

# Township of Union Public Schools



## English Department Summer Reading Assignment for Students Entering Grade 6

Summer 2017

# Introduction

## Before You Begin:

The Township of Union Public Schools English Summer Reading Program strives to present current, relevant, and/or high-interest literature to a young adult audience. Our goal is to encourage our students to choose books both appropriate for and interesting to them, to read for pleasure, and to demonstrate their reading comprehension at a high level of thinking. Some titles may contain content that is mature in nature or that may be objectionable to some families. We recommend using resources such as the Township of Union Public Library, accessing reviews on websites such as Amazon.com, or your local bookseller to make informed decisions when selecting specific books.

This year, the summer reading assignments for students have changed in order to reflect a more meaningful summer reading program that allows students to connect their summer reading to their work in the classroom. All of the novels that students will read will connect to the themes addressed throughout the first marking period of their English class. The activity they complete will be useful to them in class discussions, activities, and writing assignments. The activity described below will serve as their summer reading assignment and will be graded as such. **Unless otherwise noted, there is no longer a traditional summer reading test.**

## What to Do:

Students will need to choose a title from their grade level list, and then **read and annotate the book** before school starts. **An annotation is a note or comment that students make in reaction to something written in the text.** Information regarding annotations is included below and many of these techniques/questioning types have been discussed or used by your students previously.

This assignment will be due on **September 8, 2017**. We recommend that students give themselves plenty of time – at least two weeks for most students – to read and annotate their chosen book so they are prepared for a successful beginning to the new school year. Happy reading!

## If You Have Any Questions:

Please feel free to contact Mrs. Randi Moran, English Supervisor, Grades 6-12 at [rmoran@twpunionschools.org](mailto:rmoran@twpunionschools.org)

# **Students Entering Grade 6**

**Lexile Levels 690L – 1020L**

**Directions:** Select any one (1) novel from the list below. Then complete at least ten (10) annotations. Please use the annotation sheet found at the end of this packet to record your annotations, recreate the form on your computer, or complete a similar chart in a notebook.

**Your annotations will be collected on September 8, 2017.**

**THEME: What are the challenges and triumphs of growing up?**

***Wonder* by R. J. Palacio (Lexile: 790L)**

August Pullman was born with a facial difference that, up until now, has prevented him from going to a mainstream school. Starting 5th grade at Beecher Prep, he wants nothing more than to be treated as an ordinary kid—but his new classmates can't get past Auggie's extraordinary face.

***Because of Mr. Terupt* by Rob Buyea (Lexile: 560L)**

It's the start of fifth grade for seven kids at Snow Hill School. There's . . . Jessica, the new girl, smart and perceptive, who's having a hard time fitting in; Alexia, a bully, your friend one second, your enemy the next; Peter, class prankster and troublemaker; Luke, the brain; Danielle, who never stands up for herself; shy Anna, whose home situation makes her an outcast; and Jeffrey, who hates school. Only Mr. Terupt, their new and energetic teacher, seems to know how to deal with them all. He makes the classroom a fun place, even if he doesn't let them get away with much . . . until the snowy winter day when an accident changes everything—and everyone.

***Short* by Holly Goldberg Sloan (Lexile: 810L)**

Julia is very short for her age, but by the end of the summer run of *The Wizard of Oz*, she'll realize how big she is inside, where it counts. She hasn't ever thought of herself as a performer, but when the wonderful director of Oz casts her as a Munchkin, she begins to see herself in a new way. Julia becomes friendly with the poised and wise Olive—one of the adults with dwarfism who've joined the production's motley crew of Munchkins. With her deeply artistic neighbor, Mrs. Chang, Julia's own sense of self as an artist grows. Soon, she doesn't want to fade into the background—and it's a good thing, because her director has more big plans for Julia!

