

9th Grade (Non-AICE) Summer Reading 2024-2025

Park Vista Community High School

Directions: Students are to print out a copy of each of the four stories and read them. After reading the stories, students are to complete the two questions for each of the four stories. Please make sure to answer the questions fully and use textual evidence to support your thinking (at least 5-7 sentences per question). Type your answer in Times New Roman 12 Font.

Links to the stories are provided.

List of Short Stories:

“The Watch” by Elie Wiesel

<https://www.goucher.edu/library/documents/Goucher-The-Watch.pdf>

“Eleven” by Sandra Cisneros

<https://www.kenwoodacademy.org/ourpages/auto/2015/3/30/65964006/SS%20Eleven.pdf>

“Everyday Use” by Alice Walker

https://www.englishfury.com/uploads/1/3/4/9/13498250/everyday_use_full-text.pdf

“The Story of an Hour” by Kate Chopin

https://my.hrw.com/support/hos/hostpdf/host_text_219.pdf

Question 1

Identify a theme addressed in the story and explain the significance of the theme throughout the story. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

Question 2

What is the role of the main character and how does the main character contribute to the theme you choose in question one. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

Incoming 9th/10th Grade AICE English General Paper Summer Reading Assignment

Your English General Paper class requires you to think critically about current topics in society. In preparation for the class please pay attention to the news and choose **3 news articles (must have been written within the last year) to read and complete the attached questions on each of them.** You can choose any article that is interesting to you from the following broad topics:

- Economy
- Ethics
- Government
- Politics
- Science
- Technology
- the Environment
- Arts
- Culture
- Social interactions/relationships

Your responses should be completed in well-written responses, and will be scored as follows:

Question 1 - 2 points

Question 2 - 5 points

Question 3 - 5 points

Question 4 - 3 points

Question 5 - 5 points

Question 6 - 5 points

Question 7 - 10 points

Total - 35 points each = 105 points total

Remember this will be your first grade in your English class freshman year.

Name _____ Date _____

Current Events News Article Summary WS

What is the name and publisher of this article?

Who might be the target audience? Why?

What is the author claiming in this article?

List 3 statements within the article that support the author's claim.

1)

2)

3)

What might someone who disagrees with the author's claim argue?

What might opponents of the author's claim use as evidence to support their point of view?

What is your opinion of the author's claim? What might be another possible solution to this issue or problem?

Park Vista Community High School
AICE English Language (Non-CAAP) 10th Grade Summer Reading
2024-2025

Directions: Students are to print out a copy of the poem AND the short story below and read them.

“I Am Offering this Poem” by Jimmy Santiago Baca

<https://www.poetryfoundation.org/poems/53092/i-am-offering-this-poem>

“She Unnames Them” by Ursula K. LeGuin

<https://marswillsendnomore.files.wordpress.com/2022/10/07ae4-she-unnames-the-m-by-ursula-leguin.pdf>

Directions (cont.): After reading both, students are to mark up (underline, highlight, annotate) the passages for the following:

1. Theme (there can be more than one)
2. Characterization (may only apply to the short story)
3. Unique language features that add to the overall meaning to the text

Students are to bring their printed copies with them on the first FULL day of instruction. You are able to print for FREE in Park Vista’s media center if needed. County public libraries are also a fantastic resource if needed.

Have a great summer!
We look forward to meeting you in August.

AICE English Language (Cohort/CAAP) Summer Assignment 2024



Purchase text by: Douglas Grudzina

Publisher: Prestwick House, Inc.

Copyright: 2007

ISBN # 1580497659

(It is available on Amazon)

Students: the above text is **MANDATORY** for AICE English Language.

Assignment: Read and **annotate** the following pages and **complete** the corresponding exercises in your handbook.

Be sure to focus your marginal text ANNOTATIONS on:

- Device definition
- Device use (text genres most used in)
- Device effect/significance/overall impact of technique

Complete the following exercises. These are DUE on the **FIRST** day of school.

