



Austin High School Summer Reading Lists and Assignments

Here at Austin High School, we are promoting reading for all students over the summer. The books below are from the YALSA recommended book list and awards from various genres to peak your interests. When you get back to school, you will discuss the books you read over the summer to share your interests, likes and dislikes.

Austin High School: 9th Grade Summer Reading Book List:

Romance:

Romeo/and or Juliet: A Choosable Path Adventure by Ryan North, published by Riverhead Books, an imprint of Penguin Random House (9781101983300). Take the lead in this choose-your-own-adventure graphic novel. Fantastic, dense illustrations draw you into a Romeo and Juliet retelling like none other you've ever experienced. Romance isn't dead and in the end, maybe Romeo and Juliet aren't either.

In the Country We Love: My Family Divided by Diane Guerrero with Michelle Burford, published by Henry Holt and Co. (9781627795272). After Diane Guerrero returned home from school one day to find her family deported, the 14-year-old went on to combat self-injury and suicidal thoughts, finish her education, and to become a successful actress and citizenship activist.

Thriller:

Bad Monkeys By Matt Ruff Horror, Thriller ISBN 9780061240423

Jane Charlotte earns her living by killing bad people for good reasons in this high-octane, clever thriller of conspiracies, revenge, and secret government agencies.

Confessions By Kanae Minato Mystery, Thriller ISBN 9780316200929

Japanese teacher Yuko knows two middle-school students killed her daughter, and nothing in their explanations of why and how will stop her revenge.

Help for the Haunted By John Searles Horror, Thriller ISBN 9780060779634

Sylvie has been dealing with taunting classmates, her erratic older sister and the unsolved murder of her ghost-hunting parents. But perhaps more problematic are the cursed remnants of her parents' work still lingering in the basement.

The Unraveling of Mercy Louis By Keija Parssinen Mystery, Thriller ISBN 9780062319098

Mercy, a high-school basketball star, lives under the thumb of her grandmother, a fierce believer in Y2K as the apocalypse. The year 1999 alters Mercy's life in a small Texas refinery town and gives her a future beyond

Fantasy/Science Fiction:

Arena By Holly Jennings Fantasy, Science Fiction ISBN 9781101988763

Virtual gaming: Kali's team is competing to win, not to die.

Essex County Vol. 1: Tales from the Farm By Jeff Lemire

Fantasy, Science Fiction ISBN 9781891830884

In this stark, moving graphic novel, Lester, a recently orphaned 10-year-old, finds escape in a private fantasy world of aliens and superheroes with his friend, a former hockey player.

Every Heart a Doorway By Seanan McGuire Fantasy, Science Fiction ISBN 9780765385505

Sometimes kids disappear. Sometimes they come back. And when they come back, they need a place to go. At the Home for Wayward Children, everybody has a story, and some stories have better ending than others.

***Gil's All Fright Diner* By A. Lee Martinez**

Fantasy, Science Fiction ISBN 9780765311436 In this gruesome and wacky tale, can two travelers (one vampire, one werewolf) save a roadside diner, besieged by zombies and ghouls, from dark forces and find true love?

***Lock In* By John Scalzi**

Fantasy, Science Fiction ISBN 9780765375865 A virus leaves millions as “Hadens”—locked in and fully aware, but unable to move or speak except when linked to androids. Chris is one of them, working as a rookie FBI agent hunting a murderer who is targeting Hadens.

***Never Let Me Go* By Kazuo Ishiguro**

Fantasy, Science Fiction ISBN 1400043395 There's a dark secret at the Hailsham School, where the students live in carefully planned, idyllic isolation, ignorant of the future that's been planned for them.

***The Particular Sadness of Lemon Cake* By Aimee Bender**

Fantasy, Science Fiction ISBN 9780385501125 Being able to taste people's emotions in food may at first be horrifying. But young, unassuming Rose Edelstein grows up learning to harness her gift as she becomes aware that there are secrets even her taste buds cannot discern.

***The Regional Office is Under Attack!* By Manuel Gonzales**

Fantasy, Science Fiction ISBN 9781594632419

Fraught with explosive action, female assassins, teenage crushes, and even a cyborg, this fast-paced, dynamic story of revenge explores what happens to a group of woman hell-bent on defending the world from evil forces.

***Wolf in White Van* By John Darnielle** Fantasy, Science Fiction ISBN 9780374292089

After his face is destroyed, Sean manages to carve out a life for himself as a designer of virtual role-playing games. When two teens take the game too far, Sean is forced to relive all his moves

Graphic Novel:

***Roller Girl* By Victoria Jamieson** Graphic Novel ISBN: 9780525429678

As Astrid discovers that best friends aren't always forever, she falls in love with roller derby.

***This One Summer* By Mariko Tamaki, Jillian Tamaki (Illustrator)**

Graphic Novel ISBN: 9781626720947 Rose loves the lake house getaway where she can hang out with her friend Windy. This year she needs a distraction from her parents' constant fighting and starts following a group of teens that has some serious drama.

Dystopia:

***Legend* By Marie Lu** Dystopia ISBN 9780142422076

From different worlds and pitted against each other, June and Day are obvious enemies. When sinister secrets about the Republic of America come to light, Day and June are also their own best allies in a search for the truth.

Austin High School: 10th Grade Summer Reading Book List:**Romance:*****The Lover's Dictionary* By David Levithan**

Romance ISBN 9780374193683 A modern love story told through a series of dictionary-style entries is a sequence of intimate windows into the large and small events that shape the course of a romantic relationship.

***Die Young with Me: A Memoir* by Rob Rufus** by Rob Rufus, published by Touchstone, an imprint of Simon & Schuster (9781501142611). A story of punk rock, first love, cancer and the incredible power of music to get us through the hardest times in our lives. Rufus details his brave fight for his life in this tender and contemplative memoir.

Thriller:***Bellweather Rhapsody* By Kate Racculia**

Mystery, Thriller ISBN 9780544129917 High-school students gather at the isolated Bellweather Hotel for a statewide music festival only to be trapped by a blizzard with an arrogant fingerless conductor, drunken chaperones, a missing corpse, and perhaps the ghosts of long-dead newlyweds.

***The Book of Lost Things* By John Connolly**

Horror, Thriller ISBN 9781442429345 Stephen King meets the Brothers Grimm in this gruesome fairy tale about a motherless boy transported to a world where the path home leads home through a quest for the Book of Lost Things.

***The Radleys* By Matt Haig**

Horror, Thriller ISBN 9781439194010 Struggling with overwork and parenting angst, English village doctor Peter Radley endeavors to hide his family's vampire nature until their daughter's oddly satisfying act of violence reveals the truth, an event that is complicated by the arrival of a practicing vampire family member.

***The Reapers Are the Angels* By Alden Bell**

Horror, Thriller ISBN 9780805092431 Zombies have infested a fallen America. A young girl named Temple is on the run. Haunted by her past and pursued by a killer, Temple is surrounded by death and danger, hoping to be set free.

Fantasy/Science Fiction:***The Dragons of Babel* By Michael Swanwick**

Fantasy, Science Fiction ISBN 9780765319500 In this original steampunk fantasy, young Will embarks on a quest that takes him to the dizzying heights and gritty depths of the postindustrial world of Babel.

