

2018 Summer Reading Assignment

English II Pre-AP, Scott

This summer we will be reading Edith Hamilton's *Mythology: Timeless Tales of Gods and Heroes*. It's an enjoyable book, and one that will sharpen your knowledge of mythology, which can be very useful in better understanding literature, spotting meaningful allusions, and using such allusions skillfully in your own writing.

As you read the book, take some notes on each chapter to enhance your learning and give yourself a resource for later use. Your notes should consist of a brief one or two sentence *summary* of the chapter, and could also include your *response*, *connections* you make to other stories or characters, recurring *themes* or *patterns* that you notice, etc.

Prepare the four written pieces described below. Expected length is 5-6 pages of writing in all. Your work should be typed or neatly written in ink. These writings should reflect your understanding of the book, your creativity, and your analysis of ideas. Bring your book, your notes, and your written pieces with you on the first day of school. Please email me with any questions or concerns at Quincy.Scott@nisd.net.

Summer Writings

A. Olympian Profiles

After you have read the book, you will choose two Olympians to profile in short biographical essays. Each of your profiles should incorporate information from Part One as well as later parts of *Mythology*. Note the ways in which each of your Olympians interfered in later myths in Parts Two - Six, such as the Trojan War and various love stories. (If your Olympians didn't interfere in later myths, you should choose other Olympians to write about.) Both of your biographical essays should be well organized using paragraphs, transitions, and your own original language. (Length: 250 words each)

B. Retelling a Myth

After reading all of the myths in Part Two of *Mythology*, select one and retell it in a different time and place. Your updated myth should retain the original character names but change the setting and plot. Have fun with this and be show your creativity. You may want to take inspiration from a favorite film or book, a favorite genre, your own experiences, etc. You could decide to tell the story in the first person point of view. Your revamped myth should reflect the same theme (message) as the original myth. (Length: 250-500 words)

C. The Trojan War in Ten

After you read Part Four of *Mythology*, identify what you think are the top ten events of the Trojan War. These may include events that led to the war as well as events that occurred after the war. Prepare a visual representation of these events in a timeline or storyboard format. If you make a timeline, you don't need to include actual dates but you should reflect the relative amount of time between events by the space you leave on the timeline. If you prepare a storyboard, include an original sketch for each of the ten events. For either format, explain each event with two or three well-crafted sentences, noting why this event was significant. *Please use 8.5 x 11 paper for this, not large poster paper.*

D. Two Families: Similarities and Differences

Here you will synthesize Parts One and Five of Hamilton's book. Consider the reasons the Greeks developed and subscribed to mythology. Consider especially the ancient Greek beliefs about morality, and how civilization was influenced by these beliefs. In a well written essay, explain how the origins and development of mythology are exhibited differently in the two great families of Atreus and Thebes. Include good reasoning and specific details as you compare and contrast these two families. (Length: 250 words)

Back to School Supplies

You will need the following supplies for English class next year. Please bring them on the first day of school. Some supplies should be brought to class daily, while others can be kept in your locker until needed.

- | | | |
|--|---|--|
| <input type="checkbox"/> one 100 page composition notebook, wide ruled (for Writer's Notebook) | <input type="checkbox"/> pencils | <input type="checkbox"/> sticky notes, any size |
| <input type="checkbox"/> a set of 100 3x5 lined index cards, any color (for research) | <input type="checkbox"/> loose leaf, wide ruled notebook paper (No college ruled or spiral torn paper, please.) | <input type="checkbox"/> pens, blue or black ink |
| | | <input type="checkbox"/> a folder to keep handouts |

8/27 Rubric: Summer Reading, Written Product

English II Pre-AP, Scott

Value: 16 Formative Points

Completion Checklist

- Olympian Profiles
- Retelling a Myth
- Trojan War in Ten
- Two Families

Rubric

	Limited/Weak	Basic/Plausible	Sufficient/Reasonable	Excellent/Convincing
Coherence	Most ideas are generally related to the topic specified in the prompt, but ideas are unclear or illogical. The writer may fail to maintain focus on the topic, may include extraneous information, or may shift abruptly from idea to idea, weakening the coherence of the composition.	Most ideas are generally related to the topic specified in the prompt, but ideas are weak or somewhat unclear. The writer's inclusion of irrelevant information interferes with the coherence of the composition.	The writer's ideas are clearly communicated. Most ideas are focused on the topic specified in the prompt. The composition is coherent, though it may not always be unified due to lapses in focus.	The writer's ideas are clearly communicated. All ideas are focused on the topic specified in the prompt. By sustaining this focus, the writer is able to create a composition that is unified and coherent.
Depth and Understanding of Task	The composition is insubstantial because the writer's response to the prompt is vague or confused. In some cases, the composition is only weakly linked to the prompt. In other cases, the writer develops the composition in a way that demonstrates a lack of understanding of the writing task.	The composition reflects little or no thoughtfulness. The writer develops the composition in a manner that demonstrates only a limited understanding of the writing task.	The composition reflects some thoughtfulness. The writer's response to the prompt is original. The writer develops the composition in a manner that demonstrates a good understanding of the writing task.	The composition is thoughtful and engaging. The writer develops the composition in a manner that demonstrates a thorough understanding of the writing task. The writer may include unique and interesting discussion of the topic.
Details and Examples	The development of ideas is weak. The composition is ineffective because the writer uses details and examples that are inappropriate, vague, or insufficient.	The development of ideas is minimal. The composition is superficial because the writer uses details and examples that are not always appropriate, or are too briefly or partially presented.	The development of ideas is sufficient because the writer uses details and examples that are specific and appropriate, adding some substance to the composition.	The development of ideas is effective because the writer uses details and examples that are specific and well chosen, adding substance to the composition.

<p>Progression of Ideas and Transitions</p>	<p>The writer's progression of ideas is weak. Repetition or wordiness sometimes causes serious disruptions in the composition. At other times the lack of transitions causes the writer to present ideas in a random or illogical way, making one or more parts of the composition unclear or difficult to follow.</p>	<p>The writer's progression of ideas is not always logical and controlled. Sometimes repetition or wordiness causes minor disruptions in the flow of the composition. At other times transitions are too perfunctory or weak to support the flow of the composition or show the relationship among ideas.</p>	<p>The writer's progression of ideas is generally logical and controlled. For the most part, transitions are meaningful, and sufficient to support the flow of the composition and show the relationship among ideas.</p>	<p>The writer's progression of ideas is logical and well controlled. Meaningful transitions enhance the flow of the composition by clearly showing relationships among ideas, making the writer's train of thought easy to follow.</p>
<p>Conventions</p>	<p>The writer has little or no command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Serious and persistent errors create disruptions in the fluency of the writing and sometimes interfere with meaning.</p>	<p>The writer demonstrates partial command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Some distracting errors may be evident, at times creating minor disruptions in the fluency or meaning of the writing.</p>	<p>The writer demonstrates an adequate command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although some errors may be evident, they create few if any disruptions in the fluency of the writing, and they do not affect the clarity of the composition.</p>	<p>The writer demonstrates a consistent command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although minor errors may be evident, they do not detract from the fluency of the writing or the clarity of the composition. The overall strength of the conventions contributes to the effectiveness of the composition.</p>

Comments: