

Summer Reading Titles

Theodore Roosevelt High School

2019-2020

Dear Students and Parents:

What's the last great book that you read? Isn't it nice to be able to read at your leisure over the summer months? To encourage reading and to prepare you for the coming school year, the English department is continuing the summer reading program for all students registered for advanced-level classes, grades 9-12, and some academies or specialized programs. Please read through the following list to identify the requirements for each course. It is the responsibility of each student to complete the reading by the start of the school year. Students may buy or borrow the book(s); this is your choice. Please have the book with you when you come to school at the beginning of the school year.

In addition to reading, it is expected that each student will ponder what he or she reads. To this end, each student should either write notes in his or her own handwriting (in the form of a dialectical journal or annotations) unless otherwise noted. Please see the attached instructions and examples. Of course, students may go beyond these requirements in their note taking. Students should bring their work with them to school on the first day of the school year, as their independent reading will be assessed within the first days or week of the school year. Assessments of required readings will be worth approximately 10% of the first nine-weeks grade (except for AP, which will be more than 10%).

Finally, remember, you're not limited to what you see here. Read beyond these lists! Worlds of great ideas, interesting characters, and memorable turns of phrase await you.

Wishing you insightful and enjoyable reading,
The English Teachers at RHS

Summer Reading Titles

Theodore Roosevelt High School
2019-2020

SENIORS

AP English – required:

- o *The Picture of Dorian Gray* by Oscar Wilde
- o *The Handmaid’s Tale* by Margaret Atwood

*Copies are available in the library and may be checked out for the summer

*Please see the attached pages for the AP reading directions.

Advanced 12 English – required:

- o *The Catcher in the Rye* by J. D. Salinger

*Copies are available in the library to borrow over the summer, if needed.

*Notes from the teacher: Read the book and take notes or make annotations. When you return to school in the fall, you’ll be asked to discuss the book, write about the book, and complete an assessment of your understanding of the book.

Read the text carefully, thoughtfully. Before you visit any online literary criticism sites make sure you carefully think about the text. Many of the sites you’ll want to visit -- Sparknotes, Schmoop, Cliffsnotes -- will offer little more than you should be able to come up with on your own. In many cases, these sites will only make it harder for you to trust your own reading. Personally, I don’t care what Sparknotes has to say about the book; I only care what YOU think.

-Mrs. Harr

HCT II:

- o *How They Croaked* by Georgia Bragg and Kevin O’Malley

*Notes from the teacher: If students did not attend “Meet the Teacher” night in May, please see Mrs. Mahoney in room 508 or Mrs. Golden in room 120 before the end of this school year.

Teaching Professions II:

- o *The Color of Water* by James McBride

*Notes from the teacher: If students did not attend “Meet the Teacher” night in May, please see Mrs. Mahoney in room 508 before the end of this school year.

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2018-2019

JUNIORS

Advanced 11 English – required:

- *Lord of the Flies* by William Golding

***Please follow the attached sample for annotations or dialectical journal to complete for this assignment. It will be collected when you return to school.**

HCT I – required:

- *How Not to Die: Surprising Lessons from America's Favorite Medical Examiner* by Jane Garavaglia M.D.

*Notes from the teacher: If students did not attend “Meet the Teacher” night in May, please see Mrs. Mahoney in room 508 before the end of the year.

*Please follow the sample of how to use the dialectical journal - no annotations permitted for this class.

Teaching Professions I – choose one:

- *Drums, Girls & Dangerous Pie* by Jordan Sonnenblick
- *Twisted* by Laurie Halse Anderson
- *Elaine's Circle* by Bob Katz

*Notes from the teacher: If students did not attend “Meet the Teacher” night in May, please see Mrs. Mahoney in room 508 before the end of this school year.

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2018-2019

SOPHOMORES

Advanced 10 English – required:

* Enjoy and learn from a “good read”! Select a work of fiction or literary nonfiction that is about the American experience, is at least 175 pages in length, stretches you just beyond your reading ability level, and has “literary merit” (research this term). There is an amazing amount of great American literature out there that highlights interesting eras, important issues, and memorable characters. Select something that you will truly enjoy!

