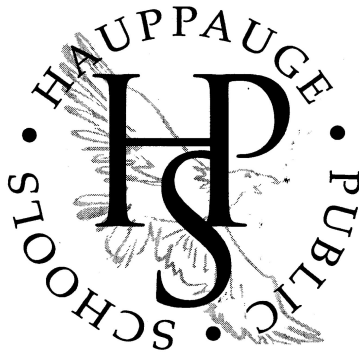


Hauppauge Public Schools
Christopher J. Michael, Director of English Language Arts

Summer Reading Assignments

Grades 9 - 12 - Regents Level



Summer 2018

Table of Contents

Letter to Students	2
Making Time for Reading.....	4
How to Choose a Book	5
Parent Letter	6
Summer Assignments ~ Regents Level ~ Grades 9 -12	7
New York Times Summer Reading Contest Guidelines	15
How to Mark A Book (Making Annotations).....	23
Alternative Texts for Self-Contained Classes	26
Classroom Texts ~ Not Summer Reads	27
Public Library Summer Reading Clubs:	
• Hauppauge Public Library: https://hauppaugelibrary.org/	
• Smithtown Library: https://goo.gl/Fqneqw	

****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 the summer months relaxing and recharging in preparation for the new school year ahead. As part of that preparation, we are asking that all students assigned to Regents Level English courses for the 2018-2019 school year read at least one book. We have carefully selected books for level, interest and applicability to your course of study in the fall. We are confident that you will find a text whether fiction or nonfiction that captures your interest.

The power of reading is captured in the following poem by Leah Gibbs Knobbe:

Magic Keys

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!

All students in grades 9-12 are expected to complete the summer reading assignment listed on the pages that follow. If you are interested in an alternative assignment in lieu of reading a book, you may participate in the New York Times Summer Reading Contest. For more information related to the New York Times Contest review the information on page 15 of this booklet.

Your assignment:

- Choose one fiction or nonfiction text from the list provided in your grade-level section of this booklet or participate in the New York Times Summer Reading Contest. ***You must be signed up for the New York Times Summer Reading Contest following the guidelines provided.***

In September:

- Bring in your signed parent letter that you read either a fiction or nonfiction book or participated in the New York Times Contest
- Bring in proof of participation in the New York Times Contest ~ *See: How do I prove to my teacher that I participated?*

In class it will be expected that you share a response to the book, participate in a book chat, present about the book and/or complete a written assignment.

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

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

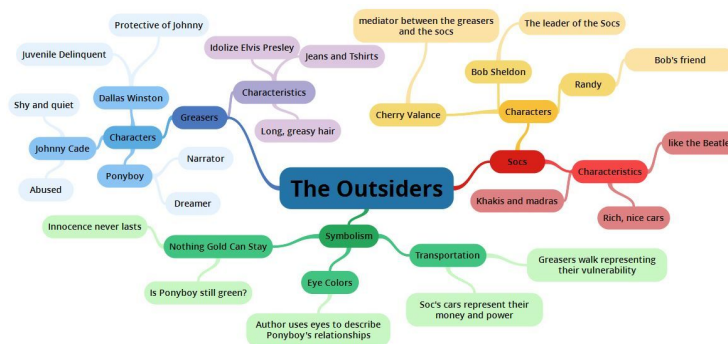
Sincerely,

Hauppauge High School English Department

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:



How to Choose a Book

- Read the back of the book. Often the synopsis on the back (hard covers have an additional synopsis on the inside cover) will give you a brief overview of the plot and themes in the book.
- Think about the title. Sometimes authors create titles that are a clue or a representation of the major themes in the book.
- Talk to the bookstore clerk or your neighborhood librarian. These professionals can be used as a resource in finding a book which appeals to both your interests and to the requirements of the project.
- Flip through the book. Read a chapter while sitting in the library or bookstore. Make predictions about how you think the story will develop.
- There are many websites that offer guidance in choosing a summer reading text. Here are a few from which to choose:
 - <http://www.nysl.nysed.gov/libdev/summer/index.html>
 - <http://www.nypl.org/voices/blogs/blog-channels/sta>
 - <http://www.googlelitrips.org/>
 - <http://www.guysread.com/>
 - <http://www.teenreads.com>
 - <http://www.hhhlteens.blogspot.com/>
- Go online to <http://www.barnesandnoble.com> or <http://www.amazon.com> and keyword a title. Typing in a title will lead you to information about the specific book you have chosen. You can read the publisher's synopsis as well as comments from people who have read the book.
- Visit the iTunes website <http://itunes.apple.com/us/genre/books/id38?mt=11> to see a list of iBook categories. Click on a category of interest. You can also visit <http://itunes.apple.com/us/genre/ios-books/id6018?mt=8> to view a list of audio book applications for iTunes
- Visit your local library. The Hauppauge Public Library is now located at ~ 1373 Veterans Memorial Highway Hauppauge, NY (<http://hauppaugelibrary.org/>). The Nesconset branch of the The Smithtown Library is located at ~ 148 Smithtown Boulevard, Nesconset, NY 11767 (<https://www.smithlib.org/>).