***Everything Matters!* By Ron Currie, Jr.**

Fantasy, Science Fiction ISBN 9780670020928 You alone know that the world will end thirty-six years after your birth. Do you succumb to nihilistic apathy? Use your singular knowledge to save mankind? To what end do you live your life?

***Half the World (Shattered Sea)* By Joe Abercrombie** Fantasy ISBN 9780804178426

A bloodthirsty girl and a reluctant warrior are recruited by a cunning minister for a mission that will either save or doom their kingdom.

***Lives of Tao* By Wesley Chu** Fantasy, Science Fiction ISBN 9780857663290

Couch potato Roen Tan becomes host to the alien Tao who has lived millennia inside some of the most famous people in history. With Tao on board, Roen enters a war to save mankind.

***The Necessary Beggar* By Susan Palwick** Fantasy, Science Fiction ISBN 9780765310972

A young merchant accused of murder and his family are banished from their otherworld home to begin a strange life of exile in an internment camp in the Nevada desert.

***Ready Player One* By Ernest Cline** Fantasy, Science Fiction ISBN 9780307887436

Ready Player One takes place in the not-so-distant future--the world has turned into a very bleak place, but luckily there is OASIS, a virtual reality world that is a vast online utopia. People can plug into OASIS to play, go to school, earn money, and even meet other people (or at least they can meet their avatars), and for protagonist Wade Watts it certainly beats passing the time in his grim, poverty-stricken real life. Along with millions of other world-wide citizens, Wade dreams of finding three keys left behind by James Halliday, the now-deceased creator of OASIS and the richest man to have ever lived. The keys are rumored to be hidden inside OASIS, and whoever finds them will inherit Halliday's fortune. But Halliday has not made it easy.

***The Rover* By Mel Odom** Fantasy, Science Fiction ISBN 9780312878825

Four-feet-tall Wick, Third Level Librarian in the Vault of All Known Knowledge, is an imaginative Halfer who longs for the drama he reads about in books. He finally gets a chance to experience adventure when he's kidnapped by pirates, sold into slavery, rescued by thieves, and sent to rob a tomb. Lighthearted, exuberant, and fun.

***Tunneling to the Center of the Earth* By Kevin Wilson** Fantasy, Science Fiction ISBN 9780061579028

Kevin Wilson's characters inhabit a world that moves seamlessly between the real and the imagined, the mundane and the fantastic.

Graphic Novel:***Nimona* By Noelle Stevenson**

Graphic Novel ISBN: 9780062278234 Nimona can, literally, be anything she wants and what she wants more than anything is to be evil Lord Ballister Blackheart's sidekick. When these two team up, the lines between good and evil begin to blur and chaos reigns.

***Wonderland* By Sonny Liew (Illustrator), Tommy Kovac**

Graphic Novel ISBN: 9781423104513 Wonderland as seen through the eyes of the White Rabbit's maid.

Dystopia:***Rook* By Sharon Cameron**

Dystopia ISBN 9780545675994

In the distant future after a polar shift has destroyed all technology, Sophia has been helping political prisoners escape their executions by working as the Red Rook. But to save her family from ruin, she must marry wealthy Rene—who has secrets of his own.

***Ashfall* By Mike Mullin**

Dystopia ISBN 9781933718743 When the supervolcano underneath Yellowstone erupts, the weekend on his own that Alex had dreamed about suddenly becomes a nightmare. He must fight for his survival and a way to get back to his family while surviving the harsh landscape that now exists.

Austin High School: 11th Grade Summer Reading Book List:**Romance:**

***The Time Traveler's Wife* By Audrey Niffenegger** Romance ISBN 9781931561464

In this arresting debut romance, Henry travels through time and space and meets his bride Clare in all her stages of life, from childhood to old age.

***The Sea of Tranquility: A Novel* By Katja Millay** Romance ISBN 9781476730943

Nastya has barely survived a brutal attack. Josh has lost his entire family. The two isolated teens are drawn together as they deal with their emotional and physical damage.

Thriller:

***At All Costs* By John Gilstrap** Horror, Thriller ISBN 9780446607407

That federal agents happened to be looking for someone else didn't matter once they learned that Jake and his wife, Carolyn, were on their Ten Most Wanted List. By that time, though, the Donovans, with their 13-year-old son, were already on the run and committed to proving that the 16 people whose lives they were accused of taking were viciously murdered by someone else. Gilstrap, the author of *Nathan's Run* (1995), combines his expertise as an explosives safety expert with political dirty dealing and breakneck pacing to produce a terrific nail-biter that will leave teens clamoring for more.

***Bones All* By Camille DeAngelis** Horror, Thriller ISBN 9781250046505

Sixteen-year-old Maren literally eats the ones who love her, bones and all. When her mother abandons her, Maren sets out to find the father she has never met, hoping he can help her understand why she is a monster.

***City of Thieves* By David Benioff** Horror, Thriller ISBN 9780670018703

Two teenage boys encounter cannibals, murderers, prostitutes, and assassins as they struggle to complete an impossible task during the freezing Siege of Leningrad in this funny, shocking, and briskly written tome.

***Soulless: An Alexia Tarabotti Novel* By Gail Carriger** Horror, Thriller ISBN 9780316056632

Alexia Tarabotti is laboring under a great many social tribulations. First, she has no soul. Second, she's a spinster whose father is both Italian and dead. Third, she was rudely attacked by a vampire, breaking all standards of social etiquette.

Fantasy/Science Fiction:

***Ender's Shadow* By Orson Scott Card** Fantasy, Science Fiction ISBN 9780312868604

An urchin is picked off the street by a nun and sent to war school to become a brilliant space-war strategist. An accomplished storyteller, Card weaves the everyday experiences of adolescence into broader narratives, addressing universal questions about humanity and society.

***The Eyre Affair* By Jasper Fforde** Fantasy, Science Fiction ISBN 9780670030644

Meet Thursday Next, a literary detective for England's Special Operations Network. Her mission: to stop a serial killer who enters books and kills literary characters. Mr. Quaverly has already disappeared from copies of *Martin Chuzzlewit*. Jane Eyre, beware! It's mystery, science fiction, and social satire. It's also lots of fun.

***Futuristic Violence and Fancy Suits* By David Wong** Fantasy, Science Fiction ISBN 9781250040190

Zoey never had much ambition beyond being a barista, but when her father leaves her in control of the lawless city of Tabula Ra\$ta, she goes from steaming milk to slaying supervillains.

***Lexicon: A Novel* By Max Barry** Fantasy, Science Fiction ISBN 9781594205385

In this fast-paced, cutthroat story, words are weapons and poets are the ones who wield the swords. Teen prodigy Emily may be the finest poet ever until she makes the catastrophic mistake of falling in love.

The Martian By Andy Weir Fantasy, Science Fiction ISBN 9780804139021

Marooned on Mars after a tragic accident, astronaut Mark Watney's supplies are running low and he has no way to signal Earth. Fortunately Mark can grow space potatoes and has a bold plan to escape the Red Planet.

Pure By Juliana Baggott Fantasy, Science Fiction ISBN 9781455503063 In a world destroyed by nuclear detonations, only a privileged few have remained pure. Two teens from different sides of the Dome unite to search for answers to troubling questions about their origins.

