

**Mesquite ISD**  
**AP English Language and Composition Summer Reading**  
**Summer Reading 2018-2019**

*As part of MISD's Advanced Academic program, summer reading will be REQUIRED for all levels.*

**Rationale**

The purpose of the MISD summer reading program is to provide a foundation of close reading and analysis that will enable a student to be successful in Advanced Placement classes and beyond. This course differentiates by employing content immersion, a faster-paced scope and sequence, and performance assessed at higher levels. The summer assignments serve as a springboard into the year's academic focus by allowing academic discussion to begin with the first day of class.

**STUDENT STATEMENT**

I \_\_\_\_\_ on this date \_\_\_\_\_ agree to read the works listed on the summer reading document and complete the related assignments required for students enrolled in the AP Language and Composition English III in MISD. I understand that failure to complete these assignments will gravely impact my grade for the first six weeks of the school year but will not release me from my enrollment in the class. I know that the required readings and the assignments are **due on the very first day I go to English class and will not be accepted for credit after that day.** In addition, all work submitted must be my work alone and represent my independent effort. Watching movie versions of any works or using any printed or online study guides in place of reading the text itself is not acceptable and is considered intellectual dishonesty

Successful performance in AP classes requires commitment to more independent study than is required of regular classes. In fact, most, if not all, of the reading will be assigned outside of class, and it is the expectation that these works be completed by the due dates assigned by the teacher in order to be prepared for any discussions or further assignments (i.e. group projects, essays) that will be assigned to increase my understanding of the works. I realize that the materials and pace of the course are designed to prepare students for college, and that the standards set are those required by College Board.

I agree to read *The Narrative of the Life of Frederick Douglass* and a self-select nonfiction work from the approved list and to complete the written assignments for the MISD AP English III summer reading program

After reviewing this information, if I decide not to accept the challenge of an Advanced Placement class, I may drop it by **June 5, 2018** because I will not be allowed to do so after this date. **My parent** may request a schedule change by calling the registrar **Ms. Mayad** who will be more than happy to make any necessary changes in my English class before the **June 5th** deadline. **Ms. Mayad's direct office number is 972-882-7870, and her email is VMayad@mesquiteisd.org.** Please sign below and return this contract to **Ms. Butaineh in A-15 by Friday, May 25. Failure to return the contract does not exempt you from the assignment or remove you from the class.**

I acknowledge that I have read the above and discussed the contents of these materials with my parents.

\_\_\_\_\_  
Printed name of student

\_\_\_\_\_  
Signature of student and date

\_\_\_\_\_  
Printed name of parent

\_\_\_\_\_  
Signature of parent and date

\_\_\_\_\_  
Student's email

\_\_\_\_\_  
Parent's email

\_\_\_\_\_  
Student's **complete** mailing address

## **Assignment One: *The Narrative in the Life of Frederick Douglass – An American Slave* by Frederick Douglass**

Part one of your summer reading requires that you read Frederick Douglass's autobiography *The Narrative in the Life of Frederick Douglass*. This book is available at bookstores, the local library, or digitally (below is one possible link): [http://www.ibiblio.org/ebooks/Douglass/Narrative/Douglass\\_Narrative.pdf](http://www.ibiblio.org/ebooks/Douglass/Narrative/Douglass_Narrative.pdf)

As you read, you will take notes and add these to a dialectic journal. You will need to add entries that come from the beginning (chapters 1-4), the middle (chapters 5-8), and the end (chapters 9 – appendix). For **EACH** section, you will need **FOUR** entries, totalling **TWELVE**. Find paragraphs, sections, or pages in the autobiography that do the following:

- Address the **various themes** found in the autobiography (see possible themes below)
- Have powerful language and style
- Have enough “going-on” so that it actually warrants multiple readings
- Be significant to the work as a whole
- Provide insight into Douglass's experiences and his philosophy
- Provide the reader with insight to the human experience

Here's how to create a dialectic journal:

