

English 9 Advanced: Summer Assignment 2025

Any questions? Email us!

Mrs. Taylor Perugini: tperugini@cornwallschools.com

Add yourself to English 9A Google Classroom: **xusu7vn2**

Course Introduction

Welcome to high school and the world of Advanced English! Before exploring the expectations of the summer assignment, it's important to identify the expectations of the course in general. Below is a list of what specifically differentiates the English 9 Advanced class from a regents course; primarily, this is the pace and rigor of the course, but there are a number of other factors as well.

Advanced students will...

- read a larger number of fiction and non fiction texts than a regents course.
- read texts with a greater level of complexity than a regents course.
- display autonomy in thoughtfulness and depth of analysis with reading complex literature, research, and class discussion.
- display a level of autonomy in regards to classwork, homework, studying and essay completion.
- display a constant and respectful online presence with the use of Google Classroom.

As we have an extremely busy and focused year ahead, your summer assignment will allow for a jump start in meeting these goals. This assignment also allows you an opportunity to identify and distinguish yourself as a student. As your teacher, this lets us assess where the class stands as critical readers, writers and thinkers. I hope that this assignment helps fill your summer with interesting reading and critical thought; I look forward to meeting you in September and discussing your analysis of our first class read.

Please note: all written parts of the summer assignment are due on **Monday, September 8th.
Late submissions will NOT be accepted.**

Summer Assignment Details

Part I: Study literary terms (attached to this assignment)

In order to lay the foundation for our year ahead, the first part of the summer assignment will require you to study from our master list of literary elements and devices (attached). You should study these terms in any way that serves you. You will have a test on these terms during the first week of school. **This in-class quiz during the first week of school is worth 50 points.**

Part II: Reading and analysis of *Of Mice and Men* + Sketch Notes

Read *Of Mice and Men*, by John Steinbeck and complete a total of **six handwritten Sketch Notes for analysis; one per chapter**. Directions and a model for this task are provided below. This will count as a **30-point quiz grade. Due September 8th.**

Part III: Reading and analysis of Scholarly Article + Annotations

Read and **annotate** the scholarly article: [*Is Lennie a monster? A reconsideration of Steinbeck's Of Mice and Men in a 21st century inclusive classroom context*](#). **I recommend that you read this article AFTER you read the book.* * Annotating is a skill that you will refine during this course. Annotating helps the reader to solidify, internalize, and make sense of a given text.

Annotations will be a 20 point classwork grade. Due September 8th. Model is attached below. This is your chance to demonstrate your reading skills. Can you pick apart a text to find meaning? Form connections? Define new vocabulary? Pose questions? Your annotations should go beyond underlining and highlighting. I am looking to see that you have *thoroughly* engaged with the text. Mark up the margins!

Part IV: Prepare for a Socratic Seminar

To culminate our summer assignment, we will end this unit with a socratic seminar that discusses BOTH *Of Mice and Men* and the article “Is Lennie a monster? A reconsideration of Steinbeck’s *Of Mice and Men* in a 21st century inclusive classroom context”. **The Socratic Seminar will take place on September 9th and 10th during class (30 points).**

During the seminar we will discuss both *Of Mice and Men* and the article, “Is Lennie a monster? A reconsideration of Steinbeck’s *Of Mice and Men* in a 21st century inclusive classroom context.” We will discuss *themes, conflicts, symbols, characters, historical context and connections to today, and whether or not we believe the novella should be censored in schools today*. You should prepare and be able to thoroughly discuss each of these aspects in the text during the seminar.

Task: You must bring one page of HANDWRITTEN notes (front and back, standard paper 8.5" x 11") to the Socratic Seminar. These **notes will be collected on Monday, September 8th** and will count as preparation **(20 points)**.

In your notes, you might consider:

- Identifying and explaining big ideas, themes, conflicts, and symbols within the texts.
- Analyzing the characterization of key characters in *Of Mice and Men*.
- Identify the historical context of the time period (yes, this might mean doing a little research on your own).
- Connect the texts to society in 2025.
- *Of Mice and Men* is considered a banned book in some school districts. Identify why this might be and if you agree or disagree.
- Pose any open-ended questions you may have and want your peers to answer.
- Anything else that seems important or interesting to you that you may want to bring up during the class discussion.

Please note: You will complete a **written formal on-demand reflective essay on day 2 of the Socratic Seminar in class (50 points)**. This formal writing will showcase your opinions, ideas, and analysis of both the novella, *Of Mice and Men* and the scholarly article, “Is Lennie a monster? A reconsideration of Steinbeck’s *Of Mice and Men* in a 21st century inclusive classroom context.” This will be an on-demand essay in class in September, **NOT to be completed over the summer!**

To summarize, you will be graded on ALL of the following:

1. Literary element quiz to take place during the first week of school **(50 points)**
2. Six Sketch Notes (one per each chapter of *Of Mice and Men*) due in class on September 8th **(30 points)**
3. Annotations of “Is Lennie a monster? A reconsideration of Steinbeck’s *Of Mice and Men* in a 21st century inclusive classroom context” due in class on September 8th **(20 points)**
4. Socratic Seminar Preparation notes due in class on September 8th **(20 points)**
5. Socratic Seminar (including the written reflection) to take place during the first week of school **(80 points)**

**It is integral that you plan your time accordingly,
as the summer assignment is worth 200 points of Quarter One.**

Supplemental Material/Instructions/Models/Rubrics

Sketch Notes Instructions & Model

Why Use Sketch Notes?

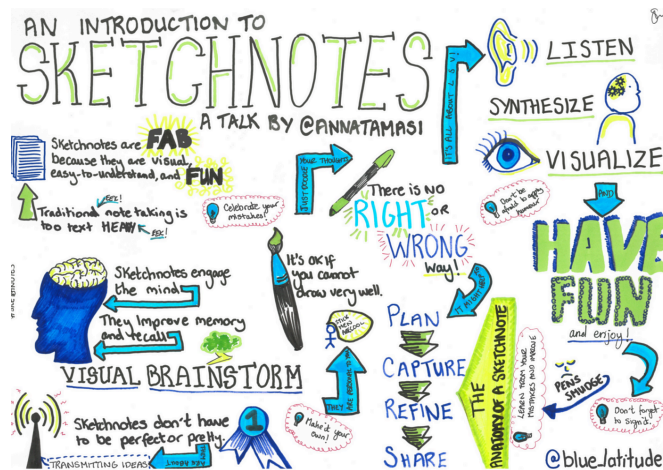
- Boosts Memory & Recall: Visuals are processed faster and remembered longer than just text.
- Increases Engagement: Makes learning more active and fun!
- Improves Focus: Requires you to actively listen and synthesize information.
- Enhances Understanding: Helps you see the bigger picture and connections between ideas.
- Makes Reviewing Easier: Your visual notes act as a quick and engaging summary.
- Develops Creativity: Encourages visual thinking and problem-solving skills.

Think Visual Notes! Sketch notes are a fun and effective way to take notes using a combination of:

- Handwritten Text: Key words, short phrases, and important ideas.
- Drawings & Symbols: Simple visuals to represent concepts and make them memorable.
- Shapes & Containers: Boxes, circles, banners to organize information.
- Arrows & Connectors: To show relationships and flow between ideas.
- Color & Emphasis: To highlight important points and add visual interest.
- More Than Just Doodling! While they involve drawing, sketch notes are focused on actively listening, processing information, and making connections in a visual way.

For each sketch note per chapter of *Of Mice and Men*, you must include:

1. Drawing/image/word/quote that represents main characters and their characterization
2. A golden line from the chapter
3. Drawing/image/word/quote that represents the major theme of the chapter
4. Drawing/image/word/quote that represents the major conflict of the chapter
5. Drawing/image/word/quote that represents 1-3 major plot points of the chapter
6. Challenge (optional): Drawing/image/word/quote that represents a major symbol from the chapter
7. Anything else! Other quotes you like, major ideas you were thinking about while reading, important ideas, identifying other literary elements, etc.
8. **On the back of your sketch note, for each chapter, in a developed handwritten paragraph of at least 5 sentences, explain your rationale as to why you incorporated some of these images/words etc. into your Sketch Notes.**



Annotation Instructions and Model (right)

Annotating helps you:

- Understand the text more deeply
- Remember important ideas and details
- Notice patterns, themes, and symbols
- Ask questions and make connections
- Prepare for discussions, writing assignments, and tests
- When you annotate, you're having a conversation with the text—you're not just reading it, you're thinking about it

Mark up your paper in whatever way helps you engage with the text and better understand what you are reading! The more you try to annotate the better you will get. You may come up with your own different codes, symbols, colors etc. to help you with the text.

- In short, thoroughly engage with the text and prove that you have thought critically about the content (made connections, meaning, opinions etc)

Beginner's guide to annotating:

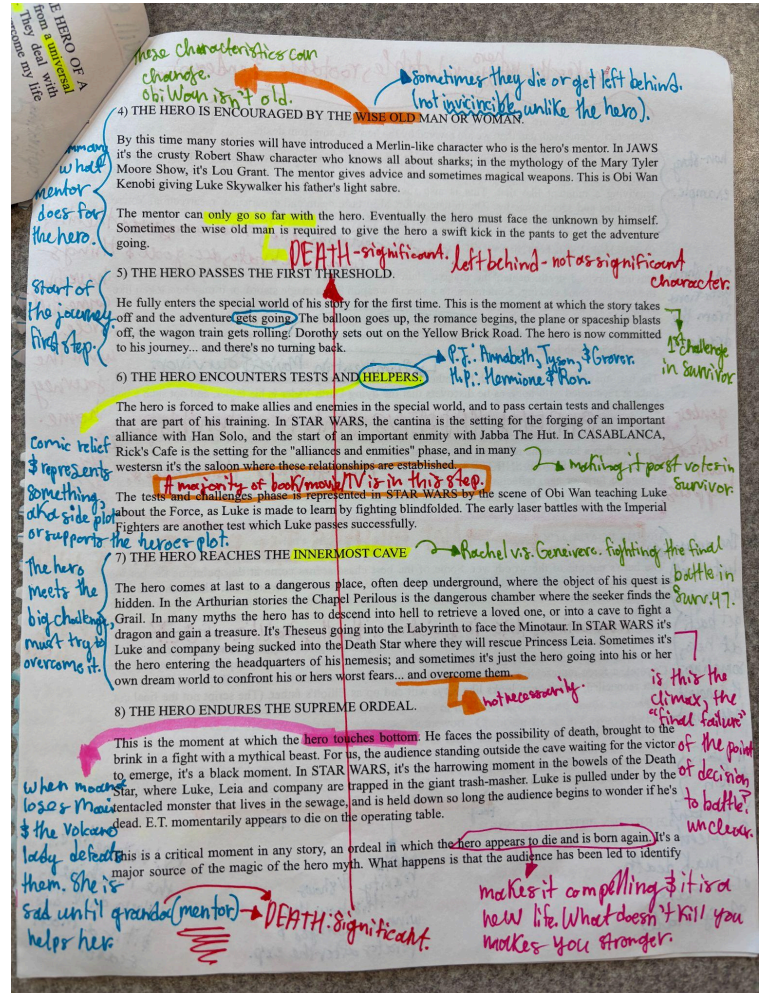
Underline/highlight= Key details

Circle= new vocab & jot definition in the margin

Bullet point= to summarize paragraphs/pages

? = parts of the texts that are confusing/would like to ask the teacher

★ = Golden lines (lines that resonate with you)



See annotation rubric [attached](#) at the end of this document.

Directions: You should study and know all of the following terms for the literary device quiz, which will occur during the first week of school.

Rhetorical and Literary Devices and Strategies

Allegory – A story in which the surface story reflects at least one other meaning

Alliteration – Repetition of consonant sounds at the beginning of words

Assonance – Repetition of vowel sounds

Allusion – A passing reference, without specific explanation, to a literary or historical person, place or event, or another literary passage.

Antagonist – The opponent of the protagonist in a literary work. The Antagonist is NOT NECESSARILY the villain.

Apostrophe—Figure of speech in which the speaker directly and often emotionally addresses a person who is

dead or otherwise not physically present, an imaginary person or entity, something inhuman, or a place or concept.

Character/Characterization – A person represented in a work of literature. We learn about characters in literature through their characterization. Four sub-definitions are

- **Flat Character** – A character that is built upon a single idea or quality and is not very unique
- **Round Character** – A complex and more realistic character, with complex thoughts, emotions and motivations
- **Static Character** – A character who does not change throughout a work
- **Dynamic Character** - A character that changes throughout a work

Conflict – The struggle within OR between characters that is often the basis of a plot.

Conflict may be external between characters or characters and society, or internal between ideas or within an individual.