1. Device #1: Hyperbole pages 13-14, Exercise 1
2. Device #2: Understatement page 15, Exercise 1 & 2
3. Device #4: Antithesis pages 22-23, Exercise 2
4. Device #5: Hypophora pages 26-27, Exercise 1
5. Device #6: Rhetorical Question pages 30-31, Exercise 1
6. Device #9: Simile pages 41-42, 45-49, Exercises 3, 4, 6 & 7
7. Device #10: Metaphor pages 52-53, 55-58, 60, Exercise 4

Questions? Email Mrs. Haber at: danielle.haber@palmbeachschools.org

10th Grade Regular Summer Reading 2024-2025

Park Vista Community High School

Directions: Students are to print out a copy of each of the stories and read them. After reading the stories, students are to complete the three questions for each of the four stories. Please make sure to answer the questions fully and use textual evidence to support your thinking (at least 5-7 sentences per question). Type your answer in Times New Roman 12 Font.

Links to the stories are provided.

List of Short Stories:

“The Shawl” by Cynthia Ozick

<https://www.newyorker.com/magazine/1980/05/26/the-shawl>

“Woman Hollering Creek” by Sandra Cisneros

https://networkfiction.files.wordpress.com/2015/08/woman_hollering_creek.pdf

“Homegoing” by Yaa Gyasi

https://drive.google.com/file/d/1Ugr3_YjGla50tnTgmkYsPHpg3HjIVzq_/view?usp=sharing

Question 1

Identify a theme (the moral or lesson) addressed in the story and explain how it is supported and developed throughout the story. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

Question 2

What is the role of the main character and how does the main character contribute to the theme you choose in question one. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

Question 3

What unique language features (figurative language, word choice, tone etc.) does the author use and explain how these language features contribute to and enhance the text.

Class: AICE English Literature AS Level

“This course is an AICE, AP, IB, or DE course designed to earn college credit as well as meet high school graduation requirements. As such, materials and discussions for this course may reflect topics not typically included in PBCSD courses. Due to the dual credit nature of this course, content and materials used in this course are not able to be modified to accommodate variations in student age and/or maturity.”

Read The Inheritance of the Loss by Kiran Desai

Reading this novel during the summer is vital to your success in this course, as it will be a topic of discussion throughout the entire year and will be part of your AICE exam in the spring. You are expected to annotate while reading and have it ready the first week of class. There will be an objective summative assessment and an essay on the novel within the first few weeks of class.

While reading The Inheritance of the Loss by Kiran Desai complete the following:

1. Annotate the novel. You will be turning in your book the first week of class for a grade on your annotations. If you are unable to purchase the book and cannot write in it as a result, you may use Post-It notes to fulfill this requirement. Your annotations will be graded based on completion and insightfulness. You should have 1 annotation per page of the novel. Your annotations will be used to complete a text organizer in class.

As you read, you are to underline, circle, and draw arrows connecting words and phrases, or whatever it takes to remind you later of your impressions. These annotations should include notes to yourself in the margins:

- asking questions – anything you don’t understand or wonder about the book
- making observations
- defining new vocabulary words
- identifying literary elements and explaining the significance
- noting allusions, etc.

Never underline or highlight without a reference as to why this is important or significant. All highlights or underlines must have commentary!

2. Add notes to your book covers. These notes will provide you with a quick reference guide to use throughout the year.
 - a. **Inside Front Cover:** Make a character list with small space for character summary
 - b. **Inside Back Cover:** Make a list of major themes, allusions, motifs, and symbols.

Grading:

Since everyone's notes will be similar in format, yet somewhat different in content, book grades will be based on thoroughness, clarity, neatness, consistency and apparent effort. I use the phrase "apparent effort" because I will obviously not read all the notes on every page of your book.

What should your annotations look like? Below are a variety of ways to mark your novel.

