

Mrs. Beamesderfer's Pre-AP English II  
2017 Summer Assignments  
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Dear Pre-AP English II students,

I hope you have a restful summer that includes a good novel or two. Keep in mind that you are preparing for an advanced curriculum program that requires independent learning, time management skills, and a foundation for discussion as we return for the 2017-2018 school year. My goal this school year is to prepare you for the rigors and demands of AP courses; therefore, we will analyze literature, conduct timed-writing practices, complete multi-media presentations, and practice critical responses through Socratic Seminars. In order to convey maturity in your writing and master a college-level writing voice, you will be expected to display an acute knowledge of grammar and MLA formatting. As a Pre-AP 10th grade student, you will need to do the following this summer:

1. Purchase a copy of the required reading.
2. Complete the assignments related to the novel prior to returning in August.
3. Post each of your assignments in Google Classroom.
4. Return on the first day of school with your annotated novel.

I do not have multiple copies of these texts, so I would like to encourage you to purchase your summer novel, so that you may annotate directly in the book. Goodwill Books in Venice sells classics for 2-3 dollars, and Amazon often sells used copies for as low as a penny plus shipping.

There will be **no excuse** for not having these assignments complete **and submitted into Google Classroom** no later than the first day of school. Students will receive a zero on any missing summer assignment(s) and, in the case of a class transfer, will take the zeroes with them. My email address is included in the heading of this letter and should be used to communicate with me throughout the summer if you have any questions or concerns. Communication can also take place through Google Classroom.

**Technology:**

Technology will be used both in school and at home, so it is vital that you have access to the internet, whether through your personal home computer, your cell phone, or accessing the school's library before and/or after school. We will utilize Google Classroom for your assignments throughout the school year, which will begin upon your receipt of this letter. We will also access Storybird.com and noredink.com for grammar application, and Edpuzzle.com to activate prior knowledge. You will receive class codes for joining these programs as we begin study with each. Your class code for Pre-AP Summer Reading is **8pkhax6**. Go to [classroom.google.com](https://classroom.google.com) and enter the class code to get started. Email me if you are having trouble logging into this site.

**AP summer reading choices:** You are to select **one** of the following books...

*The Bonesetter's Daughter*—Amy Tan

*Their Eyes Were Watching God*—Zora Neale Hurston

*The House on Mango Street*—Sandra Cisneros

*The Kite Runner*—Khaled Hosseini

### **Summer Assignment:**

#### **Close Reading Assignment**

After reading the novel, choose a short passage from the novel (1-2 pages) for close reading. The key here is to choose a section of the novel that has a larger implication for the novel as a whole. It should reveal something significant about the protagonist, antagonist, plot development, or theme.

**Step 1:** Choose one passage for each topic below (different passages—five total responses).

**Step 2:** Read it carefully and annotate while you read – make notes in the margins, highlight or circle key words and phrases, note literary devices and interesting diction and syntax.

**Step 3:** Read the passage again and look for anything you might have missed. (Maybe do this step a day or two after the first reading.)

**Step 4:** Try to develop a rough thesis about each passage. Why is it important in the context of the novel? How does the author's language, diction, syntax contribute to the meaning? What should the reader be paying attention to here?

**Step 5:** Write your short essay/extended response. Develop and support each thesis with specific examples from the text. Include embedded parenthetical citations for your textual evidence and an MLA Works Cited page. These should be one typed, double-spaced page each, using MLA format throughout.

Your five topics are listed below and include some things to consider when completing your close readings. You don't have to answer every question, but this may help to guide your thinking:

#### **I. First Impressions:**

- What is the first thing you notice about the passage?
- What is the second thing?
- Do the two things you noticed complement each other? Or contradict each other?
- What mood does the passage create in you? Why?

#### **II. Vocabulary and Diction:**

- Which words do you notice first? Why? What is noteworthy about this diction?
- How do the important words relate to one another?
- Do any words seem oddly used to you? Why?
- Do any words have double meanings? Do they have extra connotations?
- Look up any unfamiliar words.
- Why would the author choose these specific words? Do they establish a particular mood or tone?

### III. Discerning Patterns:

- Does an image here remind you of an image elsewhere in the book? Where? What's the connection?
- How might this image fit into the pattern of the book as a whole?
- Could this passage symbolize the entire work? Could this passage serve as a microcosm-- a little picture--of what's taking place in the whole work?
- What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace? What is the style like?
- Look at the punctuation. Is there anything unusual about it?
- Is there any repetition within the passage? What is the effect of that repetition?
- How many types of writing are in the passage? (For example, narration, description, argument, dialogue, rhymed or alliterative poetry, etc.)
- Can you identify paradoxes in the author's thought or subject?
- What is left out or kept silent? What would you expect the author to talk about that the author avoided?

### IV. Point of View and Characterization:

- How does the passage make us react or think about any characters or events within the narrative?
- Are there colors, sounds, physical description that appeals to the senses? Does this imagery form a pattern? Why might the author have chosen that color, sound, or physical description?
- Who speaks in the passage? To whom does he or she speak? Does the narrator have a limited or partial point of view? Or does the narrator appear to be omniscient, and he knows things the characters couldn't possibly know? (For example, omniscient narrators might mention future historical events, events taking place "off stage," the thoughts and feelings of multiple characters, and so on).

### V. Symbolism:

- Are there metaphors? What kinds?
- Is there one controlling metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant?
- How might objects represent something else?
- Do any of the objects, colors, animals, or plants appearing in the passage have traditional connotations or meaning? What about religious or biblical significance?
- If there are multiple symbols in the work, could we read the entire passage as having allegorical meaning beyond the literal level?

### Sample Paragraph for Annotation:

**Literary Device- Simile:** Tim O'Brien ends the first section of *The Things They Carried* with the visual parallel, "they carried like freight trains; they carried it on their backs and shoulders--and for all the ambiguities of Vietnam, all the mysteries and unknowns, there was at least the single abiding certainty that they would never be at a loss for things to carry" (2). Initially, O'Brien stresses the physical weight of what soldiers have to carry for simple survival, heavy "like a freight train" (2). However, the combination of the emotional weight of loved ones at home, the fear of death, the responsibility for the men with whom one fights, and the physical weight accentuate the daily burdens of the soldiers in Vietnam. This quote also addresses the confusion that the men felt about the reasons they were fighting. Referring to the reasons as

“mysteries” and “unknowns,” the soldiers cling to the only certainty -- things they had to carry-- in a confusing world where “normal” rules are suspended.

I look forward to meeting each of you in August. Please be sure to bring your novel and be prepared to discuss your work on the first day.

Thank you,

Mrs. Beamesderfer