

# College Preparatory Suggested Reading List

## English III

### 2009-2010

**Dear Students:**

Congratulations on becoming upperclassmen! You should be excited and proud to enter this new phase in your life. As upperclassmen, you will be held to a higher standard. The freshmen and sophomores will look up to you as examples of what they are striving to become. We recommend that to become the well-rounded individuals you will need to be as role models you must be well-read. Reading helps you to become “the best you that you can be.” Because of this, we suggest that you read over the summer. We have put some recommended titles on this list so that they may spark your interest. However, if these do not interest you, please find some books, magazines, or newspapers that do interest you. You will not regret it. We hope you have a wonderful summer, and we look forward to learning through reading next year.

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Mrs. Merideth Boyd  
English III Teacher

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Mrs. Larkin Norton  
English Department Head

#### 1. *The Host*

##### **Stephanie Meyer**

In this tantalizing Science Fiction thriller, planet-hopping parasites are inserting their silvery centipede selves into human brains, curing cancer, eliminating war and turning Earth into paradise. But some people want Earth back, warts and all, especially Melanie Stryder, who refuses to surrender, even after being captured in Chicago and becoming a host for a soul called Wanderer. Melanie uses her surviving brain cells to persuade Wanderer to help search for her loved ones in the Arizona desert to potentially save them or is it to convert them?

#### 2. *Breathing Underwater*

##### **Alex Flinn**

Nick is rich, popular, handsome, and intelligent, but he hides his shameful secret from his peers: his father hits him. When Nick meets beautiful, talented Caitlin, he believes she is the answer to

his problems; however, their relationship does nothing more than ignite new problems for him. Nick's possessiveness and jealousy quickly turn to control and rage until this unhealthy relationship results in a restraining order against him and a mandatory sentence to participate in family violence class. The story unfolds in a dual time frame, told partly in retrospect through the journal Nick is required to keep for the judge and in real time as a narrative of the time after the restraining order.

### **3. *Vampire Kisses* (Series)**

#### **Ellen Schreiber**

In her small town dubbed "Dullsville," sixteen-year-old Raven-a vampire-crazed, goth-girl-is an outcast. But not for long...

The intriguing and rumored-to-be haunted mansion on top of Benson Hill has stood vacant and boarded-up for years. That is, until its mysteriously strange new occupants move in. Who are these creepy people-especially the handsome, dark and elusive Alexander Sterling? Or rather, what are they? Could the town prattle actually ring true? Are they vampires? Raven, who secretly covets a vampire kiss, both at risk of her own mortality and Alexander's loving trust, is dying to uncover the truth

### **4. *A Farewell to Arms***

#### **Ernest Hemingway**

As a youth of 18, Ernest Hemingway was eager to fight in the Great War. Poor vision kept him out of the army, so he joined the ambulance corps instead and was sent to France. Then he transferred to Italy where he became the first American wounded in that country during World War I. Hemingway came out of the European battlefields with a medal for valor and a wealth of experience that he would, 10 years later, spin into literary gold with *A Farewell to Arms*. This is the story of Lieutenant Henry, an American, and Catherine Barkley, a British nurse. The two meet in Italy, and almost immediately Hemingway sets up the central tension of the novel: the tenuous nature of love in a time of war.

RHS 2009 Summer Reading  
11<sup>th</sup> grade Honors  
Ms. Keil: kkeil@lincolnschools.org

Dear Student,

My wish is that you will find a quiet and oh-so-comfortable spot on a hot Louisiana summer day—perhaps under a slow moving fan—to dive into your summer reading (or perhaps a cool coffee shop). I will look forward to hearing what you thought of your book when we meet in the fall. Do remember as regards the “choice” book that if you decide you made the wrong decision, you can close the book and pick one of the others. I want you to enjoy what you are reading. Notice you have instructions for one required book and one other book of your choice. Feel free to contact me if you have any questions about my instructions. Happy Reading!

**Required Reading:** *Dandelion Wine* by Ray Bradbury [if possible buy your own copy so you can mark in the book as you read. Find it used at Amazon.com for about \$8.00 including postage.]