On a sheet of paper, create a chart like the one below. You may, also, set up a Google or Word document and add a table. This may be an easier option if you use the digital version of the autobiography, as you will be able to copy and paste your text onto the chart. You will need three columns and 13 rows (one for the headings/titles of the table and twelve for your entries. If you create a digital copy, you **MUST PRINT** your dialectic journal and bring to class on the first day of school. In the far left column, write the chapter and topic of your quotation. In the middle add your quotation **including page number(s)**. In the far right column, write your analysis. **For the analysis (far right column), consider answering the following questions:**

1. **What is the central point, the major idea, that the author wants readers to understand about the subject** (The central claim or thesis – the “take-home” idea -- the theme). Here are some possible themes: 1) slavery's dehumanizing effect on both the slave and the slaveholder; 2) the relationship of knowledge versus ignorance; 3) the hypocrisy of some Christians; 4) the relationship between truth and justice; and 5) the role of inequality.
2. **What is the author's primary purpose?** What does the author want **to do** for the readers: inform them about something they need to know? Convince them to accept a proposition? Persuade them to think or act differently? Clarify an unclear concept? Amuse? Purpose verbs listed on following page.
3. **How does the author convince the readers that the author is credible, trustworthy, worth listening to?** Why do we trust him? Does he have experience? Knowledge? Good intentions?
4. **What attitude toward the subject matter does the author want readers to believe the author holds?** Serious about the subject? Whimsical? Reverential? Ironic? Angry? This is the tone of the piece. Tone words listed on following page.
5. **What emotional effect does the author want to have on his readers?** Does the author want to make readers happy? Angry? Satisfied or dissatisfied? Comfortable or uncomfortable? (Pathos) Tone words may help with this.

**Purpose Verbs:**

Accuse	Add	Address	Admonish	Advise	Affect	affirm	Allude	amplify
Apologize	Ascertain	Attack	Balance	Beg	Blame	Boast	Build	Cause
Certify	Characterize	Clarify	Combine	Communicate	Compare	Complain	Complement	Complicate
comprehend	Conclude	Condemn	Confide	Confuse	Congratulate	Connect	Consider	Continue
Contradict	Contrast	Contribute	Convince	Correlate	Corroborate	Create	Defend	Define
Defy	Demand	Deny	Describe	Detail	Deter	Detract	Develop	Diminish
Direct	Disagree	Discourage	Discover	Dismiss	Display	Draw	Effect	Empathize
Enable	Encourage	Enforce	Entail	Entertain	Envelop	Epitomize	Establish	Evaluate
Evoke	Evolve	Excite	Excuse	Exemplify	Explain	Express	Flatter	Flaunt
Forbid	Foreshadow	Formulate	Guide	Harass	Hint	Honor	Identify	Illustrate
Imply	Incite	Indicate	Infer	Inquire	Insult	Interpret	Introduce	Invalidate
Involve	Justify	Juxtapose	Laud	Lead	Legitimize	Link	Magnify	Mark
Maximize	Minimize	Mislead	Notify	Pacify	Paint	Persuade	Plead	Point
Portend	Portray	Present	Proclaim	Produce	Promote	Propose	Protest	Question
Reaffirm	Refer	Reflect	Reinforce	Reiterate	Relate	Relay	Render	Represent
Resemble	Reveal	Reward	Scare	Shock	Signify	Simplify	Specify	Stem
Strengthen	Suggest	Support	Taunt	Teach	Testify	Trace	Translate	Urge
Validate	Verify	Vouch	Warn	Weaken	yield			

If you're struggling with your dialectical-journal quote-responses, consider using the following stems:

**The author designed/constructed/created this moment in the text . . .**

- to highlight the fact that \_\_\_\_\_.
- to stress the importance of \_\_\_\_\_.
- to underscore the need for \_\_\_\_\_.
- to contradict the idea that \_\_\_\_\_.
- to create credibility for \_\_\_\_\_.
- to identify an issue with \_\_\_\_\_.
- to inform the reader of \_\_\_\_\_.
- to call the audience to \_\_\_\_\_.
- to criticize \_\_\_\_\_.
- to set the stage for \_\_\_\_\_.
- to engender an emotional response about \_\_\_\_\_.
- to shift the tone from \_\_\_\_\_ to \_\_\_\_\_ in order to \_\_\_\_\_.
- to establish credibility for \_\_\_\_\_.
- to engage the reader by \_\_\_\_\_.
- to invite a comparison with \_\_\_\_\_.

FEEL FREE TO USE/CREATE YOUR OWN STEMS. YOU ARE NOT LIMITED TO THE ABOVE! :)

## **Tone Words:**

### ***TONE (NEGATIVE)***

**General:** accusing, aggravated, agitated, manipulative, arrogant, threatening, uninterested, testy, artificial, audacious, belligerent, bitter, brash, shameful, superficial, surly, childish, choleric, coarse, quarrelsome, condemnatory, insulting, irritated, cold, condescending, contradictory, critical, desperate, disappointed, obnoxious, insulting, angry, disgruntled, disgusted, disinterested, passive, furious, inflammatory, indignant, harsh, hateful, hurtful

**Sadness:** despairing, despondent, foreboding, gloomy, bleak, melancholy, maudlin, regretful, tragic

**Unfriendliness:** accusing, belittling, boorish, cutting, derisive, reproachful, unsociable, severe, disparaging, impudent, pitiless, reproofing, scolding, suspicious, spiteful

**Anger:** belligerent, furious, livid, wrathful, savage, indignant, enraged

**Arrogance/Self-Importance:** boastful, bold, condescending, contemptuous, pretentious, resolute, sententious, stiff, pompous, supercilious, pedantic, didactic, bombastic, knowing, peremptory, proud, self-righteous, assured, confident, defiant, dignified, profound, saucy, domineering, egotistical, imperious, impressive, smug

**Sorrow/Fear/Worry:** aggravated, anxious, apologetic, apprehensive, concerned, enigmatic, staid, serious, confused, depressed, disturbed, embarrassing, fearful, remorseful, poignant, grave, hollow, morose, nervous, ominous, pessimistic, paranoid, numb

**Submission/Timidity:** aghast, alarmed, ashamed, astonished, astounded, timid, tremulous, willing, awed, contrite, self-deprecatory, docile, fawning, terrified, sycophantic, shy, groveling, ingratiating, meek, modest, obedient, submission, surprised, timid, obsequious, resigned, respectful, reverent, servile, unpretentious, terrified

**Pain:** annoyed, bitter, bored, crushed, disappointed, disgusted, dismal, fretful, irritable, miserable, mournful, pathetic, plaintive, querulous, sore, sorrowful, sour, sulky, sullen, troubled, uneasy, vexed, worried

**Passion:** fierce, frantic, greedy, voracious, hysterical, insane, impetuous, impulsive, jealous, nervous, reckless, wild

### ***TONE (POSITIVE)***

**Happiness:** amiable, cheery, contented, ecstatic, elevated, enthusiastic, exuberant, joyful, jubilant, sprightly

**Pleasure:** cheerful, enraptured, peaceful, playful, pleasant, satisfied, amused, appreciative, whimsical

**Friendliness, courtesy:** accommodating, approving, caressing, comforting, compassionate, confiding, cordial, courteous, forgiving, gracious, helpful, indulgent, kind, obliging, pitying, polity, sociable, solicitous, soothing, sympathetic, tender, tolerant, trusting

**Romantic:** affectionate, amorous, fanciful, ideal, lustful, sensual, tender

**Tranquility:** calm, relaxed, hopeful, soothing, meditative, optimistic, serene, spiritual, dreamy

**Animation:** ardent, breathless, brisk, crisp, eager, excited, earnest, ecstatic, energetic, exalted, feverish, hasty, hearty, hopeful, inspired, lively, passionate, rapturous, vigorous, impassioned

### ***TONE (NEUTRAL)***

**General:** authoritative, baffled, ceremonial, clinical, detached, disbelieving, factual, formal, informative, learned, matter-of-fact, nostalgic, objective, questioning, reminiscent, restrained, sentimental, shocked, urgent

