

Statement on Book Selection and Objectionable Material

The Runnels English faculty has as its first mission to teach novels that engage, inspire, inform, uplift, and above all educate our students. While our first consideration is always the merit of an assigned novel, sometimes those books could contain material that some may find objectionable. In fact, almost every classic novel has been challenged at some point, and modern books are even more frequently challenged because of objectionable content. As Runnels is a school that embraces those of many faiths, cultures, and value systems, content that is deemed to be offensive will vary from family to family. As educators, we have made every effort to give students choices in their summer reading assignments, as we understand that student engagement strongly correlates with the ability to have ownership over reading choices. Please be aware, however, that this list includes books with language, themes, or situations that some students or families may find offensive. Therefore, in the spirit of academic freedom, we leave it up to each student and his or her family to make the reading selections that best fit their unique value system and interests.

Summer Assignments

Summer Reading is a long tradition in many schools including Runnels. Research has shown conclusively that continued reading over long breaks keeps students from falling behind in reading skills. Because students will be expected to retain key information from their summer reading, many teachers assign corresponding work to help students remember what they read and to provide guidance and scaffolding for how to read the book closely. These assignments are mandatory. All English teachers in Junior and Senior High will require summer assignments for the summer of 2018. Additional copies of the assignments will be available through a link the Runnels Web Page at www.runnels.org. Teachers will be available (via email) over the summer to answer questions concerning their assignments. English teachers will also meet with currently enrolled students before the end of the 2017-2018 school year to discuss the requirements for these assignments. Students who are new to Runnels should contact the administration and/or Norma Marsh, Dept. Head, English and Social Studies, at n.marsh@runnels.org for more information. All students will be expected to have completed these assignments upon their return to school for the 2018-2019 school year.

Norma Marsh
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12th Summer Reading
Mrs. Harbin
English IV College Preparatory
(3 books total)

All College Preparatory students will read THREE books:

Required Reading:

- ***How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*** (Revised Edition) — Thomas C. Foster; Chapters 1-17, pp. 1-159.
- ***Pygmalion*** — George Bernard Shaw

Choose ONE of the following:

- ***A Tale of Two Cities*** — Charles Dickens
- ***Anthem*** — Ayn Rand
- ***Atonement*** — Ian McEwan
- ***Brave New World*** — Aldous Huxley
- ***The Colour of Magic*** — Terry Pratchett
- ***Emma*** — Jane Austen
- ***The Guernsey Literary and Potato Peel Pie Society*** — Annie Barrows and Mary Ann Schaffer
- ***The Handmaid's Tale*** — Margaret Atwood
- ***The Hitchhiker's Guide to the Galaxy*** — Douglas Adams
- ***Hound of the Baskervilles*** — Sir Arthur Conan Doyle
- ***Jonathan Strange & Mr. Norrell*** — Susanna Clarke
- ***Piccadilly Jim*** — P.G. Wodehouse
- ***The Remains of the Day*** — Kazuo Ishiguro
- ***The Prime of Miss Jean Brody*** — Muriel Spark
- ***Tess of the D'Urbervilles*** — Thomas Hardy
- ***Silas Marner*** — George Eliot
- ***The Sweetness at the Bottom of the Pie: A Flavia Deluce Story*** — Alan Bradley
- ***War of the Worlds AND The Time Machine*** — H.G. Wells
- ***Wide Sargasso Sea*** — Jean Rhys

English 12 College Preparatory Summer Reading Assignment

Due Date

This assignment is due Monday, August 20, 2018. Do not procrastinate; this assignment will take some time. I will accept late work; however, I will take 10% off the initial value of the assignment for each day it is late.

The Gist

Take notes and annotate as you read Thomas C. Foster's *How to Read Literature Like a Professor* (the revised edition). *How to Read* is an effective tool for College Preparatory English IV. I will be referencing Foster's book throughout the school year. Using *How to Read*, analyze your other summer reading novels.

Each chapter from *How to Read* focuses on one particular element of literature. After completing your reading, you will choose 5 chapters from *How to Read* and apply the information to your other two summer reading novels. Apply 3 of the chosen chapters of *How to Read* to *Pygmalion*, by George Bernard Shaw. Apply 2 different chapters to your choice novel. You will write one paragraph for each Foster chapter; therefore, you will have a grand total of 5 paragraphs. You do NOT need an introduction or a conclusion. This is not a formal essay (it is, however, a formal assignment). Each paragraph will stand alone and function alone. I would like to see a topic sentence (a sentence that introduces the overall topic) for each paragraph.

