

# All English Classes

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Students in grades 10-12 must do the Membean assignment, which can be found at the end of this document. Exchange students who may not have access to Membean while in China for the summer must make arrangements with their teacher to make up this work immediately upon returning to school in August.

ALL students are required to purchase a hard copy of their summer reading books to annotate. Do NOT use a library book or an ebook. **The department's annotation essay and rubric is at the end of this document. We encourage all students to look closely at this information before beginning to read and annotate.**

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## ENG 8 and ENG 8HL– 8<sup>th</sup> Grade English and 8th Grade Honors English

**ENG8: Eighth Grade Literature** - Read and annotate The Adventures of Tom Sawyer (UNABRIDGED)

**ENG8HL: HONORS Eighth Grade Literature** - Read and annotate both 1) The Adventures of Tom Sawyer by Mark Twain (UNABRIDGED) and 2) A Tree Grows in Brooklyn by Betty Smith

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## ENG 101 – English I

### **ENG 101: Regular English I Summer Reading Assignment for English I**

*The Secret Life of Bees* by Sue Monk Kidd ISBN: 0-14-200174-0

Read and annotate *The Secret Life of Bees* (fiction). To annotate simply means to make notes, to write in the margins and pages of the book. (See below for details.)

- Annotate for the following symbols and images: bees, honey, hives, or anything else having to do with beekeeping; water (in the form of rivers, rain, etc.); spiritual /religious references (Virgin Mary, Black Madonna, Mother of God, etc.); historical elements related to the setting/time period.
- In the space beneath the epigraph, which heads each chapter, write an explanation for how each epigraph relates to the chapter it heads. Explanations should be 2+ sentences.
- Inside the front cover, keep a list of the characters.

ALL WORK MUST BE WRITTEN IN THE TEXT. No work on cards, sticky notes, or in a Word document will be accepted.

ANNOTATING (making notes or marking up the text) is the first step in close reading.

Annotating

- slows down the reader,
- helps the reader to stay focused and involved with the text, and improves concentration and comprehension.

To standardize your annotations in a novel, your notes should follow this format:

Inside front cover: Character list (allow a bit of space for character summary or details, page numbers of key scenes, etc.)

Inside back cover: Themes, allusions, images, motifs, key scenes, plot line, etc. List and add page numbers as you read.

Page margins

Top: key scene or new character

Sides and bottom: notes (important passages, symbols, syntax, imagery, figurative language, other critical analysis notes)

Chapter Titles:

If the chapters have titles, pay particular attention. Make a note under (or above/beside) the title to explain how it relates to the chapter.

Ends of Chapters:

Often an author ends a chapter with a key motif, symbol, idea, or theme. Pay particular attention to the ends of the chapters and make a note accordingly.

Epigraphs

If an author includes an epigraph (or several epigraphs), make a note by the epigraph to explain how it relates to the text.

Bracket – key passages

Underlining—keep to a minimum. Always make a note to remind yourself why you underlined what you underlined.

Avoid highlighters; switching between a pen to make notes and a highlighter is a waste of time.

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## ENG 102 – Honors English I

Read and annotate *To Kill a Mockingbird* by Harper Lee. Be prepared to take a test and/or write an essay during the first full week of school. Your annotations will be graded!

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## ENG 201 – English II

### **THE CATCHER IN THE RYE SUMMER READING ASSIGNMENT**

Please complete the following questions as you read through the book. Make sure to annotate following the guidelines posted on the PJ summer reading assignments. Also, please hand write your answers on notebook paper and attach to this sheet. This will be your first quiz of the quarter; your work will be evaluated based on the authenticity of your responses. Have fun and enjoy the reading!

- 1) Name the author of *The Catcher in the Rye*.
- 2) Name the main character in the story.
- 3) Describe the protagonist.
- 4) What characteristic makes this particular person interesting?
- 5) Who is the narrator? From what point of view is the story being told?
- 6) Where is the narrator when the story is told? Is the story told in the present?
- 7) Discuss the relevance of the “class” system as it pertains to the story, particularly the main character.
- 8) Compare two supporting characters from the story.
- 9) Discuss two girls, one other than Phoebe, that are important to the storyline and explain why.
- 10) How does the main character view his two brothers?
- 11) Identify and explain two themes in *The Catcher in the Rye*.
- 12) Identify and explain two symbols from *The Catcher in the Rye*.
- 13) Why is this considered a “coming of age” story?
- 14) What is “rye”?
- 15) Interpret the title *The Catcher in the Rye* and explain how it relates to the story

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## ENG 202 – Honors English II

Read and annotate J.D. Salinger's novel *The Catcher in the Rye* and Lorraine Hansberry's play *A Raisin in the Sun*. Be prepared for 1) a test during the first week of school and/or 2) an in-class essay for which you may use your annotated books.