**Rational/logical:** argumentative, candid, coaxing, critical, curious, deliberate, didactic, doubting, explanatory, frank, incredulous, indignant, innocent, insinuating, instructive, oracular, pensive, persuasive, pleasing, preoccupied, puzzled, sincere, studied, thoughtful, uncertain, unequivocal, probing

**Self-controlled:** solemn, serious, serene, simple, mild, gentle, temperate, imperturbable, nonchalant, cool, wary, cautious, prudent

**Apathy:** blasé, bored, colorless, defeated, dispassionate, dry, dull, feeble, helpless, hopeless, indifferent, inert, languid, monotonous, resigned, sluggish, stoical, sophisticated, vacant

### ***TONE (HUMOR/IRONY/SARCASM)***

Amused, bantering, bitter, caustic, comical, condescending, contemptuous, cynical, disdainful, droll, facetious, flippant, giddy, humorous, insolent, ironic, irreverent, joking, malicious, mocking, patronizing pompous, quizzical, ridiculing, sarcastic, sardonic, satiric, scornful, sharp, silly, taunting, teasing, whimsical, wry, belittling, haughty, insulting playful, hilarious, uproarious

Below is an example of one solid entry.

Chapter/Topic	Quotation	Analysis (purpose)
Chapter One:  Author's purpose and theme of slavery's dehumanizing effect.	"The overseer's name was Plummer. Mr. Plummer was a miserable drunkard, a profane swearer, and a savage monster. He always went armed with a cowskin and a heavy cudgel. I have known him to cut and slash the women's heads so horribly, that even master would be enraged at his cruelty, and would threaten to whip him if he did not mind himself. Master, however, was not a humane slaveholder. It required extraordinary barbarity on the part of an overseer to affect him. He was a cruel man, hardened by a long life of slaveholding. He would at times seem to take great pleasure in whipping a slave. I have often been awakened at the dawn of day by the most heart-rending shrieks of an own aunt of mine, whom he used to tie up to a joist, and whip upon her naked back till she was literally covered with blood." (4 - 5)	In this section, Douglass depicts the horrors of slavery and suggests that the system of slavery creates people who are "monsters". The longer slave owners and overseers participate in this violent and corrupt system, the more evil they become. In fact, when Douglass reveals how their acts of "extraordinary barbarity" bring them "great pleasure", he reinforces how violence begets violence. Somehow, slavery and its cruel acts begin to permeate their existence, becoming part of their DNA. The blood, the pain and suffering of others has little effect on the slave owners and overseers. They actually seem to enjoy humiliating and torturing other human beings. The men and women who treat others as subservient or as animals become "hardened by a long life of slaveholding". With this, Douglass implies that their compassion and humanity dies. As a former slave, Douglass presents these horrors to outsiders in hopes that American citizens will feel both outrage towards the system and sympathy for the slave. Ultimately, Douglass hopes to bring an end to slavery as it has a negative affect not only on slaves but on the country as a whole.

**I will post a blank copy of this graphic organizer on the class Weebly page so that you can type your responses.**

## Assignment II: Self-Selected Novel

Select and read **21<sup>st</sup> century work of nonfiction**. Although you are the one choosing the book, keep in mind that you want to choose carefully. Choose a work that deals with a topic that interests you, even if, at first glance, you feel like you disagree with the author. Great works often create controversy, challenge fixed beliefs, and stretch our thinking. Even so, the writers can teach us something about language, rhetoric, and the world around us. Some amazing books are available, but their content may be controversial, so **be sure your parents approve of your choice**. Below is a link to a list of several books that meet the criteria: 1) published 2000 or later and 2) nonfiction (Note: Your selection **cannot be autobiographical or biographical**). You can find many of these titles at your local library or used bookstores. Again, please choose carefully and make sure that your parents are aware of your selection.