***The Green Bicycle* by Haifaa Al Mansour (Lexile: 790L)**

Spunky eleven-year-old Wadjda lives in Riyadh, Saudi Arabia with her parents. She desperately wants a bicycle so that she can race her friend Abdullah, even though it is considered improper for girls to ride bikes. Wadjda earns money for her dream bike by selling homemade bracelets and mixtapes of banned music to her classmates. But after she's caught, she's forced to turn over a new leaf (sort of), or risk expulsion from school. Still, Wadjda keeps scheming, and with the bicycle so closely in her sights, she will stop at nothing to get what she wants.

***The Young Landlords* by Walter Dean Myers (Lexile: 820L)**

If you were looking for a real dump, you couldn't beat The Stratford Arms. There was Askia Ben Kenobi throwing karate chops upstairs, Petey Darden making booze downstairs, and Mrs. Brown grieving for Jack Johnson, who'd died for the third time in a month and not a rent payer in the bunch. Still, when Paul Williams and the Action Group got the Arms for one dollar they thought they had it made. But when their friend Chris was arrested for stealing stereos and Dean's dog started biting fire hydrants and Gloria started kissing, being a landlord turned out to be a lot more work than being a kid.

# **APPENDIX A**

## **Annotation Directions**

## **Annotating**

For your summer reading assignment, you will annotate your book as you read. Annotation encourages close reading and keeps students engaged in a text by having them record their thoughts during the reading process. To annotate a text, write meaningful questions, comments, and observations on the annotation sheets provided. These annotations will be submitted to your English teacher and will be graded as your summer reading assignment and will be worth a 100pt test grade. If you prefer to type your annotations rather than write them by hand and save them all in a single word document, that is acceptable.

You must include the quotation and page number to which each annotation is referring. If you are annotating a large passage, record the most important sentence or two from that passage. Be sure to spread your annotations out evenly across the book.

**Strategy:** Perhaps the simplest way to distribute your annotations is to divide the pages in your book by the minimum expected number of annotations and write at least one annotation per section (example: 150 page book divided by 25 annotations = one annotation approximately every 6 pages).

**Types of Annotations:** As you read your text, consider all of the ways that you can connect with what you are reading. Use a variety of approaches to record your reactions to your book. Here are some suggestions that will help you with your annotations:

- Interpret or analyze what is happening in the story or why a character is behaving a certain way (don't just describe what is happening, but instead WHY it is happening or what effect it will have on the story/characters)
- Identify and discuss literary techniques the author is using (See Appendix B for suggestions)
- Make connections to the title of the book or to other parts of the book
- Make connections to other parts of the book
- Make connections/comparisons to other texts you have read or to things you have seen, including movies, comic books/graphic novels, news events, other books, stories, plays, songs, or poems
- Make connections/comparisons to historical or current events
- Paraphrase or summarize a particularly difficult or meaningful passage or moment from the text and explain why it might be difficult to understand
- Make connections to your own life experiences
- Describe how a part of the text made you think about something differently
- Explain the historical context or traditions/social customs that are used in the passage
- Identify and explain parts of the book that address the theme
- Identify and explain something you liked, were confused by, were shocked by, or had some other notable reaction to

# **APPENDIX B**

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## **Literary Terms / Figurative Language**

# Sample Literary Devices / Figurative Language

*Note: This list is not exhaustive by any means. Please feel free to use any literary device/figurative language you are familiar with, regardless of whether it is included in the list.*

**Allegory:** Where every aspect of a story is representative, usually symbolic, of something else, usually a larger abstract concept or important historical/geopolitical event.

*Lord of the Flies provides a compelling **allegory** of human nature, illustrating the three sides of the psyche through its sharply-defined main characters.*

**Antagonist:** Counterpart to the main character and source of a story's main conflict. The person may not be "bad" or "evil" by any conventional moral standard, but he/she opposes the protagonist in a significant way.

**Anthropomorphism:** Where animals or inanimate objects are portrayed in a story as people, such as by walking, talking, or being given arms, legs and/or facial features. (This technique is often incorrectly called **personification**.)

