

**June 25, 2020**

Dear Parents/Guardians of Rising 10<sup>th</sup> Graders:

I hope this letter finds you well and looking forward to a relaxing summer vacation. The 10<sup>th</sup> grade teachers and myself have compiled a list of school supplies that we'd like each student to have to be successful and productive learners in our classes in the fall. We felt it would be wise to distribute this prior to September so you could prepare accordingly over the summer. **Should you have any questions over the summer, do not hesitate to contact me at [dthole@sof.edu](mailto:dthole@sof.edu).**

<b>Foreign Language Class (Spanish):</b>	1 Single subject composition notebook, 1 pack of index cards, pens, a 2 pocket folder, loose leaf paper, and post-it notes.
<b>Foreign Language Class (Mandarin):</b>	2 calligraphy pens <a href="https://www.muji.us/store/soft-calligraphy-pen.html">https://www.muji.us/store/soft-calligraphy-pen.html</a> , `pencil, notebook, eraser, filler paper, folder, post-its, index cards
<b>Chemistry Class:</b>	Two composition notebooks At 2 two different colored pens
<b>Geometry Class:</b>	If possible, a TI-83+ graphing calculator (it will be useful later in high school and for the SAT), if not, a scientific calculator is sufficient. Likewise, 4-pack of AAA batteries. 3-ring binder, looseleaf and graph paper, dividers, pencils and pens, ruler, and a highlighter. Colored pencils or thin markers are an added bonus.
<b>English Class:</b>	1 spiral notebook for your reading/writing journal, Post-Its for annotating, A folder
<b>History Class:</b>	1.5 inch binder with looseleaf or composition notebook Highlighters Black, blue pens (and colored pencils too are a big plus)

Sincerely,  
Ms. Diane Thole  
10<sup>th</sup> Grade Team Leader & Math Teacher

ASSIGNMENTS:

**MATH:**

**Welcome to 10th grade math! You'll be taking Geometry in 10th grade.**

You will have **the following task** to complete over the summer. This task is to be completed by Friday 9/11/2020. There will be a work habits grade for this come September.

Write a letter to Ms. Thole & Ms. Kramer. Share it via Google docs to [dthole@sof.edu](mailto:dthole@sof.edu) and [skramer@sof.edu](mailto:skramer@sof.edu) .

Title it as follows : "FirstNameLastNameMathBio2020" so for example I'd title mine: "DianeTholeMathBio2020".

The following questions should be answered in the letter; however, feel free to share more in your math autobiography. Please be honest with your responses.

*What are my biggest struggles with math?*

*Have tests and quizzes freaked me out in the past?*

*What do I feel are my biggest accomplishments?*

*How do I feel about math group work? Do I tend to let others do most of the work or stay on the sidelines?*

*How do I study/time manage my work?*

*What is a short term and a long term goal I have for myself this year in math class and/or in school?*

*What makes an effective math teacher in my opinion?*

***How did I handle remote learning? Did I attend live class regularly and keep a schedule that helped me manage my time? If things could change next year in regards to remote learning how would I like things to change? What type of activities during remote learning did Mr. Brostrom and Mr. Stayton use that you really enjoyed (Pear Deck, Desmos, etc.)?\**** (most important questions)

**Have an enjoyable summer! We look forward to teaching you next year.**

**~Ms. Thole & Ms. Kramer**

## **GLOBAL HISTORY:**

Welcome to 10th Grade Global History with Mr. Simonini and Mr. Thompson!

Attached is the introduction to the book *Lies My Teacher Told Me* by James Loewen. Loewen is an educator who attended Carleton College, holds a Ph.D. in sociology from Harvard University, and has taught race relations for twenty years at the University of Vermont. Here Loewen presents his arguments as to why many high school students find the study of history uninteresting and irrelevant.

After you have read the introductory chapter, return to the writing prompt below to respond to the text. Although Loewen develops arguments related to high school students' experiences studying American history, consider your experience studying both American and Global history when responding to the writing prompt.

