

SUMMER READING GUIDELINES FOR UPPER SCHOOL ENGLISH

Each Upper School student will read three texts

1. One text to be read by ALL students: *The Kite Runner*
2. One selected for specific course as indicated below
3. One selected by the student from the choices below

#1	ALL STUDENTS		
ALL	<i>The Kite Runner</i>	Khaled Hosseini	ISBN#: 1-59448-000-1
#2	SPECIFIC COURSE SELECTIONS		
12 th grade • IB-HL • Honors World Lit.	<i>The God of Small Things</i>		ISBN #: 0-06-0997749-3
11 th & 12 th grade Lit & Comp	<i>Sophie's Choice</i>	William Styron	ISBN#: 0-679-73637-9
11 th grade IB-HL	<i>The Hours</i>	Michael Cunningham	ISBN#: 0-312-24302-2
10 th grade Conscience & Conflict / Amer. Lit.	A. <i>The Crucible</i>	Arthur Miller	ISBN#: 0-14-048138-9
	B. <i>Great American Short Stories</i> 1. "Young Goodman Brown" 2. "The Birthmark" 3. "The Cask of Amontillado" 4. "The Purloined Letter" 5. "The Notorious Jumping Frog of Calaveras County"; C. Students should select three other stories by different authors to read on their own with a single short response paragraph for each one.		ISBN#: 1-593-08086-7
9 th grade Myth & Genre	<i>Lord of the Flies</i>	William Golding	ISBN#: 0-339-50148-7
#3	STUDENT CHOICE SELECTIONS		
	<i>Ishmael</i>	David Quinn	ISBN#: 978-0-533-37540-4
	<i>The Shadow of the Wind</i>	Carlos Ruiz Zafon	ISBN#: 0-14-303490-1
	<i>The History of Love</i>	Nicole Krauss	ISBN#: 0-393-32862-7
	<i>Summerland</i>	Michael Chabon	ISBN#: 1-430-007877-6
	<i>Never Let Me Go</i>	Kazuo Ishiguro	ISBN#: 1-400-07877-6
	<i>The Hot Zone</i>	Richard Preston	ISBN#: 0-385-47956-6
	<i>Picture of Dorian Gray</i>	Oscar Wilde	ISBN#: 0-141-44203-7
	<i>The Awakening</i>	Kate Chopin	ISBN#: 0-553-21330-X
	<i>Bailey's Café</i>	Gloria Naylor	ISBN#: 0-697-4821-

SUMMER READING GUIDELINES FOR UPPER SCHOOL ENGLISH

			0
--	--	--	---

INSTRUCTIONS: FOR ALL COURSES EXCEPT SL TEXT AND PERFORMANCE **(DIRECTIONS FOR THIS COURSE ARE AT THE END OF THIS SECTION.)**

Make copious notes in your books, paying particular attention to significant passages, statements, and the author's position in the story [i.e. from whose viewpoint is the story being told, and what is the author's attitude towards the work?] **We may collect the books to check your comments. IF YOU DO NOT WRITE IN YOUR BOOKS, ADD THESE COMMENTS IN YOUR READER-RESPONSE NOTEBOOK.**

1. Think about the influence of the time period and social setting of the novels.
2. **Reader Response Notebook (RRN)**
 - a) Keep a Reader-Response Notebook to enable you to discuss specific aspects of the assigned works on the first day of school and throughout the semester. **This Notebook will be submitted on the first day of classes at the beginning of the period.**
 - i) **For Novels:** Write a paragraph for every 2 - 3 chapters. Do not recount plot [story line]; simply respond initially to what you read. A paragraph should be no shorter than five sentences. Put the page numbers outside of the margin in your Reader Response Notebook and the comments inside the margin.
 - ii) **For Plays:** Write a comment for every scene, and 2 or 3 paragraphs per Act. Do not recount plot [story line]; simply respond initially to what you read. A paragraph should be no shorter than five sentences. Put the page numbers outside of the margin in your notebook and the comments inside the margin.
 - iii) **For Short Stories:** Write a paragraph or two in response to each assigned story. Do not recount plot [story line]; simply respond initially to what you read. A paragraph should be no shorter than five sentences. Put the page numbers outside of the margin in your notebook and the comments inside the margin. Select two of the assigned stories to study in depth, answering the questions listed below in "b."
 - b) When you have finished an assigned work, in your Reader Response Notebook, write the following. :
 - i) What are the themes/meanings presented in the work?
 - ii) Discuss significant style traits and speculate on their purpose(s). Think about: character changes and development; repeated patterns (motifs), images (visual, auditory, olfactory, tactile), symbols (What do they stand for or represent?), sentence structure; word choices, and other aspects you notice.
 - iii) Why do you think that the author wrote this work? Write about aspects that you have difficulty with as you read; ask why this area hard to understand. Do not simply write "I do not get this part."

SUMMER READING GUIDELINES FOR UPPER SCHOOL ENGLISH

- iv) Discuss a significant passage: why is your quotation important? **Please attach a Xeroxed copy or a typed copy of the passage.**

Special Note: New Instructions

*** SUMMER READING INSTRUCTIONS FOR IB SL TEXT AND PERFORMANCE 2009-10

Text: *Transformations* – Anne Sexton (ISBN# 061808343X)

As you read through Sexton's series of poems, make notes in the margins on such things as Sexton's diction and her use of imagery and figurative language. You should also be aware of any recurring motifs or symbols you find. You might also mark out and track down any allusions found in the poems.

Once you have read the poems and the Forward by Kurt Vonnegut complete the following assignments:

1. Vonnegut writes that Sexton "domesticates [his] terror, examines it and describes it, teaches it some new tricks which will amuse [him], then lets it gallop wild in [his] forest once more." In your reader response log, comment on what aspect of Sexton's poetry Vonnegut is praising. Do you agree? What do you think Vonnegut means when he suggests that Sexton's poetry "domesticates" terror? Which poem do you think "domesticates" terror the best? Explain.
2. Select any three poems and read the original Brothers Grimm version of each fairy tale. In your reader response journal, comment on how Sexton has "transformed" the original tale? Think about what Sexton has added or taken away. Has she changed the meaning/moral of the tales in any way?
3. Select a poem that you would like read to the class in September. Select a piece of background music that you think would be appropriate for the poem you are going to read. When you are selecting your music think about the poem's content, its characters, and its mood or tone. Try to select a piece of music that will enhance the experience and expand our understanding of the poem for your audience. Once you have selected the music, record it and bring it to class with you.