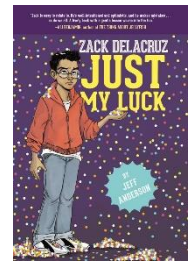
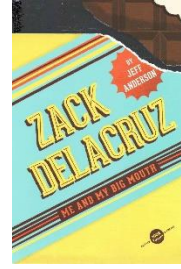


## 2020 Summer Reading List

### 6<sup>th</sup> Grade

**Zack Delacruz – *Me and My Big Mouth* by Jeff Anderson**

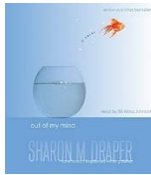
**Zack Delacruz – *Just My Luck* by Jeff Anderson**



Zack Delacruz is unnoticed at his middle school—and that’s just the way he likes it. But a school assembly, a typhoon of spit, and an uncharacteristic moment of bravery are all it takes to change everything. Suddenly Zack is in charge of the class fundraiser. Worse, his partner is the school’s biggest bully! If they don’t sell all the chocolate bars, there will be no dance for the sixth grade. Zack never wanted to be a hero, but with his classmates’ hopes on the line, can he save the day?

### 7<sup>th</sup> Grade

***Out of My Mind* by Sharon Draper**



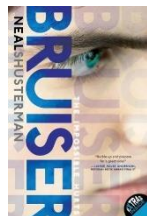
From award-winning author Sharon Draper comes *Out of My Mind*, the story of a brilliant girl who cannot speak or write.

Melody is not like most people. She cannot walk or talk, but she has a photographic memory; she can remember every detail of everything she has ever experienced. She is smarter than most of the adults who try to diagnose her and smarter than her classmates in her integrated classroom - the very same classmates who dismiss her as mentally challenged because she cannot tell them otherwise. But Melody refuses to be defined by cerebral palsy. And she's determined to let everyone know it...somehow.

In this breakthrough story - reminiscent of *The Diving Bell and the Butterfly* - from multiple Coretta Scott King Award winner Sharon Draper, listeners will come to know a brilliant mind and a brave spirit who will change forever how they look at anyone with a disability.

### 8<sup>th</sup> Grade

***Bruiser* by Neal Shusterman**

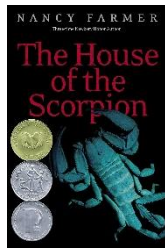


Tennyson: Don't get me started on the Bruiser. He was voted "Most Likely to Get the Death Penalty" by the entire school. He's the kid no one knows, no one talks to, and everyone hears disturbing rumors about. So why is my sister, Brontë, dating him? One of these days she's going to take in the wrong stray dog, and it's not going to end well. Bronte my brother has no right to talk about Brewster that way - no right to threaten him. There's a reason why Brewster can't have friends - why he can't care about too many people. Because when he cares about you, things start to happen. Impossible things that can't be explained. I know, because they're happening to me.

Award-winning author Neal Shusterman has crafted a chilling and unforgettable novel about the power of unconditional friendship, the complex gear workings of a family, and the sacrifices we endure for the people we love.

## 9<sup>th</sup> Grade

### *House of Scorpion* by Nancy Farmer



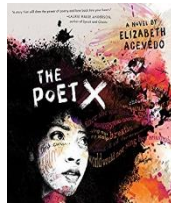
Series: National Book Award Winner for Young People's Literature, Newbery Honor Book, Printz Honor Book  
Matteo Alacrán was not born; he was harvested.

His DNA came from El Patrón, lord of a country called Opium--a strip of poppy fields lying between the United States and what was once called Mexico. Matt's first cell split and divided inside a petri dish. Then he was placed in the womb of a cow, where he continued the miraculous journey from embryo to fetus to baby. He is a boy now, but most consider him a monster--except for El Patrón. El Patrón loves Matt as he loves himself, because Matt is himself.

As Matt struggles to understand his existence, he is threatened by a sinister cast of characters, including El Patrón's power-hungry family, and he is surrounded by a dangerous army of bodyguards. Escape is the only chance Matt has to survive. But escape from the Alacrán Estate is no guarantee of freedom, because Matt is marked by his difference in ways he doesn't even suspect.

## 10<sup>th</sup> Grade

### *The Poet X* by Elizabeth Acevedo



Fans of Jacqueline Woodson, Meg Medina, and Jason Reynolds will fall hard for this astonishing #ownvoices novel-in-verse by an award-winning slam poet, about an Afro-Latina heroine who tells her story with blazing words and powerful truth.

Xiomara Batista feels unheard and unable to hide in her Harlem neighborhood. Ever since her body grew into curves, she has learned to let her fists and her fierceness do the talking.

