

English I Honors—Summer Reading Assignment—2026-2027

Dear Future English I Honors Students,

You are about to begin your journey into English I Honors at Wimberley High School. This class will challenge you to think, read, and write critically, which is why it is vital that you keep track of your assignments and organize your time wisely throughout the school year.

Your success in this class will better prepare you not only for future advanced English classes in high school, but also for the rigors of college and the demands of the workplace. To begin your journey, you will complete a summer reading assignment (SRA), the requirements for which are explained in this document. The SRA instructions (but not the workbook) will be posted online; both documents will be available at the front office.

The summer reading program is an important feature of the English Honors classes. Your commitment to this reading during the summer—and to the English I Honors course's overall requirements—will largely set the tone for and determine your success throughout the year.

I look forward to working with you next year and hope you have a great summer!

Ms. Beard
amanda.beard@wimberleyisd.net

P.S. I'll be checking email after July 6, 2026. Please keep in mind that replies could be delayed during the summer.

Parents: You are encouraged to preview the novel in order to review the content and themes. If you have questions or concerns, please contact me, preferably prior to the last week of the summer.

OVERVIEW OF THE ASSIGNMENT

1. You will read *To Kill a Mockingbird* by Harper Lee.
 2. As you read, look up the definitions of words you do not know and complete the Student Workbook.
 3. PLEASE BE SURE TO **PREVIEW PAGES IN THE STUDENT WORKBOOK BEFORE YOU READ.** THEN, AS YOU READ, YOU'LL BE ON THE LOOKOUT FOR INFORMATION, QUOTES, SPECIFIC DETAILS, ETC., THAT CAN HELP YOU TO ANSWER QUESTIONS IN THE WORKBOOK.
 4. Also, you should be aware of pages (such as 11 and 24) that will require you to provide information on and details from a full set of chapters. For example, page 11 asks about Chapters 1-6, and page 24 asks about Chapters 1-26. Add to these and other similar pages gradually, as you read.
 5. Instructions and additional advice for the workbook appear below and on the following pages.
 6. During the first six weeks of school, you will take an in-class test on the novel and write an essay in which you analyze a character, conflict, setting, and / or other literary devices in the novel.
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INSTRUCTIONS FOR **THE WRITING PROMPTS** ON PAGES 10, 16, 20, 21, and 26

- Type all of your responses to the writing prompts in one Google Doc.
- You will turn in this document in Google Classroom, on the first day of school.
- Use Arial, 11-pt. font (this is the default font in Google Docs).
- Use 1-inch margins and double spacing. (Google Docs are set to open with 1-inch margins & single spacing).
- Type the following heading in the upper-left corner of only page 1 (use single spacing):
Your First and Last Name
Ms. Beard
English I Honors
The date (use the first day of school as the date: Aug. 13, 2026)
- For each prompt, label your response like this (in boldface and flush left): **Writing Prompt—Page 10.** Then, begin your response on the next line. Skip a line between your answers to the prompts.
- For the prompt on page 16, be sure to identify which of the characters you chose.
- For the prompt on page 20: Remember, newspaper articles are supposed to be objective and informative.

INSTRUCTIONS FOR THE STUDENT WORKBOOK

- Use a **colored pen or pencil**. Please do not use a “regular” / mechanical pencil, since the writing is difficult to see.
- Write neatly and legibly.
- Do **NOT** make your writing larger than it should be in an attempt to fill space on a workbook page. If your handwriting is normally large, make an attempt to write smaller. Space is limited for some of the workbook answers, so every word you write needs to reflect your critical thinking.
- Use correct grammar, spelling, punctuation, and capitalization.
- For **Comprehension Questions** and **Review Questions**, and for any questions that ask “Why?” or “Why not?” or “How?”: Your answers must reflect critical thought and third-degree analysis, when you can add it and when space on a workbook page has room for it. The chart below provides definitions and examples of the three degrees of critical analysis.
- A list of literary elements and terms that you should already be familiar with appears at the end of these instructions.