Parent Letter

June 2018

Dear Parent/Guardian:

Please review this English First 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 regarding the English Department First Assignment/Summer Assignment and confirm that my child read either a fiction or nonfiction book or participated in the New York Times Summer Reading Contest over the summer.

Student's Name: _____

Check one below:

_____ **Text Reading:** Fiction Nonfiction **(circle one)**

Text Read Title: _____

Text Read Author: _____

_____ **Alternative Assignment ~ Participation in the New York Times Summer Reading Contest ~ *My child has proof of his participation in the contest from the website.***

Parent/Guardian Signature: _____

Date: _____

Grades 9 Regents Level
Due Date: Wednesday, September 26th

In an effort to provide meaningful and engaging summer reading, the English Department has decided to offer a selection of fiction and non-fiction texts as part of the Summer Assignment. To guide your thinking during your reading, we share with you a list of essential questions that **ninth-grade classes** will explore during the school year:

- *What is courage?*
- *What is justice?*
- *What is empathy?*
- *What is it to be selfless/ heroic?*
- *What does life owe us if anything?*
- *Do our differences define us?*
- *Can one person release evil into a community?*
- *Can one person fight evil in a community?*

English teachers and librarians have created a list of titles to select from in order to complete the summer reading. Each student should select **ONE (1) title** from the list **below or make an independent choice**. **Please note that texts in the school curriculum cannot be used as summer reading selections** (See: *Classroom Texts~ Not Summer Reads*).

Fiction

Fat Kid Rules the World, K. L. Going
Girl in the Blue Coat, Monica Hesse
Homeless Bird, Gloria Whelan
Life As We Knew It, Susan Beth Pfeffer
Marcelo in the Real World, Francisco X. Stork
The Loud Silence of Francine Green, Karen Cushman
When Dimple Met Rishi, Sandhya Menon

Non-Fiction

Bomb: The Race to Build – and Steal – The World’s Most Dangerous Weapon, Steve Sheinkin
Getting COMFY: Your Morning Guide to Daily Happiness, Jordan Gross
I’d Like to Apologize to Every Teacher I Ever Had: My Year as a Rookie Teacher at Northeast High, Tony Danza

***The Pact, Three Young Men Make a Promise and Fulfill a Dream*, Drs. Sampson Davis, George Jenkins, and Rameck Hunt**
***Tomorrow Will Be Different: Love, Loss and the Fight for Trans Equality*, Sarah McBride**

Activities:

- Before reading the text read Mortimer Adler’s suggestions in “**How to Mark a Book**” (attached to this document) to assist you in annotating important information.
- With the above listed **Essential Questions** in mind students are expected to annotate the text. Whether you write in your own copy or use post-it notes in a borrowed copy, annotating will be vital to your success with the reading of this text and the classroom assignments and activities in class.

Based on the teacher’s discretion, short oral presentations, book chats, book talks, share-out sessions and/or writing assignments connected with the text read may take place during the school year.

If you have any questions about the works or assignments, please feel free to speak with your teacher before September 28th so that you may achieve optimal success.