* **Students must complete annotations or a dialectical journal. Please follow the directions and samples below for this assignment. This assignment will be collected when you return to school. Also, be prepared to write, speak, and answer questions about your book upon returning to school.**

Expeditionary Academy:

* Students in the Academy will be contacted by their teachers regarding their summer reading assignments.

Dialectical Journal or Annotations

*** DIALECTIC means “the art or practice of arriving at the truth by using conversation involving question & answer.”**

OPTIONS (Choose One)

- **Journal** - If you elect to complete a dialectical journal it will be kept on notebook paper, in a notebook or typed. Use the example on the back to format your journal. Label the specified columns so that you can accurately track page numbers, quotes/paraphrases, and a short response (2-3 sentences) in which you explain why you have selected that passage to respond to. Use the hints below.
- **Annotations** - Underline and/or highlight text directly in the book or on Post Its. Then record your thoughts, observations, and questions next to the specific words, lines, or passages under consideration. Use the hints below and the example on the back for help.

Write in your journal or annotate when you find passages that:

- a. indicate a pattern - a repetition of images, ideas, details, diction, etc. (and note why they are significant),
- b. indicate a shift of some sort - in plot, character, or setting (and note why they are significant),
- c. confuse you (and try to figure them out),
- d. highlight the author’s strategic use of literary devices including but not limited to: foreshadowing, flashback, figurative language (metaphor, simile, personification, hyperbole, oxymoron), irony, symbolism, syntax, point of view, diction, characterization, dialogue, punctuation (and note why they are significant),
- e. seem important to you for some reason (and note why they are important to you),
- f. raise questions for you that aren’t answered in the text (and try to answer them),
- g. highlight the tone of the book (and note how they do so),
- h. highlight the mood of the book (and note how they do so),
- i. indicate themes in the book (and note how they do so),
- j. evoke a strong reaction from you (and note what your reaction is and why),
- k. stand out compared to other parts of the book (and note what makes them different)

Other Important Items:

1. You are responsible for bringing a copy of the novel to class the entire time the text is being studied (teacher will specify), so if you borrow from a library, make sure to renew your book!
2. A minimum of twelve journal entries (two to three sentences) and/or annotations from throughout the novel are expected.

Grade

- Your completed journal and/or annotations will influence your summer reading assessment grade. You may be permitted to use your completed journal and/or annotations on the written assessment as long as the teacher approves them. Your comments do not need to be long; they do need to be meaningful.

Journal Example:

Night		Elie Wiesel
Page #	Passage (quote or paraphrase)	Notes
32	"NEVER SHALL I FORGET that night, the first night in camp, that turned my life into one long night seven times sealed. Never shall I forget that smoke. Never shall I forget the small faces of the children whose bodies I saw transformed into smoke under a silent sky. Never shall I forget those flames that consumed my faith forever. Never shall I forget the nocturnal silence that deprived me for all eternity of the desire to live. Never shall I forget those moments that murdered my God and my soul and turned my dreams to ashes. Never shall I forget those things, even were I condemned to live as long as God Himself. Never."	The diction & syntax of this passage really stand out. The repetition of "never shall I forget" reinforces the impact of his first night in camp. Using words like "murdered" instead of "killed" imply that something actively, knowingly, even intentionally killed his faith, which was obviously important to him. The use of the word "condemned" helps me to understand that his attitude toward life is that it is now a suffering/struggle to him.

Annotation Example:

This is soooo poetic (plath, go figure), and the imagery is interesting - some of it is positive ("a sweet dream," "glittered," and "freshness") while some is nasty ("cabs," "mirage-gray") and "dry, cindery dust". It totally reminds me of NYC - glittering lights and dirty streets. The way she describes it makes it seem less than cool.

metaphor

simile

onomatopoeia

It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York. I'm stupid about executions. The idea of being electrocuted makes me sick, and that's all there was to read about in the papers—goggle-eyed headlines staring up at me on every street corner and at the fusty, peanut-smelling mouth of every subway. It had nothing to do with me, but I couldn't help wondering what it would be like, being burned alive all along your nerves. I thought it must be the worst thing in the world. New York was bad enough. By nine in the morning the fake, country-wet freshness that somehow seeped in overnight evaporated like the tail end of a sweet dream. Mirage-gray at the bottom of their granite canyons, the hot streets wavered in the sun, the car tops sizzled and glittered, and the dry, cindery dust blew into my eyes and down my throat. I kept hearing about the Rosenbergs over the radio and at the office till I couldn't get them out of my mind. It was like the first time I saw a cadaver. For weeks afterward, the cadaver's head—or what there was left of it—Boated up behind my eggs

The Bell Jar Sylvia Plath

Summer Reading Titles

Theodore Roosevelt High School

2018-2019

FRESHMEN

Advanced 9 English – required:

- o *Night* by Elie Wiesel

* Students must complete annotations or a dialectical journal. Please follow directions and samples below for this assignment. It will be collected when you return to school.

