

Reading List for Incoming 6eme/6th Graders

By the beginning of 6eme year, all students in regular English class should have read many of the books on the list below. By the first week of classes in September, all 6eme English students **must have read at least five of the novels on the list below.** Students will not be tested on details of these novels, but they will be asked to produce a project, assigned and graded in the first month of school, that shows they have accomplished this reading and know these novels. They need not reread these books over the summer if they have already read five of them; and if they have not read these novels, they should choose five that appeal to their tastes and interests, trying to accomplish the reading over a span of months (from December 2010 through August 2011), rather than jamming all of the reading into a shorter time frame.

Note: The selections below are annotated with a B or G for whether or not the book has a male or female protagonist. No annotation is made if the protagonists are boys *and* girls. Selections with one asterisk (*) indicate books that are easier to read and might be more appealing to students new to English. Selections with two asterisks (**) indicate books first published before 1960.

Choose five of the following:

One of the following from C.S. Lewis's Chronicles of Narnia series: *The Lion, the Witch, and the Wardrobe***; *The Magician's Nephew***; *A Horse and His Boy*** (B) (fantasy)

*From the Mixed-Up Files of Mrs. Basil E. Frankweiler**, E.L. Konigsburg (realism; mystery)

*Half-Magic***, Edward Eager (realistic fantasy)

*A Little Princess*** (G) or *The Secret Garden***, Frances Hodgson Burnett (realism)

Black Folktales, Julius Lester or *The People Could Fly*, Virginia Hamilton (African-American folklore)

Holes, Louis Sachar (realism; mystery; B)

*Coraline** (Neil Gaiman) (mystery; horror; G)

One of the following novels by Roald Dahl: *Matilda* *(G); *Danny, the Champion of the World* *(B); *James and the Giant Peach* *(B); *Charlie and the Chocolate Factory* *(B)

I, Juan de Pareja, Elizabeth Borton de Trevino (historical fiction, 17th century Spain; B)

A Wrinkle in Time, Madeleine L'Engle (science fiction)

Harriet the Spy,* Louise Fitzhugh (realistic fiction; G)

One by Scott O'Dell: *Sing Down the Moon*; *The King's Fifth*; *The Black Pearl* (historical)

Continued on Next Page

Esperanza Rising, Pam Munoz Ryan (realism; G)

*In the Year of the Boar and Jackie Robinson**, Bette Bao Lord (realism; historical)

*Bud, Not Buddy**, Christopher Paul Curtis (historical; B)

Roll of Thunder, Hear My Cry, Mildred Taylor (historical, G)

*Little Women***, Louisa May Alcott (realism; G)

*Alice in Wonderland***, Lewis Carroll (fantasy; G)

*Treasure Island*** or *Kidnapped***, Robert Louis Stevenson (adventure: B)

*The Adventures of Tom Sawyer***, Mark Twain (adventure; B)

*Mary Poppins***, P.L. Travers (fantasy; adventure)

Al Capone Does My Shirts, Gennifer Choldenko (realism)

Good Night Mr. Tom, Michelle Magorian (realism; WWII history; B)

*The Slave Dancer**, Paula Fox (historical—African slave trade; B)

*Philip Hall Likes Me, I Reckon Maybe** Bette Green (historical; midcentury)

*Hatchet**, Gary Paulsen (adventure; B)

The Moves Make the Man (sports; realism; B)

The Mysterious Benedict Society, Trenton Lee Stewart (fantasy)

Summer Reading List for Students Entering 5^{eme}/7th grade
English, 2011-2012 School Year

PART I: You are to read The Giver by Lois Lowry.

PART II: You are to read ONE of the following:

The Homecoming, Cynthia Voigt

A Tree Grows in Brooklyn, Betty Smith

Dandelion Wine, Ray Bradbury

My Side of the Mountain, Jean George

Please keep a journal for EACH book (The Giver and your selection from Part II). The journals will be collected the first day of school in the fall for grading.

All journal entries should focus on the main character who is an adolescent (between 12-18):

FIRST, write one or two sentences (no more than two) summarizing each chapter.

NEXT, enter a comment which answers ONE of the following questions (support the comment with a very brief quote and the page number where you found it):

- What is the problem the character faces? i.e. What is the biggest challenge?
- How does the character relate to adults? Is there a conflict with them? Are the adults important to the story?
- Does the teenager learn something important?
- How does the teenager mature? Change?
- What does the teenager learn? Does s/he gain new insight?

REMEMBER: Make a journal entry for EACH chapter of EACH BOOK!

Your grade will be assessed on your following all directions as well as the quality of your work.

