



PRINCE

AVENUE CHRISTIAN SCHOOL

**High School (Entering 9-12)
Summer Reading List**

Revised March 2026

2026 Summer Reading Entering 9th grade CP World Literature (CP ONLY)

Parents: Below you will find a list of engaging and well-written stories that represent a variety of genres. Your student should choose one novel from the list below. While we endeavor to choose books that are representative of appropriate content, age level, and maturity, we recommend each family research the suggested selections. You may find sites such as www.squeakycleanreviews.com, www.commonensemedia.org, or www.thrivingfamily.com helpful as you discern the best publication for your student.

Students: Each student should read **one** required book and complete the typed assignment due Thursday, August 6 (D day classes 7, 8) or August 7 (A day classes 1-6). Directions regarding the assignment can be found below.

<i>Tuesdays With Morrie</i>	Albom, Mitch
<i>Murder on the Orient Express</i>	Christie, Agatha
<i>The Hound of the Baskervilles</i>	Doyle, Arthur Conan
<i>Love Does</i>	Goff, Bob
<i>Everybody Always</i>	Goff, Bob
<i>Death Be Not Proud</i>	Gunther, John
<i>The Splitting Storm</i>	Gutteridge, Rene
<i>Same Kind of Different as Me</i>	Hall, Ron
<i>The Dragon and the Raven</i>	Henty, G. A.
<i>All Creatures Great and Small</i>	Herriot, James
<i>All Things Bright and Beautiful</i>	Herriott, James
<i>The Lost Horizon</i>	Hilton, James
<i>Alex Rider series (but not Stormbreaker on 8th grade list)</i>	Horowitz, Anthony
<i>Captains Courageous</i>	Kipling, Rudyard
<i>A Separate Peace</i>	Knowles, John
<i>Beauty</i>	McKinley, Robin
<i>The Terrible Hours: The Greatest Submarine Rescue in History</i>	Maas, Peter
<i>Christy</i>	Marshall, Catherine
<i>Swift Rivers</i>	Meigs, Cornelia
<i>7 Women</i>	Metaxas, Eric
<i>The Scarlet Pimpernel</i>	Orczy, Baroness
<i>Nightmare Academy</i>	Peretti, Frank
<i>The Chosen</i>	Potok, Chaim
<i>Anthem</i>	Rand, Ayn
<i>Shane</i>	Shaeffer, Jack
<i>Day of Pleasure: Stories of a Boy in Warsaw</i>	Singer, Isaac Bashevis
<i>The Black Arrow</i>	Stevenson, Robert L.
<i>Deeper Water</i>	Whitlow, Robert
<i>The Sacrifice</i>	Whitlow, Robert
<i>April 1865: The Month That Saved America</i>	Winik, Jay
<i>Hope Heals: A True Story of Overwhelming Loss...</i>	Wolf, Jay & Katherine

Quote Assignment on next page

Quote Assignment

Instructions: Your work MUST BE TYPED and saved to your school computer. You will use your quotes in a written assignment once class starts in August. Handwritten work will NOT be accepted.

Quote identification 1-10

____ 1. Quotes will reflect the entirety of the reading assignment and will be generated from ten (10) equal sections of the book. Write the number of pages in your book here: _____. Divide that number by ten (10). What is that number? _____ (this is the number of pages in each of the ten sections).

For example: 320 pages divided by 10 = 32. Each section is 32 pages.

____ 2. You must identify one (1) quote that you find significant, interesting, or personally meaningful in each of these ten sections.

- Remember: you can cite any section of a book that you find interesting. It can be the words of a character or it can also be part of the narrative (like a great description).

____ 3. Type those quotes in one document numbered 1-10. Use correct MLA citation to cite the quote (see below).

____ 4. Make sure the document has a MLA heading.

- Teacher name: Mrs. Hathaway
- Class: 9th CP English
- Due date: 7 August 2026 (periods 7 and 8) or 8 August 2026 (periods 1-6)

Quotations

When you quote, reproduce the source text exactly. Do not make changes in spelling, capitalization, interior punctuation, italicization, or accents that appear in the source.

Short Quotations

- If a quotation runs no more than four lines, put it in quotation marks. Put single quotation marks around quotations that appear within those quotations.
- Punctuation marks such as periods, commas, and semicolons should appear after the parenthetical reference. Other punctuation such as question marks and exclamation marks should appear within the quotation marks if they are part of the quoted passage, but after the parentheses if they are part of your text.

Examples

Shelley called poets "the unacknowledged legislators of the World" (794).

Dorothea responds to her sister, "what a wonderful little almanac you are, Celia!" (7).

Long Quotations

- If 5a quotation runs to more than four lines in your paper, set it off from your text by beginning a new line, indenting half an inch from the left margin. For a single paragraph or part of a paragraph, do not indent the first line more than the rest of the quotation.
- Prose introducing a quotation should end with a colon, except when the grammatical connection between your introductory wording and the quotation requires a different mark of punctuation or none at all.
- Do not use opening and closing quotation marks.
- For long quotations, a period at the end of a quotation is placed before the parentheses.
- If starting a new paragraph within the block quotation, indent its first line.
- If the original text includes quotation marks, format them as double quotation marks to indicate dialogue or quotations within the block.