Robopocalypse By Daniel H. Wilson Fantasy, Science Fiction ISBN 978038553850

Two decades into the future humans are battling for their very survival when a powerful AI computer goes rogue, and all the machines on earth rebel against their human controllers.

To Say Nothing of the Dog By Connie Willis Fantasy, Science Fiction ISBN 9780553099959

Part time travel, part mystery, part comedy of errors, this clever fantasy has lots to offer YAs, not the least of which is a chance to sink deeply into a piece of history they won't know much about. The year is 2057, and rich Lady Schrapnell has promised to finance Oxford University's time-travel project if she's assisted in her endeavors to rebuild Coventry Cathedral, which was destroyed by the Nazis in 1940. The grueling search for church artifacts has given time-traveler Ned Henry an advanced case of time lag. But it isn't rest he gets when he's sent back to the year 1888; it's another time-traveler's mistake, which he must help correct before it alters the entire course of history.

Graphic Novel:

The Silence of Our Friends By Nate Powell (Illustrator), Mark Long, Jim Demonakos

Graphic Novel ISBN: 9781596436183

In a fictional account, Long recalls the events that his father experienced in the late 1960s in a very segregated Houston, Texas, including the murder of a policeman, a murder trial, and friendship across racial lines.

Sacred Heart By Liz Suburbia Graphic Novel ISBN: 9781606998410

Adults have disappeared, and Ben Schiller is trying to keep things together until their return in this unsettling graphic novel. A series of mysterious deaths may be a sign of impending doom for Alexandria's troubled kids.

Dystopia:

Delirium By Lauren Oliver Dystopia ISBN 9780061726835

Falling in love is a criminal offense in Lena's world and she is anxious to get the Cure until she meets the handsome Alex. Together, they try to find a way out.

Blood Red Road By Moira Young Dystopia ISBN 9781442429994

When Saba's beloved twin brother Lugh is kidnapped, she sets off into the ravaged wasteland of her post-apocalyptic world to save him.

Austin High School: 12th Grade Summer Reading Book List:**Romance:****Water for Elephants** *By Sara Gruen* Romance ISBN 9781565124998

Suddenly orphaned and penniless during the Depression, a veterinary student jumps a third-rate circus train and finds romance, danger, and a bond with a special elephant named Rosie.

Work of Wolves *By Kent Meyers* Romance ISBN 9780151010578

In this moving, romantic novel, a gifted Lakota boy, a German exchange student, and a horse trainer rescue three abused horses, dramatically changing their lives.

Thriller:**Everything I Never Told You** *By Celeste Ng*

Mystery, Thriller ISBN 9781594205712 Lydia is dead. Is it murder? Suicide? As her family grieves for their perfect teen, they learn how little they really knew Lydia and how many secrets died with her.

Just After Sunset: Stories *By Stephen King* Horror, Thriller ISBN 9781416584087

Modern terrors abound—a porta-potty prison, class warfare on an apocalyptic afternoon—in this wickedly compelling collection of macabre, absurd, and gleefully vulgar stories. Scary, dirty fun.

Those Who Wish Me Dead *By Michael Koryta* Mystery, Thriller ISBN 9780316122559

On the day Jace conquers the highest jump of the quarry, he discovers a murder victim and begins to run for his life.

Mother, Mother: A Novel *By Koren Zailckas* Mystery, Thriller ISBN 9780385347235

Why did Rose run away? Did Violet really stab her little brother? Is her alcoholic father really having an affair? In this chilling novel about family dysfunction, does mother really know best?

Fantasy/Sci Fi: Antarctica *By Kim Stanley Robinson*

Fantasy, Science Fiction ISBN 9780006497035

The popular author of the Mars trilogy takes readers on a journey to a place with an equally inhospitable climate, bringing along a disparate group of characters with vastly different agendas for the frozen continent. Teens who like multilayered sf will be as pleased with the vivid blend of fact and fiction Robinson uses to depict the stark landscape as they are by the story's diverse cast and its gradually widening circle of intrigue.

Legends: Stories by the Masters of Modern Fantasy *By Robert Silverberg (Editor)*

Fantasy, Science Fiction ISBN 9780765300355

It reads like an honor roll of modern sf/fantasy writers: Orson Scott Card, Ursula Le Guin, Anne McCaffrey, Robert Jordan, Stephen King, and more. With editor Silverberg carefully supplying background, 11 stellar genre writers reenter the well-established universes they so lovingly created in series: McCaffrey returns to Pern, Silverberg writes again about Valentine as king, Roland the Gunslinger continues his journey toward the Dark Tower. Series fans won't be disappointed in the least, and the novellas provide teens who don't know the earlier books with a wonderful preview of what's in store. The first volume of a three-part paperback edition will be available sometime this fall.

The Magicians *By Lev Grossman* Fantasy, Science Fiction ISBN 9780670020553

As a senior in high school Quentin Coldwater became preoccupied with a series of fantasy novels he read as a child, set in a magical land called Fillory. After graduating from college and being admitted into a highly exclusive, secret society of magic in upstate New York, he makes a stunning discovery: Fillory is real.

The Name of the Wind *By Patrick Rothfuss* Fantasy, Science Fiction ISBN 9780756404079

Homeless thief Kvothe wins a place at the school of magic, where he hopes to learn more about the mysterious Chandrian, who murdered his parents.

***The Night Circus* By Erin Morgenstern**

Fantasy, Science Fiction ISBN 9780385534635

Waging a fierce competition for which they have trained since childhood, circus magicians Celia and Marco unexpectedly fall in love with each other and share a fantastical romance that manifests in fateful ways.

***Sharp Teeth* By Toby Barlow** Fantasy, Science Fiction ISBN 9780061430220

A fast-paced ride through the brutality of L.A.'s wilderness of drugs, gangs, and the connections people make with one another. The fact that most of the characters in this bloody, sexy, free-verse tale are mostly lycanthropes is almost incidental.

***Stardust* By Neil Gaiman** Fantasy, Science Fiction ISBN 9780380977284

Many teens will already know Gaiman from his Sandman graphic novels and *Neverwhere* (1997). In this book, which makes fantasy accessible to a wide audience, 17-year-old Tristran Thorn pledges to fetch for his beloved a star that has fallen on the far side of the wall that marks the edge of the village where he lives. His quest takes him into the land of Fairie, where nothing along the way is really what it seems. Fantasy fans will see in this the work of many of their favorite writers; teens new to the genre will have a fine first reading experience; all will be charmed by the warmth and creativity of Gaiman's wonderful combination of comedy, romance, and energetic adventure.

***Thinner Than Thou* By Kit Reed** Fantasy, Science Fiction ISBN 9780765307620

Three teens embark on a rescue mission through an America in which bodily perfection has become a religion. This provocative novel satirizes a world of adults who have lost perspective and teens forced to respond with heroic action.

Graphic Novel:**The Shadow Hero**

By Gene Luen Yang, Sonny Liew (Illustrator) Graphic Novel ISBN: 9781596436978

In this origin story for the Green Turtle, a 1940s comic book Asian superhero, Hank Chu becomes the Green Turtle in an attempt to avenge his father's murder.

Xombi By John Rozum, Fraser Irving (Illustrator) Graphic Novel ISBN: 9781401233464

David Kim uses the nanotechnology infecting his body to halt a dangerous, supernatural threat.

Dystopia:***The Kiss of Deception* By Mary E. Pearson** Science Fiction, Dystopian ISBN 9781250063151

As Lia tries to run from her bounty hunters, she begins uncovering one of her kingdoms deceptive secrets, hidden by the years passed. Meanwhile, she begins falling in love with two men who are not who they seem to be...

***Wither* By Lauren DeStefano** Dystopian ISBN 9781442409064

In the future Rhine lives in, women have a lifespan of twenty years and men of twenty-five. In a place where no one knows who to trust and secrets are all around her, Rhine plans for her escape.

Austin High School Pre-AP & AP Book Lists and Summer Reading Assignments

9th Grade Pre-AP:

One of the 18 books on the YALSA 10th grade reading list for AHS

& The following short stories (attached with links to Assignment)

“The Tell-Tale Heart”, by Edgar Allan Poe

“The Lottery”, by Shirley Jackson

“To Build A Fire”, by Jack London

“Lamb to the Slaughter”, by Roald Dahl

10th Grade Pre-AP:

***Lord of the Flies by William Golding ISBN 978-0-399-50148-7
and 1 of the 18 books on the YALSA 10th grade reading list for AHS***

11th Grade AP III

12th Grade AP IV:

***Brave New World* by Aldous Huxley ISBN: 978-0-06-085052-4**

***King Lear* by William Shakespeare ISBN-13: 9780743482769**

***Dune* by Frank Herbert ISBN 978-0-441-17271-9**

& 10 Poems in assignment below

9th Grade Pre-AP

Your Reading Assignments

Any book from the 9th Grade Master Summer Reading List: We've changed things up a bit – we are encouraging ALL high school students to do a bit of reading this summer, and we wanted to give you some choice. Though pre-AP students do have a few extra readings to complete, you also have 18 books to choose from, covering various genres.

Short Stories Below: The following short stories have been included in many anthologies, but can also be found online for free at the AHS Summer Reading Edmodo Page

[“The Tell-Tale Heart”, by Edgar Allan Poe](#): A horror tale with lots of interesting diction and syntax...and guilt.

[“The Lottery”, by Shirley Jackson](#): The story seems simple enough...what happens when we dig further? Someone gets a stone...

[“To Build A Fire”, by Jack London](#): What makes a story...a story? How do we pick it apart? Let's find out when a man decides not to trust his instincts...

[“Lamb to the Slaughter”, by Roald Dahl](#): Hell hath no fury like a woman scorned, so let's find out what the characteristics of such a woman look like!

Please see the attached Pre-AP 1 AHS Assignment for further directions.

**10th Grade Pre-AP Summer Reading Assignment
Summer Reading and Assignment 2017**

for Mrs. North & Mrs. Murray English II Pre-AP

erin.north@fortbendisd.com

jennifermurray@fortbendisd.com

**All students enrolled in English II Pre-AP for Fall 2017, are required to read-
Lord of the Flies by William Golding as well as
YALSA (Young Adult Library Services Association) Novel
from the 10th grade AHS Summer Reading List.**

Lord of the Flies (LOTF): Carefully and critically read *Lord of the Flies*; pay attention to details and take notes on characters, plot, theme, mood, and author's style (diction/word choice, imagery, details, language, and syntax) and tone. You may choose to annotate in your book using pen, pencil and highlighters and perhaps take notes on sticky-notes. Make sure you read carefully.

On the **third day of school**, students will write a timed write over the Novel using the prompt below. You should use quotes and evidence from the book when writing your timed write. The Timed Write will be assessed on the 6-point Pre-AP Rubric attached. You will only be allowed to use your novel to help you. You may not use your phones, computers, or e-books when writing your response. This activity will act as a pre-assessment of your writing and will be your first impression for us and will be taken for a Major Grade.

All Sophomores will be reading *Lord of the Flies* during the 1st 9 weeks of school in both Pre-AP and Advanced classes. *If you choose to level down, you will be prepared for on-level Sophomore English.*

We will use LOTF as our anchor text for our class and will interact with it to learn to read and annotate more critically and write more proficiently by applying literary theories to the text and mini-projects to help students with close reading passages, revising and editing passages, writing assignments and creative projects.

YALSA Novel: For the YALSA Novel, please pick a novel you think you would enjoy. You have a variety of novels to choose from a variety of genres. You do not need to annotate. Just read. Read more than one if you wish. We will use this novel to create personal interest assignment and discussion so that I can discover student interests that I will use in my class throughout the year during the first week of school. A daily grade will be assigned to this assignment.

LOTF Timed Write Question Assignment: This will be written on the 3rd day of school in class

After reading the novel *Lord of the Flies*, students will pick *either one symbol* from the novel or *one major character* from the novel and **show how and why** that character or symbol **evolves or changes** over the course of the novel in relation to the greater meaning or theme of the text.

Choices for Symbols and Characters:

Symbols: Conch, Glasses, Fire, Pig, The Island

Characters: Ralph, Piggy, Roger, Jack, Simon

Suggestions when annotating your Novel:

For imagery, look for the use of the six senses to describe a symbol or character. Imagery is not figurative language; it is descriptive language that creates a sensory setting in the reader's mind. What sensual experience does Golding create and how does it change? What emotion does this sensory experience evoke?

For figurative language, look for similes, metaphors, hyperbole, alliteration, allusions, onomatopoeia, oxymoron, paradox, to show how or why the symbols/character changes. How and why do these comparisons, contradictions, exaggerations, and sounds show change? Pick only one form of figurative language to show this change (i.e. only similes.) Your textual evidence should only show the device you are using – not the entire sentence it is in unless the entire sentence is the form of figurative language i.e. “like a dog”.

Diction is the overall level of language as well as the connotation of words that are used in the novel associated with that symbol or character. Connotation can be negative, neutral, positive, or create sub-textual meaning such as in the word “common” which can literally mean ‘similar’ but connotatively mean ‘poor’, ‘low-class’, or even ‘trash’ and has a demeaning tone. How does the language in LOTF change over time with word choice and word usage? Give examples. Please pick only specific words to highlight making your textual evidence short and simplistic. “cunning”

Tone is the author's attitude or overall attitude towards a subject, in this case the symbol/character. Use specific descriptive tone words that are indicative that you should be in a Pre-AP English class like macabre, furtive, or fastidious versus words like bad, mean or nice.

Special Note when writing papers:

- Thesis Statements: NEED to create an argument that you want prove in your paper. Topic and Concluding Sentences help keep you on point in arguing your claim. Organization and Patterns of development in your paper evolve your argument as you write – ex. Compare and Contrast, Problem/Solution, or Cause and Effect or Arguments by Definition are just some examples of how to organize and plan your essay.
- Conclusions: Please do not restate your thesis in your conclusion. Your conclusion should reveal insight as to how this change in the symbol is significant towards the theme of the novel.
- A Theme should be something that connects to the world outside of the text and should not be a cliché: For example: The sin of one man can lead to the downfall of a society = theme. The theme or purpose is your why and should be the main point of all of your essays.
- Civilization vs. Savagery = not a theme. It is a conflict with motifs.

If you are newly enrolled and not prepared to write the timed write, an alternate date to write the assignment will be given to you by your teacher. Please show documentation about your situation to your teacher so that we can set an alternate date.

6 Point- Pre-AP Sophomore Timed Write Rubric

97 + **SCORE SIX** - A **six** paper is superior. It does ALL OR MOST of the following:

- Focuses and develops ideas in a sustained and compelling manner, showing creativity and insight.
- Makes clear, and convincing defensible inferential connections to the text with important and relevant evidence. Commentary shows a deep understanding of the piece of literature as a whole.
- Effectively organizes ideas in a clear, logical, detailed, and coherent manner using appropriate structures to enhance the central idea.
- Demonstrates involvement with the text and speaks purposefully to the audience in an appropriate, individualistic, and engaging manner.
- Uses multiple sentence structures and word choices effectively and with a sense of control for stylistic effect.
- Commits few, if any, errors in Standard English rules for grammar/usage and mechanics.

90 + **SCORE FIVE** - A **five** paper is distinctly above average. It does ALL OR MOST of the following:

- Focuses and develops ideas in an effective and detailed manner.
- Makes clear, defensible inferential connections to the text with important and relevant evidence. Commentary is provided to explain the connections to the whole piece of literature.
- Organizes ideas clearly and coherently using structures appropriate to purposes.
- Communicates a sense of commitment to the topic and to the audience's involvement.
- Uses varied sentence structure and word choice effectively.
- Commits few errors in Standard English grammar/usage and mechanics.

83 + **SCORE FOUR** - A **four** paper is adequate. It exhibits ALL OR MOST of the following characteristics:

- Adequately focuses and develops ideas with detail.
- Defends inferential connections with support and clarity, using relevant evidence. Commentary explains inferential connections.
- Organizes ideas in a satisfactory manner with adequate coherence and logic.
- Uses a voice that is appropriate to audience and purpose.
- Uses a variety of sentence structures and word choice, but occasionally displays some wordiness or ineffective diction; sentences may be predictable.
- Commits some errors in Standard English grammar/usage/mechanics that do not impede meaning; basic understanding of conventions.

75 + **SCORE THREE** - A **three** paper is inadequate. It is clearly flawed in SOME OR ALL of the following ways:

- Focuses, but may not display mature or well-developed content.
- Attempts inferential claims but position is unclear and/or evidence is brief, tangential or based solely on personal opinion. Commentary may be present but does not always connect to the claim or evidence.
- Displays minimal organization; contains irrelevancies, digresses, rambles, or lacks logic.
- Lacks sincerity of purpose in the writer's attempt to involve the audience appropriately.
- Uses sentence structure and word choice that are somewhat limited, simplistic, mundane, or otherwise inappropriate.
- Contains flaws in Standard English rules of grammar/usage and mechanics that do not impede meaning; indicates some consistent misunderstanding of the conventions.

68 + **SCORE TWO** - A **two** paper is very weak. It reveals serious and persistent problems in communications. It compounds the weaknesses of the 3 paper in SOME OR ALL of the following ways:

- Lacks focus and development; may list items with little or no supporting detail.
- Inferential claim is unclear or absent; evidence is vague or missing. Commentary may be provided but does not connect to claims or evidence.
- Contains serious flaws in structure, organization and coherence.
- Attempts, but fails in the writer's attempt to involve the audience appropriately.
- Uses sentence structure and word choices that are highly limited, simplistic, or otherwise inappropriate.
- Displays consistent violations in Standard English rules of grammar/usage and mechanics that impede understanding.

60 - **SCORE ONE** - A **one** paper is extremely weak. It has few redeeming qualities. It at least mentions the topic, but generally fails to communicate with the reader. It does SOME OR ALL of the following:

- Simply repeats the topic or fails to provide adequate development.
- Fails to establish inferential claims; evidence is not apparent. Commentary is absent.
- Shows almost no structure, organization or coherence.
- Does not address the audience appropriately.
- Uses limited and/or immature sentence structure and word choice.
- Overwhelms the reader with serious violations of Standard English rules grammar/usage and mechanics.

11th Grade Summer Reading AP English Language and Composition: Johnson and Tomlin

Welcome to AP English Language and Composition! This course is primarily centered on analyzing nonfiction works and creating well-developed, convincing arguments. With this in mind, we have selected assignments that will begin to prepare you for the sort of analysis and argumentation that we will do on a daily basis throughout the year.

Overview of Assignments

We strongly advise that you purchase a copy of each of both books, *Outliers* and *They Say, I Say*. In particular, we will return to *They Say, I Say* periodically.

Assignment 1: read and annotate *Outliers* by Malcolm Gladwell

Assignment 2: read *They Say, I Say: The Moves that Matter in Academic Writing* by Gerald Graff and Kathy Birkenstein and complete the exercises described below

Assignment 3: locate six editorials/commentaries/essays from reputable newspapers or magazines and create an editorial response journal

Assignment 1: *Outliers* by Malcolm Gladwell

Annotations: Good readers interact with texts as they read them. Effective interaction with the text improves comprehension and analysis, and gives you notes to draw from in writing and in discussion. Therefore, as you read *Outliers*, annotate the text. This will help to prepare you for the extensive discussions that we will hold in the first weeks of the school year, and for the essay that you will write about the book and for the test over the book.

Annotation Guide:

1. As you read, mark passages that you find interesting, meaningful, profound, or that stand out for some other reason.
2. Select 5 of these passages for deeper analysis (and discussion when we return in the fall). These should be sections of approximately 1 page that we can analyze in depth through discussion. Endeavor to select passages that you deem especially vital to the work as a whole, and to the author's central argument or meaning.
3. Annotate your selected passages using the following analytical/annotation acronyms and strategies:

SOAPStone: Use these annotation elements to better understand the *rhetorical context* of the piece. I advise you to independently research these aspects of the text, as doing so will give you a much more thorough understanding of the rhetoric of the text.

Note: You do not need to do a SOAPStone analysis of each passage—it is an overall, big-picture sort of analysis. Therefore, do the research suggested above, and look for clues that would allow us to draw additional subtle inferences about the author and context from the text.

Speaker: Think about how who the writer is and what he/she knows is communicated. This should help you decide the author's credibility.

MAKE NOTE OF:

- ✓ Introductory facts: author backgrounds and relationship to the topic, bias, etc.
- ✓ Ethos- how the author establishes credibility and character on the given topic
- ✓ Note words and language that indicate the author's attitude or tone and where it shifts or changes and why
- ✓ When the author directly or indirectly states how he/she feels
- ✓ Note key lines that stand out as crucial to the author's argument

Occasion: Think about what caused the author to write about this topic and whether or not it is a valid reason.

MAKE NOTE OF:

- ✓ The author's reasons for writing- what is the motivation?

- ✓ Historical, political, social issues surrounding the topic
- ✓ The author's personal reasons and well as the greater world/national reasons for the piece
- ✓ Evidence of views characteristic of the time period and culture surrounding the work
- ✓ Descriptions of class judgments, racism, gender biases, stereotypes, etc.

Audience: Think about what kind of person or people the author intended as the audience and whether or not the author is able to connect with that audience effectively.

MAKE NOTE OF:

- ✓ Evidence of who (and it can be more than one) the author is trying to reach.
- ✓ Where the author directly or indirectly address a specific audience
- ✓ Any "Call to Action" that the author is issuing to the reader.
- ✓ Pathos- where the author appeals to your sense of emotion through anecdotes and figurative language

Purpose: Think about the author's purpose in writing this book and whether or not they are effective in that purpose.

MAKE NOTE OF:

- ✓ Specific reasons for writing: informing, persuading, arguing, refuting, exemplifying- but make sure you note specifics.
- ✓ Logos: the author's appeal to reason. Examine how he/she makes the reader believe in that purpose.

Subject: Think about what the book is discussing and whether or not the author shows why this subject is important.

MAKE NOTE OF:

- ✓ Elements related to the problem and issue
- ✓ How the author develops or deepens the aspects of the problem/issue
- ✓ How the author show the complications related to the subject and the implication of it to you, the nation, the world, etc.

Authorial Devices and Structures in the Argument: Think about the author's techniques in delivery and how effective author's methods are for rhetorical purposes - the use of subtleties, patterns, style, structure, etc.

MAKE NOTE OF:

- ✓ Changes in point of view/emphasis
- ✓ Crucial language/vocabulary- not just a word that you don't understand, but one that seems crucial to understanding the argument- look these up.
- ✓ Stylistic techniques: irony, satire, humor, exaggeration, repetition/patterns, possible symbols, significant metaphors and other notable literary and rhetorical devices
- ✓ How the author's structure of the argument/book influence the reader and relate to the subject, audience and purpose
- ✓ Mark passages that seem especially important or interesting to the work. Choose passages that would be useful to talk about in a discussion over the work.

Be prepared to discuss the following as well:

- Defend, refute, or qualify the ideas that Gladwell presents in *Outliers*—to what extent do you agree or disagree with Gladwell's ideas? Be able to provide thoughtful, rational reasoning for your position.
- For what audience(s) is the work intended? How do you know? How successful is the book in convincingly conveying its message and ideas to that audience?
- What are the major stylistic aspects of Gladwell's writing, and how do they contribute to the messages?
- What exigency prompted Gladwell to write the book? That is, what was going on in the world and in his life that prompted Gladwell to write the work?

When we return in August, we will hold extensive discussions over the SOAPS elements of Gladwell's text, and other aspects of the book as well. Thorough and attentive reading and annotation will prove very helpful in these discussions.

In the first weeks of the school year, you will write an argumentative essay over *Outliers*. This essay will ask you to defend, challenge, or qualify some of the central arguments and ideas in Gladwell's book. As you read, you should begin to formulate your position on Gladwell's arguments—do you agree with his arguments? To what extent? What points do you disagree with? The essay will also require you to provide thoughtful, rational reasoning for your position, and to support your reasons with evidence, so begin thinking through these aspects as well.

Finally, be prepared for a rigorous exam over *Outliers*. The exam will include both reading comprehension questions as well as analysis-level questions similar to the kinds of questions that will appear on the AP exam. Read carefully and be sure to closely and carefully read the book in its entirety.

Assignment 2: *They Say, I Say: The Moves that Matter in Academic Writing* by Gerald Graff and Kathy Birkenstein

The AP English Language and Composition course focuses on the ability of students to not only analyze texts, but to also create an argument utilizing their prior knowledge as well as outside sources. In order to prepare students to write solid arguments, you are to read *They Say/I Say* and complete the activities that follow each chapter.

These activities are to be completed using MLA format and submitted electronically via Turnitin.com. The assignments are listed below:

- Introduction: Entering the Conversation—Exercise #2
- Chapter 1: Starting with What others Are Saying—Exercise #1
- Chapter 2: The Art of Summarizing—Exercise #2
- Chapter 3: The Art of Quoting—Exercise #1
- Chapter 4: Three Ways to Respond—Exercise #1
- Chapter 5: Distinguishing What You Say from What They Say—Exercise #1
- Chapter 6: Planting a Naysayer in Your Text—Exercise #1
- Chapter 7: Saying Why It Matters—Exercise #2
- Chapter 8: Connecting the Parts—Exercise #1
- Chapter 9: Academic Writing Doesn't Always Mean Setting Aside Your Own Voice—None
- Chapter 10: The Art of Metacommentary—Exercise #2
- Chapter 11: Entering Class Discussions—None
- Chapter 12: Reading for the Conversation—None

Assignment 3: Analyze newspaper/magazine editorials

This assignment will give you practice in reading and responding to essays and arguments as well as in becoming an “informed citizen.”

- A) First, brainstorm a list of issues that matter to you—national, international, local, political, environmental, religious, cultural, etc.
- B) Next, consider the list you wrote and locate editorials or commentaries/essays that address issues that are meaningful to you. Over the summer, read, clip/print out, and paste/staple into a journal at least SIX editorials or commentaries/essays (NOT news articles or letters to the editor) from reputable newspapers or issues-based magazines. Be sure to identify the source and date of the article, along with the name of the columnist. Also, a minimum of three different sources must be used in the compilation of your editorial journal.

Examples of suggested newspaper/magazine sources:

- The Boston Globe (newspaper)
- The New York Times (newspaper)
- The Wall Street Journal (newspaper)
- USA Today (newspaper)
- The New Yorker (magazine)
- Atlantic Monthly (magazine)
- Newsweek, Time, or Harper's (magazines)

Enter your responses to the editorials, commenting on the aspects of each editorial that made you think, and explaining your own opinions about the editorial or the issue. Use the various templates in *They Say, I Say* as needed in your responses. There is no specific guideline for each as to length, but your responses should be thoughtful and detailed. Some questions you might want to think about/comment on:

- Do you agree or disagree with the editorial's viewpoints? Why?
- What about the editorial made you want to know more about the issue?
- What are some of the author's best arguments? What makes them so good?
- Which arguments or points made by the author do not make sense to you? Why?
- How does this editorial connect with information you already knew?
- Does the editorial make you think about anything else or remind you of something else?

Format

- ✓ Use standard MLA format for all aspects of each response
- ✓ Include a proper MLA heading and header
- ✓ Double-space your document. Use 12-point, Times New Roman font
- ✓ 1-2 pages per response
- ✓ In the title line, include the phrase "Editorial Response" with a number for the response, then the title of the Article. For instance "Editorial Response 1: 'Why it is Important to Do Your Summer Reading'."

Submission

- ✓ Carefully edit your *They Say, I Say* exercises and your editorial responses before submitting them. This assignment is the first impression you will make on us—you should aim to make it a good one.
- ✓ You will turn in typed, printed copies of all of assignments 2 and 3 in a folder with brads.
- ✓ Make sure your name is clearly visible on the front of the folder.
- ✓ Turn in assignment 2 (*They Say, I Say* exercises in the left-hand pocket of your folder.
- ✓ For assignment 3, print out each of your articles. Number them according to the numbers you used for your responses—make sure the numbers match.
- ✓ Put your articles in a folder with brads. The articles go in numerical order in the brads, with response #1 first and #6 last. Place the numbered responses in the right-hand pocket in the same order.
- ✓ When we return to school in August, you will need to upload assignments 2 and 3 to Turnitin.com. Keep all of your exercises and responses in a single file on your computer, rather than using a separate file for each response.

Important Note: This should go without saying—all written work must be entirely your own. Do not work on these assignments with other students or "share" your work with one-another. Also do not use any sources such as Sparknotes, Enotes, Shmoop, and the like. Any phrases, sentences, and/or ideas copied from analytical sources (either paper or online) or the work of other students will result in a 0 for the assignment.

I look forward to meeting you in August, when we will kick off what will no doubt be a challenging, fun, and exciting year. Enjoy the reading!

You may email me with questions at Daniel.johnson@fortbend.k12.tx.us. Please include "Summer Reading" in the subject line. I will respond at my earliest convenience.

12th Grade SUMMER READING 2017 ENGLISH IV AP AHS

To be prepared for your senior year in English IV AP, please pick one of the following novels or play to read and complete the assignment before school begins. If you have any questions, please email wither Mrs. Chadwick at Jennifer.Chadwick@fortbendis.com or Mr. Seed at David.Seed@fortbendis.com

***Brave New World* by Aldous Huxley ISBN: 978-0-06-085052-4**
***King Lear* by William Shakespeare ISBN-13: 9780743482769**
***Dune* by Frank Herbert ISBN 978-0-441-17271-9**

It would be helpful but is not imperative to purchase these particular editions. You will receive two grades for the summer reading assignments. One grade will come from the novel assignments and one from the poetry assignment.

Assignment Tips:

- Failure to upload your assignment to Turnitin.com will result in a zero after 3 weeks.
- Sharing work is cheating and called plagiarism, will result in a grade of a zero and may result in disciplinary action.
- Do not email your assignment to a friend/relative or share in any way.
- This assignment is to be completed on your own to give us a pre-assessment of your abilities.

Novel Assignments:

Assignment 1: Passage Annotations: DUE ON THE FIRST DAY OF SCHOOL

You are responsible for choosing three significant passages out of your book. The first passage must come from the beginning of the book, the second from the middle, and the third from the end. Annotations should be more than just highlights on a page. On an index card that you will use as a bookmark, create a key for the annotations of passage. Then follow the key to annotate as you read. Devise a system of marks which is meaningful to you. Some students like to use highlighters when marking their text, but this method often causes them to highlight too much. You want to write notes to yourself in the margin or use symbols and markings to draw attention to different elements. Your annotated novel with key is due on the first day of school.

Here are some guidelines for marking a text:

1. Underline key words and phrases.
2. Bracket if several lines or paragraphs seem noteworthy. Underline key words and phrases within the brackets.
3. Use the space in the margin to respond to ideas in the novel; to write character names, motifs, and tone words; to summarize; and to ask questions.
4. Circle the page numbers of important pages.
5. Write summary notes and page numbers on the inside of the back or front cover to quickly find something in the novel.

Here are some things to watch for:

1. Introduction of characters and character descriptions
 - Underline the name of the character when he or she is first introduced.
 - Pay careful attention to character descriptions and characterization techniques.
 When a passage offers insight into a character, mark it for future reference.
 - Label characters flat, round, and / or dynamic.

- Identify foils wherever possible.
- 2. Imagery and motifs which occur throughout the work
 - Make note of images, objects, and ideas that repeatedly pop up.
- 3. Important plot elements
 - Consider especially suspense, climax, pivot points, rising action, and denouement.
 - Make note of conflict throughout the work.
- 4. Ideas relating to theme
 - Consider especially direct statements of theme and larger values.
- 5. Symbolism
 - Trace symbols throughout a work.
 - Write key words concerning the symbols, especially about their connection to theme.
- 6. Tone
 - Consider tone shifts and changes.
 - Highlight elements of a passage that contribute to the tone.
- 7. Setting
 - When symbolic, the setting should be carefully examined.
 - Note the effect of setting on character.
 - Note the setting before, during, and after pivotal plot moments.
- 8. Irony
 - Identify the type of irony.
 - Discuss the effect of it in the margin.
- 9. Syntax
 - Consider especially pacing, emotion, emphasis, and tension.
 - For dramas, read stage directions – comment on the effect on the scene of the directions.
- 10. Point of View
 - Consider shifts in point of view. (Drama is always objective, but the playwright's choice in revealing certain elements and not others is significant.)
- 11. Emotion and Humor
 - Comment on how the author achieves this. You may want to identify exaggerated or overly sentimental moments.

Grading: We will look at your annotation holistically and assign a daily grade to it according to the following:

98: I could write a research paper from your annotation because you did a thorough and analytical job of meaningfully annotating the text. There is little else you could have done to show your close reading of the text.

93: Strong work overall. There may be some more connections that you will need to make, but you did a nice job of meaningfully annotating the text.

88: Good work overall. You didn't go the extra mile in showing your close reading and analysis, but I'm willing to bet that you did closely read and are headed toward a good paper. You may need to synthesize your information in a more meaningful way, but you have a solid foundation.

83: Average work overall, for an AP-level course. You show understanding of the concepts I've asked you to look for, but your annotation could have been more thorough and analytical.

78: Your annotation is there, but it is rather at the surface level. Spend a little more time identifying important elements and closely reading the novel. Dig more deeply.

73: You completed the assignment, but the annotation is a bit sloppy. I have a hard time making connections from your annotation, and some might even be in error. You have work to do before we go to the library if you want to have a successful research experience.

Assignment 2: DUE ON THE Third DAY OF SCHOOL! Must be uploaded to Turnitin.com

All three books deal with the theme of power. (We will of course discuss other themes in regards to these pieces throughout the first several weeks of class). You will write an essay dealing with the types and uses of power within your chosen novel. Your paper will follow the MLA format and be 3 pages long (no more, no less). You will need to also include a works cited page. **This is your first major grade of the year and your first impression.**

Tips:

- Citing a play within an essay: (Act, scene, line numbers) ex: (V, ii, 23-34)
- Types of Power: Political, Historical, Positional, Financial, Cultural, Government, Law, Religious, Institutions, Educational establishments, and Families
- Achieving Power: Position, Knowledge or expertise, Character or ethics, moral authority, Ability to reward, Ability to punish, Gender, Powerlessness, Charisma, force of personality, Lack of interest or desire, and Crazyness
- Power Maintenance Strategies: Superior force, Co-opting, Accommodation, Persuasion, Delivering the goods, Deception, Character and integrity, Personal charm
- Rules of Power: No one has all the power, Power may be real or apparent, Power exists only to the point that it is accepted, Power relationships can be changed, Power has to be tested, and Power is neither bad nor good; it is abuse of power that is bad

Poetry Assignment: Due THE SECOND DAY OF SCHOOL

The AP exam focuses heavily on poetry, so our year will be filled with numerous types. You will be responsible for annotating and completing a poetry analysis chart on each of the 10 poems attached to the assignment.

Title of Poem: _____

Author: _____

Quickly read through the poem and then answer the following questions

Subject Matter/Theme: The 'What' of the poem

1. What is the poem about?
2. What ideas is the poet expressing?

Read the poem again and annotate this time

Technique:

The 'How' of the poem (How does the poet communicate his/her ideas?). These should be labeled on your annotations. List them out below:

How

How does the device contribute to the meaning?

Why

Why did the writer choose specific devices or strategies?

