

Honors ELA 10

Summer Reading Requirements 2025-2026

Due Wednesday, August 20th

OBJECTIVE

When you arrive to your honors ELA classroom in the fall, it is vital that you have practiced sustained reading (reading a longer piece over a longer period of time) to further develop the skills of reading efficiently and accurately.

Please know 1) We would not ask you to do something you are not capable of doing. 2) We would not ask you to read something boring. *Lord of the Flies* is interesting, intense, touching, and even funny at times. (Don't be surprised if you start spontaneously shouting "Sucks to your assmar!" especially to anyone who complains about summer reading.) 3) We don't assign busy work: it's no fun for you to do or for us to assess.

***Lord of the Flies* by William Golding (1954)**

Think back to your ten year old self. Who are you close to? Friends, family, pets? What makes you happy? What do you look forward to? What frightens you? What concerns do you have as a ten year old? If you are hungry, frightened, or hurt, what do you do?

Now imagine that you live in a different time. Your country is at war, but it's a different type of war than children who have grown up in America know. Your city is being bombed. People around you are living in fear of air strikes. To keep you safe, your parents have put you on a plane with a bunch of other children, aged six to twelve, and have sent you out of the country. Other than the pilot, there are no adults on the plane. Before it can reach its destination, the plane crashes on an island in the middle of the ocean, (you aren't sure how...because you're ten), but the pilot dies, and you and the rest of the children are stranded. What are you feeling? What will you do? What will be your first priorities? Will you become a leader? Or, who will you look to as your leader? And, ugh, what will you do with the six year olds?

This is the backstory to the novel. Readers first meet the boys as they one by one emerge from the jungle following the crash. The boys quickly discover that life on a deserted, tropical island requires far more of them than they originally thought. Throughout the course of the novel, the boys on the island struggle with their own needs, their own desires, and their own notions of right and wrong. Some of them consider rightness explicitly as it has been defined by their English society and prioritize accordingly; whereas, others believe that rules and morality change as a result of their environment. As a group, and eventually as a "tribe," the boys on the island need to determine which rules, beliefs, and goals will help them to survive.

Golding wrote *Lord of the Flies* nine years after World War II and in the early years of the Cold War, a time of great anxiety and uncertainty in the world. He himself served in the British Royal Navy and experienced firsthand the horrors of war. Golding drew on those experiences to write his novel of lost civilization, savagery, leadership, fear, loyalty, betrayal, good and evil, and friendship.

AUDIO BOOK: Can you listen to the audio book? Yes...but be sure you are reading along so you can both hear and see the vocabulary and grammar at work. (Oh, that's how you pronounce ebullience! Oh, that's how you use a semicolon!) You'll be on the lookout for quotations, too (see the assignment), so you'll need the book in front of you.

H10 SUMMER READING ASSIGNMENT (10 points Reading Comprehension) due Wednesday, August 20th

Be sure your choices, thinking, and writing are your own. Do not use A.I. "for ideas" or to find the quotations for you. If your work too closely resembles that of another student, or if it's clear that your work is not your own, it will be marked as missing and returned to you to be redone. Late penalties and other deductions will apply.

DIRECTIONS: A motif is a recurring idea, symbol, or image that helps reinforce a theme. On the attached chart is a list of motifs organized by chapter.

- Choose ONE motif from each chapter/chapter set. You may switch up motifs chapter by chapter.
- Find one representational quote for your selected motif, indicate who is speaking, and cite it.
- Integrate the quote with contextual information: think who, what, when, where, why. The quote should flow as part of your sentence. No quote should stand alone.
 - The context of each quote should be clear. Two examples from chapter 1 have been provided for you so that you can see both a quote with a named speaker and a quote from the narrative description; however, you only need one quote per chapter.

This chart must be LEGIBLY HANDWRITTEN. May you type it? No. Handwrite, please.

Although you don't need to articulate your reasoning for your choices on the chart, you should be able to defend your choices in a writing assignment when you return in the fall.

Quote Citation and Punctuation Guidance:

- If the quote ends with a ! or ?, leave that punctuation (which conveys emotion) intact inside the quotation marks, include the citation, and end with a period. Ex: He said, "Watch out!" ().
- If the quote ends with a period, take it out and put it at the end of the citation. Ex: He said, "Hello" ().
- If you use a full sentence lead in, follow it with a colon.

HOW YOU WILL BE ASSESSED

PROFICIENT:

- All required elements are complete.
- Assignment follows directions.
- Quotes reflect selected motif. Some quote selections may seem to just "check the box."
- Quotes are correctly cited.
- Context for quote integration is accurate.

MASTERY (PROFICIENT +):

- Quotations are carefully selected and convey a nuanced understanding of the motifs.
- Context is precise and thorough.
- Assignment clearly reflects effort and thoughtfulness.

If you have any questions about your assignment or the class, please email us:

Ms. Jackie Czarnota: czarnota.jacqueline@rrcs.org

Mrs. Erin Voight: voight.erin@rrcs.org

****FOLLOW DIRECTIONS. Attention to detail leads to Mastery scores. NAME:_____**

MOTIF: indicate the motif you used by underlining or highlighting it.	SPEAKER: narrator or specific character	QUOTE & CITATION: Integrate your quotes with context: who is speaking and what's going on. **You will not be assessed on the grammar of your integration at this time; however, the content of your integration should reveal your knowledge of the text.
Ex 1: CH 1 <u>civilization</u>	Ex 1: Ralph	Ex. 1: At their first meeting, Ralph in an attempt to organize the boys, tells them "we ought to have a chief to decide things" (Golding 20).
Ex 2: CH 1 <u>civilization</u>	Ex 2: Narrator	Ex 2: The boys who follow Jack emerge from the forest, dressed warmly despite the tropical heat: "their bodies, from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast and each neck was finished off with a hambone frill" (Golding 17).
CH 1: *Don't use the above examples! • innocence (they're just kids!) • defining roles • civilization (being civilized, feeling connected to a sense of order and justice)		
CH 2-3: • civilization • fear • innocence • roles • responsibility		
CH 4: • civilization • savagery • power • leadership		

CH 5-6: <ul style="list-style-type: none">• civilization• fear• leadership		
CH 7-8: <ul style="list-style-type: none">• fear• leadership• savagery• power• evil• mob mentality		
CH 9: <ul style="list-style-type: none">• truth• fear• mob mentality		
CH 10-11: <ul style="list-style-type: none">• civilization• fear• leadership		
CH 12: <ul style="list-style-type: none">• civilization• savagery• innocence		