



# Addison Trail High School

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Dear Addison Trail Student:

Welcome to Addison Trail High School. We look forward to meeting you. You are enrolled in FRESHMAN HONORS ENGLISH. You will be receiving honors credit in English, which will be more challenging and will be more in-depth course work.

Summer reading is a requirement of the English honors program for all four years at Addison Trail. Attached to this document, there are three forms that you will need to begin your summer reading requirement. Please follow the steps below and notify us if you have any questions.

1. Read over the attached reading list and select **TWO** books, **ONE** from each column.
2. While reading or after reading, choose a prompt to present your understanding of the book. Complete the assignment according to the guidelines in the description. The product should be typed and printed to turn in. **All projects are due on Friday, August 17th.**

In total, you will read **TWO books** and complete **TWO SEPARATE OUTLINES** (one for each book).

Enjoy reading this summer. Again, feel free to contact us as you are reading and writing with any questions that you may have. We will check our e-mail accounts throughout the summer.

Sincerely,

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## Achieving The Highest Standards

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## Freshman Honors Summer Reading Project

For your summer reading project you are to read and complete an outline for TWO books of your choosing from the list on the attached page. Either as you are reading or once you have completed each of the TWO books you will need to complete an outline for one of the following prompts. You may only use each prompt once so be sure to choose wisely. **TWO outlines are due on the first Friday of the school year, August 17th.** Have a great summer, and happy reading!

### **Prompt Options:**

1. **Character Analysis:** Choose a character from the book to analyze. Have a clear claim/thesis that clarifies the book, author, and character chosen. Consider the type of character, how the character sees him or herself, and how others see him or her in addition to your analysis.
2. **Compare/Contrast:** Write a claim/thesis statement that describes key points of either comparison or contrast between this book and one other that you have read (at any time). The comparison/contrast focus could consider characters, plot, setting, or theme of the two books and again identify similarities or differences between them. Go beyond the obvious with your analysis; do not just list things that are similar/different.
3. **Theme:** Write a claim/thesis statement that describes what you understand the theme to be for the text that you have chosen. Consider the theme as a message to the reader about the major topic of the book, warning about the future, or critique of current/past situations.
4. **Conflict Analysis:** Choose a major conflict from the book (either internal or external). Have a clear claim/thesis that clarifies the book, author, and conflict chosen. Consider how this conflict affects characters, as well as its effect on the plot of the book.
5. **Central Idea Definition:** Choose a central idea from the book in the form of a word that is repeated or a theme that is the focus of the book and narrowed to a word or phrase that you can focus on in the essay. Then, for the claim/thesis, define this word or phrase according to the way it is represented in the book or the ideas that you find in the dictionary, outside connections, or identifications of what the word/phrase is NOT. The topic sentences should focus on these representations or definitions that you have found.

**Please note: These outlines are analysis responses, NOT summaries.**

**DO NOT WRITE A BOOK SUMMARY.**

## MLA Outline Format:

For each of the following options, you will type a double spaced MLA outline using Times New Roman size 12 font. This outline must answer the prompt completely, including no **1st person pronouns (I, me, my, our, us, we)**. Use the outline format below as a guide (you may adjust necessary components, based on your support. Ex: you may have more or less topic sentences and pieces of textual evidence than what is listed below in order to fully answer the prompt).

Title should be the prompt option previous page

- I. Thesis/Claim (1-2 sentences: has a statement relating to the topic and a “so what” clause that explains why/how this topic affects the reader or makes a big picture statement)

- A. Topic Sentence (one complete sentence: identifies a category or topic from the text that proves the prompt)

1. Textual Evidence (phrase/sentence from text with page number in parenthesis)

- a) Explanation (answers “so what?/why does this matter?” with details and elaboration)

- b) Explanation (answer “so what?/why does this matter?” with details and elaboration)

2. Textual Evidence (phrase/sentence from text with page number in parenthesis)

- a) Explanation (answers “so what?/why does this matter?” with details and elaboration)

- b) Explanation (answers “so what?/why does this matter?” with details and elaboration)

- c) Transitional phrase (1 sentence: connects this topic to the next)

- B. Topic Sentence (one complete sentence: identifies a category or topic from the text that proves the prompt)

1. Textual Evidence (phrase/sentence from text with page number in parenthesis)

a) Explanation (answers “so what?/why does this matter?” with details and elaboration)

b) Transitional phrase (1 sentence: connects this topic to the next)

2. Textual Evidence (phrase/sentence from text with page number in parenthesis)

a) Explanation (answers “so what?/why does this matter?” with details and elaboration)

b) Explanation (answers “so what?/why does this matter?” with details and elaboration)

c) Transitional phrase (1 sentence: connects this topic to the next)

II. Restate Thesis/Claim: (1-2 sentences: has a **restatement** relating to the topic and a “so what” clause that explains why/how this topic affects the reader or makes a big picture statement... **stated differently from initial thesis/claim**).

## Book List

1. Choose **ONE** title from Column A and one title from Column B.
2. For each book, choose **ONE DIFFERENT** prompt (Character Analysis, Compare/Contrast, Theme, Conflict Analysis, Central Idea Definition).
3. Complete **ONE MLA OUTLINE** for each title to fully answer the prompt.