1st-Degree Analysis	You <u>identify</u> the literary element or item about which you are being asked a question.	<i>Example:</i> The lion, scarecrow, and tinman in the <i>Wizard of Oz</i> are symbols.	
2nd-Degree Analysis	You <u>explain</u> what the literary element or item represents.	<i>Example:</i> The lion, scarecrow, and tinman represent loyalty and friendship.	
3rd-Degree Analysis	You develop your explanation by <u>analyzing HOW</u> the literary element connects or is relevant to another literary element.	<i>Example:</i> The lion, scarecrow, and tinman help Dorothy even in her worst conflicts with the Wicked Witch of the West. For example, despite the Witch’s attempts to harm the lion, scarecrow, and tinman (such as when she sends the Winged Monkeys after them), Dorothy’s friends do not give up or leave her to battle the Witch alone. Their loyalty suggests that true friends will never abandon each other in times of great need.	The writer connects the symbols of the lion, scarecrow, and tinman to the CONFLICTS. The writer gives a SPECIFIC EXAMPLE that further develops the idea and connection. The writer further develops the idea by connecting it to the story’s THEME.

- More about third-degree analysis:
 - Think of third-degree analysis as essentially thinking of all possibilities and having a sort of conversation with the text itself. What does it mean? How does it relate to other literary or style elements? How does it reflect a possible thematic topic in the novel? Why is it important or relevant?
 - Please do NOT write comments such as: “The author uses this detail to help the reader understand the conflict better.” or “This image helps us to picture the action in our minds, which makes the book more interesting.” Such comments are NOT analytical and do NOT reflect in-depth, analytical thought.
- If a question asks you to discuss a task or idea with a partner, you may do so with another Grade 9 Honors student, a friend, or a family member.
- If a question on a workbook page provides a specific amount of space or number of lines on which to write your answers, you should attempt to fill that space. Remember, do NOT write larger than you normally do to fill space.

- If a question asks you to provide multiple answers, be sure to list more than one, and you may do this in a bulleted list.
 - For example, one question on page 4 is: “List situations in which people still experience prejudice. . . .” Your answer should include multiple “situations” AND fill the box in which this question appears.
 - Some pages in the workbook, such as the “Character Profile” pages on Scout and Atticus (among others), require you to return to them as you read through the novel. When you return to a question / page, you may develop existing answers or change them, and you can add new answers and details.
 - If you are asked to provide a quotation, make sure you choose one that is important or relevant to the question and / or page.
 - Do not choose any quotation at random just to complete a section of a workbook page. Part of what you will be graded on is your interaction with the text. If your answers do not reflect the time and critical thought it takes to complete the workbook, you will lose points.
 - For vocabulary, be sure to provide the definition for the correct part of speech identified in the workbook. On different pages in the workbook (such as p. 7), the part of speech is provided in parentheses for each vocabulary word.
 - If a page has a “Space for extra notes or doodling,” fill it with notes or drawings that are relevant to the chapter or topic on the workbook page. Do not leave these spaces blank / empty.
 - If a section on a page asks you to list any unanswered questions you may have, and you can’t think of any, then try to think about what intelligent questions another student might have and write those.
 - For the plot diagram on page 32: The rising action begins after Scout and Jem find out that Atticus will be defending Tom Robinson. The climax is the event that ends the main conflict.
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ACADEMIC MISCONDUCT & PLAGIARISM

- The use of *SparkNotes* or any other resource (outside of using a dictionary to look up definitions of words) to complete any part of this assignment will be considered cheating and will result in an automatic zero.
- Academic work submitted by students for this assignment shall be the result of their own individual thought, study, and self-expression.
- **Academic dishonesty involves the following acts, which are prohibited at WHS:**
 - **Cheating** - intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise; copying another person’s work; having someone or something else (AI tool, tutor, friend, family member, etc.) complete a portion of or make extensive revisions to your assignments
 - **Fabrication** - intentional or unauthorized falsification / invention of any information, citation, or document
 - **Plagiarism** - representing the words, ideas, or images of another as one's own, or using information from online information services and AI tools, or any other source not your own, without complete and correct citation and documentation
- The use of any AI resource / tool is strictly forbidden.
- It is of utmost importance for students to understand that in academic and professional life, academic dishonesty of any kind is absolutely unacceptable. Therefore, acts of academic dishonesty, major or minor, may have serious repercussions, which could include a failing grade on the Summer Reading Assignment. Please refer to the *WHS Student Handbook* for specific policies related to academic dishonesty and plagiarism.
- All responses to the writing prompts will be submitted to a plagiarism checker and to an AI detector program. It is fully and firmly expected that a student’s work in this class will reflect his or her own authentic, student-generated effort and original critical thinking. Please do NOT copy another student’s work or jeopardize your integrity by committing acts of academic dishonesty.