Good readers do the following **while they read—you should too:**

- Find a comfortable place
- Use post it notes to mark pages where something in the book stands out to you/highlight/carry on a conversation with the book by writing in the margins.
- Notice passages you love.
- Make textual connections:
  - Text to self: something reminds me of an experience I have had
  - Text to text: something reminds me of another book, movie, poem, song, etc
  - Text to world: something reminds me of a situation in life

**After reading:**

- Pick your favorite chapter. What message is that chapter communicating? Write a story—either fiction or nonfiction memoir—that communicates the same message. Pay attention to Bradbury’s writing; use it as a model. [**Also, see my sample attached.** I combined a childhood memory with fiction.] Follow these directions for handing in your story:
  - Cover sheet with title of piece, your name, **due date AUGUST 10**, Ms. Keil, 11<sup>th</sup> grade Honors [**deliver to RHS main office**]
  - Staple cover sheet on top of your story which will be 12 point font, Times New Roman, double spaced, 1 inch margins, no heading (approximately 1 ½ to 2pages).
- Be prepared for an objective test on the book when you return to school. Also, we will use our stories to learn how to “workshop” a piece of writing.

## TEACHER EXAMPLE/ASSIGNMENT MODEL

### Preparing to write[use this if it will help you write your piece.]:

- Chapter I Chose: 1
- Message I identified: possibility and hope
- Brainstorming with childhood memories and fiction ideas:
  - Iowa winter
  - Snow—jack frost on the window
  - Under the handmade quilts heavy with the layers of the past/people
  - Old furnace spitting; logs crackling/crumbling as the pile shifts downward settling
  - She is not as good a dreamer as other specific kids but keeps trying
  - Somebody snoring
  - Icicle on the roof overhang was dripping yesterday...looks at it shrinking with a worried look....magic of the frosted window will soon be gone for another year...sleep harder dream stronger....
  - Wakes with no dream disappointed but then the hope and possibility for next winter comes back ...as she throws back the covers...maybe she thinks of some summer possibility like swimming under water ....or sitting on that silky grass under the overhanging branches...or hidden in the hammock ...either way with a book that takes her anywhere and everywhere!!! [Notice, I didn't end up doing this exactly or using all of this...but this gives me a starting place. If you prefer to just take off writing, do so. Do what works for you.]

### Writing the story:

#### Icicle Tears

Her toes felt like ice as she hunkered down, wound like a spring, to fight the cold. The quilt was hugging her with its layers of history wrapped one inside of the other...the latest sky blue tied off with white strips of yarn....like little wisps of clouds in a blue sky...but under that the faded teeny roses...and under that who knew what lay from even before her birth... whose fingers tied the yarn...what other little girls waited trembling for their body heat to warm the fabric. Lifting the cover to suck in oxygen, she breathed out tiny little clouds...and pulled back in like a turtle. Tonight would be the night. *Tonight...tonight...fighting fatigue, she pinched herself hard.*

The old furnace coughed and sputtered and coughed and sputtered...and she heard a crumbling log fall hissing with a downward drift. An owl hooted and the house shifting in its sleepy pose creaked and groaned. An occasional snore squeezed its way through the crack between the doors and the frame, sleepwalking from her father's room to hers.

*Soon...it could happen tonight ...*She had thought the winter would never end. Today, she had rounded the corner again and again, hiding, peering back to see she wasn't followed, afraid the sun's rays would notice and discover the icicle hanging in the shade of the corner overhang...the icicle that she had watched grow to the length almost of her arm! But just this afternoon, the sun had pounced upon the icicle—AHA!—with ferocity, causing several tiny tears to roll down...down...down...dripping into the snow below. Then she knew... time was on the move!

She had tried before but always fallen asleep. Tonight, she would stay awake and catch Jack Frost! For months now, he had teased her, visiting the window just inches from where her head lay on the pillow, his artwork swooping across the bottom third of the window...intricate delicate snow-flaky strokes of magic that seeped into her deepest dreams. *But tonight!* The possibility lightnined through her body. She and she alone would hold the magic. Her lips ran off to each side, held, and leaped back as she focused her attention.

She lay so, so still, breathing in soft shallow bites of air, listening...listening...listening.