Expeditionary Academy:

- Students in the Academy will be contacted by their teachers regarding their summer reading assignments.

Dialectical Journal or Annotations

DIALECTIC means “the art or practice of arriving at the truth by using conversation involving question & answer.”

You are responsible for keeping track of your thoughts and responses to the summer reading text(s) to be used upon your return to school in the fall.

OPTIONS (Choose One)

- **Journal** - If you elect to complete a dialectical journal it will be kept on notebook paper, in a notebook or typed. Use the example on the back to format your journal. Label the specified columns so that you can accurately track page numbers, quotes/paraphrases, and a short response (2-3 sentences) in which you explain why you have selected that passage to respond to. Use the hints below.
- **Annotations** - Underline and/or highlight text directly in the book or on Post Its. Then record your thoughts, observations, and questions next to the specific words, lines, or passages under consideration. Use the hints below and the example on the back for help.

Write in your journal or annotate when you find passages that:

- indicate a pattern - a repetition of images, ideas, details, diction, etc. (and note why they are significant),
- indicate a shift of some sort - in plot, character, or setting (and note why they are significant),
- confuse you (and try to figure them out),
- highlight the author’s strategic use of literary devices including but not limited to: foreshadowing, flashback, figurative language (metaphor, simile, personification, hyperbole, oxymoron), irony, symbolism, syntax, point of view, diction, characterization, dialogue, punctuation (and note why they are significant),
- seem important to you for some reason (and note why they are important to you),
- raise questions for you that aren’t answered in the text (and try to answer them),
- highlight the tone of the book (and note how they do so),
- highlight the mood of the book (and note how they do so),
- indicate themes in the book (and note how they do so),
- evoke a strong reaction from you (and note what your reaction is and why),
- stand out compared to other parts of the book (and note what makes them different).

Other Important Items:

3. You are responsible for bringing a copy of the novel to class the entire time the text is being studied (teacher will specify), so if you borrow from a library, make sure to renew your book!
4. A minimum of twelve journal entries (two to three sentences) and/or annotations from throughout the novel are expected.

Grade

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Journal Example:

Night		Elie Wiesel
Page #	Passage (quote or paraphrase)	Notes
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Annotation Example:

This is sooooo poetic (Plath, go figure), and the imagery is *intense*—some of it is positive ("a sweet dream," "glittered," and "freshness") while some is nasty ("fake," "mirage-gray," and "dry, cindery dust"). It totally reminds me of NYC—glittering lights and dirty streets. The way she describes it makes it seem less than cool.

metaphor It was a queer, sultry summer, the summer they electrocuted the Rosenbergs, and I didn't know what I was doing in New York. I'm stupid about executions. The idea of being electrocuted makes me sick, and that's all there was to read about in the papers—goggle-eyed headlines staring up at me on every street corner and at the fusty, peanut-smelling mouth of every subway. It had nothing to do with me, but I couldn't help wondering what it would be like, being burned alive all along your nerves. I thought it must be the worst thing in the world.

New York was bad enough. By nine in the morning the fake, country-wet freshness that somehow seeped in overnight evaporated like the tail end of a sweet dream. *simile* Mirage-gray at the bottom of their granite canyons, the hot streets wavered in the sun, the car tops sizzled and glittered, and the dry, cindery dust blew into my eyes and down my throat. *onomatopoeia*

I kept hearing about the Rosenbergs over the radio and at the office till I couldn't get them out of my mind. It was like the first time I saw a cadaver. For weeks afterward, the cadaver's head—or what there was left of it—floated up behind my eggs

The Bell Jar Sylvia Plath

Summer Reading Assignment

Dialectical Journal or Annotations



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