

## Summer Reading 2017: Grade 10 CP and Honors World Literature

### **REQUIRED READING FOR COLLEGE PREP SOPHOMORES:**

#### **CHOOSE ANY TWO OF THE FOLLOWING MEMOIRS:**

##### **1. *A Long Way Gone: Memoirs of a Boy Soldier*—by Ishmael Beah**

- In *A Long Way Gone: Memoirs of a Boy Soldier*, Beah, now 26 years old, tells a powerfully gripping story: At the age of 12, he fled attacking rebels and wandered a land rendered unrecognizable by violence. By 13, he'd been picked up by the government army, and Beah, at heart a gentle boy, found that he was capable of truly terrible acts. At 16, he was removed from fighting by UNICEF, and through the help of the staff at his rehabilitation center, he learned how to forgive himself, to regain his humanity, and, finally, to heal.

##### **2. *Chinese Cinderella*—by Adeline Yen Mah**

- A riveting memoir of a girl's painful coming-of-age in a wealthy Chinese family during the 1940s. A Chinese proverb says, "Falling leaves return to their roots." In *Chinese Cinderella*, Adeline Yen Mah returns to her roots to tell the story of her painful childhood and her ultimate triumph and courage in the face of despair.

##### **3. *Five Chimneys*—by Olga Lengyel**

- Having lost her husband, her parents, and her two young sons to the Nazi exterminators, Olga Lengyel had little to live for during her seven-month internment in Auschwitz. Only Lengyel's work in the prisoners' underground resistance and the need to tell this story kept her fighting for survival. She survived by her wit and incredible strength. Despite her horrifying closeness to the subject, *Five Chimneys* does not retreat into self-pity or sensationalism. This book is a stark reminder that the unspeakable can happen wherever and whenever ethnic hatreds, religious bigotries, and racial discriminations are permitted to exist.

**ASSIGNMENT:** See assignment sheet for CP cadets (attached to this document). The assignment is expected to be completed and turned in to Mrs. Watkins on the **FIRST DAY of school** (whether or not you have English in the first or second semester—NO EXCUSES, NO EXCEPTIONS).

### **REQUIRED READING FOR HONORS SOPHOMORES:**

#### **1. Choose ANY TWO memoirs from the CP summer reading list above (*ALWG, CC, and/or FC*)**

#### **2. AND...*Persepolis: The Story of a Childhood*\* —by Marjane Satrapi**

**\*NOTE: Part I only, not Part II (this is a graphic novel)**

**ASSIGNMENTS:** See assignment sheets for Honors cadets (attached to this document). Both assignments are expected to be completed and turned in to Mrs. Watkins on the **FIRST DAY of school** (whether or not you have English in the first or second semester—NO EXCUSES, NO EXCEPTIONS). Failure to turn in your completed assignments on the first day of school can, and will, result in the cadet being disenrolled from the Honors Course and enrolled in the CP Course.

**Mrs. Watkins' Class Website:** [www.MrsWatkinsEnglish.weebly.com](http://www.MrsWatkinsEnglish.weebly.com)

**Email for any questions:** [Brittany.Carson@dma.k12.de.us](mailto:Brittany.Carson@dma.k12.de.us)

(or try [Brittany.Watkins@dma.k12.de.us](mailto:Brittany.Watkins@dma.k12.de.us))

## **CP AND Honors World Literature – ASSIGNMENT #1**

Summer Reading Assignment for *Chinese Cinderella*, *Five Chimneys*, and/or *A Long Way Gone*

Once you have read two of the three memoirs, find the worksheet within this document, labeled “**Graphic Organizer for Literary Analysis: Comparing Two Texts**”. In preparation for a comparative analysis essay that we will write at the start of the semester, you will complete this graphic organizer according to the following directions:

