

Ruston High School

College Prep English II

Suggested Summer Reading

Listed below are some suggested readings to help prepare your student for College Prep English II. This is only a recommended list and is not required for entry into the class. During the first week of school for those summer reading participants, students will choose one book on which to complete a project. If they score a satisfactory grade, they will receive bonus points for their participation in this summer program.

The Curious Incident of the Dog in the Night-Time by Mark Haddon

Despite his overwhelming fear of interacting with people, Christopher, a mathematically-gifted, autistic fifteen-year-old boy, decides to investigate the murder of a neighbor's dog and uncovers secret information about his mother.

A Painted House by John Grisham

The narrator, a farm boy named Luke Chandler, age seven, lives with his parents and grandparents in the cotton fields. For six weeks they pick cotton, battling heat, rain, fatigue, and sometimes, each other.

A Painted House is a moving story of one boy's journey from innocence to experience.

The Book Thief by Markus Zusak

Told from the point of view of Death, Markus Zusak's groundbreaking (and oftentimes heartbreaking) novel tells the story of Liesel Meminger, a foster girl living outside of Munich during World War II Germany.

Chinese Cinderella: The True Story of an Unwanted Daughter by Adeline Yen Mah

A gripping memoir of a young girl's painful coming-of-age in a wealthy Chinese family during the 1940s.

Adeline's wealthy, powerful family considers her bad luck after her mother dies giving birth to her. Life only gets worse for her after her father remarries. Full of hardships and trials that test the human spirit, Adeline grows to learn how to beat the odds, conquer adversity, and live a meaningful life.

All novels should be available at your local library. Also, these novels can easily be purchased at any bookstore or purchased from Amazon.com. The prices at Amazon.com are very reasonable, and they provide free shipping to your home.

For more summer reading, check out Teenreads.com!

**Pre-AP/Honors English II
2009 Summer Reading**

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REQUIRED READING

1. **The Summer Reading Packet**

Read this from top to bottom, front to back, at least twice to make sure you don't miss anything. All of the information in this packet is here for a reason.

2. **Elements of Style** Strunk and White

Read it, learn it, know it. You may want to annotate it or take notes while you read. We will know and apply the information in this book all year long.

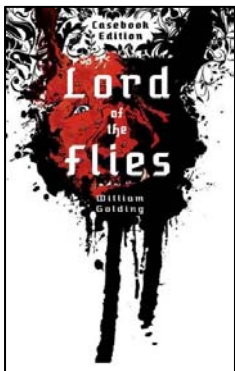
100 point test on Chapters One through Four on Monday, August 17, 2009.

3. **Lord of the Flies** William Golding

Required Text: *Lord of the Flies: A Casebook Edition* ISBN 0-399-50643-8

Available at Amazon.com for \$10.17

THE LITERARY BACKGROUND OF LORD OF THE FLIES



William Golding's *Lord of the Flies* (1954) parodies an earlier story by Ballantyne called *The Coral Island* (1857). Yet Golding's parody does not make fun of the earlier work; rather, according to Golding, *Lord of the Flies* "is subtly rooted in admiration" (18) for his favorite childhood story. However, Golding sees Ballantyne's *The Coral Island* as an idealized account of human behavior in the wild. In *The Coral Island* three young Victorian boys find themselves marooned on an unidentified Pacific island—"Ralph Rover, the fifteen year old narrator"; Jack Martin "a tall strapping broad shouldered youth of eighteen, with a handsome, good-humored, firm face"; and Peterkin Gay, "little quick, funny, decidedly mischievous, and about fourteen years old" (19). Well-versed in the manners of Victorian society, these three boys live life on this island "in uninterrupted harmony and happiness" (19).

The boys in *The Coral Island* never resort to the baseness of fleshy desire; they kill for only useful purposes such as "Peterkin's butchery of a sow to get leather for 'future shoes'" (20). In the end, the boys are saved by a teacher who proclaims "through the great goodness of God you are free!" (20). Rewarded for their ability to remain civilized in the wild, the boys find redemption both in this world and in heaven.