The Lady's Maid's Bell 15

passage the afternoon before. Agnes said she had seen no one, and I saw that she thought I was dreaming. To be sure, it was dusk when we went down the passage, and she had excused herself for not bringing a light; but I had seen the woman plain enough to know her again if we should meet. I decided that she must have been a friend of the cook's, or of one of the other women-servants; perhaps she had come down from town for a night's visit, and the servants wanted it kept secret. Some ladies are very stiff about having their servants' friends in the house overnight. At any rate, I made up my mind to ask no more questions.

In a day or two another odd thing happened. I was chatting one afternoon with Mrs. Blinder, who was a friendly disposed woman, and had been longer in the house than the other servants, and she asked me if I was quite comfortable and had everything I needed. I said I had no fault to find with my place or with my mistress, but I thought it odd that in so large a house there was no sewing-room for the lady's maid.

"Why," says she, "there is one: the room you're in is the old sewing-room."

"Oh," said I; "and where did the other lady's maid sleep?"

At that she grew confused, and said hurriedly that the servants' rooms had all been changed about last year, and she didn't rightly remember.

That struck me as peculiar, but I went on as if I hadn't noticed. "Well, there's a vacant room opposite mine, and I mean to ask Mrs. Brympton if I mayn't use that as a sewing-room."

To my astonishment, Mrs. Blinder went white, and gave my hand a kind of squeeze. "Don't do that, my dear," said she, trembling-like. "To tell you the truth, that was Emma Saxon's room, and my mistress has kept it closed ever since her death."

"And who was Emma Saxon?"

"Mrs. Brympton's former maid."

"The one that was with her so many years?" said I, remembering what Mrs. Railton had told me.

Mrs. Blinder nodded.

"What sort of woman was she?"

"No better walked the earth," said Mrs. Blinder. "My mistress loved her like a sister."

"But I mean—what did she look like?"

Mrs. Blinder got up and gave me a kind of angry stare. "I'm no great hand at describing," she said; "and I believe my pastry's rising." And she walked off into the kitchen and shut the door after her.

I had been near a week at Brympton before I saw my master. Word came that he was arriving one afternoon, and a change passed over the whole household. It was plain that nobody loved him below stairs. Mrs. Blinder took uncommon care with the dinner that night, but she snapped at the kitchen-maid in a way quite unusual with her; and

is she seeing things?
emma was a ghost

long involved
scen. a no. in the
scen. a no. in the
scen. a no. in the

characterizes her or quite friendly

odd is
odd is
odd is
odd is
odd is

show
frank

can show she can't always
be trusted through her narration

shows instant fear, why?

who? and what happened
to her?

simile to show she deeply cared
about each other and forshadow
how they have each others back, like
when Emma comes back and tries to
send a message

II changes time. fluff forward a week
social class

is she the person she is
seeing?

shift in 155
attitude
no one liked his
rude persona nehad

why did
she phone
districk him?

11th Grade English III Summer Reading Assignment

THE FOUR SUMMER STORIES WITH LINKS

(1) "THE DROWNED MAN" by Gabriel Garcia

<https://www.ndsu.edu/pubweb/~cinichol/CreativeWriting/423/MarquezHandsomeDrownedMan.htm>

(2) "THE YELLOW WALLPAPER" by Charlotte Perkins

<https://www.gutenberg.org/files/1952/1952-h/1952-h.htm>

(3) "SWEAT" by Zora Neale Hurston

<https://www.soarnorthcountry.com/images/upload/sweat-zora-neale-hurston.pdf>

(4) "THIS WAY FOR THE GAS LINES LADIES AND GENTLEMEN" by Thadeusz Borowski

<http://www.pelister.org/courses/topics/borowski/this-way-for-gas.pdf>

The two questions to answer for each story were as follows:

Question 1

Identify a theme addressed in the story and explain how it is supported and developed throughout the story. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

Question 2

What is the role of the main character and how does the main character contribute to the theme you choose in question one. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

12th Reg/AICE English General Paper Summer Reading 2024-2025

Park Vista Community High School

Checklist:

Use this checklist to monitor your progress. Your summer responsibility for “AICE GP” is complete when you have checked off all of the boxes.