**\*\*\*You will submit TWO OUTLINES\*\*\***

Column A (Choose 1)	Column B (Choose 1)
<p><i>Science Fiction:</i> Ray Bradbury: <u>Something Wicked This Way Comes</u> 293 pages</p> <p>A carnival rolls in sometime after the midnight hour on a chill Midwestern October eve, ushering in Halloween a week before its time. A calliope's shrill siren song beckons to all with a seductive promise of dreams and youth regained. In this season of dying, Cooger &amp; Dark's Pandemonium Shadow Show has come to Green Town, Illinois, to destroy every life touched by its strange and sinister mystery. And two inquisitive boys standing precariously on the brink of adulthood will soon discover the secret of the satanic raree-show's smoke, mazes, and mirrors, as they learn all too well the heavy cost of wishes - and the stuff of nightmare.</p>	<p><i>Contemporary:</i> <u>I Am Not Your Perfect Mexican Daughter</u> by Erika Sánchez 352 pages</p> <p>Perfect Mexican daughters do not go away to college, nor do they move out of their parents' house after high school graduation, and perfect Mexican daughters never abandon their family. But Julia is not your perfect Mexican daughter that was Olga's role. When a tragic accident on the busiest street in Chicago leaves Olga dead, Julia is left to reassemble the shattered pieces of her family. And no one seems to acknowledge that Julia is broken, too. Instead, her mother seems to channel her grief into pointing out every possible way Julia has failed. But it's not long before Julia discovers that Olga might not have been as perfect as everyone thought. With the help of her best friend Lorena, and her first kiss, first love, first everything boyfriend Connor, Julia is determined to find out.</p>
<p><i>Non-Fiction:</i> Malcolm Gladwell: <u>David and Goliath</u> (305 pages), <u>Blink</u> (296 pages), <b>OR</b> <u>Tipping Point</u> (301 pages)</p> <p>Non-fiction writer who looks at different premises or ideas present in the world and attempts to prove alternate or controversial takes on them. See <a href="https://www.newyorker.com/contributors/malcolm-gladwell">https://www.newyorker.com/contributors/malcolm-gladwell</a> if you would like to investigate which text of his to read or pre-read his style.</p>	<p><i>Contemporary:</i> <u>Gone</u> by Michael Grant 576 pages</p> <p>There are teens, but not one single adult. Just as suddenly, there are no phones, no internet, no television. No way to get help. And no way to figure out what's happened.</p> <p>Hunger threatens. Bullies rule. A sinister creature lurks. Animals are mutating. And the teens themselves are changing, developing new talents—unimaginable, dangerous, deadly powers—that grow stronger by the day. It's a terrifying new world. Sides are being chosen, a fight is shaping up. Townies against rich kids. Bullies against the weak. Powerful against powerless. And time is running out: On your 15th birthday, you disappear just like everyone else...</p>

*Classic:* Homer translated is required. We suggest Robert Fitzgerald: The Iliad, (596 pages)

The Aeneid, (442 pages) **OR**

*Contemporary:* Joël Coen & Ethan Coen: O Brother Where Art Thou (111 pages)

The Iliad, The Aeneid: Challenging, classical Greek literature that is either the prequel or sequel to The Odyssey which we read in class.

O Brother Where Art Thou: Contemporary script; humorous take on The Odyssey.

*Contemporary:* The 57 Bus by Dashka Slater  
320 pages

One teenager in a skirt.

One teenager with a lighter.

One moment that changes both of their lives forever.

If it weren't for the 57 bus, Sasha and Richard never would have met. Both were high school students from Oakland, California, one of the most diverse cities in the country, but they inhabited different worlds. Sasha, a white teen, lived in the middle-class foothills and attended a small private school. Richard, a black teen, lived in the crime-plagued flatlands and attended a large public one. Each day, their paths overlapped for a mere eight minutes. But one afternoon on the bus ride home from school, a single reckless act left Sasha severely burned, and Richard charged with two hate crimes and facing life imprisonment. The case garnered international attention, thrusting both teenagers into the spotlight.

*Classic:* William Shakespeare: A Midsummer Night's Dream

298 pages

Shakespeare's intertwined love polygons begin to get complicated from the start--Demetrius and Lysander both want Hermia but she only has eyes for Lysander. Bad news is, Hermia's father wants Demetrius for a son-in-law. On the outside is Helena, whose unreturned love burns hot for Demetrius. Hermia and Lysander plan to flee from the city under cover of darkness but are pursued by an enraged Demetrius (who is himself pursued by an enraptured Helena). In the forest, unbeknownst to the mortals, Oberon and Titania (King and Queen of the faeries) are having a spat over a servant boy. The plot twists up when Oberon's head mischief-maker, Puck, runs loose with a flower which causes people to fall in love with the first thing they see upon waking. Throw in a group of labourers preparing a play for the Duke's wedding (one of whom is given a donkey's head and Titania for a lover by Puck) and the complications become fantastically funny.

*Contemporary:* The Alchemist by Paulo Coelho  
197 pages

Paulo Coelho's masterpiece tells the mystical story of Santiago, an Andalusian shepherd boy who yearns to travel in search of a worldly treasure. His quest will lead him to riches far different—and far more satisfying—than he ever imagined. Santiago's journey teaches us about the essential wisdom of listening to our hearts, of recognizing opportunity and learning to read the omens strewn along life's path, and, most importantly, to follow our dreams.

*Classic:* Lord of the Flies by William Golding  
224 pages

At the dawn of the next world war, a plane crashes on an uncharted island, stranding a group of schoolboys. At first, with no adult supervision, their freedom is something to celebrate. This far from civilization they can do anything they want. Anything! But as order collapses, as strange howls echo in the night, as terror begins its reign, the hope of adventure seems as far removed from reality as the hope of being rescued.