**Reading Response:** After reading the introduction to *Lies My Teacher Told Me*, write a 2-3 page response. Use the questions below to guide your response.

- To what extent do you agree or disagree with the arguments Loewen presents? Why?
- How closely does Loewen's description of social studies education fit your own personal experience? Which descriptions feel particularly relevant to your own experience? Which examples do not feel relevant?
- Which of Loewen's arguments should high school history teachers pay attention to the most? Why?

Email your reading response to [nsimonini@sof.edu](mailto:nsimonini@sof.edu) and [sthompson@sof.edu](mailto:sthompson@sof.edu) by Friday, September 11, 2020.

## **Introduction: Something has Gone Very Wrong**

*Lies My Teacher Told Me*, James W. Loewen (2008)

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High school students hate history. When they list their favorite subjects, history always comes in last. They consider it "the most irrelevant" of 21 school subjects, not applicable to life today. "Borr-r-ring" is the adjective they apply to it. When they can, they avoid it, even though most students get higher grades in history than in math, science, or English. Even when they are forced to take history, they repress it, so every year or two another study decries what our 17-year-olds don't know.

African American, Native American, and Latino students view history with a special dislike. They also learn it especially poorly. Students of color do only slightly worse than white students in mathematics. Pardoning my grammar, they do more worse in English and most worse in history. Something intriguing is going on here: surely history is not more difficult than trigonometry or Faulkner. I will argue later that high school history so alienates people of color that doing badly may be a sign of mental health! Students don't know they're alienated, only that they "don't like social studies" or "aren't any good at history." In college, most students of color give history departments a wide berth.

Many history teachers perceive the low morale in their classrooms. If they have lots of time, light family responsibilities, some resources, and a flexible principal, some teachers respond by abandoning the overstuffed textbooks and reinventing their American history courses. All too many teachers grow disheartened and settle for less. At least dimly aware that their students are not requiting their own love of history, they withdraw some of their energy from their courses. Gradually they settle for just staying ahead of their students in the books, teaching what will be on the test, and going through the motions.

College teachers in most disciplines are happy when their students have had more rather than less exposure to the subject before they reach college. Not in history. History professors in college routinely put down high school history courses. A colleague of mine calls his survey of American history "Iconoclasm I and II," because he sees his job as disabusing his charges of what they learned in high school. In no other field does this happen. Mathematics professors, for instance, know that non-Euclidean geometry is rarely taught in high school, but they don't assume that Euclidean geometry was mistaught. English literature courses don't presume that "Romeo and Juliet" was

misunderstood in high school. Indeed, a later chapter will show that history is the only field in which the more courses students take, the stupider they become.

Perhaps I do not need to convince you that American history is important. More than any other topic, it is about us. Whether one deems our present society wondrous or awful or both, history reveals how we got to this point. Understanding our past is central to our ability to understand ourselves and the world around us. We need to know our history, and according to C. Wright Mills, we know we do. Outside of school, Americans do show great interest in history. Historical novels often become bestsellers, whether by Gore Vidal (Lincoln, Burr) or Dana Fuller Ross (Idaho! Utah! Nebraska! Oregon! Missouri! and on! and on!). The National Museum of American History is one of the three big draws of the Smithsonian Institution. The Civil War series attracted new audiences to public television. Movies tied to history have fascinated us from Birth of a Nation through Gone With the Wind to Dances With Wolves and JFK.

Our situation is this: American history is full of fantastic and important stories. These stories have the power to spellbind audiences, even audiences of difficult seventh graders. These same stories show what America has been about and have direct relevance to our present society. American audiences, even young ones, need and want to know about their national past. Yet they sleep through the classes that present it.

What has gone wrong?

We begin to get a handle on that question by noting that textbooks dominate history teaching more than any other field. Students are right: the books are boring. The stories they tell are predictable because every problem is getting solved, if it has not been already. Textbooks exclude conflict or real suspense. They leave out anything that might reflect badly upon our national character. When they try for drama, they achieve only melodrama, because readers know that everything will turn out wonderful in the end. "Despite setbacks, the United States overcame these challenges," in the words of one of them. Most authors don't even try for melodrama. Instead, they write in a tone that if heard aloud might be described as "mumbling lecturer." No wonder students lose interest.