- Create a Google Doc that has one inch margins, Times New Roman font, and 12-point font size. All of your answers will be on this one Google Doc.
- Read Question 1 and Question 2 before you begin reading the stories.
- Read “The Key Game” by Ida Frank.
- Type your answer to Question 1 for “The Key Game” in your Google Doc.
- Type your answer to Question 2 for “The Key Game” in your Google Doc.
- Read “Death Constant Beyond Love” by Gabriel Marquez.
- Type your answer to Question 1 for “Death Constant Beyond Love” in your Google Doc.
- Type your answer to Question 2 for “Death Constant Beyond Love” in your Google Doc.
- Read “King of the Bingo Game” by Ralph Ellison
- Type your answer to Question 1 for “King of the Bingo Game” in your Google Doc.
- Type your answer to Question 2 for “King of the Bingo Game” in your Google Doc.
- Remember the location of your Google Doc because you will have share it with your AICE GP teacher when school starts.

List of Short Stories:

“The Key Game” by Ida Fink

<https://pij.org/articles/508>

“Death Constant Beyond Love” by Gabriel Marquez

<http://www.pelister.org/courses/topics/marquez/death-constant-beyond-love.pdf>

“King of the Bingo Game” by Ralph Ellison

<https://www.csus.edu/indiv/m/maddendw/King%20Bingo%20Game.pdf>

Question 1:

Identify a theme addressed in the story and explain how it is supported and developed throughout the story. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

Question 2:

What is the role of the main character and how does the main character contribute to the theme that you chose in question one. Please make sure to answer the question fully and use textual evidence to support your thinking (at least 5-7 sentences per question).

2024 Summer Reading—AP English Literature and Composition

In just a few weeks, school is out for summer. That means it is a time for celebration, relaxation, and reading. That is right, reading. Admit it. You like to read, or you would not have registered for Advanced Placement English Literature and Composition. If this is not so, you may seriously want to reconsider taking this course. This is simply to remind you that summer has its distractions, and it has a way of ending way too soon. In order to keep up with the assigned reading, it is essential that you pace yourself; otherwise, you will end up hating the reading and me for assigning it.

Your summer assignment has two parts. First, read *How to Read Literature like a Professor* by **Thomas C. Foster**. Start early and plan for about two weeks of reading to complete the book. Read daily, and read alertly, curiously, and critically. You do not need to annotate the book; it is didactic. It is not imaginative literature. A working knowledge of the ideas in this book will almost guarantee you success in the course and on the AP Exam next May. This book is full of insight and information about the study of literature that is crucial to success in the class. Do not worry if you do not know some of the works that are referenced, but focus on the ideas about literary analysis that Foster explicates.

Then, read *The Big Sleep* by **Raymond Chandler** in a likewise manner. Read it like a “professor,” with highlighters and pen in hand. In addition to the symbols and codes gleaned from the Foster book, also identify the AP Big Ideas (see the attached PDF file) that you observe and explain their significance. We only annotate for these throughout the year (**CHR, SET, STR, NAR, and FIG**). You will annotate one of each of these five Big Ideas (32 of each Big Idea) for each of the thirty-two chapters of the novel (32 x 5 = 160). This will take time, and you will not be able to speed-read with any insightful analysis or interpretation. Also, your copy of this book will be collected on the first day, and, yes, you will receive a grade for your annotation of the book. Be sure to carefully read the **Annotating a Text** handout as a prelude to reading *The Big Sleep*. I will **not** be collecting the Foster book.

Now, do not procrastinate or the end of your summer will be dreadful because it is AP Literature **and** Composition. There is a written assignment that will be due on the first day of class for a grade.