Link: <http://tinyurl.com/21st-Century-Non-Fiction>

**Complete the graphic organizer (attached).** After you've completed the organizer, you will select five questions to answer. Please, read the directions carefully so that your answers are developed and include textual evidence as support.

### Nonfiction Notes

**Directions:** For your nonfiction book, complete a chart like the one below. Feel free to use this chart or create one in which you can type your responses.

1. Identify at least **THREE** major claims/arguments made by the author in your book. A "claim" is similar to the main idea; it is the author's point-of-view, belief, or opinion about the topic. **Example: Civil disobedience leads to social progress. Only by disobeying unjust laws can society grow and develop into a more humane and equal community.**
2. Include (3) pieces of supporting evidence from the book for each claim. Be sure to include page numbers.
3. For the evidence analysis column, briefly explain the effectiveness or ineffectiveness of the evidence. Does it support his/her claim? Why or why not?
4. For the personal position, write your opinion about the topic.
5. List two – three experiences, observations, historical examples that support **your opinion**.
6. Once you have read the non-fiction work and completed the chart, you will select **FIVE questions** from the list to answer in detail.

### Complex Sentences

In order to develop your skill for both expressing a position and articulating your reason for having that position, practice stating your idea in a complex sentence. What makes a sentence complex is the presence of both an independent clause (a full statement that can stand on its own as a complete sentence) and a subordinate clause (a modifying component which is connected to the idea in the independent clause but is not a complete thought and cannot stand on its own). For the purpose of this exercise, you will be crafting sentences in response to the quotations you have chosen. Follow this format:

**Subordinate clause (reason/support/concession) + , + your position.**

Begin your subordinate clause with a subordinating conjunction – (e.g. **although, while, because, since**).

In your independent clause, avoid saying "I think that" or "I agree/disagree" or "The author is right/wrong" when stating your position. Simply *speak your mind*. "~~I agree that~~ smooth peanut butter is better than chunky."

Examples:

- (1) Although there are many excellent high schools across the state of Texas, Mesquite is by far the very best.
- (2) Because Mesquite High School students are driven by an innate desire to succeed, they seldom require external motivation to do their homework.
- (3) While some would argue that MHS is a pressure cooker that promotes detrimental levels of peer-to-peer competition, the opposite is actually true; MHS students are well-adjusted and happy and sleep a minimum of 8 hours a night.
- (4) Since learning is the priority at Mesquite, it is a wise decision for parents to send their children to school here.

Your name \_\_\_\_\_

Book title \_\_\_\_\_ Book Author \_\_\_\_\_

Nonfiction Graphic Organizer

Compose a complete and thoughtful sentence expressing the main argument made by the author.	Supporting Textual Evidence – Quote or paraphrase – include page number	Evidence Analysis – describe or explain the quality of the evidence	Write a complex sentence stating <b>your original position</b> . See example complex sentences.	List two to three experiences that support your argument. These can be personal, current event, observations, historical, etc. Include who, what, when, & where.
	1.  2.  3.			1.  2.  3.
	1.  2.  3.			1.  2.  3.
	1.  2.  3.			1.  2.  3.

I will post a blank copy of this graphic organizer on the class Weebly page so that you can type your responses.

*Directions: Select **FIVE** questions to answer. You must select one question from each category. For your answers to the questions, you will provide textual evidence – direct citation or paraphrase including page numbers. For each response, you should have a minimum of **EIGHT** well-developed sentences, with blended, embedded text and thoughtful, insightful analysis. See example below the questions.*

**Questions about writing style and language of author. Locate a powerful passage and answer one of the questions:**

- 1. What is the writer's tone? Optimistic? Pessimistic? Cautionary? Look at tone words.*
- 2. Was the language appropriate to the book? Was it more poetic or vernacular? Formal or informal? Did it stand in the way of your appreciation of the story, or enhance your enjoyment of the book? Was there a rhythm to the author's style, or anything else that might be considered unique about it?*
- 3. Was the author fairly descriptive? Was he or she better at describing the concrete or the abstract?*
- 4. Was the author clear about what he or she was trying to say, or were you confused by some of what you read? How did this affect your reading of the book?*
- 5. Can you point to specific passages that struck you personally—as interesting, profound, silly or shallow, incomprehensible, illuminating?*
- 6. What kind of language does the author use? Is it objective and dispassionate? Or passionate and earnest? Is it polemical, sarcastic? Does the language help or undercut the author's premise?*

