

# Mansfield High School

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## PRE-ADVANCED PLACEMENT AND ADVANCED PLACEMENT ENGLISH I, II, III, & IV

### Required Summer Reading

Purpose: The purpose of MISD high school summer reading is for students to be exposed to a common work of literature in each grade level which addresses the literature themes of the MISD curriculum as well as the curricular needs required by the College Board. This work shall be accessible to students in accordance to the skills taught in their previous advanced placement course. The work shall also aid in class discussion and in composition not only at the beginning but also throughout the school year.

Grade Level Focus: Pre-AP English I: Pre-AP literature with eighth grade Pre-AP skills focus  
Pre-AP English II: AP level world literature with ninth grade Pre-AP skills focus  
AP English III: AP level nonfiction with tenth grade Pre-AP focus  
AP English IV: Commonly used College Board novel

### REQUIRED SUMMER READING FOR THE 2015-16 SCHOOL YEAR

Pre-AP English I: *The Princess Bride* (copyright 1998 or newer) by William Goldman

Pre-AP English II: *All Quiet on the Western Front* by Erich Maria Remarque

AP English III: *Letter From the Birmingham City Jail* by Martin Luther King, Jr.  
AND  
*Outliers: The Story of Success* by Malcolm Gladwell

AP English IV: *How to Read Literature Like a Professor* by Thomas C. Foster  
AND  
*Invisible Man* by Ralph Ellison

Work Requirement: Students will complete an assignment and written assessment over the summer reading selection. Both the assignment and assessment will reflect the writing and reading skills from the grade level just completed. The assignment, posted on district and campus websites, needs to be completed over the summer and will be due the first week of school. The assessment, over the second novel in AP III and AP IV, will be written in class by the end of the second week of school, and the grade will be placed in the writing category. Watching a movie, reading such material as Spark Notes, or depending on internet sites will not adequately prepare students to do the required work in their Pre-AP and AP English classes.

**Please direct questions about the reading, the tests, or the classes to the English Department Chairperson at [CindyBridges@misdmail.org](mailto:CindyBridges@misdmail.org).**

# **Pre-AP English I**

Name: \_\_\_\_\_ Block: \_\_\_\_\_

# Princess Bride

## Illustrated Chapters

**Task One:** Shade each chapter's box to represent the prominent themes within the book – courage, teamwork, loyalty, and friendship. Label the key at the bottom with the corresponding color you have chosen. For example, if you choose yellow for teamwork, color the background of the corresponding chapter yellow where teamwork is found. If multiple themes are present within a chapter, the box can be multi-colored.

**Task Two:** For each chapter, draw an illustration or include a symbol that encompasses the major activity or information the reader gleans from that chapter. For example, in the box for chapter one, a chapter describing the beauty of Buttercup and introducing the novel, you could draw a face, mirror or something else that represents her beauty. The key is to create a visual image to help focus on the important information in the chapter. For one chapter, replace the illustration with text evidence or a quote that represents the theme of that chapter. If additional room is needed, add your text evidence to the bottom of the page.

chapter 1

chapter 2

chapter 3

chapter 4

chapter 5

chapter 6

chapter 7

chapter 8

<i>color key</i>	friendship	loyalty
	courage	teamwork

# **Pre-AP English II**

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Name: \_\_\_\_\_ Block: \_\_\_\_\_

## ***ALL QUIET ON THE WESTERN FRONT***

### **Illustrated Chapters**

**Task One:** Shade each chapter's box to represent the prominent themes within the book – horror of modern war, survival, the Lost Generation, comradeship, and hypocrisy of the older generation. (See page two for definitions and guided questions for each theme.) Label the key at the bottom with the corresponding color you have chosen. For example, if you choose yellow for comradeship, color the background of the corresponding chapter yellow where comradeship is found. If multiple themes are present within a chapter, the box can be multi-colored (divide the box proportionally).

**Task Two:** For half of the chapters, draw an illustration or include a symbol that encompasses the major activity or information the reader gleans from that chapter. For the other half of the chapters, find text evidence or a quote that represents the theme of that chapter.

<b>CHAPTER 1</b>	<b>CHAPTER 2</b>	<b>CHAPTER 3</b>	<b>CHAPTER 4</b>	
<b>CHAPTER 5</b>	<b>CHAPTER 6</b>	<b>CHAPTER 7</b>	<b>CHAPTER 8</b>	
<b>CHAPTER 9</b>	<b>CHAPTER 10</b>	<b>CHAPTER 11</b>	<b>CHAPTER 12</b>	
<b>Color Key</b>				
<b>Horror of Modern War</b>	<b>Survival</b>	<b>The Lost Generation</b>	<b>Comradeship</b>	<b>Hypocrisy of the Older Generation</b>

# THEMES

Use the following definitions and guided question to understand what themes are used in the book and to classify each chapter.