*The King and Queen of Hearts and their playing-card courtiers comprise only one example of Carroll's extensive use of **anthropomorphism** in Alice's Adventures in Wonderland.*

**Blank verse:** Non-rhyming poetry, usually written in iambic pentameter.

*Most of Shakespeare's dialogue is written in **blank verse**, though it does occasionally rhyme.*

**Characterization:** The author's means of conveying to the reader a character's personality, life history, values, physical attributes, etc. Also refers directly to a description thereof.

*Atticus is **characterized** as an almost impossibly virtuous man, always doing what is right and imparting impeccable moral values to his children.*

**Climax:** The turning point in a story, at which the end result becomes inevitable, usually where something suddenly goes terribly wrong; the "dramatic high point" of a story.

*The story reaches its **climax** in Act III, when Mercutio and Tybalt are killed and Romeo is banished from Verona.*



**Conflict:** A struggle between opposing forces which is the driving force of a story. The outcome of any story provides a resolution of the conflict(s); this is what keeps the reader reading. Conflicts can exist between individual characters, between groups of characters, between a character and society, etc., and can also be purely abstract (conflicting ideas).

*The **conflict** between the Montagues and Capulets causes Romeo and Juliet to behave irrationally once they fall in love.*

*Jack's priorities are in **conflict** with those of Ralph and Piggy, which causes him to break away from the group.*

**Context:** Facts and conditions surrounding a given situation.

*Madame Defarge's actions seem almost reasonable in the **context** of the Revolution.*

**Creative license:** Exaggeration or alteration of objective facts or reality, for the purpose of enhancing meaning in a fictional context.

*Orwell took some **creative license** with the historical events of the Russian Revolution, in order to clarify the ideological conflicts.*

**Dialogue:** Where characters speak to one another; may often be used to substitute for exposition.

*Since there is so little stage direction in Shakespeare; many of the characters' thoughts and actions are revealed through **dialogue**.*

**Dramatic irony:** Where the audience or reader is aware of something important, of which the characters in the story are *not* aware.

*Macbeth responds with disbelief when the weird sisters call him Thane of Cawdor; **ironically**, unbeknownst to him, he had been granted that title by king Duncan in the previous scene.*

**Exposition:** Where an author interrupts a story in order to explain something, usually to provide important background information.

*The first chapter consists mostly of **exposition**, running down the family's history and describing their living conditions.*

**Figurative language:** Any use of language where the intended meaning differs from the actual literal meaning of the words themselves. There are many techniques which can rightly be called figurative language, including metaphor, simile, hyperbole, personification, onomatopoeia, verbal irony, and oxymoron. (Related: **figure of speech**)

*The poet makes extensive use of **figurative language**, presenting the speaker's feelings as colors, sounds and flavors.*

**Foil:** A character who is meant to represent characteristics, values, ideas, etc. which are directly and diametrically opposed to those of another character, usually the protagonist.

*The noble, virtuous father Macduff provides an ideal **foil** for the villainous, childless Macbeth.*

**Foreshadowing:** Where future events in a story, or perhaps the outcome, are **suggested** by the author before they happen. Foreshadowing can take many forms and be accomplished in many ways, with varying degrees of subtlety. However, if the outcome is deliberately and explicitly revealed early in a story (such as by the use of a narrator or flashback structure), such information does **not** constitute foreshadowing.

*Willy's concern for his car **foreshadows** his eventual means of suicide.*

**Hyperbole:** A description which exaggerates.

*The author uses **hyperbole** to describe Mr. Smith, calling him "the greatest human being ever to walk the earth."*

**Iambic pentameter:** Poetry written with each line containing ten syllables, in five repetitions of a two-syllable pattern wherein the pronunciation emphasis is on the second syllable.

*Shakespeare wrote most of his dialogue in **iambic pentameter**, often having to adjust the order and nature of words to fit the syllable pattern, thus endowing the language with even greater meaning.*

**Imagery:** Language which describes something in detail, using words to substitute for and create sensory stimulation, including visual imagery and sound imagery. Also refers to specific and recurring types of images, such as food imagery and nature imagery.