LIST OF LITERARY & STYLE ELEMENTS

Central Idea (Theme)

- *directly stated main idea*
- *implied main idea*

Characterization

- *direct*—a narrator directly tells us something about a character
- *indirect*—we must infer something about the character based on other details
- *protagonist* and *antagonist*
- *character types*
 - *flat / static*—undeveloped characters; we don't know much about them
 - *round*—fully developed characters that do not undergo a significant change
 - *dynamic*—fully developed characters that undergo a significant change in who they are and what they believe
- a flat, round, or dynamic character can also be (but doesn't have to be) ONE of the following:
 - *archetypal*—characters that represent universal ideals or beliefs (example: Gandalf, the wizard in *The Lord of the Rings* trilogy, represents wisdom)
 - *stereotypical*—characters that represent stereotypes (example: Malfoy, in the *Harry Potter* series, represents the “rich snob”); other stereotypes include: a dumb jock; a dumb blonde; a nerd; an absent-minded professor; a people pleaser; a rebel without a cause; etc.

Conflicts

- *internal*—person vs. self
- *external*
 - person vs. person
 - person vs. society
 - person vs. technology
 - person vs. environment
 - person vs. supernatural

Elements of Plot

- *exposition*—the beginning
- *inciting incident*—an event that kicks the main character off his / her usual path and into the main conflict
- *rising action*—events leading from the inciting incident to the climax
- *climax*—the point at which the primary conflict ends
- *denouement*—falling action—events that occur after the climax
- *resolution*—the ending in which the main conflict may or may not be finally resolved
- *order of events in the plot*:
 - chronological order
 - chronological order with flashbacks
 - chronological order *in medias res* (this means the events begin “in the middle” of a story already in progress)
- *plot devices*: foreshadowing and flashbacks

Point of View

- *omniscient*—the narrator knows everything
- *limited omniscient*—the narrator's knowledge is limited to what one character knows/thinks
- *objective*—the narrator provides only objective, factual information about characters and events
<omniscient, limited omniscient, and objective narrators are not characters in the story>
- *first person*—the narrator is a character in the story and provides information only on what he/she knows, believes, thinks, and feels and on what other characters tell him/her

Setting (examples noted)

- *time*—centuries, decades, years, months, days, hours, minutes, seconds
- *place*—country, state, city, farm, spaceship, heaven, hell, house, room, yard, car, forest, ocean, river, mountain, bazaar, party, county fair, far away planet, etc.
- *environment / atmosphere*—spooky, peaceful, tense, tired, happy, etc. (an environment and its atmosphere are created through a combination of setting details, including props, and other literary elements, such as characterization and conflict)
- *“props”*—clock, light saber, lady’s fan, rocking horse, nightingale, albatross, bridge, statue, book, painting, fireplace, mirror, falling leaves, gas masks, coffin, etc. (props can be anything in the time, place, and environment that significantly relates to a conflict and / or character and helps to establish or create the setting and tone)

Other Terms

- *synonym*—a word that means the same as the meaning of another word
- *antonym*—a word that means the opposite of another word’s meaning

Style (includes TONE)

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|---|---------------------------|-------------------------|
| • <i>elements of diction</i> | • <i>literary devices</i> | • <i>poetic devices</i> |
| ➤ vernacular | ➤ imagery | ➤ alliteration |
| ➤ hyperbole | ➤ irony | ➤ consonance |
| ➤ word choice
(formal, informal,
slang, emotional,
detached, etc.) | ➤ symbolism | ➤ assonance |
| ➤ connotation | ➤ metaphor | ➤ rhyme schemes |
| ➤ denotation | ➤ simile | ➤ types of rhyme |
| ➤ syntax | ➤ personification | ➤ rhythm & meter |
| ➤ understatement | ➤ allusion | ➤ onomatopoeia |
| ➤ oxymoron | ➤ synesthesia | ➤ enjambment |
| | ➤ paradox | ➤ repetition |
| | ➤ juxtaposition | |