exposing myself to current affairs has fine-tuned my political opinions, and through consistent writing I learned to express them in a way that accentuates them.*
- *The result? I feel grounded in my views and understand what's going on in the world. It's amazing what a change 1,500 characters a week make.*

Thank you for making this contest a hit year after year, and please spread the word that it's back for a ninth season.

Good luck!

Questions? Please write to us at LNFeedback@nytimes.com.

We will add the link to the top of this post on June 16, when the contest begins. And if you [watch our webinar](#), you'll get many more tips, including ideas for practicing in class before you send students away for summer break, and ideas for keeping their independent news-reading habits alive back in the classroom this fall.

HOW TO MARK A BOOK

by Mortimer J. Adler (1902-2001)

It is ironic that Mortimer Adler, the father of the Great Books Program and promoter of Aristotle and the classics, was a high school dropout. He did attend Columbia University, but he did not receive his BA because he refused to take a required swimming test. Adler did, however, eventually receive a PhD, become an editor for the Encyclopedia Britannica, and write dozens of books on philosophy and education, including How to Read a Book: The Art of Getting a Liberal Education (1940), and The Great Ideas: A Syntopicon of Great Books of the Western World (1952).

For Mortimer Adler, reading the great books does not mean buying expensive, leather-bound volumes to display behind glass doors. Reading means consuming, as you consume a steak, to "get it into your bloodstream." In "How to Mark a Book," Adler proposes a radical method for reading the classics. "Marking up a book," he claims, "is not an act of mutilation but of love. Read his essay and see if you agree with his method of paying "your respects to the author."

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to "write between the lines." Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love.

You shouldn't mark up a book which isn't yours. Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions, at less than a dollar.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your bloodstream to do you any good.

Confusion about what it means to own a book leads people to a false reverence for paper, binding, and type—a respect for the physical thing—the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best-sellers—unread, untouched. (This deluded individual owns wood-pulp and ink, not books.) The second has a great many books—a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many—every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of "Paradise Lost" than I'd give my baby a set of crayons and an original Rembrandt! I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book can be separated from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the C-minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores—marks them up again and again each time he returns to study them—is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean wide awake.) In the second place, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone with the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous active reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business

activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls "caviar factories" on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions. Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top and bottom, as well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of your differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

1. Underlining: of major points, of important or forceful statements.
2. Vertical lines at the margin: to emphasize a statement already underlined.
3. Star, asterisk, or other doo-dad at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded- corner page, refresh your recollection of the book.)
4. Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
5. Numbers of other pages in the margin: to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
6. Circling of key words or phrases.
7. Writing in the margin, or at the top or bottom of the page, for the sake of: recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are, to me, the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page, or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book—so that the edges of the sheets won't protrude? Make your index, outlines, and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly, and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you—how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is a kind of intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your "Plutarch's Lives," "Shakespeare," or "The Federalist Papers," tell him gently but firmly, to buy a copy. You will lend him your car or your coat—but your books are as much a part of you as your head or your heart.

From *The Saturday Review of Literature*, July 6, 1941.