When you return to school in September, please make sure to **bring your signed parent letter with you.**

Grades 10 Regents Level

Due Date: Wednesday, September 26th

In an effort to provide meaningful and engaging summer reading, the English Department has decided to offer a selection of fiction and non-fiction texts as part of the Summer Assignment. To guide your thinking during your reading, we share with you a list of essential questions that **tenth- grade classes** will explore during the school year:

- ***Who has power in this world, and why?***
- ***What is the relationship between storytelling and power?***
- ***What consequences do we face when we don't take responsibility for our actions?***
- ***What happens when our ideals are realized?***

English teachers and librarians have created a list of titles to select from in order to complete the summer reading. Each student should select **ONE (1) title** from the list **below or make an independent choice**. **Please note that texts in the school curriculum cannot be used as summer reading selections** (See: *Classroom Texts~ Not Summer Reads*).

Fiction

A Thousand Splendid Suns, Khaled Hosseini

Code Talker, Joseph Bruchac

Flight, Sherman Alexie

Lilac Girls, Martha Hall Kelly

The Bluest Eye, Toni Morrison

The Book Thief, Markus Zusak

The Hate You Give, Angie Thomas

Non-Fiction

A Long Walk to Water, Linda Sue Park

A Long Way Gone: Memoirs of a Boy Soldier, Ishmael Beah

Farewell to Manzanar, Jeanne Wakatsuki Houston and James D. Houston

Lone Survivor, Marcus Luttrell

Maus I: A Survivor's Tale: My Father Bleeds History, Art Spiegelman

Red Scarf Girl, Ji-li Jiang

Travels with Charley in Search of America, John Steinbeck

Activities:

- Before reading the text, read Mortimer Adler’s suggestions in “**How to Mark a Book**” (attached to this document) to assist you in annotating important information.
- With the above listed **Essential Questions** in mind, students are expected to annotate the text. Whether you write in your own copy or use post-it notes in a borrowed copy, annotating will be vital to your success with the reading of this text, and the classroom assignments and activities in class.

Based on the teacher’s discretion, short oral presentations, book chats, book talks, share-out sessions and/or writing assignments connected with the text read may take place during the school year.

If you have any questions about the works or assignments, please feel free to speak with your teacher before September 28th so that you may achieve optimal success.

When you return to school in September, please make sure to **bring your signed parent letter with you.**

Grades 11 Regents Level
Due Date: Wednesday, September 26th

In an effort to provide meaningful and engaging summer reading, the English Department has decided to offer a selection of fiction and non-fiction texts as part of the Summer Assignment. To guide your thinking during your reading, we share with you a list of essential questions that **eleventh-grade classes** will explore during the school year:

- *How do relationships help define our own personal identity?*
- *In the face of adversity, what causes some people to prevail while others fail?*
- *What are the boundaries between love and sacrifice and where does one draw the line between the two?*
- *What does our response to power tell us about our character- and about the nature of power*

English teachers and librarians have created a list of titles to select from in order to complete the summer reading. Each student should select **ONE (1) title** from the list **below or make an independent choice**. **Please note that texts in the school curriculum cannot be used as summer reading selections** (See: *Classroom Texts~ Not Summer Reads*).

Fiction

Ella Minnow Pea, Mark Dunn
Passenger, Alexandra Bracken
The Future of Us, Jay Asher and Carolyn Mackler
This is Where it Ends, Marieke Nijkamp
Turtles All the Way Down, John Green
The Help, Kathryn Stockett
Memoirs of a Geisha, Arthur Golden
The Alice Network, Kate Quinn
Little Fires Everywhere, Celeste Ng
Geeks: How Two Lost Boys Rode the Internet Out of Idaho, Jon Katz
Ashfall, Mike Mullin
State of Wonder, Ann Pachett
The Road, Cormac McCarthy
Identical, Ellen Hopkins

Non-Fiction

A Brilliant Solution, Inventing the American Constitution, Carol Berkin

Decoded, Jay-Z

Hillbilly Elegy: A Memoir of a Family and Culture in Crisis, J.D. Vance

Adrift: A True Story of Love, Loss and Survival at Sea, Tami Oldham Ashcraft

The Boys in the Boat: Nine Americans and Their Epic Quest for Gold at the 1936 Berlin Olympics, Daniel James Brown

A Speck in the Sea: A Story of Survival and Rescue, John Aldridge and Anthony Sosinski

Invictus: Nelson Mandela and the Game That Made a Nation, John Carlin

My Losing Season, Pat Conroy

David and Goliath: Underdogs, Misfits, and the Art of Battling Giants, Malcolm Gladwell

Grit: The Power of Passion and Perseverance, Angela Duckworth

March by John Lewis

Activities:

- Before reading the text read Mortimer Adler’s suggestions in “**How to Mark a Book**” (attached to this document) to assist you in annotating important information.
- With the above listed **Essential Questions** in mind students are expected to annotate the text. Whether you write in your own copy or use post-it notes in a borrowed copy, annotating will be vital to your success with the reading of this text and the classroom assignments and activities in class.