Example

At the conclusion of *Lord of the Flies*, Ralph, realizing the horror of his actions, is overcome by great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the back smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. (186)

Quote requirements 2026 (20 points)

_____/ 5 MLA Citation (heading)

_____/ 10 quotes ____ 1 ____ 2 ____ 3 ____ 4 ____ 5
 ____ 6 ____ 7 ____ 8 ____ 9 ____ 10

_____/ 10 Citations (MLA accuracy- punctuation; book and line)

____ 1 ____ 2 ____ 3 ____ 4 ____ 5
____ 6 ____ 7 ____ 8 ____ 9 ____ 10

Total: _____/ 25

2026 Summer Reading Honors 9th grade World Literature (Honors ONLY)

The Odyssey, Translated by Robert Fagles (only this translation; ISBN 978-0-14-026886-7)

- Due Thursday, August 6 (D day classes 7, 8) and Friday, August 7 (A day classes 1-6):

PART A. Read and annotate books 1-12 of *The Odyssey* (pages 77-285); we will read books 13-24 together once school begins, so be sure to bring your book to class. **A final written assessment will be given the first week of school.**

Book Annotation Assignment (Themes and Archetypes)

Full ownership of a book comes when you have made it a part of yourself, and the best way to make it meaningful for you is to interact with the book as you read it. We interact with a book when we use pencils or pens for annotation (adding notes or comments to a text, book, drawing). The assignment for *The Odyssey* is to make annotations about themes and archetypes as you read. Your notes will help you with the written portion of the assignment.

Required annotations (themes and archetypes)

I. Themes to identify: (6)

hospitality/ generosity
traditions and customs

disguise (appearance vs. reality)
imperishable glory/reputation

cunning vs. strength
perseverance

the gods and free will
loyalty
courage

- CAPITAL “T” by themes and underline
 - ❖ Identify 6 different themes and mark those excerpts with “T”; label the theme type. Choose one theme for each book groupings below (group 1, 2, 3 etc).

II. Archetypes to identify: (6)

- CIRCLE any situational, symbolic, or character archetypes (see list archetypes below).
 - ❖ In the margin, IDENTIFY the category of the archetype AND the specific type of archetype you recognize. (For example: Situational archetype/ “The Task”)
 - ❖ You must use at least one (1) of each type of archetype: 1 situational, 1 character, and 1 symbolic. You must have a total of six (6) responses. See the specific archetypes and categories below.

The 6 book groupings are as follows:

- #1. Book 1 “Athena Inspires the Prince” and Book 2 “Telemachus Sets Sail”
- #2. Book 3 “King Nestor Remembers” and Book 4 “The King and Queen of Sparta”
- #3. Book 5 “Odysseus- Nymph and Shipwreck” and Book 6 “The Princess and the Stranger”
- #4. Book 7 “Phaeacia’s Halls and Gardens” and Book 8 “A Day for Songs and Contests”
- #5. Book 9 “In the One-Eyed Giant’s Cave” and Book 10 “The Bewitching Queen of Aeaean”
- #6. Book 11 “The Kingdom of the Dead” and Book 12 “The Cattle of the Sun”

I. Situational Archetypes

1. **The Quest**—describes the search for someone or some talisman which when found and brought back, will restore balance in a community, life to the waste land, or a person’s health. The ultimate end.
2. **The Task**—refers to what superhuman feat must be accomplished in order to fulfill the ultimate goal. Specific test of challenging actions.
3. **The Journey**—sends the hero in search for some truth of information necessary to restore life, justice, and/ or harmony to the kingdom. The journey includes a series of trials and tribulations the hero/ heroine face along the way. Usually, he/ she descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his/ her own faults. Once the hero/ heroine is at this lowest level, he/ she must accept personal responsibility to return to the world of the living.
4. **The Initiation**—refers to a moment, usually psychological, in which an individual comes into maturity. She/ he gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to solve the dilemma.

Typically, a hero/ heroine receives a calling, a message, or signal that he or she must make sacrifices and become responsible for “getting involved” in the problem. Often a hero/ heroine will deny and questions the calling and ultimately, in the Initiation, will accept responsibility.

5. **The Fall**—not to be confused with The Initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/ or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as a penalty for disobedience.

6. **Death and Rebirth**—the most common of all situational archetypes grows out of the parallel between the cycle of nature and the cycle of life. It refers to situations in which someone or something, concrete and or abstract dies, yet is accompanied by some sign of birth or rebirth.

7. **Battle between Good and Evil**—forces that represent good and evil battle against each other. Typically, good ultimately triumphs over evil despite great odds.

8. **The Unhealable Wound**—this wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence and purity. Often these wounds’ pains drive the sufferer to desperate measures of madness.

9. **The Magic Weapon**—sometimes connected with the Task, refers to a skilled individual hero’s ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.

10. **Supernatural Intervention**—the gods often intervene on the side of the hero/ heroine.

Symbolic Archetypes

1. **Light vs. Darkness**—Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.

2. **Water vs. Desert**—Because water (rain, river, etc.) is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work can suggest a character’s spiritual birth.

3. **Heaven vs. Hell**—Humanity has traditionally associated parts of the universe not accessible to it with dwelling places of evil forces that govern the world. The skies and mountain tops house its gods; below the earth contain diabolic forces that inhabit its universe.