<b>Horror of Modern War</b>	<b>Survival</b>	<b>The Lost Generation</b>	<b>Comradeship</b>	<b>Hypocrisy of the Older Generation</b>
<p>World War I was the first modern war. The major changes were the use of gas weapons, trenches, and armored vehicles. It was one of the first times soldiers were able to kill without coming face-to-face with their foes.</p> <p>What effect did this have on the soldiers?</p>	<p>To survive, soldiers had to “box” their feelings and ignore them in order to do the unthinkable they had to do to survive.</p> <p>What would happen when a soldier saw a comrade die?</p> <p>Could they keep their emotions locked away?</p>	<p>World War I had so many soldiers involved. An entire generation of men was not able to readjust to life at home, both psychologically and physically, after the war.</p> <p>How did the changes in warfare make the readjustment more difficult for so many?</p> <p>Did the attitudes of their family and countrymen make the problems worse?</p>	<p>The shared experience of war created bonds that in many cases were stronger than those with family and friends back home. This bond was so strong that many were willing to die for a comrade.</p> <p>How could a soldier keep going after seeing a comrade killed without time to mourn the loss?</p>	<p>Young men were pressured into enlisting by family, teachers, and politicians or risk being considered a coward. Those who were pressuring them depicted war as patriotic and glorious, not for the horrific reality it was.</p> <p>Hypocrisy is saying one thing while doing another.</p> <p>How could others “preach” the glorious virtue of war while sending young men in their place?</p> <p>How did greed and pride factor into the hypocrisy?</p>

# **AP English III**

### Mansfield High School Summer Reading Assignment, AP English III



On April 12, 1963, while Martin Luther King was in the Birmingham jail because of his desegregation demonstrations, eight prominent white Alabama clergymen published the following statement in the local newspapers urging blacks to withdraw their support from Martin Luther King and his demonstrations. Although they were in basic agreement with King that there should be “honest and open negotiation of racial issues”, they accused King of being an outsider, of using "extreme measures" that incited "hatred and violence", that King's demonstrations were "unwise and untimely", and that the racial issues should instead be "properly pursued in the courts." <http://teachingamericanhistory.org/library/document/letter-to-martin-luther-king/>

A copy of the newspaper where the clergymen’s letter was published was smuggled into Dr. King’s jail. No paper being allowed in his jail, Dr. King first began his response to their letter by writing in the margins of the newspaper, then on scraps of paper (also smuggled in), finally finishing the letter on a pad given to him by his lawyers who were eventually allowed to see him. The now-famous civil rights guidepost, [Letter from the Birmingham Jail](#), was the result.

In preparation for a study of rhetoric (persuasive speech) this year, please (1) read the two pieces linked in the background above, and then (2) *PRINT AND FILL OUT* the attached Rhetorical Web. Be prepared to discuss both readings and your Web answers on the 2<sup>nd</sup> day of school. Dr. King’s *Letter* is fairly lengthy. Allow at least 2-3 hours to read both pieces and fill out the Rhetorical Web. Email me at [MarilynByrum@misdmail.org](mailto:MarilynByrum@misdmail.org) at any time if you have any questions.

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Read Letter *from Birmingham Jail* by Martin Luther King, Jr. On the rhetorical web template below, take notes and provide examples for the corresponding rhetorical strategies and appeals. In most cases, you should have **multiple answers with multiple sentences. Include textual evidence in each box.** Print these last three pages out and bring to class on the second day of the semester.

Audience For whom was the piece written?

- 1.
- 2.
- 3.

Exigence What is “sticking in the speaker’s craw?” What were the circumstances surrounding the original delivery and/or publication of the piece?

- 1.
- 2.

Purpose What does the speaker want the reader to do, believe, or feel by the end of the piece? (different from exigence)

- 1.
- 2.
- 3.

LOGOS [include 2-3 quotations that serve as appeals to the audience’s logic.]

- 1.
- 2.
- 3.

Ethos [include 2-3 quotations that strengthen the speaker’s/writer’s reliability , credibility and trustworthiness.]

- 1.
- 2.
- 3.

Pathos [include 2-3 quotations that serve as appeals to the audience’s emotions.]

- 1.
- 2.
- 3.

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<u>Diction/Detail</u>	<u>Syntax</u> sentence structure	<u>Rhetorical Strategies/Figurative Language</u>
Word choices that evoke strong emotion from the audience	Rhetorical Questions	Metaphor/Simile
+		
-		
Details/imagery/Words that are repeated	Parallel structure / Repetition	Allusions (references to well known outside sources)
Imagery and details that paint a picture for the audience (sensory images)	Unusual punctuation marks	Hyperbole (exaggeration)

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Tone at beginning, middle & end with words/ phrases that support this tone (How the author creates mood by word usage)

1.

2.

3.