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## ENG 301 – English III

Read and annotate *True Grit* by Charles Portis. This book is tremendous fun, but, as you annotate, pay close attention to the *narrative voice*. Be prepared to take a test and/or write an essay during the first week of school.

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## ENG 302 – Honors English III

- Read and annotate [Pygmalion](#) by George Bernard Shaw.
  - This play exists in several competing versions and editions; be sure to get the **Penguin Classics** edition (linked above). Sparta Books ought to have it on hand, too.
- Obtain the collected poems of Elizabeth Bishop. You may get either [The Complete Poems 1927-1979](#) (which has a prettier cover) or [Poems](#), a more recent edition.
  - Within this bigger book, read and annotate the entirety of the collection *Questions of Travel*, as well as the following individual poems: “The Man-Moth,” “A Miracle for Breakfast,” “Florida,” “The Fish,” “Over 2,000 Illustrations and a Complete Concordance,” “The Bight,” “At the Fishhouses,” “Cape Breton,” “The Prodigal,” and “The Shampoo.”

*Geography III* will be covered in class in the early weeks of school.

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## ENG 304 – Creative Writing

Choose one of the following books about the practice of creative writing. You must purchase your own copy and annotate it.

*On Writing* by Stephen King

*Bird by Bird* by Anne Lamott

*Writing Down the Bones* by Natalie Goldberg

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## ENG 401 – English IV

Read and annotate Ken Ilgunas' memoir *Walden on Wheels: On the Open Road from Debt to Freedom*. Be prepared for 1) a test during the first week of school and/or 2) an in-class essay for which you may use your annotated books.

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## ENG 402 – Honors English IV

Read and annotate both *Siddhartha* by Hermann Hesse and Ken Ilgunas' memoir *Walden on Wheels: On the Open Road from Debt to Freedom*. Look for connections between the two books as you read. Be prepared for a test and/or a comparative essay during the first week of school. Your annotations will also be graded.

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## ENG 410 – Journalism

- Become regular readers of at least two of the newspapers listed below. You will be expected not only to be familiar with major and ongoing current events, but also to be able to tell the difference between the “house styles” of, say, The New York Times and The New Jersey Herald.
- Be sure to familiarize yourself with the way different kinds of articles tend to be written — straight-news stories vs. feature stories, sports recaps vs. sports features, celebrity profiles, and so on.
- Compare the way specific news events are covered by different papers.
- Pay attention to bylines — that is, the authors of the stories. Begin following the work of at least one reporter at each newspaper. See how his or her stories are connected, and whether you can tell the work of one reporter from another.
- Be prepared to be tested on current local, national, and/or world affairs in the early days of school.

\*\*You do *not* have to subscribe yourself if your family does not already do so. Login information for Pope John students and staff is included below.\*\*

- [The New Jersey Herald](#) login: [pjbusiness@popejohn.org](mailto:pjbusiness@popejohn.org) password: popejohn23
- [The New York Times](#): username: [pjbusiness@popejohn.org](mailto:pjbusiness@popejohn.org). password: popejohn23
- [The Wall Street Journal](#): username: [pjbusiness@popejohn.org](mailto:pjbusiness@popejohn.org). password: popejohn23
- **The Washington Post**: We have added your email domain to our system as eligible for free access. Please follow the instructions below to activate your subscription.
  - 1. Go to [washingtonpost.com](http://washingtonpost.com)
  - 2. Click on Sign In to your Profile at the top right of the home page ([www.washingtonpost.com/profile](http://www.washingtonpost.com/profile))
  - 3. If you are already registered with your email address that is eligible for a free subscription, sign in with that. If not, **create an account with your Pope John email address.**
  - 4. Once you've registered/signed in, you will be directed to your Washington Post Profile. If you are not automatically redirected to your profile after you've signed in, click your username at the top of the page and choose "Profile."
  - 5. Once you are in your profile, go to the My Subscriptions tab and follow the instructions on how to get a free subscription with your valid email address. Do not go through the "Verify email address process" on the My Account Settings tab for free access. You must go through the process on the My Subscriptions Tab.
  - 6. After you have set up your subscription you can log in with your email address and password on the Washington Post web sites and apps for unlimited content access.
  - Each student or representative must do the above to have access.