Write a two-page paper (typed, double-spaced, font Times New Roman 12 point, in MLA 9th Edition style) with parenthetical documentation from Foster’s book and Chandler’s novel. You must discuss at least two interpretive strategies (2 chapters) from the Foster book in your response (i.e. Fairy Tales, Vampires, Geography, etc.). Also please discuss what observations the author is making about life, society, or existence. What literary elements or techniques does the author use to express this meaning? Prove it with evidence (textual support)! Use ample commentary to explicate the evidence!

Carefully reread Chapter 27, “A Test Case,” in Foster’s book before you begin writing your paper. This will assist you in understanding the type of analysis required for your explication of Chandler’s novel. Remember, theme is meaning, and meaning is not plot summary (what happens), but the statement the author is making about life and the human condition. Your paper should only be your thoughts and ideas! We will be uploading a digital copy to Google Classroom as well as the physical copy you turn in on the first day of class. Afterward, feel free to investigate the library, bookstore, or Internet to see what others think.

This short paper, along with your annotated copy of the book, will comprise a significant portion of your grade for the first quarter. This assignment is also very representative of the kind of reading and writing that you will be doing in class next year. More importantly, these books will be the foundation of our first discussions on literary theory and your interpretations of literature. You never get a second chance to make a first impression!

The Big Sleep and *How to Read Literature like a Professor* are available on-line within a couple of days and are also easily obtainable at local bookstores. If you use a library edition, the annotations must be typed, printed, and referenced to edition, chapter, and page number.

If you have any questions about the assignment or AP Literature and Composition, please send an email to michael.lott@palmbeachschools.org.

Have a wonderful summer.

Mr. Lott

Annotating a Text

From *How to Read a Book* (Mortimer Adler & Charles Van Doren)

If you have the habit of asking a book questions as you read, you are a better reader than if you do not. But . . . merely asking questions is not enough. You have to try to answer them. And although that could be done, theoretically, in your mind only, it is easier to do it with a pen in your hand. The pen then becomes the sign of your alertness while you read.

When you buy a book, you establish a property right in it, just as you do in clothes or furniture when you buy and pay for them. But the act of purchase is actually only the prelude to possession in the case of a book. Full ownership of a book only comes when you have made it a part of yourself, and the best way to make yourself a part of it -- which comes to the same thing -- is by writing in it. Why is marking a book indispensable to reading it?

- First, it keeps you awake -- not merely conscious, but wide awake.
- Second, reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The person who says he knows what he thinks but cannot express it, usually does not know what he thinks.
- Third, writing your reactions down helps you to remember the thoughts of the author.

For this course and for these reasons among others, you will be asked to annotate **everything** that we read.

Note for next year: Reading assignments should be read *and* annotated before class. It is perfectly okay to add to your markings, in fact I encourage you to do so, while we discuss in class or after you finish reading the chapters or acts, but the bulk of the job should be done in conjunction with your reading for class preparation. Also, if you find annotating while you read to be annoying and awkward, do it after you read. Go back after a chapter or act and then mark it carefully. You should be reading assignments twice anyway, so this is not any less efficient than marking as you read and then rereading the material. In addition, books will be scanned to see how well students are annotating.

For the sake of standardization of annotating for class and for grading purposes, your book notes should follow this format:

Inside Front Cover: Character list with some space for a detailed description of each character

Inside Back Cover: Theme (you will draw for individual themes during the school year for each major work), allusions, motifs, and symbols with space enough to describe them in detail

Additional Markings:

Underlining or highlighting: done while or after reading to help locate passages for discussion, essays, or questions. Never underline or highlight without a reference as to why this is important or significant. All highlights or underlines must have commentary! Use your AP Big Ideas and Skills!

Brackets: done while or after reading to highlight key speeches, and descriptions that are too long to underline easily.

Marking and Note taking tips (optional):

- ⇒ Use one color ink to do initial marking while reading; then go back with another color or colors to mark more thoroughly once you have finished a larger section, have had time to think about it and are able to see development of images, or ideas more clearly.
- ⇒ At chapter or section ends, stop to index character information and traits for the front cover as well as on your back cover list themes, symbols, allusions, and motifs.
- ⇒ Do underlining as you read.
- ⇒ Add to annotations during class discussion also.

