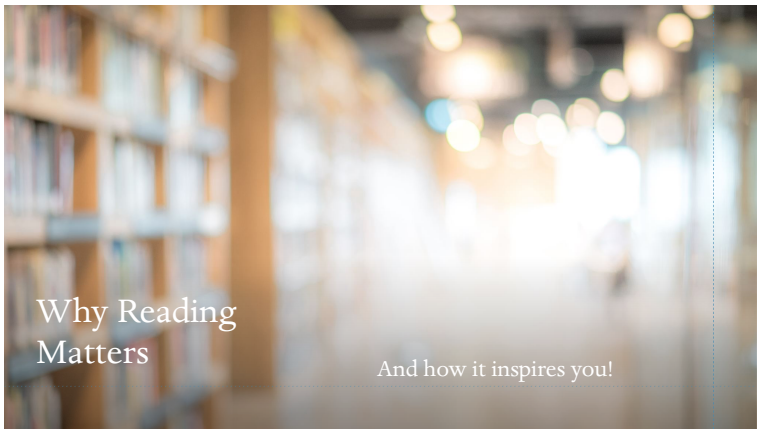
English Department: 2020 10th Grade Summer Reading Assignments

Dear Sophomore Class,

We hope that you are enjoying a leisurely summer pace. We want to enrich your days by adding the opportunity to read quietly and inspire joy and relaxation in a creative way. Before reading any of these books, make sure to read our *Active Reading Tips* and the *How to Annotate* documents included below.

Finally, when you read the different books, annotate them as you reflect upon the following essential questions:

- What is the writer asserting?
- What am I being asked to believe or accept? Facts? Opinions? Some mixture?
- How do the different characters analyze the moral content of their decisions? What makes a decision morally correct? What are their intentions, their circumstances and their actual responses?
- How has your thinking been altered by this reading? How has it affected your response to the issues and themes in your own life?
- Why/How is this book still relevant?



All CP students grades 9-12 should choose one book from their grade level options. A discussion and follow-up an assessment will take place in September.

ENGLISH II OPTIONS

Carry On: A Story of Resilience, Redemption, and an Unlikely Family by Lisa Fenn

NAACP Image Award Finalist, and Winner of the 2016 Friends of American Writers Literary Award and the Christopher Award In the spirit of The Blind Side comes a deeply moving memoir about the unexpected bonds that would transform three lives. Lisa Fenn produced human-interest features for ESPN for over a decade, but one particular story came into her life and never left. After seeing a newspaper image of two young wrestlers from one of Cleveland's tougher public high schools, Lisa followed a hunch and flew back to her hometown to meet the boys that very day. What she found caused her spirit both to sink and to soar. Leroy Sutton, who lost his legs in a childhood train accident, could often be found riding on

the back of Dartanyon Crockett, who was legally blind and had no permanent place to call home. Initially drawn together by their handicaps, the boys soon developed a brother-like bond. When one wrestled, the other sat on the edge of the mat, and their cheerful friendship was a source of inspiration throughout the halls of their high school. As Lisa filmed her feature about this remarkable friendship for ESPN, she grew to understand the suffering Leroy and Dartanyon had endured, and she fought for their trust and their confidence. The three formed a surprising and meaningful connection--and once the television story ended, Lisa realized she couldn't just walk away. More than a story of two underdogs overcoming innumerable hardships, *Carry On* is a touching tale of an unlikely family forged through barriers of race, class, and disability. It is a powerful memoir about grit, love, hope, and faith--and the courage to carry on, even in the most extraordinary circumstances.

Before We Were Free by Julia Alvarez

Anita de la Torre never questioned her freedom living in the Dominican Republic. But by her 12th birthday in 1960, most of her relatives have emigrated to the United States. Her Tío Toni has disappeared without a trace, and the government's secret police terrorize her remaining family because of their suspected opposition of El Trujillo's dictatorship.

Edison's Alley by Neal Shusterman and Eric Elfman

Both Nick and the Accelerati have learned that the strange objects Nikola Tesla left in Nick's attic are pieces of a Far Range Energy Emitter, capable of transmitting "free energy" to the globe. Some components of the contraption are still missing, but the objects themselves seem to be leading Nick to their current owners. Each piece is with the person who needs it the most.

Till We Have Faces by C.S Lewis

It is a tale of two princesses – one beautiful and one unattractive – and the struggle between sacred and profane love. The author reworks the myth of Cupid and Psyche and leads us to examine envy, betrayal, loss, blame, grief and conversion. We are reminded of our own fallibility and the role of a higher power in our lives.