1. First, you must identify **three themes** (central messages) conveyed by the authors of **both** memoirs.
  - a. Remember, themes should **not** be one word, such as ‘loss’, ‘hope’ or ‘war’, for example. Instead, ask yourself, “*what is the author saying about ‘loss’, ‘hope’, or ‘war’?*” Themes should be universal **messages**, such as “finding yourself after **loss/grief**”, “never lose **hope**” or “**war** changes people for the worse”.
  - b. Despite the fact that no two of these memoirs are alike, they all convey very similar messages.
2. Write the three themes you identified (that can be applied to both memoirs) down the left-hand side of the graphic organizer.
3. Fill the graphic organizer with textual evidence from each of the two books, always remaining consistent that your first memoir will be “Book One” and the second memoir will be “Book Two”. For example, if I read *Five Chimneys* and *Chinese Cinderella*, on my graphic organizer, *Five Chimneys* will always be “Book One”, and *Chinese Cinderella* will always be “Book Two”.
  - a. **ALL of your examples should be direct quotes from the book**—this doesn’t mean that there have to be quotation marks around the original text, it just means that you will copy any part of the text **VERBATIM** from the books, therefore you are “quoting” the authors. The quotes should be the best possible reflection of the themes you chose. They can range from 1-3 sentences of text. Be sure to label each quote with the page numbers from which they came.
  - b. Keep in mind that the quote should likely reflect the theme you’re illustrating, *even out of context*. This means that a reader of your graphic organizer should be able to read each of your quotes, not having read your summer reading books, and still be able to take a close guess what theme you are illustrating...**SO CHOOSE WISELY!**

**\*Note: This is the ONLY assignment for CP cadets.**

Graphic Organizer for Literary Analysis: Comparing Two Texts

**Point of Comparison (literary element): THEME**

Fill each example with a supporting **quote** from the two memoirs you read this summer. **Include page numbers.**

First **Theme** Identified in  
BOTH texts:

Book 1 Quote:

|

Book 2 Quote:

Second **Theme** Identified in  
BOTH texts:

Book 1 Quote:

Book 2 Quote:

Third **Theme** Identified in  
BOTH texts:

Book 1 Quote:

Book 2 Quote:

**Honors World Literature (HONORS ONLY) – ASSIGNMENT #2**  
Summer Reading Assignment for *Persepolis*

**Directions:** Choose **ONLY ONE** of the following prompts. In a short essay, construct a well-organized response for the prompt you choose.

**Requirements for your short essay:**

1. Your response must be typed and double-spaced (Times New Roman, size 12).
2. Your response must be organized into paragraphs (you determine how many paragraphs based on how you want to organize your thoughts). An appropriate response will be approximately 1.5 pages minimum.
3. Be sure to answer ALL questions in your individual prompt.
4. Your response should each include **at least 3** direct quotes from the text to support your arguments. These quotes are direct lines from the text (taken verbatim). Note the page number in parenthesis after stating the quote. *Remember:* A quote is anything taken verbatim from the book—YOU must put quotes around it to show that you've taken it word-for-word. These quotes should support your arguments.
  - a. **EX. IN-TEXT CITATION:** “The reason for my shame and for the Revolution is the same: the difference between social classes” (33).

**Prompt #1:** “Every situation has an opportunity for laughs” (97). Give some examples of how the ordinary citizens of Iran enjoyed life *despite* the oppressive regime. What made you laugh and why? *How* does Satrapi add comic relief? How are these scenes relevant to the story *as a whole*?

**Prompt #2:** *What kinds* of captivity and freedom does the author explore in *Persepolis*? *What* stifles or prevents people from being completely free? How do they circumvent and defy the rules imposed on them and attempt to live ordinary lives despite revolution and war? Give some examples of their small acts of rebellion.

**Prompt #3:** Marji has a complicated, shifting relationship with her parents. What is important to Marji’s parents? *What kind of environment* do they create for their daughter despite living under an oppressive regime and through a brutal, prolonged war? *From where* do they get their strength? What are their expectations for her and *how* - if at all - do these expectations shape her?

**Prompt #4:** What is Satrapi suggesting about the *relationship* between past and present, and between national and personal history? What *role(s)* does her family history, and the stories of her relatives, play in shaping Marji?