

Summer Reading Assignment - Summer 2021

William & Reed Academy Middle School - Grades 6, 7, & 8



Dear Students,

Congratulations on being among the amazing students at William & Reed Academy. We look forward to an exciting year! We hope you are as excited as we are to embark on this fantastic journey. Your year will be full of considering enlightened thoughts, creating complex arguments, and learning to interpret the world around you. In twelve months, you will no longer simply be a William & Reed Academy student – you will be a William & Reed Academy scholar.

Our teachers want you to read & enjoy your summer reading book. Reading is more impactful when you make personal connections. Annotations will look different going forward for returning students. It's important to mark up the text as a way to show interaction, reflection, and understanding.

Please mark your book for any of the following: (We will spend the first few weeks of school reviewing this material along with what you discovered in your summer reading book.)

- Setting
 - Where in the world is the passage set?
 - What do we learn about the place?
 - Is it a just or fair world? Why/Why not?
 - Does the world reflect the character/s?
 - Does the world reflect the ideas?
 - How is the world described to us? (What words are used?)
- Character
 - Is the main character narrating the story/poem? If not, how are they presented to us? If so, how do they present themselves to us?
 - How does the main character feel?
 - How do they interact with other characters?
 - What are the general statistics about the main character (gender, age, nationality)
- Action/Plot
 - How is the story of the passage/poem told to us?
 - What are the major events in the passage/poem?
 - Are there any turning points in the passage/poem?
- Style
 - Is the passage told in first, second or third person?
 - Is it told in past or present tense?
 - What literary devices has the author/poet used?
 - Why are these devices used? What impact do they have on the reader/listener?
 - What symbols are used in the passage/poem?
 - Is there any interesting use of language (diction)?
- Ideas/Theme
 - What are the main ideas in the passage?
 - How are these ideas presented to us?
 - How are these ideas reflected in character, setting, and style?
 - What does the author/narrator want us to think about these ideas?

The Assignment: BRING your annotated book on Monday, August 9th because we will begin working with your books & your annotations on the first day of school.

Select ONE of the following books based on your grade level for the 2021-2022 school year:

6th grade <i>The Phantom Tollbooth</i> by Norton Juster <i>A Wrinkle in Time</i> by Madeleine L'Engle <i>Wonder</i> by R.J. Palacio <i>Everything I Know About You</i> by Barbara Dee	7th grade <i>Stargirl</i> by Jerry Spinelli <i>Where the Red Fern Grows</i> by Wilson Rawls <i>The Hobbit</i> by J.R.R. Tolkien <i>24 Hours in Nowhere</i> by Dusti Bowling	8th grade <i>The Book Thief</i> by Markus Zusak <i>Ender's Game</i> by Orson Scott Card <i>Out of Left Field</i> by Ellen Klages <i>Crossover</i> by Kwame Alexander <i>The Last Unicorn</i> by Peter S. Beagle <i>The Princess Bride</i> by William Goldman
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If you have any questions, you may contact:

6th & 8th grades - Mr. Economos teconomos@williamandreed.com

7th grade - Mrs. Hubbard mhubbard@williamandreed.com

(*This does not necessarily mean this particular teacher will be your classroom teacher.)

SAMPLE ANNOTATED IMAGES: Although these are very extensive for one page, they give you an example of how to mark your book. **Remember that highlighting and underlining alone aren't true annotations.** You DO NOT need this many per page!

Summer Reading Annotations Rubric

+ (100/95/90)

- Student has thoroughly annotated text with questions, observations, and connections to the text/real life; summary of important ideas
- Challenging words and concepts are marked; interesting and surprising parts are noted
- Comments show a thorough understanding of the text
- Consistent marking throughout the text (not bunched)
- Student found examples of ALL or very nearly all of the required literary elements

(85/80)

- Student has proficiently annotated the text with questions, observations, and connections to the text/real life; some summary of important ideas
- Some challenging words and concepts are marked; interesting and surprising parts are noted
- Comments show an understanding of the text
- Somewhat sporadic marking throughout the text (some bunching)
- Student found examples of many of the required literary elements

(75/70)

- Student annotations are insufficient but do contain a variety of comments
- Few challenging words and concepts are marked; few interesting and surprising parts are noted
- Comments do not convey understanding of text
- Few and sporadic marking throughout the text
- Student found only a few of the required literary elements and/or repeatedly marked the same elements

(60/0)

- Student made little to no effort to annotate the text
- Few to no challenging words or concepts are marked; few to no interesting and surprising parts are noted
- There seems to be no understanding of text
- Marking is sporadic or almost nonexistent
- Student seems to make little to no effort to find required literary elements

Tone = nostalgic?
 Who is the speaker? *Why not taken?* *Where does the road go?*

The Road (Not) Taken

Literal Level:
 A person is walking in the woods + comes to a fork in the road. Tries to look down one road, but can't see where it leads. Both roads same - picks one but knows he'll never know what was down the other road. Thinks he will always wonder.

↓ *is it autumn?*
 Two roads diverged in a yellow wood,
 And sorry I could not travel both regretful
 And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth;

↓ *shows takes time to think!*
 So, are the roads the same?
 Then took the other, as just as fair,
 And having perhaps the better claim
 Because it was grassy and wanted wear;
 Though as for that, the passing there
 Had worn them really about the same.

↓ *not so different*
 And both that morning equally lay
 In leaves no step had trodden black.
 Oh, I kept the first for another day!
 Yet knowing how way leads on to way,
 I doubted if I should ever come back.
 I shall be telling this with a sigh
 Somewhere - some village, some farmstead;
 A long way off on road that has long since
 Been forgotten - two roads diverged in
 A yellow wood, sorry I could not travel
 Both, and so I passed that morning
 Choosing one that good deal wore
 Than the other, though not really
 Worn, but oh, all the same
 And that has made all the difference.

Can't know what's down there
What's down there
No one to show the way
That won't happen

Figurative - In life, there are choices where neither one is so great that it jumps at you. You have to pick, so you do. And then that choice leads to people, experiences, and you don't get to

1. Before Breakfast

“HERE’S Papa going with that ax?”
 said Fern to her mother as they
 were setting the table for breakfast.
 “Out to the hophouse,” replied
 Mrs. Arable. “Some pigs were born last night.”
 “I don’t see why he needs an ax,” continued Fern,
 who was only eight.
 “Well,” said her mother, “one of the pigs is a runt.
 It’s very small and weak, and it will never amount to
 anything. So your father has decided to do away with
 it.”
 “Do away with it?” shrieked Fern. “You mean kill
 it? Just because it’s smaller than the others?”
 Mrs. Arable put a pitcher of cream on the table.
 “Don’t yell, Fern!” she said. “Your father is right. The
 pig would probably die anyway.”
 Fern pushed a chair out of the way and ran outdoors.
 The grass was wet and the earth smelled of springtime.
 Fern’s sneakers were sopping by the time she caught
 up with her father.

plausible
mature
death
kill
goes wrong in
spring a farm
Sense

alliteration

before she saw him,
 I was reminded, as
 well, and to whom
 is their linear relation
 y, his look became
 if itself across his
 of making one little
 my sight. His face
 wrinkles, but so
 hat, save at a single
 stare. After a brief
 and finally subsided
 of Master Prynne
 recognize him, he
 left it in the air, and
 stood next to him.
 his woman? —
 and,” answered the
 of his savage com-
 of Master Prynne.
 I, I promise you, in
 er, and have been a

before him, remaining himself to look after some necessary errands.
 Mary, good Sir, in some two years, or less, that the woman has been a
 dweller here in Boston, no tidings have come of this learned gentleman,
 Master Prynne, and his young wife, back you, being left to her own
 misadventure —”

“Abominable conceit you,” said the stranger, with a better smile.
 “So learned a man as you speak of should have learned this too in his
 books. And who, by your favor, Sir, may be the father of yonder
 babe — is it some three or four months old, I should judge?”
 “Mrs. Arable put a pitcher of cream on the table.
 “Don’t yell, Fern!” she said. “Your father is right. The
 pig would probably die anyway.”
 Fern pushed a chair out of the way and ran outdoors.
 The grass was wet and the earth smelled of springtime.
 Fern’s sneakers were sopping by the time she caught
 up with her father.

mean prior for
conclude
linch
Dead
Hester?
SYMBOLS
IMPORTANT
symbol for sin
foreboding
 Matt S.
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