Textbooks almost never use the present to illuminate the past. They might ask students to learn about gender roles in the present, to prompt thinking about what women did and did not achieve in the suffrage movement or the more recent women's movement. They might ask students to do family budgets for a janitor and a stock broker, to prompt

thinking about labor unions and social class in the past or present. They might, but they don't. The present is not a source of information for them. No wonder students find history "irrelevant" to their present lives.

Conversely, textbooks make no real use of the past to illuminate the present. The present seems not to be problematic to them. They portray history as a simple-minded morality play. "Be a good citizen" is the message they extract from the past for the present. "You have a proud heritage. Be all that you can be. After all, look at what the United States has done." While there is nothing wrong with optimism, it does become something of a burden for students of color, children of working class parents, girls who notice an absence of women who made history, or any group that has not already been outstandingly successful. The optimistic textbook approach denies any understanding of failure other than blaming the victim. No wonder children of color are alienated. Even for male children of affluent white families, bland optimism gets pretty boring after eight hundred pages.

These textbooks in American history stand in sharp contrast to the rest of our schooling. Why are they so bad? Nationalism is one of the culprits. Their contents are muddled by the conflicting desires to promote inquiry and indoctrinate blind patriotism. "Take a look in your history book, and you'll see why we should be proud," goes an anthem often sung by high school glee clubs, but we need not even take a look inside. The difference begins with their titles: The Great Republic, The American Way, Land of Promise, Rise of the American Nation. Such titles differ from all other textbooks students read in high school or college. Chemistry books are called Chemistry or Principles of Chemistry, not Rise of the Molecule. Even literature collections are likely to be titled Readings in American Literature. Not most history books. And you can tell these books from their covers, graced with American flags, eagles, and the Statue of Liberty.

Inside their glossy covers, American history books are full of information - overly full. These books are huge. My collection of a dozen of the most popular averages four and a half pounds in weight and 888 pages in length. No publisher wants to be shut out from an adoption because their book left out a detail of concern to an area or a group.

Authors seem compelled to include a paragraph about every president, even Chester A. Arthur and Millard Fillmore. Then there are the review pages at the end of each chapter. Land of Promise, to take one example, enumerates 444 "Main Ideas" at the ends of its chapters. In addition, it lists literally thousands of "Skill Activities," "Key Terms," "Matching" items, "Fill in the Blanks," "Thinking Critically" questions, and "Review Identifications" as well as still more "Main Ideas" at the ends of each section within its

chapters. At year's end, no student can remember 444 main ideas, not to mention 624 key terms and countless other "factoids," so students and teachers fall back on one main idea: to memorize the terms for the test following each chapter, then forget them to clear the synapses for the next chapter. No wonder high school graduates are notorious for forgetting in which century the Civil War was fought!

None of the facts is memorable, because they are presented as one damn thing after another. While they include most of the trees and all too many twigs, authors forget to give readers even a glimpse of what they might find memorable: the forests. Textbooks stifle meaning as they suppress causation. Therefore students exit them without developing the ability to think coherently about social life.

Even though the books are fat with detail, even though the courses are so busy they rarely reach 1960, our teachers and our textbooks still leave out what we need to know about the American past. Often the factoids are flatly wrong or unknowable. In sum, startling errors of omission and distortion mar American histories. This book is about how we are mistaught.

Errors in history textbooks do not often get corrected, partly because the history profession does not bother to review them. Occasionally outsiders do: Frances FitzGerald's 1979 study, *America Revised*, was a bestseller, but she made no impact on the industry. In a sarcastic passage her book pointed out how textbooks ignored or distorted the Spanish impact on Latin America and the colonial United States. "Text publishers may now be on the verge of rewriting history," she predicted, but she was wrong - the books have not changed.

