



2017-18 HIGH SCHOOL SUMMER READING

Required Materials

The all-school summer reading book is *Passing* (1929) by Nella Larsen, along with a supplementary packet of readings showcasing writing from the Harlem Renaissance. Carmichael's Bookstore (Frankfort Avenue and Bardstown Road locations) is stocking multiple copies of the book. We encourage you to buy the book from them, our much-appreciated local bookseller. It should be readily available online, if you prefer.

Important Directions

Reading the all-school summer book is an essential part of the St. Francis experience. The entire faculty, staff, and all four grades of students will read this novella. The novella provides the topics of discussions inside and outside class beginning the first day of the new school year in August; your summer writing assignment will be your first English writing grade. Represent yourself well by reading and writing thoughtfully. Give yourself adequate time to compose thoughtful and thorough responses to the reading. Don't save this project until the last minute. (See page 6, below, for details for the writing.)

Be sure to bring *Passing* to class and share your Google doc with your English teacher on the first day of school. It will be late if you don't, automatically leaving you with a failing grade. (See page 6 for format and length requirements.)

In addition to the all-school reading, you will read one book from the list of recommended books found in this packet (starting on the next page). If you are reading a book for an AP course summer assignment, that counts for your extra book. Of course, we encourage you to read from the recommended book list as much as you can over the summer.

Read actively: make margin notes in your copy of the novel when something challenges, entertains, or interests you. This will help you write about the book, for one, but it's also what active readers do.

Summer Reading List 2017

All students must read ONE book from this list, in addition to *Passing*, the 2017 all-school book.

For the book you read from this list, you need not do any writing, though as ever you should be reading actively. You'll be asked to discuss this second book with your English teacher and your classmates, and you'll fill out a brief reading-log for your own record.

Students assigned AP summer-reading – not study guides, math problems, etc., but an entire book – will have fulfilled their obligation to read a second book beyond *Passing*.

There is great variety in the list below, contemporary books as well as classics. Do a little research before you select your book from the list: go to a bookstore and browse; go to Amazon.com and read the blurbs and reviews. Maximize your chances of choosing well. (We encourage you to go to Carmichael's Bookstore, on Frankfort Avenue and on Bardstown Road.)

Fiction

These titles include novels, short story collections, and plays.