Mr. Dieterich
Incoming 8th grade English
2011-2012

Summer Reading List and Writing Assignment

I hope that you will read as much as possible during the summer break, getting into the habit of reading whenever you have some spare time. If you are at the seaside-take a book along; if you are in the mountains-take a book along; even if you are in the jungle-take a book along! Anywhere you go there will always be some time available to discover new things by reading.

You will be reading TWO books - 1 required and 1 of your choice.

You are required to read:

The Outsiders, by S. E. Hinton

You will be writing an in-class essay on *The Outsiders* the first week of class, so I would suggest reading this book last.

In addition, you must select 1 of the following books to read. Do not select a book that you have already read.

Misfits, by James Howe

The Kite Runner, by Khaled Hosseini

The Puppet Master, by Katherine Paterson

Annie John, by Jamaica Kincaid

Red Sky at Morning, by Richard Bradford

Parrot in the Oven: Mi Vida, by Victor Martinez

Catherine Called Birdy, by Karen Cushman

Haroun and the Sea of Stories, by Salman Rushdie

You must KEEP A JOURNAL while reading your freely-selected book (Do not write your journal on *The Outsiders*). THIS JOURNAL IS DUE THE FIRST DAY OF CLASS.

OVER

JOURNAL REQUIREMENTS:

In each of these books, the main character is a teenager. You will be concentrating on each protagonist's search for identity, especially as it relates to the search for a place of belonging.

FOR EACH CHAPTER complete the following:

- A CHAPTER SUMMARY - Write a three to five-sentence summary of each chapter.
- ANSWER A CHAPTER QUESTION - Answer ONE of the following questions (all four must be answered in the course of reading your book) with a three-sentence response. Then include a quote from the chapter that supports your observation (include the page number).
 1. How does the main character in the story define "home"?
Is it the location the character comes from? Is it somewhere of his or her making? What about this character's "home" seems to stay with the person wherever he or she goes? Has his perception of home changed in this chapter?
 2. What is the role of the main character in his or her family?
Does this role change? What expectations does the family have for the character? Does he or she meet these expectations? How has the role changed in this chapter?
 3. In what ways does the main character rebel?
What does he or she rebel against? How does the character rebel - inwardly or outwardly? Did this rebellion accomplish something important?
 4. How do friendships change this character? In what ways are these friendships a continuation of or substitute for the family?

Bonne lecture!

Mr. Dieterich

Summer Reading List for Incoming 9th Graders

By the first day of 9th grade, all students must have read two books on List A or one of the books on List B. Please note that all of the books on List B are long, demanding, and should be attempted only if you are a sophisticated, accomplished reader with a strong vocabulary. Students new to regular English should *not* choose a book from List B; choose two from List A instead. Some of the Books on List A are young adult novels and this will be indicated with a (YA). All of the books on both lists are deemed notable by the National Council of Teachers of English, and all are regularly taught in high schools throughout the U.S. and Britain.

During the first week of school, you will be writing an in-class essay, worth about 20% of your first trimester grade, on your summer reading. Absolutely no allowances will be made for students who do not finish their reading in time! Make sure you keep your books because you will need them for when you write your essay. If you have any questions, please contact Mrs. Maguire at kmaguire@lelycee.org.

List A – choose two

The Pigman, Paul Zindel (YA)

A Day No Pigs Would Die, Robert Newton Peck (YA)

Speak, Laurie Halse Anderson (YA)

The Absolutely True Diary of a Part-Time Indian, Sherman Alexie (YA)

The Secret Diary of Adrian Mole, Age 13 ½, Sue Townsend (YA)

I Know Why the Caged Bird Sings, Maya Angelou (memoir)

Black Swan Green, David Mitchell

The Curious Incident of the Dog in the Night-Time, Mark Haddon

The Color of Water, James McBride (memoir)

The Autobiography of a Face, Lucy Grealy (memoir)

Kindred, Octavia Butler (science fiction)

The Once and Future King, T.H. White

Mona in the Promised Land, Gish Gen

American-Born Chinese, Gene Luen Yang (graphic novel)

List B – choose one

Great Expectations, Charles Dickens

Oliver Twist, Charles Dickens

David Copperfield, Charles Dickens

Jane Eyre, Charlotte Bronte

Wuthering Heights, Emily Bronte

Possession, A.S. Byatt

Catch-22, Joseph Heller

Summer Reading List for Incoming 2^{nde} /10th Graders

All students entering 10th Grade English must read all of the following novel and plays:

Fahrenheit 451, Ray Bradbury

Antigone, Sophocles

Oedipus Rex, Sophocles

**Summer Reading List for Students Entering 1ere (11th grade)
English , 2011-2012 School Year**

All students must read

- Chronicle of a Death Foretold, Gabriel Garcia Marquez

The first day of class, I will lecture on Chronicle and assign individual presentations based on the text which will be presented shortly thereafter. **YOU WILL NEED TO HAVE A COPY OF THE TEXT FOR CLASS.** It will be too late to catch up on the reading if you have not completed the text before the start of class!!