And then she was climbing, pushing aside gossamer layers of ever-brightening fabric. Behind one was a creaking door. Behind another the WHOSH of a log hitting a pile of red-soaked coals. A rooster crowed behind one layer. And then a final push and a drop of water rolled down her conscious and landed...*ping*...in the center of her brain and she woke with a jerk. *No, no, no. That sound!*

She leapt to her knees and peered out—the magic fading away, running down the window like new summer sneakers. Pressing her nose against the glass, she strained ...searching. It was happening. Winter was slipping away...drip....drip...dripping down into the snow. Pressing harder, she could just make out a hole in the snow: a dark spot of earth! She fell back on the bed taking it all in. No Jack Frost, the icicle melting, the snow leaving. Winter was dying! And with it, the possibility of catching Jack Frost. And with that, she melted just a little too, a salty tear s l i d i n g down her cheek.

**Select your second book:** Pick one of these books to read. Be sure to “read” the illustrations. They are as important as the words. As you read think about the affect they have on each other.

- *The Absolutely True Diary of a Part-Time Indian:* (Sherman Alexie) this semi-autobiographical work has won almost thirty prestigious awards. Narrated in a collection of sort- of diary entries, “Arnold, a Spokane Indian [is] trying to better his life beyond the confines of his race and his circumstances.” (some language/issues)[about \$7.00 plus shipping at Amazon.com][also has illustrations scattered throughout the story]
- *Laika:* (Abadzis) this graphic novel based on the true story of the first dog sent into space by the Soviets, intertwines this event with several characters’ personal stories. Great art work adds to this fun read that gives a glimpse into the science and politics of the 1950’s. [\$7.00 plus shipping at Amazon]
- *American Born Chinese:* (Gene Luen Yang) Another graphic novel about assimilation, cultural stereotypes, racism and the famous Chinese Monkey King story—several stories that are woven together. This has also won a number of awards. [\$6.50 plus shipping at Amazon]
- *Pride of Baghdad:* (Vaughen & Henrichon ) Yet another graphic based on a true story about lions who escaped from the zoo when the city of Baghdad was bombed by U.S forces. [\$4.44 plus shipping at Amazon]

[All of these are available at the public library here in Ruston if you cannot purchase your own.]

AFTER READING:

- **Select three** of your favorite/most powerful images in the text (book) to **analyze**.
- **Describe** what is communicated in that illustration—try to separate it from the context at this point (in other words, try to ignore what you know from the words/story) as you describe the message.
- **Explain** how it fits into/affects the story words or is affected by those words at this point in the story.
- **Finally, explain** how this part in the story fits into the overall theme of the book. If you use your words wisely, you should be able to accomplish this in three well written paragraphs. Be sure to identify your selections with page numbers.
- **Hand in: DUE August 10, RHS main office, heading: Book title, your name, due date, Keil**

## TEACHER EXAMPLE/ASSIGNMENT MODEL

Book Title: *Pride of Baghdad*:

Selection: Page 16-17 (as counted from the last page—this book has no page numbers)

**DESCRIPTION:** This awesome two page spread is viewed from the roof of a building in a large city. The red/orange and black colors over the expansive view communicate great drama. Although there are shadows and dark spots in the clouds portending darkness, the yellow sun shines beautifully bright in the distance. In fact, it is the only other color used and looking carefully, you can see it reflects off the face/bodies of the adult and baby lion. The style is realistic with “clean” black lines outlining animals/buildings.

**EXPLAIN interplay of words/pictures:** There are only five words on these pages. The baby lion is asking, “Is *that* a horizon?” These words direct our attention even more to the sun, and a sun usually represents light and things good. A sunrise could signal hope and the start of something new. However, if it is a sunset, it could be the end of something.

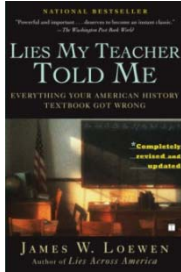
**EXPLAIN meaning in context of entire story:** It turns out this is a pivotal part of the story. After ....(I would tell briefly what came before that makes this spot so important) and before...(I would explain how it fits in with what comes after). [I didn’t do those parts because I don’t want to give too much analysis to the story—that will need to come from you. Doing a good job here tells me you read and understood the book. Do not give full summaries! Tell only what is essential to explaining the context of the image you have chosen.]