Coming of Age Story—A type of novel where the protagonist is initiated into adulthood through knowledge,

experience, or both, often by a process of disillusionment. Understanding comes after the dropping of preconceptions, a destruction of a false sense of security, or in some way the loss of innocence. Some of the shifts that take place are

- ✓ Ignorance to knowledge
- ✓ Innocence to experience
- ✓ False view of the world to correct view
- ✓ Idealism to realism
- ✓ Immature responses to mature responses

Denouement – French term for “unknotting.” Refers to the resolution or outcome of a plot.

Diction—The word choice of the author.

Drama – Literature designed for performance by actors on a stage.

Euphemism—The substitution of a mild or less negative word or phrase for a harsh or blunt one, as in the use of “pass away” instead of “die.” The basic psychology of euphemistic language is the desire to put something bad or embarrassing in a positive (or at least neutral) light.

Figurative Language – Departure from standard meaning of words in order to produce a desired effect.
More

common definitions follow:

- **Hyperbole** – Bold overstatement used for either serious or comic effect.
- **Metaphor** – Comparison between two things in which one is said to be the other
- **Personification** – The assigning of human characteristics to non-human things
- **Simile** – A comparison between two things using like or as.
- **Understatement** – Deliberate representation of something as less than it is in order to produce an ironic effect.

Flashback—An interruption in the story to go back to an earlier part of the story.

Foreshadowing – The hint in a narrative of future developments.

Genre – French term denoting a class of literature.

Hubris—the excessive pride of ambition that leads a tragic hero to disregard warnings of impending doom,
eventually causing his or her downfall.

Imagery – Patterns of images that become the verbal or literal equivalent of sense perceptions. Imagery often
falls into a sub-category such as animal imagery, natural (dealing with nature) imagery, tactile (sense of touch) imagery, etc.

Irony – Implying something very different than what is said. Irony may be used for serious or comedic purpose

- **Dramatic irony** - A situation in literature when the audience shares with the *author* knowledge of present or future circumstances of which a character in the work is ignorant. The character acts inappropriately and the reader grasps the irony while the character does not.
- **Situational irony**—Something happens in the story that is the opposite of what is supposed to happen.
- **Verbal irony**—When something is said that is the exact opposite of what is meant.

Mood—emotional quality of a work

Motif – A type of element, device or event that occurs frequently in a work of literature.

Onomatopoeia – A word or combination of words whose sound resembles closely the sound it denotes.

Oxymoron – Two opposite terms joined.

Plot – The design and ordering of events in a literary work. DO NOT confuse plot with story; story is a bare timeline-esque summary of the events; plot relates events in reference to character.

Point of View – The way a story gets told. The way an author presents a reader with character, dialogue, action

setting, events, etc. There are three points of view.

- **First Person** – The narrator of a work speaks as “I” and is usually a participant in the story. The knowledge of the narrator is limited to the knowledge of the character.
- **Second Person** – Story is told as an address by the narrator to someone called “you.” The POV is rarely used.
- **Third Person** – The narrator is someone outside the story who refers to the characters by name or pronoun. Third person narrative may be *omniscient*, where the narrator knows everything about everyone, or *limited*, where the narrator’s knowledge is restricted to a single character (or very few characters).

Protagonist – the person around whom the plot centers. The protagonist is NOT NECESSARILY a hero.

Pun – A play on words that are very similar (or the same) in sound but distinctly different in meaning.

Refrain – A line, or set of lines, repeated in a poem.

Repetition—The repeating of a word or phrase in a poem.

Rhetorical Question—A question asked only for effect or to make a statement, but not to get an answer.

Rhythm—The pattern of stressed and unstressed sounds in a line of poetry.

Rhyme—The repetition of sounds in words that appear close to each other in a line of poetry.

Satire – The literary act of diminishing or derogating a subject by making it ridiculous and evoking towards it

attitudes of contempt or scorn. The subject of satire usually exists outside the work itself, thus making the reader understand that their scorn is directed at an actual person or institution.

Setting – the location AND historical time in which a literary work occurs.

Soliloquy – Talking to oneself. Usually used in drama for a character to announce their inner thoughts and feelings to the audience.

Style – The way a writer writes and it is the technique which an individual author uses in his writing. It varies from author to author and depends upon one’s syntax, word choice, and tone.