Golding's *Lord of the Flies* presents a much darker look at human nature. Using the structure of *The Coral Island* and even borrowing from its character names (Peterkin is split into Piggy and Simon), Golding responds cynically to Ballantyne's vision of humanity. In 1954, after witnessing WWII and the horrors of the atomic bomb, Golding doubts man's innate goodness and comments, "... people are not like that; they would not behave like that if they were Godfearing Englishmen, and they went to an island like that" (20). Appropriately, Golding opens his book with a glimpse of the world which has turned his vision from man's higher spirit to man's baser nature—the boys' plane has crashed after evacuating them from an atomic holocaust. Mentioned only now and then throughout the story, the adult world of destruction from which the boys have emerged returns in pieces to undercut the adult world of order and civilization on which Piggy insists. The tension between the two forces—the irrational and the rational—inspires the action in Golding's story of lost innocence, *Lord of the Flies*.

Dick, Bernard F. *William Golding*. New York: Twayne Publishing, Inc., 1967.

ASSIGNMENTS

1. You are to annotate your book.

Why: As an “active reader,” you already know that when you read textbook assignments, you should have questions in your mind. As you read, you should be looking for the answers to these questions. You should also have a pencil in hand so that you can “annotate” your text. As the word suggests, you “take notes” in your book. Unlike highlighting, which is a passive activity, the process of annotating text helps you to stay focused and involved with your book. You will find that the process of taking notes as you read will help you to concentrate better. It will also help you to monitor and improve your comprehension. If you come across something that you don’t understand or that you need to ask about, you will be able to quickly make note of it, and then go on with your reading.

How: The following is a list of some techniques that you can use to annotate text:

- Underlining: of major points, of important or forceful statements
- Vertical lines at the margin: to emphasize a statement already underlined.
- 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.
- Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument.
- Circling of key words and phrases.
- 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; recording the sequence of major points. Post-it notes are also helpful.

Adler, Mortimer J. “How to Mark a Book.” *The Saturday Review of Literature*, 1941.

For What: Read the following information about Freudian Psychology and annotate your book keeping in mind the statements #1-7.

Your annotated text must be turned no later than the first day of class. NO EXCEPTIONS, PLEASE. If you are absent, please arrange to have your book delivered to the office with your teacher’s name on the cover. Please make sure your name is clearly written on the inside of the front cover.

Annotation Guidelines

A BRIEF AND INCOMPLETE OVERVIEW OF FREUDIAN PSYCHOLOGY

Sigmund Freud was born in 1856 in Freiberg, Moravia. Until his death in London in 1939, he achieved many accolades for his groundbreaking work in psychology. Freud believed that all behavior is caused, and therefore that all behavior can be explained. To facilitate his explanations, Freud divided the human personality into three parts: the id (primal urge), the ego (intellect), and the superego (conscience). In *Lord of the Flies*, Jack is the strongest voice of the id. Ralph represents the ego, and Piggy is the embodiment of the superego.

THE ID

In *Lord of the Flies* the boys often act like animals. According to Freud, the id is governing their actions at these times. The id is the source of instinctive energy, and it seeks satisfaction through pleasure. Throughout the novel, Jack’s behavior is id driven; however, from the moment Ralph mimics a fighter plane and shoots Piggy in chapter one, we realize that ALL the boys (with the exception of Simon) associate violence with pleasure. They often make pleasure noises: “She-aa-ow!” (11) which are coupled with sadistic acts. Freud believed the id was the most primitive part of the human personality.

(1) Find and underline different sections of the novel where the boys enjoy violent or destructive acts.

Remember, the id does not know right from wrong; it simply operates according to the pleasure principle. The major shortcoming of the id is that it does not direct a person to make any provisions for the future. People who seek nothing more than pleasure do not live long. As the boys discuss their priorities on the island, Jack says, "Rescue? Yes, Of course! All the same, I'd like to catch a pig first" (53). To the id-driven Jack, rescue is not important because rescue necessitates the maintenance of a signal fire, which necessitates hard work.

(2) Find and underline Jack's progression as the id takes over, adding notes to each example.

The missing boy at the close of chapter two is the first indication of the problems associated with id-gratifying behavior.

(3) Note what happens to the island itself at the end of the story. Be sure to mark appropriate sections of your text.

THE EGO

Because people cannot live by the id alone, Freud believed that we developed another part of the personality which intelligently releases and restrains the id. The ego is the "control center" of the personality; it holds the id back until an appropriate means of release can be found. Please note that the ego can serve the id; it intelligently releases and restrains the id. In the novel, Ralph represents the ego, and he often joins with Jack. However, the ego's functioning is affected not only by the demands of the id (Jack), but also by the prompting of the superego (Piggy).

(4) Note how Ralph attempts to balance the opposing desires of Piggy and Jack in the novel.

(5) Think of the ego as the intellect; note Ralph's many attempts to make rational decisions.