**When you return** to school, we will discuss/share these images and analyses in class.

AP Language and Composition  
2009 Summer Reading  
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REQUIRED READING

Please purchase these texts because we are going to refer to them continually throughout the year.



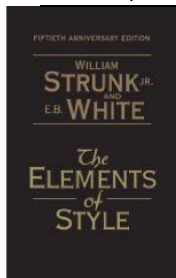
*Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong*  
\*Completely revised and updated

James W. Loewen  
ISBN 978-0-7432-9628-1

\$12.48 at Amazon.com  
\$12.80 at BarnesandNoble.com

- A. Read the book in its entirety, *including* the two introductions, the afterword, and the notes.
- B. Annotate your text as you read with sticky notes or in the margins. Consider the following as you read and annotate:
- (1) What is Loewen's thesis? That is, what argument does he develop in the text?
  - (2) Does he successfully defend his thesis?
  - (3) How does each chapter develop the thesis?
  - (4) How are the chapters related to one another and to the central argument?
  - (5) What modes of writing does Loewen use to develop each contention?
  - (6) What is his tone throughout the work? Are there noticeable shifts in tone? What seems to motivate the shifts?
  - (7) How does he employ the resources of language to communicate his attitude towards contemporary United States History instruction?
- C. In a well-developed essay of 2-3 typed pages using MLA format, analyze Loewen's central argument. Choose one chapter to analyze in depth, detailing how the chapter serves to strengthen Loewen's central argument and including how he employs the resources of language in his approach. **Submit to Turnitin.com by Monday, August 17, 2009 at 7:30 a.m. (Directions are attached.)**
- D. 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.

- E. Prepare to take a test on the details of the book on the second day of class.



*The Elements of Style: 50<sup>th</sup> Anniversary Edition*

William Strunk, Jr. and E. B. White  
ISBN 978-0-2056-3264-0

\$13.55 at Amazon.com  
\$12.96 at BarnesandNoble.com

- A. Read it, learn it, know it.
- B. Prepare to take a test on chapters one through four on the first day of class.

## CHOICE READING

Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose a novel or play from the list below, read it in its entirety, and note the particular attitudes or traditions that the author apparently wishes to modify. Then, using MLA format in a well-reasoned 2-3 page typed essay which makes use of substantial textual evidence, analyze the techniques the author uses to influence the reader's or audience's views. Avoid mere plot summary. (From the 1987 AP Literature and Composition Exam)

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

<i>The Adventures of Huckleberry Finn</i>	Mark Twain	Used 13 times on the AP Lit exam
<i>The Awakening</i>	Kate Chopin	Used 10 times on the AP Lit exam
<i>Native Son</i>	Richard Wright	Used 7 times on the AP Lit exam
<i>A Raisin in the Sun</i>	Lorraine Hansberry	Used 6 times on the AP Lit exam
<i>Sister Carrie</i>	Theodore Dreiser	Used 3 times on the AP Lit exam