Structure—How the parts of a literary work are organized and arranged. i.e. The structure of a novel may be based on chronological order with occasional flashbacks or may be written *In Medias Res* (in the middle of things).

Symbol – A person, place, object or event that stands for an abstract idea or condition.

Symbolism—The representation of abstract or intangible things by means of symbol.

Theme – A significant idea in a literary text. Theme is also a central idea or concept illustrated in a literary work.

Tone – The attitude or viewpoint towards a subject expressed in a work.

Unreliable Narrator – A special narrator that may not always report accurate or truthful information to the reader.

Works Cited

Abrams, M. H. A Glossary of Literary Terms. Seventh Edition. Fort Worth: Harcourt Brace, 1999.

Quinn, Edward. A Dictionary of Literary and Thematic Terms. New York: Checkmark Books, 2000.

Rubrics for Summer Assignment below: Please view so that you know how each assignment will be graded!

Sketch Notes on Of Mice and Men: 9th Grade Rubric

Category	Excellent 30-28	Proficient 27-25	Satisfactory 24-22	Needs Improvement 21-20	1 - Incomplete/Unsatisfactory Below 19
Content Accuracy & Completeness	All required elements are included for each chapter: main characters, golden line, major theme, major conflict, 1-3 major plot points, and challenge symbol (if attempted). Information is accurate and insightful.	Most required elements are included with minor omissions or inaccuracies; understanding of chapter content is clear.	Some required elements are missing or inaccurate; basic understanding of chapter content is evident but incomplete.	Many required elements are missing or inaccurate; limited understanding of chapter content is shown.	Few or none of the required elements are included; content shows a lack of understanding.
Creativity, Engagement & Focus	Drawings, images, words, and quotes creatively represent ideas with clear use of shapes, arrows, connectors, and color to organize and emphasize information; shows strong visual thinking. Sketch notes demonstrate active listening and synthesis; notes are engaging, neat, well-organized, and highlight important information effectively.	Visuals represent ideas clearly with some use of organizational elements; creativity is evident, but could be enhanced. Sketch notes show good focus and engagement with the material; organization is mostly clear.	Visuals are present but sometimes unclear or simplistic; limited use of organizational or creative elements. Sketch notes show some engagement but may lack clear organization or synthesis.	Visuals are minimal, unclear, or poorly connected to ideas; lacks creativity and organization. Sketch notes show minimal engagement; organization is confusing or incomplete.	No or inappropriate visuals; no evidence of creativity or visual organization. Sketch notes show no evidence of engagement or focus; disorganized or incomplete.
Connections & Depth of Understanding	Notes clearly show connections between ideas, themes, conflicts, and literary elements; <u>includes thoughtful written reflection of at least 5 sentences</u> and additional insights beyond basic requirements.	Notes show some connections between ideas and include relevant written reflections or insights.	Notes show limited connections and written reflections; mostly surface-level understanding.	Notes show little to no connections or written reflections; understanding is shallow.	Notes do not demonstrate understanding or connections; lacks depth.

What is a Socratic Seminar? A Socratic Seminar is a formal class discussion (about 45 minutes in length) where students explore big ideas and questions by talking with each other, not just answering the teacher's questions. It's named after the Greek philosopher Socrates, who believed that asking questions and having thoughtful conversations was the best way to learn.

a. Skills you will refine during the Socratic Seminar:

- Dialogue-based student-led discussion; the teacher facilitates while the students discuss
 - You are required and expected to verbally take part during the seminar. Class participation is essential during this course.
- You use specific evidence from BOTH texts to support your ideas (this includes quotations from the texts). This includes evidence from both *Of Mice and Men* and "Is Lennie a monster? A reconsideration of Steinbeck's *Of Mice and Men* in a 21st century inclusive classroom context"
- Active listening! You listen carefully, respond thoughtfully, and build on each other's comments.
- You ask open-ended questions (there's no one "right" answer).

Socratic Seminar Rubric

Preparation: 20 points (to be completed over the summer)

Outstanding: 18-20	Very good: 14-17	Satisfactory: 12-14	Not Satisfactory: 11-8	0
Participant has come to the seminar thoroughly prepared, with an in-depth one-page of handwritten notes and detailed marked/annotated text.	Participant has come to the seminar well prepared, with one-page of handwritten notes that show clear understanding of the texts and a marked/annotated text.	Participant has come to the seminar partially prepared, with few notes and a marked/annotated text that may or may not be thoroughly annotated.	Participant has come to the seminar with brief notes and some annotations.	Participant is not prepared for discussion.