How does King specifically respond to the clergy's letter and their points?

1.

2.

3.

4.

5.

Structure of the essay

1.

2.

3.

# **AP English IV**

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## AP English IV Literature and Composition - Summer Reading Assignment

*How to Read Literature Like a Professor* by Thomas Foster

*Invisible Man* by Ralph Ellison

All students enrolled in the AP English IV Literature and Composition Course must read *How to Read Literature Like a Professor* by Thomas C. Foster (First Edition, 2003, or Revised Edition, 2014) and then apply the knowledge acquired from this text to the novel *Invisible Man* by Ralph Ellison and/or other novels/plays of literary merit that were studied in any MISD high school English classes. The applied knowledge will be demonstrated on a chart (see sample on the next page). **The chart is due the second day of class and counts as a project grade. Also, during the second week of school, students will be writing an essay about *Invisible Man*.**

Email me at [ChrissyBoydston@misdmail.org](mailto:ChrissyBoydston@misdmail.org) at any time if you have any questions.

- 1. Read *How to Read Literature Like a Professor* by Thomas C. Foster**
- 2. Read and annotate *Invisible Man* by Ralph Ellison**, paying careful attention to how knowledge from *How to Read Literature Like a Professor* can be applied to analyzing and understanding *Invisible Man* by Ralph Ellison. While reading *Invisible Man* by Ralph Ellison, students need to annotate the novel and record page numbers of specific scenes or quotes that are interesting and/or meaningful. For example, students can focus on:
  - Passages that illustrate a particular setting or character
  - Surprising or confusing events
  - Creative and/or effective use of literary and/or stylistic devices
  - Structural shifts (turns) in the plot
  - Quests/journeys
  - A passage that provides an “Ah-ha” moment
  - Patterns within the text such as recurring motifs, symbols, ideas, images, or colors
  - Passages with unfamiliar vocabulary and/or confusing language
  - Passages that activate prior knowledge
  - Passages with biblical, mythical, historical, and/or literary allusions
- 3. Create a three column textual analysis chart.**
  - In the first column, there must be five quotes. The first three quotes are required to come from *Invisible Man*. The three *Invisible Man* quotes must originate from the following sections: Prologue – Chapter 8, Chapter 9 – Chapter 17, and Chapter 18 – Epilogue. The last two quotes can come from *Invisible Man* and/or any plays/novels of literary merit which were studied in any MISD high school English courses.
  - In the second column, select quotes from *How to Read Literature Like a Professor* that provide insight into analyzing the meaning of each quote from *Invisible Man* and the other works of literary merit. The quotes from *How to Read Literature Like a Professor* should all come from five different chapters.
  - In the third column, analyze how the information from *How to Read Literature Like a Professor* illuminates the deeper meaning of the quotes from *Invisible Man* and/or any plays/novels of literary merit which were studied in any MISD high school English courses. The example must

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explain how the author uses this writing technique. The response must be at least four to six sentences in length.

- The chart must contain five entries.
- Cite all quotes. When citing books, the parenthetical citation usually consists of the author’s last name and page number. For example, from Prologue of *Invisible Man*, “I remember that I am invisible and walk softly so as not to awaken the sleeping ones” (Ellison 5).
- The chart can be typed, written by hand, or placed on a poster board.

### Below is a sample entry

<b>Quotes from novels and/or plays of literary merit (At least 3 of the 5 quotes must be from <i>Invisible Man</i>)</b>	<b>Quotes from <i>How to Read Literature Like a Professor</i> by Thomas C. Foster (At least five chapters must be used)</b>	<b>What does the quote from <i>How to Read Literature Like a Professor</i> illuminate about the deeper meaning of the quote from the novel, <i>Invisible Man</i>?</b> <u>The response should be a least four to six sentences in length.</u>
<p>From chapter 9 of <i>Invisible Man</i>: “‘Pork chops, grits, one egg, hot biscuits and coffee!’ He leaned over the counter with a look that seemed to say, There that ought to excite you, boy. Could everyone see that I was southern?...A seed floated in the thick layer of pulp that formed at the top of the glass. I fished it out with a spoon and then downed the acid drink, proud to have resisted the pork chop and grits. It was an act of discipline, a sign of the change that was coming over me and which would return me to college a more experienced man” (Ellison 178).</p>	<p>From Chapter 1, “Every Trip is a Quest (Except When It’s Not):</p> <p>“The quest consists of five things: (a) a quester, (b) a place to go, (c) a stated reason to go there, (d) challenges and trials en route, and (e) a real reason to go there.” (Foster 3)</p> <p>“The real reason for a quest <i>never</i> involves the stated reason. In fact, more often than not, the quester fails at the stated task. So why do they go and why do we care? They go because of the stated task, mistakenly believing that it is their real mission. We know, however, that their quest is educational. They don’t know enough about the only subject that really matters: themselves. <b>The real reason for a quest is always self-knowledge.</b> That’s why questers are so often young, inexperienced, immature, sheltered (Foster 3).</p>	<p>In chapter 9 of <i>Invisible Man</i>, the reader can clearly see that the narrator is on a quest for his identity. Before meeting with Mr. Emerson, the narrator goes to a diner counter for breakfast. When the counterman offers him the special of pork chops and grits, the narrator refuses the meal because he is still trying to establish his new identity. He desperately desires to separate himself from his former self, the image of a southern college student. In New York, the narrator is eager to be seen as a sophisticated young man who fits perfectly into a metropolitan society instead of being categorized immediately as a southern black man. The counterman offers him the special of "pork chops, grits, one egg, hot biscuits and coffee!" (Ellison 178) because he believes this combination will "excite you, boy" (Ellison 178). The narrator is demoralized. Dismayed, he examines the situation, questioning why everyone sees him as a southern boy. In an attempt to establish that he is clearly not a pork chop and grits man, he coldly orders what he believes to be a typical New Yorker's breakfast. As the novel unfolds, the narrator will undergo a number of experiences that will help him to determine his quest to learn his true hidden identity.</p>