***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.

### Required Reading Essay Scoring Guidelines

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

- 9 (100)** The essay meets all the criteria for an **8** paper and is markedly perceptive or insightful in its thesis and development of supporting claims. Stylistically mature, the essay is particularly persuasive or demonstrates a remarkable command of language.
- 8 (95)** The essay effectively responds to the prompt and centers on a thoughtful, concise thesis. It is free of unnecessary summary and uses evidence from the text to develop its claims. Making use of a primary and at least one secondary mode of writing, the essay employs rhetorical strategies to convey its central contention and purpose clearly. The prose demonstrates the writer’s ability to control well a variety of the elements of effective writing, but the essay may not be free of error.
- 7 (90)** The essay meets all the criteria for a **6** paper but demonstrates more complete analysis and/or a more mature command of language.
- 6 (85)** The essay is a competent response to the prompt and centers on a strong thesis statement. The support is relevant and purposeful, and the writer uses rhetorical strategies to convey his central contention. The prose demonstrates the writer’s ability to control a variety of the elements of effective writing, but the essay is not free of error.
- 5 (75)** The essay responds adequately to the task with a simple thesis statement and basic evidence to support claims. Extension of ideas is minimal, and discussion is superficial or oversimplified. The prose demonstrates sufficient control of the elements of language but lapses in diction or syntax may be present.
- 4 (68)** The essay responds inadequately to the task. The thesis statement is a restatement of fact, and supporting claims are misinterpretations of the text or the argument. Development relies heavily on summary rather than commentary. The prose conveys the writer’s idea sufficiently but shows inconsistent control over the elements of language.
- 3 (65)** The essay meets all the criteria for a **4** paper but is weak in its thesis and purpose. The essay is markedly weak in organization, development, or control of language.
- 2 (60)** The essay has little or no success in conveying its thesis and/or discussion of the text or argument. Major lapses in control are evident.
- 1 (50)** The essay meets the criteria for a **2** paper but is overly simple in its response to the prompt.

## 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.

### Analytical Annotations

- (1) What is Loewen's thesis? That is, what argument does he develop in the text?
- (2) Does he successfully defend his thesis?
- (3) How does each chapter develop the thesis?
- (4) How are the chapters related to one another and to the central argument?
- (5) What modes of writing does Loewen use to develop each contention?
- (6) What is his tone throughout the work? Are there noticeable shifts in tone? What seems to motivate the shifts?
- (7) How does he employ the resources of language to communicate his attitude towards contemporary United States History instruction?

### General Annotations

- (1) The annotations reveal depth of thinking and are not simply brief plot questions or summary notes.
- (2) The annotations connect Loewen's development of his argument to his overall thesis.
- (3) The annotations indicate the student's thorough reading by including notes about the argument, Loewen's style, and the rhetorical strategies used.

### **Choice Reading Essay Scoring Guidelines**

The score reflects the quality of the essay as a whole—its content, its style, its mechanics. Students are rewarded for what they do well. The score for an exceptionally well-written essay may be raised by 1 point above the otherwise appropriate score. In no case may a poorly written essay be scored higher than a 3.

#### **9–8 (100-90)**

These essays offer a well-focused and persuasive analysis of how the work advocates social or political changes or changes in attitudes or traditions. Using apt and specific textual support, these essays fully explore the relationship between the literature and the message and demonstrate what the message contributes to the meaning of the work as a whole. Although not without flaws, these essays make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Generally, essays scored a 9 reveal more sophisticated analysis and more effective control of language than do those scored an 8.

#### **7–6 (89-80)**

These essays offer a reasonable analysis of how the work advocates change in society, politics, attitudes, or traditions. They explore that message and demonstrate what it contributes to the meaning of the work as a whole. These essays show insight and understanding, but the analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of those in the 9–8 range. Generally, essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do those scored a 6.

#### **5 (79-70)**

These essays respond to the assigned task with a plausible reading, but they tend to be superficial or underdeveloped in analysis. They often rely on plot summary that contains some analysis, implicit or explicit. Although the essays attempt to discuss how the work advocates change and how the message contributes to the work as a whole, they may demonstrate a rather simplistic understanding of the work. Typically, these responses reveal unsophisticated thinking and/or immature writing. They demonstrate adequate control of language, but they may lack effective organization and may be marred by surface errors.

#### **4–3 (69-60)**

These lower-half essays offer a less than thorough understanding of the task or a less than adequate treatment of it. They reflect an incomplete or oversimplified understanding of the work, or they may fail to establish the relationship between the work and the message. They may not address or develop a response to how that message contributes to the work as a whole, or they may rely on plot summary alone. Their assertions may be unsupported or even irrelevant. Often wordy, elliptical, or repetitious, these essays may lack control over the elements of college-level composition. Essays scored a 3 may contain significant misreading and demonstrate inept writing.

#### **2–1 (59-50)**

Although these essays make some attempt to respond to the prompt, they compound the weaknesses of those in the 4–3 range. Often, they are unacceptably brief or are incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The ideas are presented with little clarity, organization, or supporting evidence. Particularly inept, vacuous, and/or incoherent essays must be scored a 1.