Summer Reading for Senior Elective English Courses

**Overview:** Your summer reading for the English elective is to read the two texts that you plan to examine on your research paper. You will write the research paper during the first semester (the final draft is due in December); consequently, it is important that you finish reading and annotating the two works before school begins in the fall. The research paper is a compare/contrast essay in which you examine a thematic and/or structural connection between the works.

All elective students—both those taking Radical Empathy with Nate and those taking Literary Revolutions with Megan—are choosing from the same list, so you can begin this process even though you do not know which elective you are taking. In addition, the timeline for the research paper is the same in both courses, as the final draft will be due in December regardless of which elective you are in.

**Text Selection:** You should select two works from the same category. The works are grouped together with similar themes and framing questions—there should be an array of connections you might explore for any combination of texts within each category. We encourage you to look at reviews or descriptions of the texts before making your selections so that you can choose works that you are particularly interested in. You should use the *Novels for Students* resource on the library webpage as a starting point to think about the works. We also hope that the category headings give you some insight about what the works deal with.

**Annotating:** It is essential that you annotate your novels, as the annotations will help you gather and select evidence for the essay. You should employ the annotating strategies that you have learned during your time at Overlake. Your annotations should include:

- The deeper questions that emerge along the way as you read
- Starred or underlined passages that are particularly noteworthy or significant (symbolism, imagery, etc.)
- Repeated motifs or themes
- Personal responses to moments that are particularly striking
- Chapter summaries (or bullet points) at the end of each chapter

*You will receive an annotating grade during the first week of the school year. The rubric that we use to evaluate your annotations is attached.*

**Questions:** Should you have questions about the summer reading, please contact Nate Edmunds (nedmunds@overlake.org) or Megan Vasavada (mvasavada@overlake.org).
### Annotations Rubric

**Overview:** Your annotations should help enrich your experience with the text, prepare you effectively for discussions about the reading, and help you gather evidence for the research paper. In that spirit, your overall annotations grade will be based on the following; each category will be scored 8 (exemplary) to 1 (not yet demonstrated).

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<th>Exemplary (8)</th>
<th>Accomplished (7-5)</th>
<th>Developing (4-2)</th>
<th>Not Yet Demonstrated (1)</th>
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<td>The reader has circled, underlined, stared, and noted specific</td>
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<td>passages and language that she sees as particularly significant</td>
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<td>to the text.</td>
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<td>The reader has written notes (questions, comments, responses,</td>
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<td>etc.) in the margins along the way to capture her experience</td>
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<td>with the text.</td>
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<td>The reader has included summaries or key questions/points at</td>
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<td>the end of each chapter</td>
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<td>The annotating is consistent—it isn’t overwhelming so that it’s</td>
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<td>important, but there are consistent markings in each chapter.</td>
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<td>The annotating is personalized so that it is meaningful to the</td>
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<td>reader; it reflects a sincere engagement with the text.</td>
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**Additional Notes:**

**Grade:**
Summer Reading Categories and Texts for 12th English Elective 2015
Megan Vasavada, Literary Revolutions and Nate Edmunds, Radical Empathy, see Overview at the top of this document for more details.

- **Hard Choices Made Under Duress**
  - Joseph Heller, *Catch 22* (WWII)
  - Kurt Vonnegut, *Slaughterhouse Five* (WWII)
  - Anne Frank, *Diary of Anne Frank* (autobiography)
  - William Styron, *Sophie’s Choice*
  - Elie Wiesel, *Night*

- **Dystopias** (sub-categories: the suppression of individuality, role of women, role of love in the rebel’s protest):
  - Margaret Atwood, *The Handmaid’s Tale*
  - Ray Bradbury, *Fahrenheit 451*
  - Aldous Huxley, *Brave New World*
  - Yevgeny Zamyatin, *We*
  - José Saramago, *Blindness*

- **Boundaries / Expectations**
  - Julia Alvarez, *How the Garcia Girls Lost Their Accents*
  - Maya Angelou, *I Know Why the Caged Bird Sings* (autobiographical)
  - Jane Austen, *Pride and Prejudice*
  - Charlotte Brontë, *Jane Eyre*
  - Junot Díaz, *The Brief Wondrous Life of Oscar Wao*
  - Jeffrey Eugenides, *Middlesex*
  - Jumpha Lahiri, *Namesake*
  - Toni Morrison, *Song of Solomon*
  - Ann Patchett, *Bel Canto*
  - Sylvia Plath, *The Bell Jar* (autobiographical)
  - Mary Shelley, *Frankenstein*
  - Amy Tan, *The Joy Luck Club*
  - Leo Tolstoy, *Anna Karenina*

- **Meaning in a Meaningless World**
  - Samuel Beckett, *Waiting for Godot* (drama)
  - Camus, *The Stranger*
  - Fyodor Dostoevsky, *Crime and Punishment*
  - Chuck Palahniuk, *Fight Club*
  - Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*
  - Chinua Achebe, *Things Fall Apart*
  - Joseph Conrad, *Heart of Darkness*
  - Don Delillo, *White Noise*
• Green Narratives (novels that explore the relationship between humans and the environment; recommended for students taking “Literary Revolutions”)
  o Luis Sepulveda, *The Old Man Who Read Love Stories*
  o Amitav Gosh, *The Hungry Tide*
  o Bessie Head, *When Rain Clouds Gather*
  o Helena Maria Viramontes, *Under the Feet of Jesus*
  o Margaret Atwood, *Oryx and Crake*

• Satire and Social Change (choose one of the following pairings; recommended for students taking “Literary Revolutions”)
  o Joseph Heller, *Catch 22* and Kurt Vonnegut, *Slaughterhouse Five*
  o Aldous Huxley, *Brave New World* and Yevgeny Zamyatin, *We*
  o Bobby Henderson, *The Gospel of the Flying Spaghetti Monster* and Margaret Atwood, *The Handmaid’s Tale*
  o Charles Dickens, *Hard Times* and Kurt Vonnegut, *Player Piano*
  o Voltaire, *Candide* and Jonathan Swift, *Gulliver’s Travels*
  o Jane Austen, *Pride and Prejudice* and Oscar Wilde, *The Importance of Being Earnest* (drama)
  o Mark Twain, *The Adventures of Huckleberry Finn* and Sinclair Lewis, *Main Street*