Indian Killer – Sherman Alexie

The Lone Ranger and Tonto Fistfight in Heaven – Sherman Alexie

Bastard Out of Carolina – Dorothy Allison

The Dollmaker – Harriette Arnow

The Blind Assassin – Margaret Atwood

Sense and Sensibility – Jane Austen

Flaubert's Parrot – Julian Barnes

Cruddy – Lynda Barry

Nathan Coulter – Wendell Berry

Drop City – T.C. Boyle

East is East – T.C. Boyle

Wuthering Heights – Emily Bronte

Possession – A.S. Byatt

Invisible Cities – Italo Calvino

Oscar and Lucinda – Peter Carey

The Bloody Chamber – Angela Carter

Where I'm Calling From – Raymond Carver

The Song of the Lark – Willa Cather

The Amazing Adventures of Kavalier and Clay – Michael Chabon

The Yiddish Policemen's Union – Michael Chabon

Top Girls - Caryl Churchill

Woman Hollering Creek – Sandra Cisneros

Shampoo Planet – Douglas Coupland

House of Leaves – Mark Danielewski

Libra – Don DeLillo
The Last Samurai – Helen Dewitt
The Brief and Wondrous Life of Oscar Wao – Junot Diaz
Crime and Punishment – Fyodor Dostoyevsky
Geek Love – Katherine Dunn
Less Than Zero – Bret Easton Ellis
Invisible Man – Ralph Ellison
Tracks – Louise Erdrich
Four Plays – Five Lesbian Brothers
Madame Bovary – Gustave Flaubert
A Passage to India – E. M. Forster
A Room with a View – E.M. Forster
Cold Mountain – Charles Frazier
Storming Heaven – Denise Giardina
Charms for the Easy Life – Kaye Gibbons
Neuromancer – William Gibson
Pattern Recognition – William Gibson
Sisters Matsumoto - Philip Kan Gotanda
Brighton Rock – Graham Greene
The Reluctant Fundamentalist – Mohsin Hamid
For Whom the Bell Tolls – Ernest Hemingway
The Sun Also Rises – Ernest Hemingway
The Lazarus Project – Aleksandar Hemon
The Collected Stories – Amy Hempel
Heat and Dust – Ruth Praver Jhabvala
Scissors, Paper, Rock – Fenton Johnson
The Known World – Edward P. Jones
No One Belongs Here More Than You – Miranda July
Angels in America- Tony Kushner
Native Speaker – Chang-Rae Lee
Chronic City – Jonathan Lethem
Motherless Brooklyn – Jonathan Lethem
The Natural – Bernard Malamud
One Hundred Years of Solitude – Gabriel Garcia Marquez
In Country – Bobbie Ann Mason
Shiloh and Other Stories – Bobbie Ann Mason
Atonement – Ian McEwan
Lonesome Dove – Larry McMurtry
The City & The City – China Mieville
Up in the Old Hotel - Joseph Mitchell
Birds of America (stories) – Lorrie Moore
The Bluest Eye – Toni Morrison
Divine Right's Trip -- Gurney Norman

Getting Out – Marsha Norman
Drinking Coffee Elsewhere – Z.Z. Packer
 TopDog/ Underdog - Suzan-Lori Parks
American Splendour – Harvey Pekar
The Shipping News – E. Annie Proulx
Housekeeping – Marilynne Robinson
American Pastoral – Philip Roth
Midnight's Children – Salman Rushdie
Franny and Zooey – J.D. Salinger
Nine Stories – J.D. Salinger
Frankenstein – Mary Shelley
White Teeth – Zadie Smith
Snow Crash – Neal Stephenson
Dracula – Bram Stoker
Dog Soldiers – Robert Stone
Arcadia - Tom Stoppard
The Lord of the Rings – J. R.R. Tolkien
The Mysterious Island – Jules Verne
The Sirens of Titan – Kurt Vonnegut
Cat's Cradle – Kurt Vonnegut
Brideshead Revisited – Evelyn Waugh
Fool's Crow – James Welch
The Intuitionist – Colson Whitehead
Sag Harbor – Colson Whitehead
The Underground Railroad -- Colson Whitehead
The Quick and the Dead – Joy Williams
Oranges Are Not the Only Fruit – Jeanette Winterson
Native Son – Richard Wright
The Mists of Avalon – Marian Bradley Zimmer

Nonfiction

These titles include memoirs as well and nonfiction about history, medicine, science, the environment, the economy, politics, and film.

Go Ask Alice – anonymous
The Great Influenza: The Story of the Deadliest Pandemic in History - John M. Barry
Hunger Makes Me a Modern Girl - Carrie Brownstein
Between the World and Me - Ta-Nehisi Coates
House of Cards: A Tale of Hubris and Wretched Excess on Wall Street – William Cohan
Women, Culture, & Politics – Angela Davis
The Year of Magical Thinking – Joan Didion
Zeitoun – Dave Eggers
Nickel & Dimed – Barbara Ehrenreich