Rules & Requirements

- Each paragraph must contain a heading that includes the chapter from *How to Read* that you will analyze.
- Each paragraph must be at least 200 words.
- When discussing literature, one must maintain literary present tense.
- Foster annotations will be checked through Chapter 17. You are expected to read at least the first 17 chapters (pp. 1-159), but would benefit greatly from reading it in its entirety.

Extra Credit

- You may do two additional paragraphs for 10 extra credit points (5 points per extra paragraph).

Presentation

- Your paragraphs must be typed. Please use 12 point, Times New Roman font. Always double space.
- Include a correct MLA heading in the upper left-hand corner of your paper: Your name, my name, English 12 CP, due date.

Rubric

Requirement	Point Value	Points Received
<p><u>Ideas</u> --Accurate analysis --Correctly applies the information from <i>How to Read</i> to novel(s) --Examples, explanations, analysis, discussion --accurately “marries” <i>How to Read</i> to the novel</p> <p><u>Organization</u> --topic sentences --good supporting details --maintains chronological order --each paragraph: 200 words</p>	Each paragraph is worth 15 points for a total of 75	
<p><u>Diction, Syntax, & Mechanics</u> --appropriate word choice --appropriate syntax --correct punctuation and grammar --maintain literary present tense</p>	20	
<p><u>Annotations: <i>How to Read Literature Like a Professor</i></u> --Margin notes are insightful and ample, revealing insights and understandings of Foster’s theories --Margin notes at the beginning of each paragraph briefly summarize Foster’s theory as presented in the chapter Ex: Character submerged in water is often symbolic. Signals rebirth, change, etc. Not always religious. Drowning may mean lots of stuff. Underlining is meaningful and significant, not random. <i>NOTE: Novel annotations will not be checked. You may use a Kindle for your choice novel, but you should keep a copy of Dorian Gray for in class discussions.</i></p>	10	
<p><u>Presentation</u> --typed --12 point font, Times New Roman, double spaced --correct MLA heading (left-hand corner) --individual headings for each individual paragraph</p>	5	
<p><u>Extra Credit (Optional)</u> --two additional paragraphs</p>	+10	
GRAND TOTAL	110	

See example below...

Joe Student

Ms. CP English Teacher

English IV College Prep

April 8, 2020

The Significance of Season in *The Great Gatsby*

In Chapter 20 “...So Does Season” Foster argues that season often has great significance in a story. Shakespeare perfected the use of season to reflect a mood or intention, when he wrote, “Shall I compare thee to a summer’s day/ Thou art more lovely and more temperate...” (Foster 184). Season often reflects patterns in a story as characters move through the seasons, so too do they move through life changes. Foster argues that the use of season is sometimes ironic, such as when a funeral takes place during the first days of spring, which normally signal birth. Holidays built around season, such as Easter are often significant as well. A character’s death during the Easter season might represent a sacrifice. F. Scott Fitzgerald employs season as a motif in *The Great Gatsby*, where the seasons reflect the plotting. Nick arrives in West Egg near the end of the spring season ready for a change from the boredom of the West after the exciting Great War. Nick meets Gatsby in early summer as Gatsby is using the allure of his parties to attract Daisy like a moth to the light. When Nick first visits Daisy and Tom Buchanan in the early days of summer, the heat makes the action slow and stultifying--Daisy and Jordan lay languidly on the divan, and Tom sucks the cool air out of the room with his oppressive energy. As the weather heats up so too does the plot, with the climax coming on one of the hottest days of summer; the love triangle is revealed as Tom and Gatsby fight viciously over who gets to keep Daisy. The heat of the room at the Plaza Hotel is cruel, reflecting the pressure Daisy feels from the two men, “The prolonged and tumultuous argument that ended by herding us into that room eludes me, though I have a sharp physical memory that, in the course of it, my underwear kept climbing like a damp snake around my legs and intermittent beads of sweat raced cool across my back” (Fitzgerald 126). Finally, the protagonist dies on the first day of autumn with Gatsby still defying the

passage of time insisting that he spend one more day in the pool, even though summer is over and Daisy has abandoned him “he shook his head and in a moment disappeared among the yellowing trees” (Fitzgerald 161).