Socratic seminar: 30 points (which will be done on day one of Socratic Seminar IN CLASS - this is NOT homework)

Outstanding: 28-30	Very good: 27-25	Satisfactory: 24-20	Not Satisfactory: below 20
-Participant offers critical and thought-provoking analysis, without prompting, to move the conversation forward -Participant, through their comments, demonstrates a deep knowledge of the text and the question -Participant, through their comments, shows that they are actively listening to other participants -They offer clarification and/or follow-up that extends the conversation -Participant's remarks often refer to specific parts of the text	-Participant offers solid analysis without prompting -Through their comments, participant demonstrates good knowledge of the text and the question -Participant shows that they are actively listening to others. They offer clarification and/or follow-up -Participant finds some balance between listening and speaking; they do not dominate the conversation but instead thinks about the quality of their responses rather than how frequently they are adding to the discussion.	-Participant offers some analysis, but needs prompting from the seminar leader and/or others -Through their comments, participant demonstrates a general knowledge of the text and the question -Participant is actively listening to others, but does not offer clarification and/or follow-up to others' comments -Participant relies more upon their opinion than text	-Participant offers little commentary -Participant does not listen to others, offers no commentary to further the discussion

-Participant finds a clear balance between listening and speaking; they do not dominate the conversation but instead thinks about the quality of their responses rather than how frequently they are adding to the discussion.			
--	--	--	--

Reflective one page essay: 50 points (which will be done on day two of Socratic Seminar IN CLASS - this is NOT homework)

Outstanding: 50-45	Very good: 40-44	Satisfactory: 35-39	Not satisfactory: below 35
<ul style="list-style-type: none"> -Student develops a thorough yet concise reflection of the overall texts -Student provides specific details from the unit and readings to showcase their deeper analysis of the complex text(s) -Student maintains a formal style of writing -Student includes effective evidence from the class novel and supplemental texts that helps to support their ideas -The reflection is 1.5 pages (but does not exceed 2 pages) 	<ul style="list-style-type: none"> -Student develops a clear reflection of the overall texts -Student provides details from the unit and readings to showcase their deeper analysis of the complex text(s) -Student mostly maintains a formal style of writing -Student includes effective evidence from the class novel and supplemental texts that helps to support their ideas -The reflection is 1.5 pages (but does not exceed 2 pages) 	<ul style="list-style-type: none"> -Student develops a reflection of the overall texts -Student includes vague or brief details from the unit and readings to showcase their understanding of the text(s) -Student mostly maintains a formal style of writing -Student includes adequate evidence from the class novel and supplemental texts that helps to support their ideas -The reflection may not meet page requirement 	<ul style="list-style-type: none"> -Student develops a vague reflection of the texts with brief examples -Understanding of the text is limited given the rationale and evidence provided -Student may not main a formal style of writing -Student may not include enough evidence from the text(s) -The reflection may not meet page requirement

Rubric for Annotating Scholarly Article:

Check ++ 18-20	Check + 15-17	Check 13-14	Check - Below 13
<ul style="list-style-type: none"> • Annotations demonstrate insightful understanding of key ideas, themes, and symbols in the article. • Actively engages with the text by questioning, making connections, and responding thoughtfully. • Uses diverse annotation strategies (notes, questions, definitions, connections) effectively throughout. • Annotates throughout the entire article, covering all major sections with detailed notes. 	<ul style="list-style-type: none"> • Shows good understanding of key ideas, themes, and symbols with some insightful comments. • Shows engagement with some questions and connections but may lack depth or consistency. • Uses multiple annotation strategies with some variety but inconsistent application. • Annotates most of the article with adequate notes covering main points. 	<ul style="list-style-type: none"> • Basic understanding evident; annotations mostly surface-level or repetitive. • Limited engagement; few questions or connections made. • Uses limited annotation strategies; mostly highlighting or underlining with minimal notes. • Annotates some sections but misses key parts of the article. 	<ul style="list-style-type: none"> • Minimal understanding; annotations show confusion or misunderstanding of the text. • Very little to no engagement; annotations are mostly underlining or highlighting only. • Annotations lack variety; only underlining or highlighting with no meaningful notes. • Annotations are sparse and incomplete, missing large sections of the article.