How to Survive a Plague - David France
Don't Let's Go to the Dogs Tonight – Alexandra Fuller
Complications: A Surgeon's Notes – Atul Gawande
As Seen On TV – Lucy Grealy
Confederates in the Attic -Tony Horwitz
Bone Black – bell hooks
Ill Fares The Land – Tony Judt
Liar's Club – Mary Karr
Animal, Vegetable, Miracle: A Year of Food Life – Barbara Kingsolver
The Woman Warrior – Maxine Hong Kingston
Freakonomics – Steven D. Levitt & Stephen J. Dubner
The Devil in the White City - Erik Larson
The Big Short: Inside the Doomsday Machine – Michael Lewis
Born Standing Up - Steve Martin
This Bridge Called my Back - Eds Cherrie Moraga and Gloria Anzaldua
Twelve Years a Slave - Solomon Northup
The Omnivore's Dilemma – Michael Pollan
Ghost Light – Frank Rich
Yes, Chef - Marcus Samuelsson
Fast Food Nation – Eric Schlosser
Where Did You Sleep Last Night? – Danzy Senna
Born to Run - Bruce Springsteen
Living Downstream – Sandra Steingraber
Just Mercy -- Bryan Stevenson
A Supposedly Fun Thing That I'll Never Do Again – David Foster Wallace
Brother West – Cornel West
Black Boy - Richard Wright
I Contain Multitudes - Ed Yong

Summer-Reading Essay Writing General Directions for *Passing*

Write in response to three of the 9 prompts.

Whatever you choose among the prompts . . . be specific in your responses. Really explain yourself. Don't ramble from one general response to another without referring to particular passages or chapters. Instead, stick with a topic for long enough that you discover more about what you're thinking. Tie your responses to sentences or paragraphs in the novel and quote from it. Don't replace your own voice, though, with long quoted passages.

For rising sophomore, juniors, and seniors who are not new to St. Francis: Use Quoting Method 1 often and Quoting Method 2 at least once per prompt.

Length Requirements

Write at least *eight pages* in a Google doc shared with your teacher – Brett Paice, Juan Ramirez, or Michelle Salerno. (All 9th graders have Juan; all 10th graders have Michelle; all 11th graders have Brett; 12th graders need to wait to see their schedules to confirm who is teaching them.) Use Garamond, 12 point, in a double-spaced document with one-inch margins. Title the document *Summer Reading 2017 [Your last name]*.

“The Good, the Bad, and the Ugly” (for sophomores, juniors and seniors)

In your written work, *include 10 original sentences using as models the 10 kinds of sentences in “The Good” section of “The Good, the Bad, and the Ugly.” Label each.* (Transfer students: this is optional for you. You can read more about this starting on page 9.)

2017 Summer Reading Prompts for *Passing* - All Grades

Below are nine prompts for your summer-reading writing. *Choose three* to write in response to. (Minimum of eight pages double-spaced Google doc, Garamond 12-point, shared with your English teacher)

- 1) **Passing:** the act of performing a racial identity other than one's own or disguising elements of one's presumed 'natural' or 'essential' racial identity, simultaneously perpetuating and destabilizing fixed, essentialist notions of race. Passing signifies the defiance of racial categorization and undermining of racial hierarchy/hegemony. Passing underscores the understanding of race as a social construction or set of iterable social performances. *Passing* (1929) features two main characters, one who actively passes and another who chooses not to. How specifically does Irene's view of race differ from Clare's? Cite instances from the text that demonstrate your points.
- 2) **The Tragic Mulatto:** A stock character that emerged in American literature following the Civil War, typically a woman whose fate is essentially doomed by her biracial identity and degraded social status. This narrative trope identifies the precarious position of racial liminality (in-between-ness), occupying both races and neither race simultaneously. The figure of the tragic mulatto equates biraciality with tragedy, perpetuating America's history of racial hierarchy and white supremacy. Which character most directly signifies a tragic mulatto figure? Using instances from the text, explain how this character represents the equation of liminality/bi-raciality and tragedy.
- 3) Beyond the theme of passing, what is another theme (some abstract idea related to the novella's subject, e.g. love or betrayal) that you perceive operating in the narrative and what motifs (any repeated concrete element in a literary work, e.g. bird imagery or depictions of buildings) are being used to communicate that theme? ***(suggested for freshmen)**
- 4) **Intersectionality** is a term coined by Black feminist Kimberlé Crenshaw to foreground how the experiences of women of color are a product of intersecting experiences of racism and sexism. Race, Crenshaw would argue, must be examined with sex, gender, and/or sexuality. Identify key moments from *Passing* or from the poems where you see race and sex, gender, and/or sexuality inextricably linked. What do these moments communicate about the particular expectations of or oppressions on Black women found in the texts?
- 5) The final sentence of Part Two in *Passing* describes an emotional moment for Clare: "But Clare Kendry had begun to cry, audibly, with no effort at restraint, and for no reason that Irene could discover" (210). Why do you think she is intensely crying? How do you think she feels in this moment? What actions or choices has she made that has led her to this point? Do you see Clare as a sympathetic character in this moment? Do your feelings for her change by the end of the novella? Your answers should discuss moments from the text to support your analysis.

