



## **English III Honors Summer Reading Assignments – 2020**

Please read the following three literary works, keeping in mind that annotations and / or an informal reading log will provide you with a useful anchor in our future class discussions, projects, and assessments. While you are *reading* each work, you are *studying* it too. To this end, please annotate and / or keep notes for future reference. This understanding is vital to analysis.

Additionally, conduct background research on each piece's cultural, social, and historical context. Take time to get to know each author as well.

We will devote the first six weeks of school to your summer work tied to these assignments. You can appreciate that this summer assignment front loads our coursework allowing a lighter workload once we return to school.

When you return to school in September, assessments will begin. Any work you do over the summer (annotations and / or notes) to support your understanding is likely to enhance your success on these heavily weighted first-marking period assessments and your continued success in this honors-level course. And, much of our work in the first marking period and throughout the remainder of the year will ask you to return to your summer notes.

If you lack experience annotating while you read, I have attached guidelines for your reference. Please contact Mrs. Puma with questions before the school year's end.

- 1. Why We Sleep: Unlocking the Power of Sleep and Dreams – Matthew Walker***
- 2. The Passion Paradox - Brad Stulberg and Steve Magness***
- 3. The Catcher in the Rye – J.D. Salinger***

***\*You are NOT required to make a selection from the schoolwide reading list.***

## Annotating a Text

1. **Pick up** a pencil, a pen, or a post-it.
2. **Read (twice- when possible).** Mark anything that you think is confusing, interesting, surprising, important or unfamiliar and keep going.
3. **Begin to annotate - this includes adding *notes* to the pages**
  - A. Circle, underline, or stick on a post-it for important ideas.
  - B. Mark repetitions (motifs) or rhetorical signals (nonfiction).
  - C. Identify literary devices that contribute to style and voice.
  - D. Consider shifts in diction, tone, mood, syntax.
  - E. Note structure organization of book, chapters, paragraphs, argument, etc.
  - F. Note passages that seem inconsistent and those that establish patterns.
  - G. Note passages that generate a strong positive or negative response.
4. **Write questions where you made annotations.** These questions can be for the instructor to answer, for the class to discuss, for you to use in future writing assignments, or for you to keep as a reminder of what you were thinking.
5. **Think about the connections** between this text and other texts you have read, information from other classes, and personal experiences.
6. **What message are the authors communicating to you? What are the text's arguments? What are the themes?**

**Suggested ABBREVIATIONS / SYMBOLS**

b/c = because

+ = and

W/ = with

W/O = without

b/t = between

e.g. = for example

ex = example

info = information

b4 = before

\* = important

\*\* = very important

w = of the utmost importance, crucial to understanding

< = use caret to point to an exact location

= change

PLOT = plot item (and / or use one of the following:

EXP = exposition

TP = turning point

CF = conflict

RA = rising action

CX = climax

FA = falling action

RES = resolution

CH = characterization

S = setting (time and / or place)

POV = point of view (mention type: 1st person, limited omniscient, etc.

TH = theme

LT = literary term (identify the term by name – irony, tone, mood, motif, irony, sarcasm, paradox, syntax, imagery, foreshadowing, personification, metaphor, symbol, etc.)