*The author's use of **visual imagery** is impressive; the reader is able to see the island in all its lush, colorful splendor by reading Golding's detailed descriptions.*

**Irony** (a.k.a. **Situational irony**): Where an event occurs which is unexpected, and which is in absurd or mocking opposition to what is expected or appropriate. See also **Dramatic irony**; **Verbal irony**.

*Jem and Scout are saved by Boo Radley, who had **ironically** been an object of fear and suspicion to them at the beginning of the novel.*

**Metaphor**: A direct relationship where one thing or idea substitutes for another.

*Shakespeare often uses light as a **metaphor** for Juliet; Romeo refers to her as the sun, as "a rich jewel in an Ethiop's ear," and as a solitary dove among crows.*

**Mood**: The atmosphere or emotional condition created by the piece, within the setting.

*The **mood** of Macbeth is dark, murky and mysterious, creating a sense of fear and uncertainty.*

**Motif**: A recurring important idea or image. A motif differs from a theme in that it can be expressed as a single word or fragmentary phrase, while a theme usually must be expressed as a complete sentence.

*Blood is an important **motif** in A Tale of Two Cities, appearing numerous times throughout the novel.*

**Onomatopoeia**: Where sounds are spelled out as words; or, when words describing sounds actually sound like the sounds they describe.

*Remarque uses **onomatopoeia** to suggest the dying soldier's agony, his last gasp described as a "gurgling rattle."*

**Oxymoron**: A contradiction in terms.

*Romeo describes love using several **oxymorons**, such as "cold fire," "feather of lead" and "sick health," to suggest its contradictory nature.*

**Paradox:** Where a situation is created which cannot possibly exist, because different elements of it cancel each other out.

*In 1984, "doublethink" refers to the **paradox** where history is changed, and then claimed to have never been changed.*

*A Tale of Two Cities opens with the famous **paradox**, "It was the best of times, it was the worst of times."*

**Parallelism:** Use of similar or identical language, structures, events or ideas in different parts of a text.

*Hobbs' final strikeout **parallels** the Whammer's striking out against him at the beginning of the novel.*

**Personification** Where inanimate objects or abstract concepts are seemingly endowed with human self-awareness; where human thoughts, actions and perceptions are directly attributed to inanimate objects or abstract ideas. (Not to be confused with **anthropomorphism**.)

*Malamud **personifies** Hobbs' bat, giving it a name, Wonderboy, referring to it using personal pronouns, and stating that "he went hungry" during Hobbs' batting slump.*

**Personification (II)** Where an abstract concept, such as a particular human behavior or a force of nature, is represented as a person.

*The Greeks **personified** natural forces as gods; for example, the god Poseidon was the **personification** of the sea and its power over man.*

**Plot:** Sequence of events in a story. Most literary essay tasks will instruct the writer to "avoid plot summary;" the term is therefore rarely useful for response or critical analysis. When discussing plot, it is generally more useful to consider its **structure**, rather than simply "what happens."

**Point-of-view:** The identity of the narrative voice; the person or entity through whom the reader experiences the story. May be third-person (no narrator; omniscient or limited) or first-person (narrated by a character in the story). Point-of-view is a commonly misused term; it does *not* refer to the author's (or characters') feelings, opinions, perspectives, biases, etc.

*Though it is written in **third-person**, Animal Farm is told from the **point-of-view** of the common animals, unaware of what is really happening as the pigs gradually and secretly take over the farm.*

*Writing the story in **first-person point-of-view** enables the reader to experience the soldier's fear and uncertainty, limiting the narrative to what only he saw, thought and felt during the battle.*

**Protagonist:** The main character in a story, the one with whom the reader is meant to identify. The person is not necessarily "good" by any conventional moral standard, but he/she is the person in whose plight the reader is most invested.

**Repetition:** Where a specific word, phrase, or structure is repeated several times, to emphasize a particular idea.

*The **repetition** of the words "What if..." at the beginning of each line reinforces the speaker's confusion and fear.*

**Setting:** The time and place where a story occurs. The setting can be specific (e.g., New York City in 1930) or ambiguous (e.g., a large urban city during economic hard times). Also refers directly to a description thereof.