- 6) In his essay, *Criteria for Negro Art*, W. E. B. Du Bois argues that “all art is propaganda” and that his work, specifically, is propaganda for “gaining the right of black folk to love and enjoy” (103). Discuss your understanding of this section of his essay on page 103. What does the term propaganda mean to you? Do you agree or disagree with Du Bois? Use at least two examples from any of your summer reading to argue your point of view. ***(suggested for freshmen)**
- 7) A **poetry explication** is a relatively short analysis which describes the possible meanings and relationships of the words, images, and other small units that make up a poem. Writing an explication is an effective way for a reader to connect a poem’s plot and conflicts with its structural features. Consider the poem as a dramatic situation in which a speaker addresses an audience or another character. In this way, analyse a poem by identifying and describing the speaking voice or voices, the conflicts or ideas, and the language used in the poem. Choose one of the poems provided in this packet for your explication. ***(suggested for freshmen)**
- 8) A **lyric poem** is a fairly short poem expressing the personal mood, feeling, or meditation of a single speaker. In lyric poetry, the musical element is intrinsic to the work intellectually and as well as aesthetically: it becomes the focal point for the poet’s perceptions as they are given a verbalized form to convey emotional and rational values. All of the poems in this packet belong to this genre of poetry. Some of them have specific lyrical forms such as sonnets and blues poems. Musicality may be achieved in many ways: rhyme, meter, alliteration, assonance, anaphora, refrains and repetitions. Consider one of the poems in the packet and demonstrate how the poem’s musicality help it convey its emotional and rational values.
- 9) **Objectification** is the degradation of a person’s status or body to that of a mere object meant to be exploited or consumed. How does Langston Hughes’s poem “America” represent a response to the objectification of black identity in the short story, “Slave on the Block.”

“The Good, the Bad, and the Ugly”

(for sophomores, juniors and seniors)

“The Good”

10 Models for Better Sentences

1. Transitional Word or Phrase Opener

specifically, for example, in particular, still, in addition, in short, similarly, nevertheless, however, therefore, in contrast, next, as a result, simultaneously, once again, later, more importantly, on the other hand, thus, at any rate, in any case, of course, indeed

- A word or phrase that shows how the meaning of one sentence is related to the meaning of the preceding sentence.
- **“Nevertheless**, the stalky shoots had managed to squeeze through knife cracks in the decorative brown shingles covering the cement blocks.” Louise Erdrich, *The Round House* (2012)
- **“As a result**, we now live in a relativist’s world where one man’s beauty is another man’s beast.” Gore Vidal, “On Prettiness” (1978)

2. Prepositional Phrase

- A group of words made up of a preposition, its object, and any of the object’s modifiers.
- Prepositional phrases can modify nouns, verbs, phrases, and complete clauses. Here’s another way to think of these phrases: a preposition followed by a noun phrase.
- **“On the counter near the stove in a silvery pan** was a deep-dish berry cobbler.” Toni Morrison, *The Bluest Eye* (1970)
- **“East of my grandmother’s house, south of the pecan grove**, there is buried a woman **in a beautiful dress**.” N. Scott Momaday, *The Way to Rainy Mountain* (1969)

3. Participial Phrase

- A word group consisting of a present participle (also known as an *-ing* form) or past participle (also known as an *-en* or *-ed* form), plus any modifiers, objects, and complements. A participial phrase commonly functions as an adjective.
- **“Whirling happily in my starchy frock, showing off my biscuit-polished patent-leather shoes and lavender socks, tossing my head in a way that makes my ribbons bounce**, I stand, hands on hips, before my father.” Alice Walker, “Beauty: When the Other Dancer Is the Self” (1983)