Based on the teacher’s discretion, short oral presentations, book chats, book talks, share-out sessions and/or writing assignments connected with the text read may take place during the school year.

If you have any questions about the works or assignments, please feel free to speak with your teacher before September 28th so that you may achieve optimal success.

When you return to school in September, please make sure to **bring your signed parent letter with you.**

Grades 12 Regents Level

Due Date: Wednesday, September 26th

In an effort to provide meaningful and engaging summer reading, the English Department has decided to offer a selection of fiction and non-fiction texts as part of the Summer Assignment. To guide your thinking during your reading, we share with you a list of essential questions that **twelfth-grade classes** will explore during the school year:

- ***What does it mean to live life intentionally with purpose?***
- ***Do individuals have the power to change the society in which they live?***
- ***What role does the human spirit play when people experience difficult circumstances?***

English teachers and librarians have created a list of titles to select from in order to complete the summer reading. Each student should select **ONE (1) title** from the list **below or make an independent choice**. **Please note that texts in the school curriculum cannot be used as summer reading selections** (See: *Classroom Texts~ Not Summer Reads*).

FICTION

Catch-22, Joseph Heller
House Made of Dawn, N. Scott Momaday
1984, George Orwell (Required AP Language and Composition - Senior Year)
The Prince of Tides, Pat Conroy
The Road, Cormac McCarthy
Slaughterhouse Five, Kurt Vonnegut
Down and Across, Arvin Ahmadi
Love Hate & Other Filters, Samira Ahmed
Layover, Amy Andelson & Emily Meyer
Life L1K3, Jay Kristoff
The Lies They Tell, Gillian French
Folded Notes from High School, Matt Boren
Alex & Eliza (#1 in the series), Melissa de la Cruz
Confessions of a High School Disaster, Emma Chastain
Long Way Down, Jason Reynolds
Before I Let Go, Marieke Nijkamp
In Search of Us, Ava Dellaira

NON-FICTION

The Glass Castle, Jeannette Walls
Grit, Angela Duckworth
Kaffir Boy, Mark Mathabane
Killing Lincoln, Bill O'Reilly
Lone Survivor, Marcus Luttrell

Unbroken, Laura Hillenbrand
This Boy's Life, Tobias Wolff
The Borden Murders: Lizzie Borden and the Trial of the Century, Sarah Miller
Tribe: On Homecoming and Belonging, Sebastian Junger
Friday Night Lights: a Town, a Team, and a Dream, H.G. Bissinger
Grayson, Lynne Cox
One Shot at Forever: a Small Town, an Unlikely Coach, and a Magical Baseball Season, Chris Ballard
Outcasts United: The Story of a Refugee Soccer Team that Changed a Town, Warren St. John
In These Girl Hope is a Muscle, Madeleine Blais
The Family Romanov: Murder, Rebellion and the Fall of Imperial Russia, Candace Fleming
Ghosts of War: The True Story of a 19-year-old GI, Ryan Smithson
Animals Make us Human: Creating the Best Life for Animals, Temple Grandin and Catherine Johnson
Temple Grandin: How the Girl Who Loved Cows Embraced Autism and Changed the World, S. Montgomery
We Beat the Street: How a Friendship Pact Helped Us Succeed, Sampson Davis
We Should All Be Feminists, Chimamanda Ngozi Adichie
In the Heart of the Sea: The Tragedy of the Whaleship Essex, Nathaniel Philbrick

Activities:

- Before reading the text read Mortimer Adler's suggestions in "**How to Mark a Book**" (attached to this document) to assist you in annotating important information.
- With the above listed **Essential Questions** in mind students are expected to annotate the text. Whether you write in your own copy or use post-it notes in a borrowed copy, annotating will be vital to your success with the reading of this text and the classroom assignments and activities in class.