**Questions about author's credibility:**

- 7. Are there any cultural, political, or religious references? Do these affect the credibility of the writer?*
- 8. In what ways do the events in the books reveal evidence of the author's worldview? Again, do these affect the credibility of the writer?*
- 9. Have you read much about this topic before? If so, does the author bring something unique to the subject? If not, did this book pique your interest in the subject?*
- 10. Did the author include background and research as part of the book and, if so, did it help your understanding of the subject?*
- 11. Does the author present information in a way that is interesting and insightful, and if so, how does he or she achieve this? If the author is writing on a debatable issue, does he or she give proper consideration to all sides the debate? Does he or she seem to have a bias? How has the book increased your interest in the subject matter?*
- 12. What do you think about the author's research? Was it easy to see where the author got his or her information? Were the sources credible?*
- 13. What evidence does the author give to support the book's ideas? Does he/she use personal observations? Facts? Statistics? Opinions? Historical documents? Scientific research? Quotations from authorities? Is the evidence convincing? Is it relevant? Does it come from authoritative sources? Is the evidence speculative...how speculative?*
- 14. Some authors make assertions, only to walk away from them—without offering explanations. Does the author use such unsupported claims?*

**Questions about themes, main ideas, social issues:**

- 15. What were some of the major themes of the book? Are they relevant in your life? Did the author effectively develop these themes? If so, how? If not, why not?*
- 16. Was there redemption in the book? For any of the people? Is this important to you when reading a book? Did you think the story was funny, sad, touching, disturbing, moving? Why or why not?*
- 17. What passages strike you as insightful, even profound? Maybe there's a particular comment that states the book's thematic concerns.*
- 18. Is the ending satisfying? If so, why? If not, why not...and how would you change it?*
- 19. If you could ask the author a question, what would you ask? Have you read other books by the same author? If so how does this book compare. If not, does this book inspire you to read others?*
- 20. What specific themes does the author emphasize throughout the novel? What do you think he or she is trying to get across to the reader?*

### **Questions about effect on reader**

21. *Has this book changed you—broaden your perspective? Have you learned something new or been exposed to different ideas about people or a certain part of the world?*
22. *Finally, what else struck you about the book as good or bad? What did you like or dislike about it that we haven't discussed already? Were you glad you read this book? Would you recommend it to a friend? Did this book make you want to read more work by this author?*
23. *Did certain parts of the book make you uncomfortable? If so, why did you feel that way? Did this lead to a new understanding or awareness of some aspect of life that you might not have thought about before?*
24. *How did you experience the book? Were you engaged immediately, or did it take you a while to "get into it"? How did you feel reading it—amused, sad, disturbed, confused, bored...?*
25. *Did you like it more or less than other books you've read? What do you think will be your lasting impression of the book? What will be your most vivid memories of it a year from now? Or will it just leave a vague impression, and what will that be? Or will you not think of it at all in a year's time?*
26. *Did you connect with the subject matter? Did it make you want to read more? Did it make you uncomfortable?*
27. *How does this book relate to your life or experiences?*
28. *What chapter or passage stood out for you or gave you an "a-ha!" moment about the topic?*
29. *Did this book change your perspective — or maybe even your life?*
30. *What did you learn from this book that you didn't know before?*
31. *Would you like to read more about this particular subject? Why?*
32. *What did you find surprising about the facts introduced in this book? How has reading this book changed your opinion of a certain person or topic?*
33. *How does the culture differ from yours? What was most surprising, intriguing, or hard to understand aspect of the book? Have you gained a new perspective—or did the book affirm your prior views?*