4. **Haven vs. Wilderness**—places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.

5. **Fire vs. Ice**—Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, and death.

Character Archetypes

1. **The hero/ heroine**—this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/ or justice to a community. This character is the one who typically experiences an initiation, etc.

2. **Young person from the provinces**—this hero/ heroine is taken away as an infant or youth and raised by strangers. S/he later returns home as a stranger and able to recognize new problems and new solutions.

3. **The initiates**—these are young heroes who, prior to the Quest, must endure some training and ritual. They are usually innocent at this stage.

4. **Mentors**—these individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as mother figures. They teach by example the skills necessary to survive the Journey and the Quest.

5. **Father-Son Conflict**—tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.

6. **Hunting Group of companions**—These loyal companions are willing to face any number of perils in order to be together.

7. **Loyal Retainers**—these individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero’s nobility.

8. **Friendly Beast**—these animals assist the hero and reflect that nature is on their hero’s side.

9. **The Devil Figure**—this character represents evil incarnate. She/ he may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure’s main aim is to oppose the hero in his or her quest.

10. **The Evil Figure with the Ultimately Good Heart**—this redeemable devil figure, or servant to the devil figure, is saved by the hero’s nobility or good heart.

11. **The Outcast**—this figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.

PART B. Significant quotes 1-6 (pages 77-285); Use the same book grouping (group 1, 2, 3 etc). that you used for archetypes and themes.

1. Identify six (6) quotes that you find significant, interesting, or personally meaningful.
2. Type those quotes in one document and number them 1-6.
3. Use correct MLA citation to cite the quote (see below).
4. Save the document on your school computer so that you can upload it in class the first week of school.
5. Make sure the document has a MLA heading.
 - Teacher name: Mrs. Hathaway
 - Class: Honors English
 - Due date: 7 August 2026 (periods 7 and 8) or 8 August 2026 (periods 1-6)

Citing Verse or Drama

When citing verse or drama, especially when citing commonly referenced verse or drama such as works by Shakespeare or Homer, book and line numbers are included, not page numbers.

1. A quote less than 4 lines:

Note that the end of the line is notated by a / mark; additionally, the following line begins with a capital letter. This signifies how the quote actually appears in its original form.

Examples:

1. "Of all the creatures / That live and breathe and creep on earth, we humans / Are weakest" (18.129-31).
2. "All of them, Greeks and Trojans alike,/ Every last man on Troy's dusty plain,/ Were dead, and only you and I were left/ To rip Ilion down, stone by sacred stone" (16.104—107).

2. A quote 4 lines or more (a "block quote"):

Note that the block quote will look exactly as it appears in the original text. Note that the period is at the end of the quote, not the end of the parenthesis.

Example:

I will go before you and show the way, but say
not a word as you go, and do not look at any man,
nor ask him questions; for the people here cannot
abide strangers, and do not like men who come from
some other place. (*Odyssey* 7.24-28)

Tip: Always italicize the title *The Odyssey* and include the translator's name if relevant.

Works Cited entry: Homer. *The Odyssey*. Translated by Robert Fagles, Penguin Books, 1996.

RUBRIC: *The Odyssey* Student Review of Annotation Requirements (Honors) 2026

1. Put a **"T"** by the theme; identify type (You must have 1 for each book grouping). (12 points)

book 1/2 _____ page _____ Theme #1 _____
book 3/4 _____ page _____ Theme #2 _____
book 5/6 _____ page _____ Theme #3 _____
book 7/8 _____ page _____ Theme #4 _____
book 9/10 _____ page _____ Theme #5 _____
book 11/12 _____ page _____ Theme #6 _____

***THEME TYPES:**

hospitality/ generosity disguise (appearance vs. reality) cunning vs. strength the gods and free will
traditions and customs imperishable glory/reputation perseverance loyalty courage

2. **Circle** ○ any situational, symbolic, or character archetypes. (You must have 6 of 6 book divisions). The first three (3) are the required categories. The last three are your choice. (18 points)

ARCHETYPES:

Situational #1 _____ book _____ page _____
Symbolic #1 _____ book _____ page _____
Character #1 _____ book _____ page _____
_____ #4 _____ book _____ page _____
_____ #5 _____ book _____ page _____
_____ #6 _____ book _____ page _____

***The Odyssey* Quote Requirements (Honors) 2026 (20 points)**

_____ / 2 MLA Citation (heading)

_____ / 12 quotes _____ 1-2 _____ 3-4 _____ 5-6 _____ 7-8 _____ 9-10 _____ 11-12

_____ / 6 Citations _____ 1-2 _____ 3-4 _____ 5-6 _____ 7-8 _____ 9-10 _____ 11-12

(MLA accuracy- punctuation; book and line)

Part A: _____ / 30 (_____ /12 and _____ /18)

Part B _____ / 20

Total: _____ / 50

2026 Summer Reading CP American Literature (CP ONLY)

Read: *Daisy Miller* by Henry James

This edition ONLY: Penguin Classics Edition, ISBN: 978-0141389776

This assignment is due on Monday, August 10, 2026. It counts as the first TEST GRADE. Please email any questions to Dr. Skaggs at rskaggs@princeave.org.

Read *Daisy Miller* and complete the assignments as instructed.

A note on AI and this assignment: These tasks are designed so that the most important work happens inside your head and draws on your specific experiences and observations. No AI can replicate what you personally notice, feel, or remember. Several tasks ask you to document your thinking as you read, not afterward---- meaning the process is the product. Work that does not reflect an authentic reading process will be apparent and will require an in-class oral verification.

Part I: Know the rules...

Daisy Miller is a short novella of an American's vacation to Europe in the 1870s. Social Expectations for men and women in Europe were different than in America. The story will not make much sense unless you look at:

In the 1870s, both American and European societies were governed by rigid, formal codes of conduct, but their underlying philosophies and specific practices differed significantly. While Europe leaned on **hereditary status** and ancient court traditions, American etiquette was increasingly shaped by the "**new money**" of the Gilded Age and a desire for a "natural" social order.

Core Philosophy and Social Structure

- **European Tradition:** Etiquette was rooted in the hierarchy of the aristocracy. Rules were often designed to exclude those not "born" into the upper class.
- **American Pragmatism:** In the U.S., social standing was increasingly determined by **wealth and function** rather than birth. Etiquette manuals flourished as a way for the rising middle class and "new money" families to learn the behaviors necessary to signal their respectability.
- **Formality vs. Freedom:** Europeans often viewed Americans as "free and easy" or lacking in military-grade discipline, while some Americans saw European society as "decadent" or overly focused on class intermingling.

Annotate the book as you read, noting these social rules in the text.

Part II: Dated Diary Entries

While you read, annotate in your book and keep a written OR typed dated annotated diary log of at least 12 dated entries. Each entry must include a page number.

What to log in your entries (ROTATE through these):

1. NARRATOR SUSPICION TRACKER

Winterbourne, the narrator's focal character, frequently interprets Daisy's behavior. Each time he draws a conclusion about her, note it, then write a one sentence interpretation. What else could her behavior mean?

2. THE GAZE LOG

Track every moment someone is *watching*, or *being watched*, or *commenting about* another character's appearance or behavior. What is the power dynamic implied of the scene? (strive for six of these entries)

3. DIALOGUE ANALYSIS

Select TWO (2) exchanges of dialogue and summarize what is being *said* on the surface and argue what is actually being *communicated* beneath the surface.

Part III: Time to Write

After you finish reading the novella, use your annotated book and log to complete BOTH of the Following:

1. The Verdict (400-500 words): Mrs. Costello believes that Daisy Miller is morally suspect and socially dangerous. Winterbourne is uncertain. *Is Daisy Miller guilty of anything?* Your paragraphs must acknowledge both sides of the argument. Generic praise for Daisy's "Free Spirit" or generic condemnation for 19th-century society without textual evidence will not earn full credit.
2. The Moment that Surprised You (250-300 words): Identify one specific moment that surprised, bothered, or confused you. Describe the moment precisely by quoting it. Explain your initial reaction and then explain what the reaction may reveal about your own assumption.

2026 Summer Reading Entering 10th grade Honors American Literature (Honors ONLY)

Students will read one text and complete essay assignment:

Daisy Miller by Henry James

This edition ONLY: Penguin Classics Edition, ISBN: 978-0141389776

Assignment: Read *Daisy Miller* and annotate.

Part I: Know the rules...

Daisy Miller is a short novella of an American's vacation to Europe in the 1870s. Social Expectations for men and women in Europe were different than in America. The story will not make much sense unless you look at:

In the 1870s, both American and European societies were governed by rigid, formal codes of conduct, but their underlying philosophies and specific practices differed significantly. While Europe leaned on **hereditary status** and ancient court traditions, American etiquette was increasingly shaped by the "**new money**" of the Gilded Age and a desire for a "natural" social order.

Core Philosophy and Social Structure

- **European Tradition:** Etiquette was rooted in the hierarchy of the aristocracy. Rules were often designed to exclude those not "born" into the upper class.
- **American Pragmatism:** In the U.S., social standing was increasingly determined by **wealth and function** rather than birth. Etiquette manuals flourished as a way for the rising middle class and "new money" families to learn the behaviors necessary to signal their respectability.
- **Formality vs. Freedom:** Europeans often viewed Americans as "free and easy" or lacking in military-grade discipline, while some Americans saw European society as "decadent" or overly focused on class intermingling.

Annotate the book as you read, noting these social rules and how they impact the text.

The second week of school, you will be required to write an essay in class over *Daisy Miller*, and you may use your annotated book, so the more complete your annotations, the easier the essay will be. This in-class essay will be a **test** grade.

If you have questions about format, email me at rskaggs@princeave.org.

2026 Summer Reading for ENTERING 11th CP BRITISH LITERATURE (CP Only)

The **required** book is *Beowulf: A New Verse Translation* by Seamus Heaney (This Edition ONLY: ISBN 978-0393320978)

The Project assignment will be due for everyone on **Friday, August 7th**, electronically. The Annotation assignment will be due on **Monday, August 10th (1st-4th periods) OR Tuesday, August 11th (5th-8th periods)**. Both of these assignments will be combined to count as your first **test** grade.

In this process, there is to be NO collaboration with other students. Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, AI, or Wikipedia will be viewed as cheating. If you have questions about format, email me at esadler@princeave.org.

Part 1: Purchase *Beowulf* (translated by Seamus Heaney) and annotate it as you read. There are 200 pages; you should have at least one annotation on all right-hand pages. You will turn in your annotated books on **Monday, August 10th OR Tuesday, August 11th**.

Part 2: Choose a Project to complete for this book.

<u>Assignment Title</u>	<u>Assignment Description</u>
<u>Character Map</u>	<p>On a poster, create a visual character map that highlights the traits, motivations, and development of Beowulf (the character), showing his character's journey as a hero, including properly cited quotes from the text. Submit an MLA formatted Works Cited page that includes the version of the book you read.</p> <p>Due in class (poster) on Friday, August 7th and on Teams (works cited page) by Friday, August 7th at 11:59 p.m.</p>
<u>Podcast Discussion</u>	<p>Record a 10-15 minute podcast discussing at least 3 major themes and 3 major characters in your book, including cited textual evidence. Discuss your thoughts on these themes and characters, and be sure to use specific, cited evidence from the text in your discussion.</p> <p>Students may work together on the podcast, as long as there are no more than two (2) people on a single podcast.</p> <p>If working as a group, only one person needs to submit to Teams, but both contributors' names should be somewhere on the project.</p>
<u>Cover Re-design</u>	<p>Imagine you have been asked to re-design the cover of the book with art that reflects what the book is <i>really</i> about. Create an original art piece that represents a major theme from the book, accompanied by a two-page description in MLA format of your artistic process and why you chose to depict the cover as you did. Cite specific examples from the text in your description. Include a Works Cited page with your description. The art piece must be hand done (painting, sketching, etc.), NOT electronic.</p> <p>Art Piece Due in Class by Friday, August 7th/Explanation and Works Cited page due to Teams by Friday, August 7th at 11:59 p.m.</p>

Annotation Rubric:

A = Meaningful passages, plot and theme summary, protagonist/antagonist explanations, and quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices such as theme, narrative voice, point of view, imagery, conflict, symbols, etc., and how each contributes to the meaning of the text. Makes insightful personal connections and provokes thoughtful questions. Coverage of text is complete and thorough. At least one annotation per page.

B = Less detailed, but significant, meaningful plot and quote selections. Some intelligent commentary; addresses some thematic connections. Includes some ideas of the theme, but less on how the examples contribute to the meaning. Some personal connections; asks pertinent questions. Adequately addresses all parts of reading assignment. Most pages have at least one annotation.

C = Few significant details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of theme and examples; virtually no discussion of meaning. Limited personal connections; asks obvious questions or makes obvious observations. Annotations on about half the pages.

F = Did not complete or plagiarized. Annotations on fewer than half the pages.

Project Rubric

<u>Criteria</u>	<u>Exemplary (4 points)</u>	<u>Proficient (3 points)</u>	<u>Needs Improvement (2 points)</u>	<u>Unsatisfactory (1 point)</u>
Understanding of Text	Demonstrates deep understanding with insightful textual evidence.	Shows good understanding with relevant textual evidence.	Shows some understanding but lacks clear evidence.	Lacks understanding; no textual evidence.
Creativity/Originality	Highly original work that creatively engages the audience.	Original work that engages the audience.	Some originality but lacks engagement.	Little to no originality; does not engage.
Clarity of Expression	Ideas are expressed very clearly and logically.	Ideas are mostly clear and logical.	Ideas are unclear or poorly organized.	Ideas are very unclear and disorganized.
Use of Evidence	Effectively integrates multiple pieces of textual evidence. Evidence is cited.	Integrates some textual evidence adequately. Most evidence is cited.	Minimal use of textual evidence. Some evidence is cited.	No textual evidence used OR No textual evidence is cited.
Presentation Quality	Professional quality; visually appealing and well-organized.	Good quality; mostly organized and clear.	Fair quality; some organization issues.	Poor quality; lacks organization and clarity.

2026 Summer Reading for ENTERING 11TH AP ENGLISH LITERATURE AND COMPOSITION (AP LIT ONLY)

Assignment: Students will read two texts and complete assignments:

- *Beowulf* as translated by Seamus Heaney and complete annotations—due by Monday, August 10th, 2026
- A book chosen from the list below and a completed Project (instructions below)
 - The chosen book should be one you have never read before in order to best prepare you for the AP Lit test in the spring.
 - Due Friday, August 7th (test grade)

AP Summer Reading/ Essay Assignment

Required Book #1: *Beowulf*, translated by Seamus Heaney (this ISBN number ONLY: 978-0393320978)

Book Annotation Assignment

Although you may purchase a book, full ownership of a book comes when you have made it a part of yourself, and the best way to make it meaningful for you is to interact with the book as you read it. We interact with a book when we use pencils or pens for annotation (adding notes or comments to a text, book, drawing) and that is a key component of close reading. You may feel that annotating the book slows down your reading. Yes, it does. That is the point. If annotating as you read annoys you, read a chapter, then go back and annotate. The assignment is to make annotations in *Beowulf* as you read the text (use the margin space as well). You need only annotate the poem itself, not the Introduction, though you will find the Introduction helpful to read before you begin.

How do you make annotations? The techniques are almost limitless. You can use underlines, boxes, triangles, clouds, brackets, exclamation or question marks.

What should you note? Underline quotes or lines you think are significant, powerful, or meaningful. Note sentences where you agree/disagree with the author. Put a question mark in areas of the text you do not understand.

The second week of school, you will be required to write an essay in class over *Beowulf*, and you may use your annotated book, so the more complete your notes, the easier the essay will be. This first in-class essay will be a **quiz** grade. You will then have the chance to revise this essay for a **test** grade.

SEE NEXT PAGE FOR INDEPENDENT READING ASSIGNMENT

AP Summer Reading Independent Reading Assignment

Parents: On this page, you will find a list of engaging and well-written stories that represent a variety of genres and time periods. While we endeavor to choose books that are representative of appropriate content, age level, and maturity, we recommend each family research the suggested selections on the Recommended Reading List. You may find sites such as www.squeakycleanreviews.com or www.thrivingfamily.com helpful as you discern the best publication for your student.

Your book MUST be the unabridged version.

Ancient/Medieval:

The Iliad by Homer (Fagles translation)
The Aeneid by Virgil (Fagles translation)
Oedipus Rex by Sophocles (Fagles translation)
Antigone by Sophocles (Fagles translation)
Agamemnon by Aeschylus (Fagles translation)
The Libation Bearers by Aeschylus (Fagles translation)
Eumenides by Aeschylus (Fagles translation)
The Inferno by Dante (Pinsky or Sayers translation)

Renaissance/Enlightenment:

Don Quixote by Miguel de Cervantes (Penguin Classic Edition)
Othello by William Shakespeare
Macbeth by William Shakespeare
King Lear by William Shakespeare
Henry IV, Part 1 by William Shakespeare
Henry IV, Part 2 by William Shakespeare
Henry V by William Shakespeare
Twelfth Night by William Shakespeare
As You Like It by William Shakespeare
Dr. Faustus by Christopher Marlowe
St. George and the Dragon by Sarah Kous (Modern Version of Spenser's *The Faerie Queene*)
Paradise Lost by John Milton
Gulliver's Travels by Johnathan Swift

Romantic/Victorian:

Ivanhoe Sir Walter Scott
Pride and Prejudice by Jane Austen
Persuasion by Jane Austen
Northanger Abbey by Jane Austen
Emma by Jane Austen
Mansfield Park by Jane Austen
Jane Eyre by Charlotte Bronte
Wuthering Heights by Emily Bronte
Great Expectations by Charles Dickens
A Tale of Two Cities by Charles Dickens
Idylls of the King by Alfred, Lord Tennyson
The Picture of Dorian Gray by Oscar Wilde
The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson
The Man Who Was Thursday by G.K. Chesterton
Dracula by Bram Stoker
War of the Worlds by H.G. Wells
Silas Marner by George Eliot
Middlemarch by George Eliot

More Options on the Next Page →

20th Century:

Pygmalion by George Bernard Shaw

Heart of Darkness by Joseph Campbell

The Dubliners by James Joyce

The Wasteland by T.S. Eliot

Murder in the Cathedral by T.S. Eliot

The Once and Future King by T.H. White

Brave New World by Aldous Huxley

1984 by George Orwell

Rebecca by Daphne Du Maurier

The Screwtape Letters by C.S. Lewis

And Then There Were None by Agatha Christie

To the Lighthouse by Virginia Woolf

Howard's End by E.M. Forster

Things Fall Apart by Chinua Achebe

Lord of the Flies by William Golding

This assignment will be due on Friday, August 7th, 2026, in class or electronically (see instructions). This will count as a test grade.

In his process, there is to be NO collaboration with other students. Any assistance from the Internet, AI, movies, or secondary sources such as Sparknotes, Cliff Notes, ChatGPT or Wikipedia will be viewed as cheating. If you have questions about format, email me at esadler@princeave.org.

This assignment will help you and your fellow classmates have a wider knowledge base of various literary texts and forms, as well as prepare you for the AP Lit test in the spring. For this assignment, you will choose one of the project options below to complete:

<u>Assignment Title</u>	<u>Assignment Description</u>
<u>Character Map</u>	<p>On a poster, create a visual character map that highlights the traits, motivations, and development of the main character of your text, including properly cited quotes from the text. Submit an MLA formatted Works Cited page that includes the version of the book you read.</p> <p>Due in class (poster) and on Teams (works cited page) by the due date.</p>
<u>Podcast Discussion</u>	<p>Record a 10-15 minute podcast discussing at least 3 major themes and 3 major characters in your book, including cited textual evidence. Discuss your thoughts on these themes and characters, and be sure to use specific, cited evidence from the text in your discussion.</p> <p>Students who read the same book may work together on the podcast, as long as there are no more than three (3) people to the group.</p> <p>If working as a group, only one person needs to submit to Teams, but all contributors' names should be somewhere on the project.</p>
<u>Cover Re-design</u>	<p>Imagine you have been asked to re-design the cover of the book with art that reflects what the book is <i>really</i> about. Create an original art piece that represents a major theme from the book, accompanied by a two-page description of your artistic process and why you chose to depict the cover as you did. Cite specific examples from the text in your description. Include a Works Cited page with your description. The art piece must be hand done (painting, sketching, etc.), NOT electronic.</p> <p>Art Piece Due in Class by the due date/Explanation and Works Cited page due to Teams by the due date</p>

Assessment Rubric

<u>Criteria</u>	<u>Exemplary (4 points)</u>	<u>Proficient (3 points)</u>	<u>Needs Improvement (2 points)</u>	<u>Unsatisfactory (1 point)</u>
Understanding of Text	Demonstrates deep understanding with insightful textual evidence.	Shows good understanding with relevant textual evidence.	Shows some understanding but lacks clear evidence.	Lacks understanding; no textual evidence.
Creativity/Originality	Highly original work that creatively engages the audience.	Original work that engages the audience.	Some originality but lacks engagement.	Little to no originality; does not engage.
Clarity of Expression	Ideas are expressed very clearly and logically.	Ideas are mostly clear and logical.	Ideas are unclear or poorly organized.	Ideas are very unclear and disorganized.
Use of Evidence	Effectively integrates multiple pieces of textual evidence. Evidence is cited.	Integrates some textual evidence adequately. Most evidence is cited.	Minimal use of textual evidence. Some evidence is cited.	No textual evidence used OR No textual evidence is cited.
Presentation Quality	Professional quality; visually appealing and well-organized.	Good quality; mostly organized and clear.	Fair quality; some organization issues.	Poor quality; lacks organization and clarity.

**2026 Summer Reading for Students Entering 12th Grade CP Lit Types OR CP
Rhetoric/Comp (CP ONLY)**

Students: Each student should **FIRST** read the following:

A. Read “12 Strategies to Writing the Perfect College Essay”: [12 Strategies to Writing the Perfect College Essay - Harvard Summer School](#)

AND

B. Click the following link and choose **ONE** of the essays to read and be prepared to discuss on the first day of class: [Essays That Worked | Johns Hopkins University Admissions \(jhu.edu\)](#)

THEN

Using what you learned from the reading above, select **ONE** essay prompt of your choice from the list of Common App essay prompts (link below) and write a 1-2 page essay in MLA format that responds to the question.

[First-year essay prompts \(commonapp.org\)](#)

In your response, please do the following:

- TYPE your essay
- Use proper MLA format (with a header/heading, TNR 12 point font, double spaced without extra spaces between paragraphs)
- Instead of a title, copy the question you have chosen to respond to
- This is a personal essay, so use of first person pronouns (“I”) is expected; however, please avoid second person pronouns (“you”)
- Check for correct grammar, punctuation, etc.
- Please keep your response under 650 words (not counting the header and title)

You will turn this essay in to Turnitin.com by **Friday, August 7, 2026 at 11:59 p.m.** This will count as your first **quiz** grade. You will then revise the essay for a **test** grade.

2026 Summer Reading for Students Entering EN 101/102 (Dual ONLY)

Students: Each student should read **one book** with a recommended **second book** and write **one essay**.

REQUIRED:

- A. B. College Entrance Essay (see below)
- B. *An Experiment in Criticism* by C.S. Lewis

RECOMMENDED:

- C. Selected text (see below)

INSTRUCTIONS FOR REQUIRED ESSAY:

Students: Each student should **FIRST** read the following:

- A. Read “12 Strategies to Writing the Perfect College Essay”: [12 Strategies to Writing the Perfect College Essay - Harvard Summer School](#)

AND

- B. Click the following link and choose **ONE** of the essays to read and be prepared to discuss on the first day of class: [Essays That Worked | Johns Hopkins University Admissions \(jhu.edu\)](#)

THEN

Using what you learned from the reading above, select **ONE** essay prompt of your choice from the list of Common App essay prompts (link below) and write a 1-2 page essay in MLA format that responds to the question.

[First-year essay prompts \(commonapp.org\)](#)

In your response, please do the following:

- TYPE your essay
- Use proper MLA format (with a header/heading, TNR 12 point font, double spaced without extra spaces between paragraphs)
- Instead of a title, copy the question you have chosen to respond to
- This is a **personal** essay, so use of first person pronouns (“I”) is expected; however, please avoid second person pronouns (“you”)
- Check for correct grammar, punctuation, etc.

You will turn this essay in to Turnitin.com by **Friday, August 7, 2026 at 11:59 p.m.** This will count as your first **essay** grade for EN 101 or a **response paper** grade for EN 102.

INSTRUCTIONS FOR REQUIRED TEXT:

B. Read *An Experiment in Criticism* by C.S. Lewis. Assignment: Mark the text as you read (see directions below). Bring the text to the second class period. This will count as a **response paper** grade for EN 102.

Book #1 assignment: Book Annotation for *An Experiment in Criticism*

Book Annotation Assignment

Although you may purchase a book, full ownership of a book comes when you have made it a part of yourself, and the best way to make it meaningful for you is to interact with the book as you read it. We interact with a book when we use pencils or pens for annotation (adding notes or comments to a text, book, drawing) and that is a key component of

close reading. You may feel that annotating the book slows down your reading. Yes, it does. That is the point. If annotating as you read annoys you, read a chapter, then go back and annotate. The assignment is to make annotations in *An Experiment in Criticism* as you read the text (use the margin space as well). **THE EPILOGUE for *An Experiment in Criticism* COUNTS AS PART OF THE BOOK!** If you do not annotate the epilogue as well, you cannot receive an A on this assignment.

How do you make annotations? The techniques are almost limitless. You can use underlines, boxes, triangles, clouds, brackets, exclamation or question marks.

What should you note? Underline quotes or lines you think are significant, powerful, or meaningful. Note sentences where you agree/disagree with the author. Put a question mark in areas of the text you do not understand.

Grading:

A- I would expect to see markings and written commentary throughout the entire book, at least one mark on each page, including recognition of significant points, themes, ideas, or arguments. There will probably be something significant noted in nearly every page.

B- The B grade may be lacking in written commentary, but the “highlighted” areas will reflect the significant elements. Markings will be notes on about half of the pages.

C- The book markings may be missing some significant elements, but will still be highlighted throughout some of the book, showing your basic understanding of Lewis’s points.

D- The book markings are sporadic, but still contains markings that demonstrate a basic understanding of Lewis’s points.

Lower grades will reflect a lack of reading, possibly in skipped sections or random highlights of insignificant material. This will count as your first **response paper** grade for EN 102, whichever semester you take the course (fall or spring).

INSTRUCTIONS FOR RECOMMENDED TEXT (NOTE: This text *IS* required for the course; you are just choosing whether you want to read it over the summer or wait until the school year)

Whether you take it 1st or 2nd semester, your final exam in the 102 course will be a literary research paper on a book of your choosing. You may wish to get ahead on this course by reading one of the following books. **You *must* pick a book you have never read before for this assignment.** You may also pick a book not on this list, as long as you e-mail and ask me for permission at esadler@princeave.org. The options are fairly open, as long as it’s a) A book you’ve never read before, and b) A book that is considered “canon” (you can e-mail me to ask, if you’re unsure of a book’s status). You are also free to choose any **unabridged** version of the text.

Quests and Adventure

Robinson Crusoe by Daniel Defoe

Ivanhoe by Sir Walter Scott

Idylls of the King by Lord Alfred Tennyson

Fellowship of the Ring, *The Two Towers*, or *The Return of the King* by J.R.R. Tolkien (if you haven’t read any of them before, you should pick *Fellowship of the Ring*)

The Once and Future King by T.H. White

The Count of Monte Cristo by Alexandre Dumas

Don Quixote by Miguel de Cervantes

Comedy and Romance

Twelfth Night by William Shakespeare

As You Like It by William Shakespeare

Gulliver’s Travels by Jonathan Swift

Pride and Prejudice by Jane Austen (or any Austen novel that you have not read before)

More Options on the Next Page →

Realistic Fiction

Middlemarch by George Eliot
Silas Marner by George Eliot
Howard's End by E.M. Forster
Their Eyes Were Watching God by Zora Neale Hurston
A Raisin in the Sun by Lorraine Hansbury

Science Fiction

1984 by George Orwell
Brave New World by Aldous Huxley
War of the Worlds by H.G. Wells

Tales of Betrayal, Jealousy, and War

Othello by William Shakespeare
Macbeth by William Shakespeare
Henry V by William Shakespeare
King Lear by William Shakespeare
The Winter's Tale by William Shakespeare
A Tale of Two Cities by Charles Dickens
Great Expectations by Charles Dickens
Murder in the Cathedral by T.H. White
War and Peace by Leo Tolstoy
Les Miserables by Victor Hugo
And Then There Were None by Agatha Christie
Strong Poison by Dorothy L. Sayers

The Monster Within/Gothic Romance and Gothic Horror

Dr. Faustus by Christopher Marlowe (drama; tragedy)
Wuthering Heights by Emily Bronte
Jane Eyre by Charlotte Bronte
Dracula by Bram Stoker
The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson
The Picture of Dorian Gray by Oscar Wilde
Heart of Darkness by Joseph Conrad
The Hound of the Baskervilles by Sir Arthur Conan Doyle
As I Lay Dying by William Faulkner
Crime and Punishment by Fyodor Dostoyevsky

Children's Literature

The Jungle Book by Rudyard Kipling
Alice in Wonderland and Through the Looking Glass by Lewis Carroll
Tom Brown's School Days by Thomas Hughes
A Little Princess by Frances Hodgson Burnette

Christian Literature and Allegory (Fiction)

Le Morte D'Arthur by Sir Thomas Malory
The Inferno by Dante
The Faerie Queene by Edmund Spenser
Paradise Lost by John Milton
Pilgrim's Progress, Parts I and II by John Bunyan
Things Fall Apart by Chinua Achebe
Silence by Shusako Endo
The Screwtape Letters by C.S. Lewis
The Man Born to be King by Dorothy L. Sayers

More Options on the Next Page →

Christian Literature (Non-Fiction/Theology)

Revelations of Divine Love by Julian of Norwich

The Book of Margery Kemp by Margery Kemp

On the Incarnation by St. Athanasius

*Heretics **AND** Orthodoxy* by G.K. Chesterton (both are fairly short and are meant to be read together)

Mere Christianity by C.S. Lewis