- "The great fish moved silently through the night water, **propelled by short sweeps of its crescent tail.**" Peter Benchley, *Jaws* (1974)

4. Appositive Phrase

- A noun phrase that identifies an adjacent noun or pronoun.
- "The hangman, **a grey-haired convict in the white uniform of the prison**, was waiting beside his machine." George Orwell, "A Hanging" (1931)
- "[N]othing contributes so much to tranquilize the mind as a steady purpose--**a point on which the soul may fix its intellectual eye.**" Mary Wollstonecraft Shelley, "Letter I" in *Frankenstein* (1818)

5. Absolute Phrase

- A group of words that modifies an independent clause as a whole. An absolute is made up of a noun and its modifiers (which frequently, but not always, include a participle or participial phrase). An absolute may precede, follow, or interrupt the main clause. Absolutes (or *nominative absolutes*) are often more narrowly defined as noun phrases combined with participles.
- "The spider skins lie on their sides, translucent and ragged, **their legs drying in knots.**" Annie Dillard, *Holy the Firm* (1977)
- "**His bare legs cooled by sprinklers, his bare feet on the feathery and succulent grass, and his mobile phone in his hand** (he was awaiting Lionel's summons), Des took a turn round the grounds." Martin Amis, *Lionel Asbo: State of England* (2012)

6. Complex Sentence, Dependent Clause First

- A complex sentence contains an independent clause and at least one dependent clause.
- "**Although volume upon volume is written to prove slavery a very good thing**, we never hear of the man who wishes to take the good of it by being a slave himself." Abraham Lincoln, "Fragment on Slavery" (1854)
- "**Because he was so small**, Stuart was often hard to find around the house." E.B. White, *Stuart Little* (1945)

7. Using the end of a sentence: Periodic & Cumulative Sentences

- **Periodic Sentence:** a **long** and frequently **involved sentence** marked by suspended syntax in which the sense or culminating meaning is not completed until the final word, creating an emphatic climax at the end of the sentence -- **closest to the period.**
- "In the almost incredibly brief time which it took the small but sturdy porter to roll a milk-can across the platform and bump it, with a clang, against other milk-cans similarly treated a moment before, Ashe fell in love." P.G. Wodehouse, *Something Fresh* (1915)

- "In the week before their departure to Arrakis, when all the final scurrying about had reached a nearly unbearable frenzy, an old crone came to visit the mother of the boy, Paul." Frank Herbert, *Dune* (1965)
- **Cumulative (Loose) Sentence:** An independent clause followed by a series of subordinate constructions (phrases or clauses) that gather details about a person, place, event, or idea.
- "He dipped his hands in the bichloride solution and shook them--a quick shake, fingers down, like the fingers of a pianist above the keys." Sinclair Lewis, *Arrowsmith* (1925)
- "Her moving wings ignited like tissue paper, enlarging the circle of light in the clearing and creating out of the darkness the sudden blue sleeves of my sweater, the green leaves of jewelweed by my side, the ragged red trunk of a pine." Annie Dillard, *Holy the Firm*. (1977)

8. The Em-Dash for an aside or additional detail

- A mark of punctuation (—) used to set off a word or phrase after an independent clause or to set off a parenthetical remark (i.e., words, phrases, or clauses that interrupt a sentence).
- "By trying we can easily learn to endure adversity—**another man's, I mean.**" Mark Twain
- "Copper Lincoln cents—**pale zinc-coated steel for a year in the war**—figure in my earliest impressions of money." John Updike, "A Sense of Change." *The New Yorker*, Apr. 26, 1999

9. The Colon

- A mark of punctuation (:) used after a statement (usually an independent clause) that introduces a quotation, an explanation, an example, or a list.