Structure: Number of stanzas, length of stanzas

Tone: the voice or sound of the poem

Mood: the feeling of the poem

Literary devices: See our list

Diction (word choice)

Rhythm: The beat

(alliteration, repetition, assonance, consonance)

Rhyme:

Dulce et Decorum Est

BY WILFRED OWEN

Bent double, like old beggars under sacks,
 Knock-kneed, coughing like hags, we cursed through sludge,
 Till on the haunting flares we turned our backs,
 And towards our distant rest began to trudge.
 Men marched asleep. Many had lost their boots,
 But limped on, blood-shod. All went lame; all blind;
 Drunk with fatigue; deaf even to the hoots
 Of gas-shells dropping softly behind.
 Gas! GAS! Quick, boys!—An ecstasy of fumbling
 Fitting the clumsy helmets just in time,
 But someone still was yelling out and stumbling
 And flound'ring like a man in fire or lime.—
 Dim through the misty panes and thick green light,
 As under a green sea, I saw him drowning.
 In all my dreams before my helpless sight,
 He plunges at me, guttering, choking, drowning.
 If in some smothering dreams, you too could pace
 Behind the wagon that we flung him in,
 And watch the white eyes writhing in his face,
 His hanging face, like a devil's sick of sin;
 If you could hear, at every jolt, the blood
 Come gargling from the froth-corrupted lungs,
 Obscene as cancer, bitter as the cud
 Of vile, incurable sores on innocent tongues,—
 My friend, you would not tell with such high zest
 To children ardent for some desperate glory,
 The old Lie: *Dulce et decorum est*

Pro patria mori.

NOTES: Latin phrase is from the Roman poet Horace: "It is sweet and fitting to die for one's country."

London, 1802

BY WILLIAM WORDSWORTH

Milton! thou shouldst be living at this hour:
 England hath need of thee: she is a fen
 Of stagnant waters: altar, sword, and pen,
 Fireside, the heroic wealth of hall and bower,
 Have forfeited their ancient English dower
 Of inward happiness. We are selfish men;
 Oh! raise us up, return to us again;
 And give us manners, virtue, freedom, power.
 Thy soul was like a Star, and dwelt apart:
 Thou hadst a voice whose sound was like the sea:
 Pure as the naked heavens, majestic, free,
 So didst thou travel on life's common way,
 In cheerful godliness; and yet thy heart
 The lowliest duties on herself did lay.

Ozymandias

BY PERCY BYSSHE SHELLEY

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is **Ozymandias**, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

London

BY WILLIAM BLAKE

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.
In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear
How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls
But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear
And blights with plagues the Marriage hearse

Leda and the Swan

W. B. Yeats, 1865 - 1939

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.
How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?
A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.
Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

Liberty

by Thomas P. Lynch

Some nights I go out and piss on the front lawn
as a form of freedom—liberty from
porcelain and plumbing and the Great Beyond
beyond the toilet and the sewage works.

Here is the statement I am trying to make:
to say I am from a fierce bloodline of men
who made their water in the old way, under stars
that overarched the North Atlantic where
the River Shannon empties into sea.

The ex-wife used to say, “Why can’t you pee
in concert with the most of humankind
who do their business tidily indoors?”

It was gentility or envy, I suppose,
because I could do it anywhere, and do
whenever I begin to feel encumbered.

Still, there is nothing, here in the suburbs,
as dense as the darkness in West Clare
nor any equivalent to the nightlong wind
that rattles in the hedgerow of whitethorn there
on the east side of the cottage yard in Moveen.

It was market day in Kilrush, years ago:
my great-great-grandfather bargained with tinkers
who claimed it was whitethorn that Christ’s crown was made from.

So he gave them two and six and brought them home—
mere saplings then—as a gift for the missus,
who planted them between the house and garden.

For years now, men have slipped out the back door
during wakes or wedding feasts or nights of song
to pay their homage to the holy trees
and, looking up into that vast firmament,
consider liberty in that last townland where
they have no crowns, no crappers and no ex-wives.

The Panther by Rainer Maria Rilke

His vision, from the constantly passing bars,
has grown so weary that it cannot hold
anything else. It seems to him there are
a thousand bars; and behind the bars, no world.
As he paces in cramped circles, over and over,
the movement of his powerful soft strides
is like a ritual dance around a center
in which a mighty will stands paralyzed.
Only at times, the curtain of the pupils
lifts, quietly--. An image enters in,
rushes down through the tensed, arrested muscles,
plunges into the heart and is gone.

**I Took My Power In My Hand by Emily
Dickinson**

I took my Power in my Hand—
And went against the World—
'Twas not so much as David—had—
But I—was twice as bold—
I aimed by Pebble—but Myself
Was all the one that fell—
Was it Goliath—was too large—
Or was myself—too small?

Night Time Fires

Regina Barreca

When I was five in Louisville
we drove to see nighttime fires. Piled seven of us,
all pajamas and running noses, into the Olds,
drove fast toward smoke. It was after my father
lost his job, so not getting up in the morning
gave him time: awake past midnight, he read old newspapers
with no news, tried crosswords until he split the pencil
between his teeth, mad. When he heard
the wolf whine of the siren, he woke my mother,
and she pushed and shoved
us all into waking. Once roused we longed for burnt wood
and a smell of flames high into the pines. My old man liked
driving to rich neighborhoods best, swearing in a good mood
as he followed the fire engines that snaked like dragons
and split the silent streets. It was festival, carnival.
If there were a Cadillac or any car
in a curved driveway, my father smiled a smile
from a secret, brittle heart.
His face lit up in the heat given off by destruction
like something was being made, or was being set right.
I bent my head back to see where sparks
ate up the sky. My father who never held us
would take my hand and point to falling cinders that
covered the ground like snow, or, excited, show us
the swollen collapse of a staircase. My mother
watched my father, not the house. She was happy
only when we were ready to go, when it was finally over
and nothing else could burn.
Driving home, she would sleep in the front seat
as we huddled behind. I could see his quiet face in the
rearview mirror, eyes like hallways filled with smoke.

Power Struggle

Mzi MAHOLA

I sat on a lonely boulder
and watched a window of nature opening.

Herdsman
drove their cattle
from opposite directions
to a dipping pond.
A rich sublime bellowing of two bulls
complementing the noise
of the approaching animals
echoed in the valley
and electrified the sky.

For a moment the frightened men
made frantic feeble attempts
to separate the enraged
defiant bulls
anticipating a cataclysmic confrontation.

(Isn't it said that two bulls
cannot bellow from the same kraal?)

Wisdom prevailed
when the bulls charged
to face each other
fury coming from their nostrils;
herders ran for cover.

Under that charged atmosphere
nothing could deter the two beasts;
rage and greed had entered their heads
they had to meet and decide
personal control of the herds.

They separated from the cows
snorting and pawing dust sky-high
with their heads bowed
sucking and inflating their bellies
with every bellow;
calves galloped in panic
which reminded me of a saying which says,
when two bulls fight
calves seek the shelter of their mothers.

From the safety of my rock
I watched the two beasts
charge and close the gap between them.
There was a crashing sound
as they locked horns
backsides soiled
from a sudden diarrhoea.

They gored and twisted
this way and that
this way and that
tails hoisted high like flags.
They uprooted nearby bushes
and flattened fences,
destroying everything in the way
as the fight see-sawed
none willing to succumb
reminding me of a saying which says,
when two bulls fight
the grass under their feet suffers.
The frightened herdsmen
watched their blood-soaked animals
helplessly.

I wondered,
when will they stop fighting
so that work can continue?