English II Honors ADD:

- **A Lesson Before Dying** by Ernest Gaines
- **Catcher in the Rye** by J.D. Salinger

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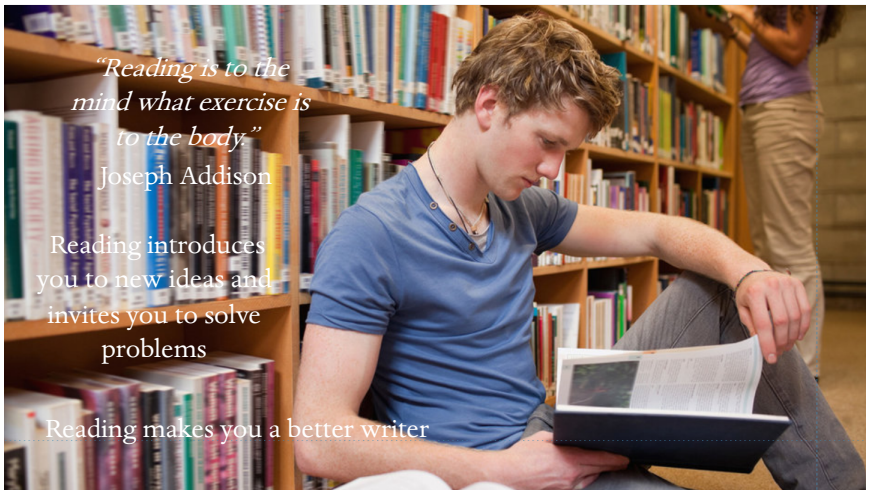

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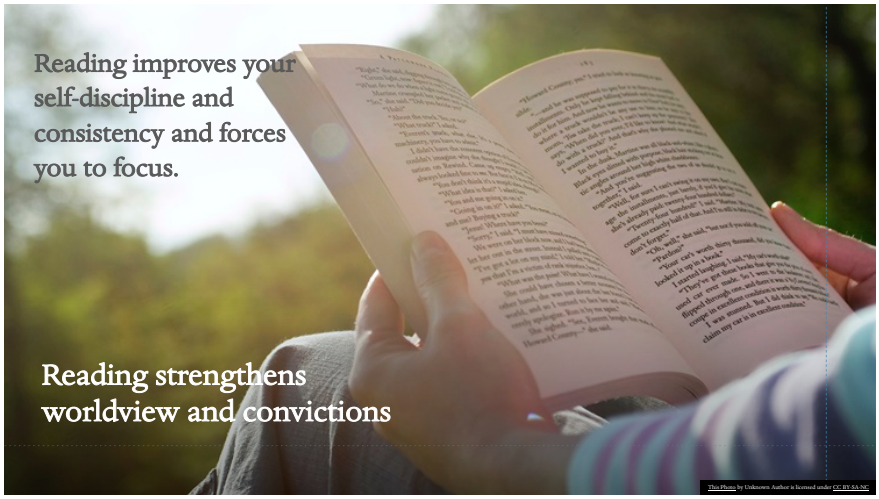

How to Annotate While Reading – Adapted from "Interrogating Text" from https://guides.library.harvard.edu/sixreadinghabits

Unlike "highlighting," which might be a passive activity, the process of annotating text helps you to stay focused and involved and to get much more out of your reading. You may find that the process of taking notes, asking questions, looking up unclear words, terms or information, and recording your reactions all help you to concentrate better.

1. Look over the text quickly to:

- Preview main ideas (including the title)
- Locate the name and credentials of the writer (might involve a quick Google)
- See when and where the work was published
- Preview main ideas (including the title)
- Notice any other distinguishing features of the text (unusual format, section headers, lists, and so on).

2. Actively reading the text and annotating while reading:

- Locating and marking the thesis, supporting points, significant ideas.
- Underlining important terms and explaining them in the margins.
- Writing key words, meanings, and definitions in the margin.
- Signaling where important information can be found with key words or symbols in the margin
- Identifying any ideas that challenge the knowledge, beliefs or attitudes of the audience.
- Noting any personal experience with or reflection on the topic.
- Marking, circling, or underlining any words that define voice, tone, attitude or diction and describing what type it seems to be.
- Identifying any information or evidence that defines the text's historical, biographical, or cultural context.
- Identifying any connections to other sources you have already read on the topic (compare and contrast).
- Writing down any ideas for the essay or questions that develop while reading a source.

