

## Rising 9<sup>th</sup> Honors/Gifted ELA Summer Reading Assignment

All students taking 1st semester 9<sup>th</sup> Honors or Gifted Literature & Composition are required to complete this summer reading assignment. The assessments for this assignment will be administered/due during the 3rd week of school. The first assessment, an in-class timed essay, will be given at the beginning of the 3rd week, and the second assessment, a test/project, will be due at the end of the 3rd week of school. Additional information is given throughout this packet

### Book Choices

You are required to read 2 books: 1 from the fiction list and 1 from the non-fiction list. You are responsible for securing a copy of each book. While you are welcome to check out your books from the local library, it is highly suggested that you purchase your own copy (new or used) of each book so that you have the ability to annotate directly in it while you read.

### Assignments

There will be 2 assignments required for summer reading: one for the non-fiction selection and one for the fiction selection.

A. For your FICTION book you will complete ONE of the project options below. The project will be due at the end of the 3rd week of school. Please read each description AND its rubric requirements before you make your selection as the project will be graded strictly according to the rubric and description. This assignment will be recorded as a project grade.

### Descriptions:

OPTION 1 : Create an information cube about your book with each of the following on each of the 6 sides:

1. Title
2. Characters
3. Setting
4. Plot
5. Illustration of scene
6. Favorite Part (with a specific explanation of why it is your favorite part)

OR

OPTION 2: Create a three-dimensional visual demonstrating three major themes of the novel. Each theme must have a paragraph citing specific examples and explaining how each theme appears throughout the novel.

Rubrics:

OPTION 1: Information Cube ( 100 Points)

Cube is easy to understand and read (10 points) \_\_\_\_\_

Each side clearly demonstrates one of the six components (40 points) \_\_\_\_\_

Information is accurate to text (20points) \_\_\_\_\_

Visually stimulating (10 points) \_\_\_\_\_

Cube is in color and appears professional (20 points) \_\_\_\_\_

OPTION 2: Three-Dimensional Visual {100Points}

Three themes clearly identified (20 points) \_\_\_\_\_

Visual is three-dimensional (20 points) \_\_\_\_\_

Visually stimulating (10 points) \_\_\_\_\_

Accuracy and explanation of the themes (40 points) \_\_\_\_\_

Visual appears professional (10 points) \_\_\_\_\_

8. For your NON-FICTION book you will be writing an in-class timed essay. This essay will be written in one class period's time at the beginning of the 3rd week of school. The topic will not be given prior to this day; however, you may bring your book and 1 page (front & back) of HANDWRITTEN notes with you to aide you in writing the essay. If you are unsure as to how or on what to take notes, the SOAPStone method may be useful to you. Details on this method as well as a rubric for how the essay will be scored are located in the back of this packet. This assignment will be recorded as an essay/paper.

H/Gifted Book Choices: Choose 1 from each column

Fiction

Green, John: *An Abundance of Katherines*

Lu, Marie: *Legend*

Lubar, David. *Sleeping Freshmen Never Lie*

Zadoff, Allen: *Food, Girls, and Other Things I Can't Have*

Non-fiction

Alifirenka, Caitlin & Martin Ganda. *I Will Always Write Back: How One Letter Changed Two Lives.*

Backderf, Derf: *My Friend Dahmer*

Bascomb, Neal: *The Nazi Hunters*

DePrince, Michaela: *Taking Flight: From War Orphan to Star Ballerina*

Ester Earl, Lori Earl, Wayne Earl, and John Green: *This Star Won't Go Out: The Life and Words of Esther Grace Earl*

A SOAPSTone is one of the best ways that you can begin to look at analysis differently, essentially analyzing the author's purpose and effectiveness of diction, syntax and so much more. . . Here are the areas for analysis for the summer readings assigned to this format:

Speaker: The voice that tells the story. What is it that you know about the writer or speaker that may impact an argument the speaker makes? A speaker's ethnic background or place of origin, class, gender, nationality, sexual orientation, religious affiliations, or membership in any identity group may lead you to make inferences about the speaker's argument. Please understand, too, more localized or specific identity groups like jazz musician, football player, high school student, reporter, soldier, or mother are just as important, if not more, as the larger identity groups like that of being female or American.

Occasion: the time and place of the piece. What prompted this to be written? All writers are influenced by the larger occasion: an environment of ideas, attitudes, and emotions that swirl around a broad issue. Then there is the immediate occasion: an event or situation that catches the writer's attention and triggers a response.

Audience: The group of readers to whom this piece is directed. Audience is a significant element in understanding an argument. Writers and speakers tailor their arguments to the interests of their perceived audience. The evidence or support that a writer employs to make an argument might change based on the audience.

Purpose: the reason behind the text. Knowing the writer's purpose is also important. How does the writer want the audience to react? Does this writer call for some specific action or is the purpose of writing to convince the reader to think, feel, or believe in a certain way?

Object: the clear idea of the writing. The subject of an effective argument should be clear to the reader. The reader should be able to describe the subject with a few words or phrases. A clear subject ensures that the writing be focused and does not drift into commentary that detracts from the writer's purpose.

Tone: the author's attitude. The degree to which an argument is effective may ultimately hinge upon the writer's attitude toward the subject or audience. Here again is an area where audience is significant. Writers adopt different tones to further the same argument as the audience changes. The presence of anger, *sarcasm*, or guilt can affect an overall argument significantly.