But Xiomara has plenty she wants to say, and she pours all her frustration and passion onto the pages of a leather notebook, reciting the words to herself like prayers - especially after she catches feelings for a boy in her bio class named Aman, whom her family can never know about.

With Mami's determination to force her daughter to obey the laws of the church, Xiomara understands that her thoughts are best kept to herself. So when she is invited to join her school's slam poetry club, she doesn't know how she could ever attend without her mami finding out. But she still can't stop thinking about performing her poems.

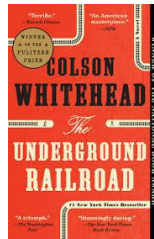
Because in the face of a world that may not want to hear her, Xiomara refuses to be silent.

## 11<sup>th</sup> Grade

Directions: Read *The Underground Railroad* by Colson Whitehead and annotate your copy of the novel for the following:

- Figurative Language (Metaphors, Imagery, Allusions, Personification, etc.)
- Characterization (Characters & Traits)
- Symbols
- Themes

### *The Underground Railroad* by Colson Whitehead



Cora is a slave on a cotton plantation in Georgia. Life is hell for all the slaves, but especially bad for Cora; an outcast even among her fellow Africans, she is coming into womanhood—where even greater pain awaits. When Caesar, a recent arrival from Virginia, tells her about the Underground Railroad, they decide to take a terrifying risk and escape.

Like the protagonist of *Gulliver's Travels*, Cora encounters different worlds at each stage of her journey—hers is an odyssey through time as well as space. As Whitehead brilliantly re-creates the unique terrors for black people in the pre-Civil War era, his narrative seamlessly weaves the saga of America from the brutal importation of Africans to the unfulfilled promises of the present day. *The Underground Railroad* is at once a kinetic adventure tale of one woman's ferocious will to escape the horrors of bondage and a shattering, powerful meditation on the history we all share.

## AP English Language & Composition Summer 2020 Assignments

### Assignment 1- Nonfiction Analysis

Directions: I have chosen 6 nonfiction pieces for you to work with. Under each title of the speech, essay or letter is a link that will lead you to the assigned reading. If the link does not work, use Google to find it; they are very popular pieces. Please print each one and annotate directly on paper.

Read each of the nonfiction pieces and annotate for:

- Ethos- Credibility of the speaker
- Pathos- Emotion & Audience
- Logos- Facts, Statistics, Logic
- Figurative Language (Metaphors, Imagery, Allusions, Personification, etc.)
- Rhetorical Strategies (Repetition, Structure, Rhetorical Questions, etc.)

After reading and annotating, respond to the following questions. Include contextual evidence for each response. Cite using line numbers when available or page numbers.

1. List all the themes that appear in each piece. Remember that themes are broad concepts about human behavior, society, or the economy.
2. What is the argument?
3. Who is the intended audience?
4. Discuss the relationship/dynamic between the audience, the speaker, and the context.
5. List at least 3 strategies used to persuade the audience.

“The Gettysburg Address” by Abraham Lincoln

<http://historytools.davidjvoelker.com/sources/lincoln-gettysburg.pdf>

“A Modest Proposal” by Jonathan Swift

[http://www.readwritethink.org/files/resources/30827\\_modestproposal.pdf](http://www.readwritethink.org/files/resources/30827_modestproposal.pdf)

“Letter from Birmingham Jail” by Dr. Martin Luther King Jr.

[https://web.cn.edu/kwheeler/documents/Letter\\_Birmingham\\_Jail.pdf](https://web.cn.edu/kwheeler/documents/Letter_Birmingham_Jail.pdf)

“Shooting an Elephant” by George Orwell

<https://hilo.hawaii.edu/~tbelt/Pols360-S08-Reading-ShootingAnElephant.pdf>

“Mother Tongue” by Amy Tan

<http://theessayexperiencefall2013.qwriting.qc.cuny.edu/files/2013/09/Mother-Tongue-by-Amy-Tan.pdf>

“Only Daughter” by Sandra Cisneros

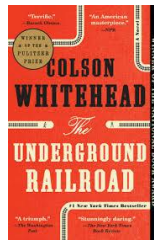
<https://www.cabrillo.edu/academics/english/100resources/%27Only%20Daughter%27.pdf>

## Assignment 2- Fiction Analysis

Directions: Read *The Underground Railroad* by Colson Whitehead and annotate your copy of the novel for the following:

- Figurative Language (Metaphors, Imagery, Allusions, Personification, etc.)
- Characterization (Characters & Traits)
- Symbols
- Themes

### *The Underground Railroad* by Colson Whitehead



Cora is a slave on a cotton plantation in Georgia. Life is hell for all the slaves, but especially bad for Cora; an outcast even among her fellow Africans, she is coming into womanhood—where even greater pain awaits. When Caesar, a recent arrival from Virginia, tells her about the Underground Railroad, they decide to take a terrifying risk and escape.