Based on the teacher's discretion, short oral presentations, book chats, book talks, share-out sessions and/or writing assignments connected with the text read may take place during the school year.

If you have any questions about the works or assignments, please feel free to speak with your teacher before September 28th so that you may achieve optimal success.

When you return to school in September, please make sure to **bring your signed parent letter with you.**

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

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](#).

ADVERTISEMENT

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.

Alternative Texts for Special Classes

In an effort to support students with a variety of learning needs, we are offering some suggestions and a list of alternative texts for those students enrolled in special class placements for the 2018-2019 school year. Please review the lists and suggestions below. If you have any questions about Summer Reading Assignments 2018, please contact Dr. Christopher J. Michael, Director of English Language Arts

Students should review the grade level assignment for regents level classes. If they would like to choose one of the books listed within the regents level assignment, they may do so. Students might also consider making use of an audio video adaptation such as an ebook or audio book as an assisted technology tool to support comprehension. Several of the books have been made into movies, and the movie version can be viewed along with the reading of the text to bring a deeper appreciation and understanding to the text.

Additionally, students can opt to participate in the New York Times Summer Reading Contest as is suggested in all regents level class assignments.

Grades 9 and 10 Suggestions	Grades 11 and 12 Suggestions
<p><u>Fiction</u> <i>Pop</i>, Gordon Korman <i>Gym Candy</i>, Carl Deuker <i>Chains</i>, Laurie Halse Anderson <i>Compound</i>, S. A. Bodeen <i>Chasing Brooklyn</i>, Lisa Schroeder <i>Unwind</i>, Neal Shusterman <i>Grind</i>, Eric Walters <i>Maximum Ride</i>, Robert Patterson <i>Between Shades of Gray</i>, Ruta Sepetys <i>La Belle Sauvage (The Book of Dust vol. 1)</i>, Philip Pullman <i>Turtles All the Way Down</i>, John Green</p>	<p><u>Fiction</u> <i>Twisted</i>, Laurie Halse Anderson <i>I am Number Four</i>, Pittacus Lore <i>The Fault in Our Stars</i>, John Green <i>The Maze Runner</i>, James Dashner <i>The Testing</i>, Joelle Charbonneau <i>Cinder</i>, Marissa Meyer <i>Legend</i>, Marie Lu <i>Miss Peregrine’s Home for Peculiar Children</i>, Ransom Riggs <i>Black River Falls</i>, Jeff Hirsch <i>Flygirl</i>, Sherri L. Smith <i>The Eleventh Plague</i>, Jeff Hirsch</p>
<p><u>Non-Fiction</u> <i>Calamities</i>, Henry & Melissa Billings <i>The Boy Who Harnessed the Wind</i>, William Kamkwamba (YA version) <i>American Pharaoh</i>, Shelley Fraser Mickle <i>Undefeated: Jim Thorpe and the Carlisle Indians Football Team</i>, Steve Sheinkin</p>	<p><u>Non-Fiction</u> <i>Chasing Lincoln’s Killer</i>, James L. Swanson (YA version) <i>Unbroken</i>, Laura Hillenbrand (YA version) <i>I Will Always Write Back</i>, Martin Ganda</p>

Classroom Texts ~ Not Summer Reads

The following titles listed below are the list of core curriculum texts that will be read as part of English classroom curriculum at the high school. During the school year, additional texts will be read, but the books listed below are the major titles that **may not be read** by students as part of a summer reading assignment.

Grade	Books read in class 2018-2019
9th	<i>To Kill A Mockingbird</i> <i>Things Fall Apart</i> <i>The Odyssey</i> <i>Romeo and Juliet</i> <i>Oedipus Rex</i> <i>Of Mice and Men</i>
10th	<i>Antigone</i> <i>Macbeth</i> <i>Persepolis</i> <i>Animal Farm</i> <i>Lord of the Flies</i> <i>Frankenstein</i>
11th	<i>The Adventures of Huckleberry Finn - Mark Twain</i> <i>Othello - William Shakespeare</i> <i>Unchartered Territory - Jim Burke, ed.</i>
12th	<i>Beowulf</i> <i>Diary of a Part-time Indian, Sherman Alexie</i> <i>An Invisible Thread, Laura Schroff</i> <i>The Things They Carried, Tim O'Brien</i>