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How to Annotate While Reading, Part Two – Adapted from "The Handout that Harvard Uses"

1. **Adding to your highlighter**: Highlighting can seem like an active reading strategy, but it can actually distract from the business of learning and dilute your comprehension. Those bright yellow lines you put on a printed page one day can seem strangely cryptic the next, unless you have a method for remembering why they were important to you at another moment in time. Pen or pencil will allow you do to more to a text you have to wrestle with.
2. **Mark up the margins of your text with words and phrases**: ideas that occur to you, notes about things that seem important to you, reminders of how issues in a text may connect with class discussion or course themes. This kind of interaction keeps you conscious of the reasons you are reading as well as the purposes your instructor has in mind. Later in the term, when you are reviewing for a test or project, your marginalia will be useful memory triggers.
3. **Develop your own symbol system**: asterisk (*) a key idea, for example, or use an exclamation point (!) for the surprising, absurd, bizarre. Your personalized set of hieroglyphs allow you to capture the important -- and often fleeting -- insights that occur to you as you're reading. Like notes in your margins, they'll prove indispensable when you return to a text in search of that perfect passage to use in a paper or are preparing for a big exam.

4. **Get in the habit of hearing yourself ask questions**: "What does this mean?" "Why is the writer drawing that conclusion?" "Why am I being asked to read this text?" etc. Write the questions down (in your margins, at the beginning or end of the reading, in a notebook, or elsewhere. They are reminders of the unfinished business you still have with a text: something to ask during class discussion, or to come to terms with on your own, once you've had a chance to digest the material further or have done other course reading.

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ACTIVE READING: INTERROGATING TEXTS

Reading Habits to Develop in Your First Year at Fenwick (adapted from Harvard Library Resources)

Critical reading--active engagement and interaction with texts--is essential to your academic success and to your intellectual growth. Research has shown that students who read deliberately retain more information and retain it longer.

While the strategies below are (for the sake of clarity) listed sequentially, you can probably do most of them simultaneously. They may feel awkward at first, and you may have to deploy them very consciously, especially if you are not used to doing anything more than moving your eyes across the page. But they will quickly become habits, and you will notice the difference—in what you "see" in a reading, and in the confidence with which you approach your texts.

1. Previewing: Look "around" the text before you start reading.

You've probably engaged in one version of previewing in the past, when you've tried to determine how long an assigned reading is (and how much time and energy, as a result, it will demand from you). Previewing enables you to develop a set of expectations about the scope and aim of the text. These very preliminary impressions offer you a way to focus your reading. For instance: Is the author known to you already? If so, how does his (or her) reputation or credentials influence your perception of what you are about to read? If the author is unfamiliar or unknown, does an editor introduce him or her (by supplying brief biographical information, an assessment of the author's work, concerns, and importance)?

2. Annotating: Make your reading thinking-intensive from start to finish.

Annotating puts you actively and immediately in a "dialogue" with an author and the issues and ideas you encounter in a written text. It's also a way to have an ongoing conversation with yourself as you move through the text and to record what that encounter was like for you. Here's how:

• **Add to your highlighter:** Highlighting can seem like an active reading strategy, but it can actually distract from the business of learning and dilute your comprehension. Those bright yellow lines you put on a printed page one day can seem strangely cryptic the next, unless you have a method for remembering why they were important to you at another moment in time. Pen or pencil will allow you to do more to a text you have to wrestle with.

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3. Outline, summarize, analyze: Take the information apart, look at its parts, and then try to put it back together again in language that is meaningful to you. The best way to determine that you’ve really gotten the point is to be able to state it in your own words.

Outlining enables you to see the skeleton of an argument: the thesis, the first point and evidence (and so on), through the conclusion. With weighty or difficult readings, that skeleton may not be obvious until you go looking for it.

Summarizing accomplishes something similar, but in sentence and paragraph form, and with the connections between ideas made explicit.

Analyzing adds an evaluative component to the summarizing process—it requires you not just to restate main ideas, but also to test the logic, credibility, and emotional impact of an argument. In analyzing a text, you reflect upon and decide how effectively (or poorly) its argument has been made. Questions to ask:

• What am I being asked to believe or accept? Facts? Opinions? Some mixture?

• What reasons or evidence does the author supply to convince me? Where is the strongest or most effective evidence the author offers -- and why is it compelling?

4. Look for repetitions and patterns:

The way language is chosen, used, positioned in a text can be an important indication of what an author considers crucial and what he expects you to glean from his argument. It can also alert you to ideological positions, hidden agendas or biases. Be watching for:

• Recurring images

• Repeated words, phrases, types of examples, or illustrations

• Consistent ways of characterizing people, events, or issues

5. Contextualize: Once you’ve finished reading actively and annotating, take stock for a moment and put it in perspective. When you contextualize, you essentially "re-view" a text you've encountered, framed by its historical, cultural, material, or intellectual circumstances.

• When was it written or where was it published? Do these factors change or otherwise influence how you view a piece?

Also view the reading through the lens of your own experience. Your understanding of the words on the page and their significance is always shaped by what you have come to know and value from living in a particular time and place.

Susan Gilroy, Librarian for Undergraduate Programs for Writing, Lamont and Widener Libraries 9.12.