Grading:

Since everyone's notes will be similar in format, yet somewhat different in content, annotation grades will be based on thoroughness, clarity, neatness, consistency and apparent effort. I use the phrase "apparent effort" because I will obviously not read all the notes on every page of your books.



AP English Literature and Composition Skills

BIG IDEAS

CHR Character	SET Setting	STR Structure	NAR Narration	FIG Figurative Language	LAN Literary Argumentation
ENDURING UNDERSTANDINGS					
Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.	Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.	Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.
Skill Category 1	Skill Category 2	Skill Category 3	Skill Category 4	Skill Category 5	Skill Category 6
<i>Explain the function of character.</i>	<i>Explain the function of setting.</i>	<i>Explain the function of plot and structure.</i>	<i>Explain the function of the narrator or speaker.</i>	<i>Explain the function of word choice, imagery, and symbols.</i>	<i>Explain the function of comparison.</i>
Skill Category 7	<i>Develop textually substantiated arguments about interpretations of part or all of a text.</i>				

SKILLS

<p>1.C Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives. Units 1, 2, 3, 4, 6</p> <p>1.D Explain the function of a character changing or remaining unchanged. Units 3, 7, 9</p> <p>1.E Explain the function of contrasting characters. Units 4, 8</p> <p>1.F Describe how textual details reveal nuances and complexities in characters' relationships with one another. Units 4, 7</p> <p>1.G Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities. Units 6, 9</p>	<p>2.A Identify and describe specific textual details that convey or reveal a setting. Units 1, 3</p> <p>2.B Explain the function of setting in a narrative. Units 4, 7</p> <p>2.C Describe the relationship between a character and a setting. Units 4, 7</p>	<p>3.A Identify and describe how plot orders events in a narrative. Units 1, 4, 6, 7</p> <p>3.B Explain the function of a particular sequence of events in a plot. Units 1, 5, 7</p> <p>3.C Explain the function of structure in a text. Units 2, 5, 9</p> <p>3.D Explain the function of contrasts within a text. Units 2, 4, 6, 8</p> <p>3.E Explain the function of a significant event or related set of significant events in a plot. Units 2, 9</p> <p>3.F Explain the function of conflict in a text. Units 2, 9</p>	<p>4.A Identify and describe the narrator or speaker of a text. Units 1, 4</p> <p>4.B Identify and explain the function of point of view in a narrative. Units 1, 4</p> <p>4.C Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective. Units 4, 6, 9</p> <p>4.D Explain how a narrator's reliability affects a narrative. Units 6, 7</p>	<p>5.A Distinguish between the literal and figurative meanings of words and phrases. Unit 5</p> <p>5.B Explain the function of specific words and phrases in a text. Units 2, 5, 9</p> <p>5.C Identify and explain the function of a symbol. Units 6, 7, 8</p> <p>5.D Identify and explain the function of an image or imagery. Units 5, 7</p>	<p>6.A Identify and explain the function of a simile. Units 2, 7</p> <p>6.B Identify and explain the function of a metaphor. Units 2, 5, 8</p> <p>6.C Identify and explain the function of personification. Units 6, 7</p> <p>6.D Identify and explain the function of an allusion. Units 5, 9</p>	<p>7.A Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself. Units 1, 2, 3</p> <p>7.B Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning. Units 2, 4, 5, 6, 7, 8, 9</p> <p>7.C Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis. Units 2, 4, 5, 6, 7, 8, 9</p> <p>7.D Select and use relevant and sufficient evidence to both develop and support a line of reasoning. Units 2, 4, 5, 6, 7, 8, 9</p> <p>7.E Demonstrate control over the elements of composition to communicate clearly. Units 2, 4, 5, 6, 8</p>
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