Like the protagonist of *Gulliver's Travels*, Cora encounters different worlds at each stage of her journey—hers is an odyssey through time as well as space. As Whitehead brilliantly re-creates the unique terrors for black people in the pre-Civil War era, his narrative seamlessly weaves the saga of America from the brutal importation of Africans to the unfulfilled promises of the present day. *The Underground Railroad* is at once a kinetic adventure tale of one woman's ferocious will to escape the horrors of bondage and a shattering, powerful meditation on the history we all share.

## Assignment 3- Current Events

### Rationale:

AP Language & Composition demands that students have a large breadth of knowledge from which to draw especially for the writing portion of the exam. This breadth of knowledge includes current events and controversial issues. In order to develop your knowledge base, you will be responsible for keeping up with the news and issues in/of society. Over the course of the summer (10 weeks) you will need to address the current events worksheet that is attached once a week. Please read the directions carefully in order to receive full credit. There will be a total of 10 current events worksheets expected on the first day of school.

### Directions:

Find an article either in the newspaper or online from a newspaper source, Associated Press, USA Today, The New York Times, The Wall Street Journal etc., or any other reputable national or local source. Read the article and answer the questions below. **You may not use articles on Entertainment/Gossip or Sports.** Please find and read about important issues in our world today. Read the Rubric at the end of the worksheet to complete all the requirements for this assignment. Attach the article to the worksheet.

Week 1: June 8- June 14

Week 2: June 15 - June 21

Week 3: June 22 - June 28

Week 4: June 29 - July 5

Week 5: July 6- July 12

Week 6: July 13 - July 19

Week 7: July 20 - July 26

Week 8: July 27 - August 2

Week 9: August 3 - August 9

Week 10: August 10 - August 16

## Current Events Worksheet

Name: \_\_\_\_\_ Week of: \_\_\_\_\_

Title of Article: \_\_\_\_\_

Topic of Article: \_\_\_\_\_

Source: \_\_\_\_\_

**WHO** is this article about?

**WHAT** is this story about? List **2** important facts from your article.

**WHEN** did this story take place?

**WHERE** is this event or issue occurring? (Specify city, country, region, etc.)

**WHY** is this story important?

### Grading will be based on the following rubric:

**A** – Entire Current Event assignment displays the following requirements for each question/statement above:

- a. Demonstrates thoughtfulness, preparation, and accuracy.
- b. Reflects real understanding of the story and the issues.
- c. Follows directions.
- d. Is complete, neat, and has the article attached to the worksheet.

**B** – Current Event assignment is complete but lacks 1 of the above requirements.

**C** – Current Event assignment lacks 2 of the requirements.

**D** – Current Event assignment lacks 3 of the requirements.

**F** – Current Event assignment lacks 4 or more of the above requirements.

**Z** – Current Event assignment was not submitted.

## **12<sup>th</sup> Grade (ALL STUDENTS)**

All students will read the novel *The Namesake* by Jhumpa Lahiri. It is strongly recommended you annotate your copy for the following elements of literature:

- figurative language (hyperbole, metaphor, symbolism, etc.)
- theme or main idea
- character development (character traits, growth, interaction, etc.)
- parts of the work (chapters/paragraphs/sentences) that you find interesting, relatable, controversial, or thought-provoking

These annotations will serve you well in the first few weeks of school as you complete class assignments related to the reading of *The Namesake*.

### **About *The Namesake***

In *The Namesake*, Lahiri enriches the themes that made her collection an international bestseller: the immigrant experience, the clash of cultures, the conflicts of assimilation, and, most poignantly, the tangled ties between generations.

*The Namesake* takes the Ganguli family from their tradition-bound life in Calcutta through their fraught transformation into Americans. On the heels of their arranged marriage, Ashoke and Ashima Ganguli settle together in Cambridge, Massachusetts. An engineer by training, Ashoke adapts far less warily than his wife, who resists all things American and pines for her family. When their son is born, the task of naming him betrays the vexed results of bringing old ways to the new world. Named for a Russian writer by his Indian parents, Gogol Ganguli knows only that he suffers the burden of his heritage as well as his odd, antic name.

Lahiri brings great empathy to Gogol as he stumbles along a first-generation path strewn with conflicting loyalties, comic detours, and wrenching love affairs. With penetrating insight, she reveals not only the defining power of the names and expectations bestowed upon us by our parents, but also the means by which we slowly, sometimes painfully, come to define ourselves.