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## Grading Rubric

	<b>Excellent Up to 25 points</b>	<b>Good Up to 20 points</b>	<b>Fair Up to 15 points</b>	<b>Poor Up to 10 points</b>	<b>Missing 0 points</b>
<b>Quotes from novels and/or plays of literary merit (At least 3 of the 5 quotes must be from <i>Invisible Man</i>)</b>	Five quotes present and properly written with quotation marks and (author page #) -The three quotes must come from the following sections: Prologue – Chapter 8, Chapter 9 – Chapter 17, and Chapter 18 – Epilogue.	Four quotes present and properly written with quotation marks and (author page #) – At least two of the four quotes are from <i>Invisible Man</i> sections: Prologue – Chapter 8, Chapter 9 – Chapter 17, and Chapter 18 – Epilogue.	Three quotes present and properly written with quotation marks and (author page #) – At least two of the three quotes are from <i>Invisible Man</i> sections: Prologue – Chapter 8, Chapter 9 – Chapter 17, and Chapter 18 – Epilogue.	One to two quotes present and properly written with quotation marks and (author page #) – At least one of the two quotes is from <i>Invisible Man</i> sections: Prologue – Chapter 8, Chapter 9 – Chapter 17, and Chapter 18 – Epilogue.	No quotes are present and properly written
<b>Quotes from <i>How to Read Literature Like a Professor</i> by Thomas C. Foster</b>	Five quotes from different chapters are present and properly written with quotation marks and (author page #)	Four quotes from different chapters are present and properly written with quotation marks and (author page #)	Three quotes from different chapters are present and properly written with quotation marks and (author page #)	One to two quotes from different chapters are present and properly written with quotation marks and (author page #)	No quotes are present and properly written
<b>What do the quotes from <i>How to Read Literature Like a Professor</i> illuminate about the deeper meaning of the quotes from <i>Invisible Man</i> and/or other novels/plays of literary merit taught in previous MISD high school English courses?</b>	The quotes from <i>How to Read Literature Like a Professor</i> <u>strongly illuminate</u> the deeper meaning of the quotes from the novel <i>Invisible Man</i> and/or other novels/plays of literary merit taught in previous MISD high school English courses. <u>The response should be a least four to six sentences in length.</u>	The quote from <i>How to Read Literature Like a Professor</i> <u>adequately illuminates</u> the deeper meaning of the quote from the novel <i>Invisible Man</i> and/or other novels/plays of literary merit taught in previous MISD high school English courses. <u>The response is three sentences in length.</u>	The quote from <i>How to Read Literature Like a Professor</i> <u>somewhat illuminates</u> the deeper meaning of the quote from the novel <i>Invisible Man</i> and/or other novels/plays of literary merit taught in previous MISD high school English courses. <u>The response is two sentences in length.</u>	The quote from <i>How to Read Literature Like a Professor</i> <u>vaguely or barely illuminates</u> the deeper meaning of the quote from the novel <i>Invisible Man</i> and/or other novels/plays of literary merit taught in previous MISD high school English courses. <u>The response is one sentence in length.</u>	The response is missing
<b>Grammatical Errors</b>	0 to 1 errors: sentence structure, usage, capitalization, punctuation, spelling, etc.	2 to 3 errors: sentence structure, usage, capitalization, punctuation, spelling, etc.	4 to 5 errors: sentence structure, usage, capitalization, punctuation, spelling, etc.	6 to 7 errors: sentence structure, usage, capitalization, punctuation, spelling, etc.	8 or more errors: sentence structure, usage, capitalization, punctuation, spelling, etc.

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

**Comments** \_\_\_\_\_