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## ENG 511 - AP English Literature and Composition

Students must read the following edition of Homer's *Odyssey*:

*The Odyssey* (translated by Robert Fagles) ISBN: 978-0-14-026886-7

On the **very first day** of school, you must submit a 4-5 page essay in MLA format in response to the following:

Many works of literature use contrasting places (for example, two countries, two cities or towns, or two houses) to represent opposed forces or ideas that are central to the meaning of the work. Choose two such places in Homer's *Odyssey*, and then write an essay explaining the following: (1) how the places differ; (2) what each place represents; and (3) how their contrast contributes to the meaning of the work as a whole. Be sure to address all three parts of the question. Do not summarize the plot, but instead analyze the text.

Your thesis should appear in your first paragraph and should clearly set forth the argument you intend to make in response to all three parts of the question. Note that in your thesis you must take a position on what the *Odyssey* as a whole means, and then defend your position in the body of your essay.

Do not use any quotations in your essay that are longer than one line. Do not use any secondary sources. You should answer all three parts of the question based on your own careful and close reading of the text. Your essay, which is due in class, will be graded according to college standards for freshman writing. Late papers will receive a zero.

In addition, on the **very first full day** of school, there will be an exam on Homer's *Odyssey*. The exam will consist of 50 quotations—selected to test your knowledge of the text—with multiple-choice questions concerning each quotation. You should be prepared to identify who is speaking, to whom the words are spoken, about whom the words are spoken, and to answer other relevant questions about the quotations.

A cursory reading of the *Odyssey* will NOT suffice to pass this exam. You must become thoroughly familiar with the text. It is essential, then, to take notes on major events, conflicts, characters, conversations, speeches, setting, plot, and literary devices such as diction, imagery, simile, metaphor, symbol, and irony.

If you have any questions, feel free to contact me at [jeffreybond@popejohn.org](mailto:jeffreybond@popejohn.org).

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## ENG 512 - AP Language and Composition

1. Read and annotate a brand new copy of one of the following books:

*Alone Together: Why We Expect More from Technology and Less from Each Other*  
by Sherry Turkle

OR

*The Shallows: What the Internet is Doing to our Brains* by Nicholas Carr

Before you begin your choice book, read "How to Mark a Book" by Mortimer Adler and model your annotations after his instructions. You are not doing a surface read. I expect you to interact with the text and address the author in your margin notes. Simply underlining or highlighting is not annotating. As you read, identify the author's purpose and the evidence he or she supplies. Interact with the author in the margins. Do you agree or disagree with the author, with the evidence? Why or why not?

Your annotations will be graded, and you will be given a written assignment on your reading in September.

2. Follow a national or local controversial news story i.e. the NFL flag controversy-(DO not all choose this topic!). Find articles from different leaning newspapers (not television) from all sides of the debate. <https://mediabiasfactcheck.com> Read and annotate a minimum of 5 related articles, and identify your stance on the controversy.

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## Annotating a Book

**All students at PJ in grades 8-12 are responsible for annotating their summer reading books. Please read the following essay (“How To Mark A Book”) and look over the rubric that follows to understand the expectations of the department. Your annotations will be graded upon your return to school. Do NOT mark up library books; you must purchase the summer reading texts.**

### Excerpt from “How to Mark a Book” by Mortimer J. Adler

Not only do effective readers read “between the lines,” they must also “write between the lines.” This is the most efficient way to read. Of course, students should not mark up books that are not theirs, but once a book belongs to a student, there is an effective way that the student can really be in possession of reading material.

There are two ways you can own a book. The first is the property right a student has by simply paying for a book. However, full ownership only comes when students have made the reading a part of themselves, and the best way to make them a part of it is by writing in it. Just like food that you buy in the supermarket, books, too, must be absorbed into the body to do you any good. It is not enough just to buy the food and store it away in the refrigerator. Likewise, the information in a book must be taken in or absorbed by the reader.

Adler notes: Confusion about what it means to own a book leads people to a false reverence for paper, binding and type—a respect for the physical thing—the craft of the print rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn’t prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

A true book owner has a few or many books, but each of them is, as Adler describes: “dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This person owns books.)”

Adler explains why marking up a book is indispensable to reading. He says, “First, it keeps you awake.” Second, he notes that if reading is active, then a person is thinking. If a person is thinking, then the thoughts themselves tend to be expressed in words either spoken or written. Finally, he notes that writing helps you to remember the thoughts you had, or the thoughts the author expressed.

If reading is to accomplish more than just passing time, then it must be active. Books of light fiction do not require the most active kind of reading, can be read just for pleasure, and nothing is lost. But as Adler says, “a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable.”

You know you have read actively when the pages of a book are filled with your notes. Active readers invariably read with a pencil in hand. When their notes turn into doodles, then they know that they are too tired to read, and it is time to stop.



Adler explains why writing is necessary. He notes that the “physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.”