Excerpted from Houghton Mifflin Harcourt



## 12<sup>th</sup> Grade AP Literature and Composition – 2020 Summer Reading Assignment

1. You will read and annotate **Jhumpa Lahiri's** *The Namesake* (novel; see previous page for description). Understand that annotations themselves will not be assessed but will be useful (and highly beneficial) to you in class during the first few weeks. Some suggested elements to note are
  - figurative language (hyperbole, metaphor, symbolism, etc.)
  - theme or main idea
  - character development (character traits, growth, interaction, etc.)
  - parts of the work (chapters/paragraphs/sentences) that you find interesting, relatable, controversial, or thought-provoking
2. You will also read **Thomas Foster's** *How to Read Literature Like a Professor*

A thoroughly revised and updated edition of Thomas C. Foster's classic guide—a lively and entertaining introduction to literature and literary basics, including symbols, themes and contexts, that shows you how to make your everyday reading experience more rewarding and enjoyable. While many books can be enjoyed for their basic stories, there are often deeper literary meanings interwoven in these texts. *How to Read Literature Like a Professor* helps us to discover those hidden truths by looking at literature with the eyes—and the literary codes—of the ultimate professional reader, the college professor. What does it mean when a literary hero is traveling along a dusty road? When he hands a drink to his companion? When he's drenched in a sudden rain shower? Ranging from major themes to literary models, narrative devices and form, Thomas C. Foster provides us with a broad overview of literature—a world where a road leads to a quest, a shared meal may signify a communion, and rain, whether cleansing or destructive, is never just a shower—and shows us how to make our reading experience more enriching, satisfying, and fun. This revised edition includes new chapters, a new preface and epilogue, and incorporates updated teaching points that Foster has developed over the past decade.

From *Amazon*

### OPTIONAL Assignment for How to Read Literature Like a College Professor:

For each chapter, you will create an **index card** as follows:

- Blank side: Chapter title (illustrations optional)
- Lined side: Key (bullet) points from the chapter AND instead of the examples Foster gives, an example or two from works of literature (NOT movies) you have read that correspond with the ideas he offers in the chapters (it's OK if you can't provide literary examples of your own for SOME of the chapters, but aim to have examples for MOST of the chapters). These cards will be valuable to you in open-note class assignment, class discussion, presentations, and in preparation for the AP Examination in May.

**The chapter titles of *HTRL* are as follows:**

- |  |   |                                       |
|--|---|---------------------------------------|
| 1. Every Trip is a Quest                   | 8. It's Greek to Me                                       | 18. Geography Matters...              |
| 2. Nice to Eat with You: Acts of Communion | 9. It's More Than Just Rain or Snow                       | 19. ...So Does Season                 |
| 3. Nice to Eat You: Acts of Vampires       | 10. ...More Than It's Gonna Hurt You: Concerning Violence | 20. Marked for Greatness              |
| 4. Now, Where Have I Seen Her Before?      | 11. Is That a Symbol?                                     | 21. He's Blind For a Reason, You Know |
| 5. When in Doubt, It's From Shakespeare... | 12. It's All Political                                    | 22. It's Never Just Heart Disease...  |
| 6. ...Or the Bible                         | 13. Yes, She's a Christ Figure, Too                       | 23. ...And Rarely Just Illness        |
| 7. Hansel and Gretel                       | 14. Flights of Fancy                                      | 24. Don't Read With Your Eyes         |
|  | 15. It's All About Sex...                                 | 25. Is He Serious? And Other Ironies  |
|  | 16. ...Except Sex   |                                       |
|  | 17. If She Comes Up, It's Baptism                         |                                       |

**3. Read for pleasure.**

Try and stick to works of literary merit (both classic and contemporary), and don't be afraid to read some poetry.

Question 3 of the AP Literature and Composition examination will ask you to provide a detailed analysis of a literary work and its depiction of theme; you will be especially well-equipped to answer it if you are well-read to begin with. Our class discussions will also be richer if you come prepared with a well-versed literary repertoire.

Question 1 on the exam will ask you to analyze a poem; the more comfortable you feel with poetry the better off you'll be.

Here are some suggested authors:

**Classic**

**novelists/playwrights:**

William Shakespeare  
Nathaniel Hawthorne  
Jane Austen  
Mary Shelley  
Charlotte Bronte  
Charles Dickens  
Alexandre Dumas

**Contemporary**

**Novelists/Playwrights:**

Margaret Atwood  
Toni Morrison  
Anthony Doerr  
Khaled Hosseini  
Colson Whitehead  
Jhumpa Lahiri  
Jesamyn Ward

**Poets:**

Robert Frost  
Emily Dickinson  
Langston Hughes  
William Blake  
William Shakespeare  
(sonnets)  
Robert Browning  
Thomas Hardy