### **Questions about author's purpose**

34. *What is the purpose of this book, and who do you believe is the intended audience? Does the book have wide appeal?*
35. *What did you already know about this book's subject before you read this book?*
36. *What new things did you learn? What questions do you still have?*
37. *What else have you read on this topic, and would you recommend these books to others?*
38. *What does the author celebrate or criticize in the culture? I.e., family traditions, economic and political structures, the arts, food, or religion.*
39. *Does the author wish to preserve or reform the culture? If reform, what and how? Either way—by instigating change or by maintaining the status quo—what would be gained or what would be at risk?*
40. *Does the book offer a central idea or premise? What are the problems or issues raised? Are they personal, spiritual, societal, global, political, economic, medical, scientific?*
41. *Do the issues affect your life? How so—directly, on a daily basis, or more generally? Now, or sometime in the future?*
42. *Does the author—or can you—draw implications for the future? Are there long- or short-term consequences to the issues raised in the book? If so, are they positive or negative? Affirming or frightening?*
43. *Does the author—or can you—offer solutions to the issues raised in the book? Who would implement those solutions? How probable is success?*
44. *Does the author make a call to action to readers—individually or collectively? Is that call realistic? Idealistic? Achievable? Would readers be able to affect the desired outcome?*
45. *Are the book's issues controversial? How so? And who is aligned on which sides of the issues? Where do you fall in that line-up?*
46. *Did you learn something new? Did it broaden your perspective about a personal or societal issue? Perhaps about another culture in another country or an ethnic/regional culture in your own country?*

### **Example to question over theme:**

*In her book, Amber Smith suggests that silence plays a dangerous role in the lives of rape victims. {CLAIM} For example, in the beginning of the book, Smith describes a rape and provides the perspective of a victim. After*

*Kevin attacks Eden in her own bed, the following morning Eden tries at least four times to tell her mother. She is traumatized, there is blood on her bed, and Eden repeatedly says, "Mom, ..." (4-5). When her Eden mentions Kevin's name, the mom assumes that Eden is embarrassed because she has started her period, and the mom gives Eden "a lie", and it is then that Eden realizes that "nobody is going to hear [her]" and "nobody is going to see [her]" (5). \* {EVIDENCE} In this example, Smith acknowledges how Eden's inability to speak-out will cause her to feel alone in this ordeal. Her mother's treatment, although not intentionally harmful, exacerbates Eden's guilt, shame, and fear. She begins to believe Kevin's threat, and this leaves the poor, young fourteen-year-old isolated and without help. Silence has the ability to prevent a victim from processing the trauma and preventing recovery. Through this example, the writer encourages her readers to speak out, sooner rather than later. {ANALYSIS}.*

**\*Note the in-text citation is simply the page numbers within parentheses after the quotation marks and before the period.**

**Class Weebly:** I will post class activities, important information, and links to resources on this page. Feel free to check the blog this summer for updates: <http://www.thethinkingchair.com/>

**Novels/plays:** Because we engage in close reading analysis, you should purchase your own copies of the works we will study for the sake of convenience (reading ahead, marking passages, and writing notes in the text). These titles are available at the local library if you are unable to purchase them.

- ❖ *The Narrative in the Life of Frederick Douglass* (summer)
- ❖ Self-Select Non-Fiction: See link above (summer reading)
- ❖ F. Scott Fitzgerald's *The Great Gatsby*
- ❖ *The Things They Carried* by Tim O'Brien
- ❖ A self-select memoir: <http://tinyurl.com/memoirsap>
- ❖ *A Raisin in the Sun* by Lorraine Hansberry

**School Supplies:** I'm including this list just in case you'd like to purchase your items when they are on sale and before the back-to-school-madness sets in.

- Five different colors of highlighters
- Blue/black/red ink pens
- Pencils
- Loose-leaf paper
- Composition notebook

Because your summer reading assignments are **due the first day of class**, please do not hesitate to email with concerns and/or questions. You may reach me via school email at [rbutaineh@mesquiteisd.org](mailto:rbutaineh@mesquiteisd.org). I look forward to meeting you.

Sincerely,  
Rhonda Butaineh