Even if you were to throw away your notes after reading, your grasp of the material would be surer than if you had not taken the notes. But, rather than write on a piece of paper that might get lost or thrown away, why not use the margins (top and bottom, as well as side), the end-papers, the very space between the lines, which are all available. In this way, Adler says, “your notes and marks become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt and inquiry. It’s like resuming an interrupted conversation with the advantage of being able to pick up where you left off.”

Adler emphasizes that that “is exactly what reading a book should be: a conversation between you and the author.” He reminds us that “understanding is a two-way operation; learning doesn’t consist of being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of your differences, or agreements of opinion, with the author.”

You might argue that marking books is going to slow up your reading. But that is one of the reasons for doing it. Many of us equate speed of reading as a measure of intelligence. However, there is no right speed for intelligent reading. Adler reminds us that “the sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you—how many you can make your own.” It is better to have a few friends than a thousand acquaintances; thus you should not be impatient if it takes more time and effort to read a great book than it does a newspaper.

Some devices for marking a book.

1. Underlining: of major points, or important or forceful statements
2. Vertical lines at the margins: to emphasize a statement already underlined
3. Stars, asterisks or other doo-dads at the margin: to be used sparingly, to emphasize the ten or twenty most important statements in the book
4. Numbers in the margin: to indicate the sequence of points the author makes in developing a single argument
5. Numbers of other pages in the margins: to indicate where else in the book the author made points relevant to the point marked; to tie up ideas in a book, which, thought they may be separated by many pages, belong together
6. Circling of key words or phrases
7. Writing in the margin, or at the top or bottom of the page: to records questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. Adler uses the end-papers at the back of the book to make a personal index of the author’s points in the order of their appearance.

## ANNOTATION RUBRIC

Excellent  
95 – 100

Proficient  
85 – 94

Fair  
77 – 84

Unsatisfactory  
69 – 76

The text is <b>saturated</b> with marks and marginal comments	The text has <b>substantial</b> marks and marginal comments	The text has <b>few</b> marks and marginal comments	The text has <b>sparse</b> marks or marginal comments
Text highlights a <b>strong</b> variety of phrases, words, punctuation marks	Text highlights <b>some</b> variety of phrases, words, and punctuation marks	Text highlights <b>few</b> variety of phrases, words, and punctuation marks	Text highlights <b>almost nonexistent</b>
Text has been <b>thoroughly</b> annotated with questions, observations, and reflections of the content as well as the writing	Text has <b>frequent</b> Annotation with observations, and reflections of the content as well as the writing	Text has <b>very little</b> Annotation with observations, or reflections of the content or writing	Text has <b>none to very weak</b> Annotation
Annotations demonstrate an understanding, analysis, and interpretation that <b>extends beyond</b> surface level of text	Annotations demonstrate an <b>attempt</b> to analyze and interpret the text	Annotations demonstrate <b>minimal attempt</b> to analyze and interpret the text	Annotations demonstrate <b>weak evidence</b> to analyze or interpret the text
Entire novel is covered – <b>no major</b> lapses	Adequate coverage with <b>some</b> lapses	Weak coverage <b>significant</b> lapses	<b>Lacking even minimal</b> coverage
Minimum 25 vocabulary words are marked	10-20 vocabulary words are marked	0-10 vocabulary words are marked	No vocabulary words are marked

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## Membean Summer Assignment for incoming grades 10, 11 and 12

**THIS IS NOT REQUIRED FOR 8. or 9. GRADERS**

Directions:

- All students are to complete 240 minutes of Membean training between the beginning of summer and the first day of school. Along with the summer reading assignments, this will count as a major grade at the beginning of the school year. The grade will be based on the total number of minutes trained, the total number of sessions, and the overall accuracy (see attached rubric).
- All learning sessions should be 10 to 15 minutes long, with no more than 20 minutes trained in a single day. This is the most effective learning pace, and we **WILL** check for this. Ideally, you will do **AT LEAST** twelve separate days of 20 minutes each. Fewer training sessions will have a negative effect on your grade.
- Students' overall accuracy will be taken into account. An accuracy rate of over 80 percent is excellent. Weaker accuracy will lower your grade.
- Remember to turn off "strict memory mode" in your preferences. You should strive to get at least 35 new words.

*Summer Membean Rubric for ALL students in grades 10-12*

GRADE:	A	B	C	D	F
Number of Minutes	240 mins.	210-239 mins.	180-209 mins.	150-179 mins.	Less than 150 mins.
Number of Sessions	12 or more	9, 10, or 11	6, 7, or 8	4 or 5	3 or fewer
Accuracy	80% or better	70-79%	60-69%	50-59%	Below 49%
Number of new words	35 or more	25-34	15-24	9-14	Fewer than 9
Dubious minutes	No more than 10	No more than 10	No more than 10	No more than 15	More than 15 mins