*The novel is **set** in the South during the racially turbulent 1930's, when blacks were treated unfairly by the courts.*

*With the island, Golding creates a pristine, isolated and uncorrupted **setting**, in order to show that the boys' actions result from their own essential nature rather than their environment.*

**Simile:** An indirect relationship where one thing or idea is expressed as being similar to another. Similes usually contain the words "like" or "as," but not always.

*The **simile** in line 10 describes the lunar eclipse: "The moon appeared as a large drop of blood."*

**Speaker:** The "voice" of a poem; *not* to be confused with the poet him/herself. Analogous to the narrator in prose fiction.

**Structure:** The manner in which the various elements of a story are assembled.

*The individual tales are told within the **structure** of the larger framing story, where the 29 travelers gather at the Inn at Southwark on their journey to Canterbury, telling stories to pass the time.*

*The play follows the traditional Shakespearean five-act plot **structure**, with exposition in Act I, development in Act II, the climax or turning point in Act III, falling action in Act IV, and resolution in Act V.*

**Symbolism:** The use of specific objects or images to represent abstract ideas. This term is commonly misused, describing any and all representational relationships, which in fact are more often metaphorical than symbolic. A **symbol** must be something tangible or visible, while the idea it **symbolizes** must be something abstract or universal.

*Golding uses **symbols** to represent the various aspects of human nature and civilization as they are revealed in the novel. The conch **symbolizes** order and authority, while its gradual deterioration and ultimate destruction **metaphorically** represent the boys' collective downfall.*

**Theme:** The main idea or message conveyed by the piece. A theme is generally stated as a complete sentence; an idea expressed as a single word or fragmentary phrase is a **motif**.

*Orwell's **theme** is that absolute power corrupts absolutely.*

*The idea that human beings are essentially brutal, savage creatures provides the central **theme** of the novel.*

**Tone:** The apparent emotional state, or "attitude," of the speaker/narrator/narrative voice, as conveyed through the language of the piece.

*The poem has a bitter and sardonic **tone**, revealing the speaker's anger and resentment.*

*The **tone** of Gulliver's narration is unusually matter-of-fact, as he seems to regard these bizarre and absurd occurrences as ordinary or commonplace.*

**Tragedy:** Where a story ends with a negative or unfortunate outcome which was essentially avoidable, usually caused by a flaw in the central character's personality. *Tragedy* is really more of a dramatic genre than a literary element; a play can be referred to as a tragedy, but tragic events in a story are essentially part of the plot, rather than a literary device in themselves.

**Tragic hero/tragic figure:** A protagonist who comes to a bad end as a result of his own behavior, usually caused by a specific personality disorder or character flaw.

*Willy Loman is one of the best-known **tragic figures** in American literature, oblivious to and unable to face the reality of his life.*

**Tragic flaw:** The single characteristic (usually negative) or personality disorder which causes the downfall of the protagonist.

*Othello's **tragic flaw** is his jealousy, which consumes him so thoroughly that he is driven to murder his wife rather than accept, let alone confirm, her infidelity.*

**Verbal irony:** Where the meaning is intended to be the exact opposite of what the words actually mean. (**Sarcasm** is a tone of voice that often accompanies verbal irony, but they are not the same thing.)

*Orwell gives this torture and brainwashing facility the **ironic** title, "Ministry of Love."*

# **APPENDIX C**

## **Sample Annotations**



## Examples of Effective Annotations

**Note:** These examples are meant to show you a variety of reflections you might record in your annotations.

Page Number:  8	<p><b>Quotation from Book:</b> "But abruptly there was a change of plan. When the Aunties told Elaine DePrince that Michaela was unlikely to find another home, she decided to adopt both girls."</p>
	<p><b>Annotation:</b> This was really nice of Elaine. It must be hard to adopt two girls and all of a sudden have to take care of them. It shows that Elaine is a very generous person.</p>