It is important for all intelligent readers of *Lord of the Flies* to recognize the purpose of the human intellect. The intellect organizes and interprets information brought to a person by his senses. Without this capacity, human beings would be similar to the boys at the end of the novel. Without reason, men are as animals: "What are we? Humans? Or animals?" (91). Free will is attendant upon the free and proper functioning of the intellect. An animal has a will, but it is not free; an animal's will is governed by its appetites. It is precisely the restraint of carnal pleasures which separates civilized human beings from animals. Ralph knows that certain behaviors must be governed in order to preserve human life.

THE SUPEREGO

Parents are representatives of society. They teach us how to value and distinguish between right and wrong. The superego is the part of the human personality which tells the person what he should or should not do. In short, the superego is the voice of your parents. In the novel, the superego is Piggy. The superego follows rules and traditions. As Piggy is introduced, we note he is not as physically capable as the other boys. He must wear glasses, he cannot swim, and he has asthma. Piggy must depend upon the tools of civilization to survive. Because he is physically challenged, Piggy can be successful only when the other boys obey the conventional rules of civilized society.

(6) Note places in the text where Piggy is the voice of civilized society, the superego.

(7) Note how Piggy loves the conch and the order it represents. Underline sections of the novel where Piggy comes into conflict with Jack, remember that this is the conflict between the id (primal, violent urges) and the superego (conscience, morality).

2. Ponder the following questions as you read. Paying attention to the types of things the questions are asking will better prepare you for the writing prompt and test.

- Look at the opening descriptions and statements of Ralph and Piggy. What do the descriptions and statements tell you about each character's nature and values?
 - Examine the description of nature in each chapter. How does nature react to the boys' attempts at civilization?
 - Pay attention to the details of the opening description of Jack. What does his description say about his character/morality?
 - Why does the fire go out? What do the differing reactions of the boys tell you about the ways in which the value systems of the boys are conflicting?
 - Pay attention to the boys' attempts to remain civilized. At what points do each of these ways fall apart?
 - What does Simon know about human nature? Why does he die when he does?
 - Throughout the book, how does what happens to Piggy's "specs" symbolize the progressive degradation of civilization on the island?
 - In the sow scene, what do we learn about Roger? How is his passion for killing different from the other boys' desire?
 - Symbolically, why must Piggy die? How does the description of his death reveal the humanity lost on the island?
 - As Jack prepares to punish Samneric, Roger steps in. How does Roger's behavior toward Samneric reveal his nature? How is Roger's behavior towards Jack a foreboding of the boys' destiny if they are not found?
3. During the first week of class, you will write a timed essay on the following prompt, and you will be able to use your annotated text for reference and support. So, of course, it is to your advantage to annotate to the best of your ability. (100 points)

THE PROMPT

The author, William Golding, spoke about human nature and *Lord of the Flies*. He said, "(the boys) don't understand what beasts there are in the human psyche which have to be curbed." According to the Freudian interpretation, the ego and superego must control the id if we are to act rationally and provide a bright future for ourselves. In a well-reasoned essay that employs textual evidence, explain how Golding successfully promotes the idea that human beings are violent, but that our violent impulses, our "beasts," must be restrained if we are to survive.

4. You will also take a test during the first week of school to gauge your understanding of what you have read.
5. We will be working through this novel in great detail in the first few weeks of class learning about literary criticism, major theories, and differing interpretations of the novel. There will be graded assignments throughout this process.
6. Please do feel free to peruse SparkNotes, Pink Monkey, Shmoop, etc. to aid you in your understanding of this novel; the character lists and chapter summaries are especially helpful to ensure that you haven't missed anything. However, these should **NEVER** be used as a substitution for reading a text. As you can see from these assessments, your thorough understanding of the characters, their changes, and their interactions is crucial.

CHOICE READING

The eighteenth-century British novelist Laurence Sterne wrote, "No body, but he who has felt it, can conceive what a plaguing thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time."

Choose one work from the following list of novels and narrative nonfiction books and read it in its entirety. Choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, using MLA format in a well-reasoned 2-3 page typed essay which makes use of substantial textual evidence, identify each of the two conflicting forces and explain how this conflict within one character illuminates the meaning of the work as a whole. Avoid mere plot summary. (Adapted from the 1999 AP Literature and Composition Exam)

The following titles are selected from the available titles for this question. You may find it helpful to do some background research about the novels or nonfiction texts to understand their social, political, and historical context before you select your work.