History can be imagined as a pyramid. At its base are the millions of primary sources - the plantation records, city directories, speeches, songs, photographs, newspaper articles, diaries, and letters from the time. Based on these primary materials, historians write secondary works - books and articles on subjects ranging from deafness on Martha's Vineyard to Grant's tactics at Vicksburg. Historians produce hundreds of these works every year, many of them splendid. In theory, a few historians working individually or in teams then synthesize the secondary literature into tertiary works - textbooks covering all phases of United States history.

In practice, however, it doesn't work that way. Instead, history textbooks are clones of each other. The first thing editors do when recruiting new authors is to send them half a dozen examples of the competition. Often a textbook is not written by the authors whose names grace its cover, but by minions deep in the bowels of the publisher's

offices. When historians do write them, they face snickers from their colleagues and deans - tinged with envy, but snickers nonetheless: "Why are you writing pedagogy instead of doing scholarship?"

The result is not happy for textbook scholarship. Many history textbooks do list up-to-the-minute secondary sources in bibliographies at the ends of chapters, but the contents of the chapters remain totally traditional - unaffected by the new research.

What would we think of a course in poetry in which students never read a poem? The editors' voice in literature textbooks may be no more interesting than in history, but at least that voice stills when the textbook presents original materials of literature. The universal processed voice of history textbook authors insulates students from the raw materials of history. Rarely do authors quote the speeches, songs, diaries, and letters that make the past come alive. Students do not need to be protected from this material. They can just as well read one paragraph from William Jennings Bryan's "Cross of Gold" speech as read two paragraphs about it, which is what American Adventures substitutes. No wonder students find the textbooks dull.

Textbooks also keep students in the dark about the nature of history. History is furious debate informed by evidence and reason, not just answers to be learned. Textbooks encourage students to believe that history is learning facts. "We have not avoided controversial issues" announces one set of textbook authors; "instead, we have tried to offer reasoned judgments" on them - thus removing the controversy! No wonder their text turns students off! Because textbooks employ this god-like voice, it never occurs to most students to question them. "In retrospect I ask myself, why didn't I think to ask for example who were the original inhabitants of the Americas, what was their life like, and how did it change when Columbus arrived," wrote a student of mine. "However, back then everything was presented as if it were the full picture," she continued, "so I never thought to doubt that it was." Tests supplied by the textbook publishers then tickle students' throats with multiple choice items to get them to regurgitate the factoids they "learned." No wonder students don't learn to think critically.

As a result of all this, high school graduates are hamstrung in their efforts to apply logic and information to controversial issues in our society. (I know because I encounter them the next year as college freshmen.) We've got to do better. Five sixths of all Americans never take a course in American history beyond high school. What our citizens "learn" there forms most of what they know of our past.

**ENGLISH:** Email [akinory@sof.edu](mailto:akinory@sof.edu) with questions.

What?

Over the summer, you are expected to read 3-7 books that you have *not previously read*.

In order to help you get started we are sharing several lists you can choose from. There is no “*best*” list. If you would like to read books not on these lists, we are proud of you for that! Please make sure that your selections are appropriate for discussion in school.

Why?

Not only is reading essential to your success throughout the academic year, but it is also crucial to your ongoing learning over the summer. Research shows that students who read consistently enjoy better retention of content as well as higher writing skills and increased preparation for the upcoming school year.

How?

First and foremost, read attentively. It would be wise to record your thoughts in an informal way as you read so that you are well prepared to respond in a way that reflects your abilities as a reader and writer. When you have finished each book, answer each of the following questions with a quote from the text:

- a. What is the setting like?
- b. What conflicts do the characters face?
- c. What do you think the author is saying about the environment these characters “live” in?
- d. How is this book similar/different from the others you read this summer?

When you are done, put all your notes in a chart like with these headings:

Title of the book	What conflicts do the characters face?	What do you think the author is saying about the environment these characters “live” in?	Use this column to discuss any commonalities you see between two or more of these texts (How are their settings, conflicts, or messages similar?)
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When?

Please have your reading responses ready to turn in when you return to school in the fall.

Below are HYPERLINKS (Click on them) that will take you to resources you can use for summer reading and beyond!.