a. followed by an example/illustration

- "It is by the goodness of God that in our country we have those three unspeakably precious things: **freedom of speech, freedom of conscience, and the prudence never to practice either of them.**" Mark Twain
- "Life's single lesson: **that there is more accident to it than a man can ever admit to in a lifetime and stay sane.**" Thomas Pynchon, *V*. (1963)

b. followed by an amplification/explanation

- "A liberal arts education creates citizens: **people who can think broadly and critically about themselves and the world.**" William Deresiewicz, "Faulty Towers," *The Nation*, May 23, 2011
- "It was a religion for him: **the religion of the thing done well.**" John Jeremiah Sullivan, *Blood Horses* (2005)

c. followed by a quotation

- "I have never made but one prayer to God, a very short one: '**O Lord, make my enemies ridiculous.**' And God granted it." Voltaire
- "I imitated Father Travis talking: ***We won't be doing that, Joe, Good will always come out of evil. You'll see.***" Louise Erdrich, *The Round House* (2012)

d. followed by a list

- I still can't decide what creaks the most: **the floors, the doors, the walls, the dialogue, the acting, or the fatal boughs outside.**" Anthony Lane, "Film Within a Film," *The New Yorker*, October 15, 2012
- "My loathings are simple: **stupidity, oppression, crime, cruelty, soft music.**" Vladimir Nabokov

10. The Semi-colon

- A mark of punctuation (;) used to connect independent clauses and show a closer relationship than a period does. A semicolon links two balanced statements; a colon explains or unpacks the statement or information before it. Semicolons often employ parallel syntax.

a. Complete sentence ; complete sentence.

- "With educated people, I suppose, punctuation is a matter of rule; with me it is a matter of feeling. But I must say I have a great respect for the semi-colon; it's a useful little chap." Abraham Lincoln
- "Be yourself; everyone else is already taken." Oscar Wilde

b. Complete sentence ; conjunctive adverb , complete sentence.

- *The Round House* is concerned with crimes, historical and personal; at the same time, it depicts many happy moments of friendship and family affection, and it reports a good deal of bawdy humor and ribald dialogue.
- Erdrich's novels typically take place in North Dakota and concern the lives -- in various eras, beginning in the 19th century with the arrival of white settlers -- of members of the Ojibwa and Chippewa tribes of native people; however, major characters in her oeuvre also include German-American town-folk and Catholic priests.

c. Complete sentence with list item 1 ; list item 2 ; list item 3...

- The law officers involved in investigating the attack are potentially numerous, including the tribal police, authorized only inside the reservation's boundaries; the Tribal Court, unable to prosecute non-Indians like the Larks; the local police of the town of Hoopdance; the North Dakota state police; and even the federal agent, reporting to the U.S. attorney in Bismarck.

- Narrative voices in the novel include the first-person retrospective of fifteen-year-old Joe Coutts, looking back on 1988 from middle age; the night-time dream-stories of Mooshum, Joe’s grandfather; and “Linda’s Story,” the chapter in which the abandoned twin recalls her adoption by a native family.

**“The Bad and the Ugly”
15 Common Writing Errors**

9th-12th

1. Common homophone errors: *its/it’s; there/they’re/ their; you’re/your*, etc.)
2. Apostrophe misuse (missing/gratuitous)
3. Pronoun disagreement and changes in usage: the options
4. Proper-sounding but incorrect “I” and “myself”
5. Comma splice
6. Sentence fragments
7. No comma before coordinating conjunction (FANBOYS)
8. Commas and periods outside closing quotation marks. (In the U.S., they go inside.)
9. Title punctuation (varying by genre)

10th-12th

10. Dangling clauses and misplaced modifiers
11. Repetitions, redundancies, and “weasel words”
12. Buried verbs, “*is-ness*” and “*has-ness*”
13. Words for Said (Books and authors don’t “talk about” things.)

11th and 12th

14. Non-idiomatic/wrong preposition (especially “toward” as all-purpose preposition)
15. Restrictive and Non-Restrictive Clauses