Works of FICTION

The Adventures of Huckleberry Finn

Mark Twain

Used 13 times on the AP Lit exam

A Lesson before Dying

Ernest J. Gaines

Used 1 time on the AP Lit exam

Works of NONFICTION

The Glass Castle

Jeannette Walls

Into the Wild

Jon Krakauer

Three Cups of Tea

Greg Mortenson

Submit to turnitin.com by Monday, August 17, 2009 at 7:30 a.m. (Directions are attached.)

We will also do a project with this work during the second week of class.

Annotation Rubric

For each component, the student will be assigned a rating:

- ✓+ (10 points) The annotations thoroughly address the component with additional text notes to connect marked sections to other parts of the text.
- ✓ (7 points) The annotations adequately address the component with few additional text notes to connect marked sections to other parts of the text.
- ✓- (5 points) The annotations are sparse and randomly placed. No additional text notes connect marked sections to other parts of the text.

Freudian Psychology Annotations

- (1) Find and underline different sections of the novel where the boys enjoy violent or destructive acts.
- (2) Find and underline Jack's progression as the id takes over, adding notes to each example.
- (3) Note what happens to the island itself at the end of the story. Be sure to mark appropriate sections of your text.
- (4) Note how Ralph attempts to balance the opposing desires of Piggy and Jack in the novel.
- (5) Think of the ego as the intellect; note Ralph's many attempts to make rational decisions.
- (6) Note places in the text where Piggy is the voice of civilized society, the superego.
- (7) Note how Piggy loves the conch and the order it represents. Underline sections of the novel where Piggy comes into conflict with Jack, remember that this is the conflict between the id (primal, violent urges) and the superego (conscience, morality).

General Annotations

- (1) The annotations reveal depth of thinking and are not simply brief plot questions or summary notes.
- (2) The annotations connect characters, events, and Freudian psychology to meaning.
- (3) The annotations indicate the student's thorough reading by including notes about the setting, the dialogue, the imagery, and other literary elements aside from characters and plot.

CHOICE READING Essay Scoring Guidelines

9-8 (100 – 90)

The able writers of these well-ordered essays focus on an appropriate character "whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences." By explaining with clarity and precision the nature of the opposing forces with which the character struggles, as well as the implications of this character's internal conflict for the meaning of the work as a whole, these writers construct a compelling argument that illuminates both character and text. Specific textual references and solid literary analysis support their assertions and demonstrate their own facility with language.

7-6 (89 – 80)

The writers of these essays select an appropriate character, and they provide a clear and coherent discussion of the struggle with opposing forces that goes on within the mind of a character and a persuasive explanation as to how this conflict "illuminates the meaning of the work as a whole." They display sound knowledge of the text, as well as an ability to order ideas and to write with both clarity and creativity. However, the analysis in these essays is less perceptive, less thorough, and/or less specific than the essays above: neither substance nor style is quite so impressive as the 9-8 essays.

5 (75)

Although these lower-half essays are often characterized by shallow, unsupported generalizations, they provide at least a plausible argument. These writers identify apt characters in well-chosen texts. Their understanding of the concepts prompted by this question may remain inchoate and/or have little to do with literary constructions: instead of focusing on the pull of opposing forces upon the mind of one character, they may discuss a conflict between two or more characters-or another sort of struggle altogether. The attempt to relate the character's conflict to the meaning of the work may be limited or non-existent. Competent plot summary may substitute for analysis, and references to the text may be limited, random, or vague. The writing in these essays does not usually demonstrate consistent control over the elements of composition.

4-3 (69-60)

These lower-half papers convey a less than adequate comprehension of the assignment. They make a reasonable selection of a character from the text. Their discussion of conflicting forces will undoubtedly falter, however, and they may do little to explore the implications of the character's struggle for the meaning of the work as a whole. They seldom exhibit compelling authority over the selected text. Though these essays offer at least a rudimentary argument, support usually depends on unsubstantiated generalizations rather than specific examples. These essays may contain significant misinterpretations and rely on paraphrase or plot summary. The writing may be sufficient to convey some semblance of the writer's ideas, but it reveals only limited control over diction, organization, syntax, or grammar.

2-1 (59-50)

These essays compound the weakness of essays in the 4-3 range. They may seriously misread the novel or the nonfiction text, or the question itself. They may contain little, if any, clear, coherent argument: they provide impressions rather than analysis. In addition, they are poorly written on several counts, including many distracting errors in grammar and mechanics, or they are unacceptably brief.