<a href="#">The New York Public Library List for High School Readers</a>	<a href="#">The Brooklyn Public Library List for High School</a>
<a href="#">The New York City Department of Education’s List for High School</a>	<a href="#">A List of Lists for Teens with Different Interests</a>
<a href="#">A Computer that will ask you about yourself and suggest a book</a>	
<a href="#">A live librarian you can contact</a>	

Even though the libraries are closed you can still borrow books electronically for FREE. **You do NOT need a library card** to borrow ebooks.

[Click here](#) and also [here](#) to read about how you can borrow ebooks that you can read on **ANY screen device** for free.

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[Click here to read about how you can borrow \*\*e magazines\*\* for the \[Iphone\]\(#\), \[Android\]\(#\) or \[desktop\]\(#\).](#)

The links I gave you take you to the New York Public Library, but you can borrow from The Brooklyn Public Library and the Queens Public Library as well.

Below is a list of recommendations put together by the teachers of high school English at The School of the Future.

A Hitchhiker's Guide to the Galaxy

Feed

Go Ask Alice

Tuesdays with Morrie

The Absolutely True Diary of a Part Time Indian

War Dances

In the Time of Butterflies

Speak, Wintergirls, Twiste

Thirteen Reasons Why

Foundation

I, Robot

A Long Way Gone

City of Thieves

Fahrenheit 451

Upstate

Ender's Game

Perks of Being a Wallflower

The House on Mango Street

Douglass Adams

Matthew Tobin Anderson

Anonymous

Mitch Albom

Sherman Alexie

Sherman Alexie

Julia Alvarez

Laurie Halse Anderson

Jay Asher

Isaac Asimov

Isaac Asimov

Ishmael Beah

David Benioff

Ray Bradbury

Kalisha Buckhanon

Orson Scott Card

Stephen Chbosky

Sandra Cisneros

Stolen	Lucy Christopher
Mortal Instruments Series	Cassandra Clare
2001	Arthur C. Clarke
Childhood's End	Arthur C. Clarke
Shelter Series	Harlan Coben
The Hunger Games Series	Suzanne Collins
Whale Talk	Chris. Crutcher
Krik Krak	Edwidge Daniccat
I Will Save You	Matt de la Pena
Stranger with My Face	Lois Duncan
Like Water For Chocolate	Laura Esquivel
4,000 Days: My Life and Survival in a Bangkok Prison	Warren Fellows
Anansi Boys	Neil Gaiman
A Hole in My Life	Jack Gantos
The Fault In Our Stars, Looking for Alaska, and Paper Towns	John Greene
Bleachers	John Grisham
Dune	Frank Herbert
The Outsiders	S. E. Hinton
Crank	Ellen Hopkins
Seabiscuit: An American Legend	Laura Hillenbrand
Kite Runner	Khaled Hosseini
The Secret Life of Bees	Sue Monk Kidd
I'll Give You the Sun	Jandy Nelson
Twelve Years a Slave	Solomon Northup
To Kill a Mockingbird	Harper Lee
We Were Liars	E. Lockhart
A Night to Remember	Walter Lord
Life of Pi	Yann Martel
A Member of the Wedding	Carson McCullers
Monster Walter	Dean Myers
The Sound of Waves	Yukio Mishima
Black Girl White Girl	Joyce Carol Oates
My Sister's Keeper, The Pact, and Vanishing Acts	Jodi Picoult
Thinner Than Thou	Kit Reed
127 Hours	Aron Ralston
The Upstairs Room	Johanna Reiss
Crazy Loco: Stories	David Rice
Divergent Series	Veronica Roth
Eleanor and Park	Rainbow Rowell

The Lovely Bones

Of Mice and Men

Joy Luck Club

Lord of the Rings

The Glass Castle

Night

American Born Chinese

Chinese Cinderella

The Book Thief

Alice Sebold

John Steinbeck

Amy Tan

J. R. R. Tolkien

Jeannette Walls

Elie Weisel

Gene Luen Yang

Adeline Yen Mah

Markus Zusak