Summer Reading for Incoming 12th graders (Terminale) English Honors level, 2011- 2012 School Year

All students must read ONE of the following:

Pride and Prejudice, Jane Austin

The Importance of Being Earnest, Oscar Wilde

It will be too late to catch up if it is not read before the beginning of school! The first day of class I will lecture on SATIRE and give an assignment for oral presentations shortly thereafter. You must have a copy of your text.

ALSO, complete an essay on the following prompt to be handed in the first day of class:

Please write a 300-500 word typed essay (double-spaced) on the following topic:
Discuss and describe the most meaningful experience you have had during your high school years (grades 9-12). Your experience may be personal, academic, spiritual, psychological, family-related, etc....Make sure that the bulk of the essay discusses WHY this experience was the most meaningful one for you. What does this experience mean to you in terms of your personal growth and development as a person?

TIPS:

1. Write in college level English (Rules of Enchiridion apply)
2. Proofread and edit using a word processing program (like Microsoft Word)
3. Write from the heart; colleges REALLY want to know who you are, NOT what you do
4. Focus on qualities about yourself that involve other people, such as teamwork, cooperation, empathy, etc.

LAST, read William Carlos Williams' four poems listed below and complete the accompanying questions for each work which are attached to this assignment sheet:

- *The Red Wheelbarrow*
- *This is Just to Say*
- *Poem*
- *The Dance*

Again, this work will be due the first day of class in the fall.

The Red Wheelbarrow

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

In this poem, Williams declares his deepest poetic belief, that poetry most effectively stirs the mind and feelings through images of concrete, familiar things. Notice his strong emphasis on the act of seeing, of perceiving one object next to another.

- What do you think depends on the wheelbarrow, rain, and chickens? Does it change in importance if you know that the poet uses the root meaning of “depends” to mean “to bring down”?
- How are the words and lines arranged in each stanza?
- How are the images in the last three stanzas given special emphasis by this stanza form?
- What is the effect of the poem’s structure?
- Do these lines have any kind of rhythm?
- How does this poem resemble a haiku? How is it different?
(Haiku: A style of lyric poetry borrowed from the Japanese that typically presents an intense emotion or vivid image of nature, which, traditionally, is designed to lead to a spiritual insight. Haiku is a fixed poetic form, consisting of seventeen syllables organized into three unrhymed lines of five, seven, and five syllables.)

AFTER ANSWERING THE ABOVE QUESTIONS, TURN THIS PAGE OVER AND ANSWER THE FINAL QUESTION. HARD AS IT MAY BE, DO NOT READ THE BACK SIDE UNTIL YOU HAVE COMPLETED THIS SIDE!!!

Additional information: Dr. William's poem reportedly contains a personal experience: he was gazing from the window of the house where one of his patients, a small girl, lay suspended between life and death. Does this change the poem's image or meaning for you?

This Is Just To Say

I have eaten
the plums
that were in
the icebox
and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

Denotation? Connotation?

Imagery?

Diction? (concrete, abstract?)

Tone? (teasing, sarcastic, ironic, simple, candid?)

Is it worth speculating that the plums symbolize worldly joys and that the icebox stands for the universe?

What is missed by looking for such a grand theory?

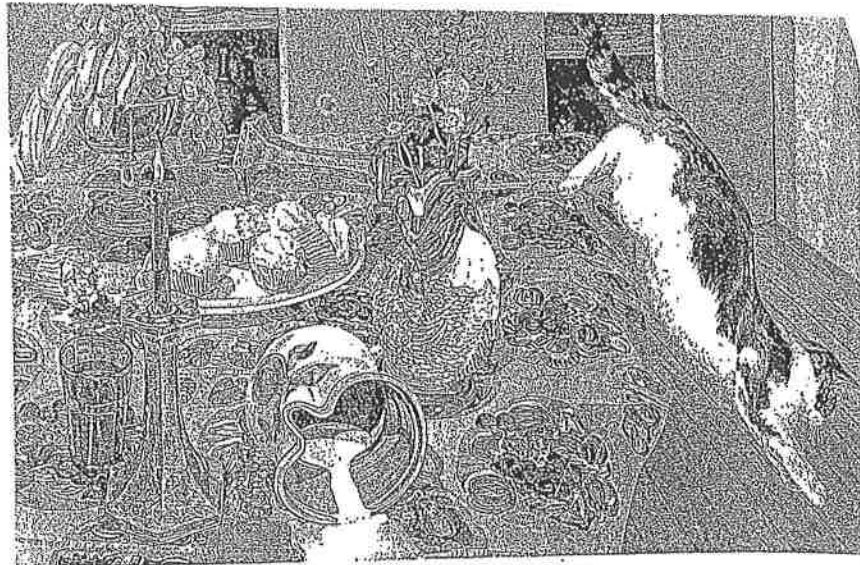
Poem

As the cat
climbed over
the top of

the jamcloset
first the right
forefoot

carefully
then the hind
stepped down

into the pit of
the empty
flowerpot



Scat (1986) by Janet Fish (1938–). Oil on canvas.
Courtesy Robert Miller Gallery, New York