Page Number:  75	<p><b>Quotation from Book:</b> "When I brought a book home from the library, I would sometimes run into older kids who would tease me about my reading. It was, they made it clear, not what boys did."</p>
	<p><b>Annotation:</b> This is a stereotype that boys should be into sports and that girls are academic. I think it's wrong that he gets bullied for wanting to read and that he has to hide it.</p>

## Examples of Ineffective Annotations

Page Number:  147	<p><b>Quotation from Book:</b> "Outside, A few cars hissing past, Fog hanging like old Coats between the trees."</p>	<p><b>This only identifies the type of figurative language used.</b></p> <p><b>How to make this better:</b></p> <ul style="list-style-type: none"> <li>• Explain what is being compared</li> <li>• Explain <b>why</b> the two things are so different</li> <li>• Explain what point the author is trying to make</li> </ul>
	<p><b>Annotation:</b> This is a simile.</p>	

Page Number:  58	<p><b>Quotation from Book:</b> "The firemen came with their boots and helmets and big fire hoses, and in no time they put out the fire. Afterward they let my brother Andrew and some of the other boys climb up in the fire truck and try on their firemen's hats."</p>	<p><b>This is a summary of the text, not a reflection or comment.</b></p> <p><b>How to make this better:</b></p> <ul style="list-style-type: none"> <li>• Explain <b>why</b> the firemen let the boys play in the truck</li> <li>• Explain <b>how</b> letting the boys play in the truck will affect them in the future</li> </ul>
	<p><b>Annotation:</b> There is a fire and the firemen let the boys play in the truck.</p>	

# **APPENDIX D**

## **Summer Reading Annotations Scoring**

## Summer Reading Annotations Rubric

**Maximum Points: 100PTS**

	0pts	10pt	15pts	20pts	25pts
<b>Number of Annotations</b>	None	1-3 (entering gr 6)  1-4 (entering gr 7/8)  1-5 (entering gr 9/10)  1-8 (entering gr 11/12)	4-6 (entering gr 6)  5-9 (entering gr 7/8)  6-13 (entering gr 9/10)  9-15 (entering gr 11/12)	7-9 (entering gr 6)  10-14 (entering gr 7/8)  14-19 (entering gr 9/10)  16-24 (entering gr 11/12)	10+ (entering gr 6)  15+ (entering gr 7/8)  20+ (entering gr 9/10)  25+ (entering gr 11/12)
<b>Quality of Annotations</b>	None	Annotations show little understanding of the novel.	Annotations are mostly at the surface level. The comments show limited deeper thought.	Annotations demonstrate some analysis and interpretation – thinking somewhat beyond the surface level of the text; Attempts at making connections	Annotations demonstrate deep analysis and interpretation – thinking beyond the surface level of the text. Thoughtful connections are made and discussed fully; conclusions are accurate based on text
<b>Thoroughness of Reading</b>	None	Annotations from the very beginning of the book only.	Annotations focused mainly on one section of text, not evenly throughout.	Annotations spread out mostly across the first half book.	Annotations spread out evenly across the book.
<b>Variety of Annotations</b>	None	N/A Students can only score a 0, 2, or 4	Annotations represent only one or two types of annotations	N/A Students can only score a 0, 2, or 4	Annotations contain a mixture of multiple types of annotations

### Scoring

**Number of Annotations – Points Awarded** \_\_\_\_\_

**Quality of Annotations – Points Awarded** + \_\_\_\_\_

**Thoroughness of Reading – Points Awarded** + \_\_\_\_\_

**Variety of Annotations – Points Awarded** + \_\_\_\_\_

**Total Score =** \_\_\_\_\_

# **APPENDIX E**

## **Summer Reading Annotations Record Sample**

# Summer Reading Annotations Record

Name: \_\_\_\_\_ ID# \_\_\_\_\_ Grade \_\_\_\_\_

Title of Book: \_\_\_\_\_

<b>Page Number:</b>	<b>Quotation from Book:</b>
	<b>Annotation:</b>

<b>Page Number:</b>	<b>Quotation from Book:</b>
	<b>Annotation:</b>

<b>Page Number:</b>	<b>Quotation from Book:</b>
	<b>Annotation:</b>