1. Williams' poems usually follow a kind of **organic** rhythm. With organic rhythm, the poem is shaped to reflect the movement of thought, speech, or action in the poem. Using organic rhythm, Williams is apt to put greater stress than usual on each separate line, whether the line is composed of one word or several words. Each line should be read as a unit separated slightly from the line above and the line below. Read "Poem" aloud, pausing slightly at the end of each line and pausing a bit longer at the end of each stanza. How do these pauses suggest the cat's movements?
2. How do the pauses add to the humorous effect of the final stanza?



Peasant Dance by Peter Brueghel the Elder (c. 1525–1569). Oil on panel.
Kunsthistorisches Museum, Vienna, Courtesy Art Resource

WILLIAM CARLOS WILLIAMS (1883–1963)

The Dance _____ 1944

In Brueghel's° great picture, *The Kermess*,
the dancers go round, they go round and
around, the squeal and the blare and the
tweedle of bagpipes, a bugle and fiddles
tipping their bellies (round as the thick-
sided glasses whose wash they impound)
their hips and their bellies off balance
to turn them. Kicking and rolling about
the Fair Grounds, swinging their butts, those
shanks must be sound to bear up under such
rollicking measures, prance as the dance
in Breughel's great picture, *The Kermess*.

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10

THE DANCE. 1 *Brueghel's*: Pieter Brueghel (ca. 1525–1569), a Flemish painter. *The Kermess* shows peasants dancing in celebration of the anniversary of the founding of a church (*church mass*).

The Dance

1. What effect is produced by repeating the first line as the last?
2. How do repetition, alliteration, assonance, onomatopoeia, and internal rhyme affect the tempo, feeling and meaning of the poem? How do the numerous participles (like "tipping," "kicking," "rolling") make sound echo sense?
3. What words are capitalized? What effect is produced by omitting the capital letters at the beginning of each line? How does this typographical choice reinforce the sound and the sense of the poem?
4. Most of the lines of this poem are run-on rather than end-stopped, and many of them end with fairly weak words such as *and*, *the*, *about*, and *such*. What effect is produced through these techniques?
5. How successful is Williams in making the words and sentence rhythms echo the visual rhythms in Brueghel's painting? Why is this open form more appropriate to the images of the poem than any closed form could be?
(Read next page before answering this)

After reading about Closed Form and Open Form, write a thesis statement for the following prompt: How does the poet develop a relationship between the poem's sense (meaning) and its form in "The Dance"? Hint: Consider linking the lively, bustling movement of the dancers pictured in Brueghel's painting to the rhythms, repetitions, and run-on lines of the poem.

YOU DO NOT HAVE TO WRITE DOWN THE ANSWERS TO THE FOLLOWING QUESTIONS. THEY ARE FOR YOUR REFLECTION TO UNDERSTAND THE DIFFERENCE BETWEEN THE FORMS.

CLOSED FORM

- What is the predominant meter? Line length? Rhyme scheme? To what extent do these establish and/or reinforce the form?
- What is the form of each stanza or unit? What building blocks does the poet use? How many stanzas or divisions does the poem contain? How does the poem establish a pattern? How is the pattern repeated?
- What is the form of the poem (e.g., a ballad or a sonnet)? In what ways is the poem traditional, and what variations does it introduce? What is the effect of the variations?
- How effectively does the structure create or reinforce the poem's internal logic? What topical, logical, or thematic progressions can unite the various parts of the poem?
- To what extent does the form organize the images of the poem? Are key images developed within single units or stanzas? Do images recur in several units?
- To what extent does the form organize and bring out the ideas or emotions of the poem?

OPEN FORM

- What does the poem look like on the page? What is the relationship of its shape to its meaning?
- How does the poet use variable line lengths, spaces, punctuation, capitalization, and the like to shape the poem? How do these variables contribute to the poem's sense and impact?
- What rhythms are built into the poem through language or typography? How are these relevant to the poem's content?
- What is the poem's progression of ideas, images, and/or emotions? How is the logic created, and what does it contribute?
- How does form or typography isolate or group, and thus emphasize, various words and phrases? What is the effect of such emphasis?
- What patterns do you discover of words and sounds? To what degree do the patterns create order and structure? How are they related to the sense of the poem?