

June 2011

Dear Student:

By enrolling in AP Language and Composition, you see yourself as an independent reader who is self-motivated and inquisitive. You also see yourself as a student of writing, someone who wants to focus on nonfiction writing not only on the idea level but also on sentence and word levels. You want to explore and challenge social issues, social commentary, language and literature. You are curious about language and rhetoric (the art of speaking and writing effectively) and how these translate into successful and persuasive speaking and writing.

As an AP Language student you have taken on an additional curriculum that makes this course quite different than other English classes offered junior year. Not only will you take the Comprehensive English Regents Exam in June, but AP Language and Composition students also challenge themselves by sitting for the AP exam in May. Not only will you read the literature encountered in other 11<sup>th</sup> grade English classes, you will also read a wide range of nonfiction texts which are the primary documents required of the AP curriculum. We are excited that you want to be challenged in these ways and look forward to working with you in the coming year.

The summer assignment requires you to read two texts: one piece of fiction (Nathaniel Hawthorne's *The Scarlet Letter*) and one of nonfiction (a book of your choice from the attached bibliography). A structured series of journal entries is also required of you. An assessment of your summer reading experience will take place the first week of school. The effort you put into doing a close reading of these texts and developing thoughtful analyses of the text in your journals will reflect your readiness to be in this course.

Know that you will need to have access to the nonfiction text you select throughout the first few weeks of school. Read both books carefully and prepare your journals for the first day of class in September. If you have any questions, feel free to contact any of us during the summer.

Sincerely,

Ms. Dilorio  
JDilorio@3villagecsd.org

Dr. Kelso  
ekelso@3villagecsd.org

Ms. Rochford  
LRochfor@3villagecsd.org

## AP Language and Composition Summer Reading Assignment

2011-2012 Required Assignment for all AP Language and Composition Students

**Assignment:** For the summer assignment, you will need to read two books and develop journal entries on those texts. *The Scarlet Letter* by Nathaniel Hawthorne is divided into 24 chapters. For this assignment the book is broken down into 10 journal entries, and three additional entries where you will explore historical and media connections to the novel. There are also two required entries on your nonfiction selection. The entries are designed to help you learn and practice close reading techniques and critical reading skills important to developing a rich analysis and complex writing. Your goal as a reader is to comprehend much more than just what happens in the story; you must learn to develop commentaries that reveal *how* the author uses diction, style, structure, and literary elements to convey meaning.

### Evaluation:

- 1 Journal entries are due the first day of class. See below for specific guidelines for each entry. We will use your journals and this novel the first few weeks of school.
- 2 During the first week of school, your teacher will select significant passages from the novel to assess the summer reading. You will be asked to write about different passages in terms of their importance to the novel, impact on plot and character development, also noting how the author uses diction, style, structure, and literary elements to convey meaning.

### Procedure for Journal:

- 1 Purchase your journal. You may use any kind of bound journal that suits your individual study style, but the length of each entry should equal two college-ruled pieces of a marble or composition book. If your journal is larger, you will **still** have to write two pages. We will not accept any notebooks smaller than the marble notebook. You will continue to use these journals **all year** in class, so if you select a larger notebook, you will be required to fulfill the two-page entry for the full year.
- 2 Write in blue or black ink. **NO PENCIL** (it smudges and is hard to read). The journal entries are **TOOLS**, so they will not be a "final draft" or perfectly neat artifacts; they must, however, be readable. Feel free to cross through, scratch out, or insert. Editing marks are perfectly acceptable.
- 3 **Read through specific assignments prior to reading each section of the book. The journal assignment will shape how you read the book.**
- 4 Complete the journals as you read. Since each assignment requires a **CLOSE READING** of the text, the information you must collect cannot be found in movies, plot summaries, or online sites such as Sparknotes. Make sure you incorporate direct quotes to support your ideas. These should be brief and relevant examples followed by page or paragraph numbers.
- 5 If you own the book, practice marking in the book as you read, noting and highlighting, underlining striking words, key details, events and all of the information you find that will help you develop your journal entry. A full digital copy of Hawthorne's *The Scarlet Letter* can be found online at <http://www.bartleby.com/83/>. You may find it worthwhile to print reading assignments, staple these small sections and carry them with you where you go. A quiet spot on the beach, in your backyard, or in your house may offer comfortable ways to read and think about this story. On a hardcopy, you can write all over the page, annotating as you go. This process also breaks your novel into achievable chunks that you may find manageable.
- 6 On the top line of each page in your journal, write the **CHAPTER NAME, NUMBERS and PAGE NUMBERS FOR EACH SECTION OF THE ENTRY**, followed by the **DATE**. Write **THE JOURNAL ENTRY NUMBER** right justified on each page. (*Below is a model of this heading.*)

Chapter I "The Prison-Door" (33-34)	June 1, 2011	Entry 1
-------------------------------------	--------------	---------

**Entries 1-15**

Entry #	Section	Element of Study	Instructions
<b>The Scarlet Letter</b>			
1.	Chapters I-II (33-40)	Setting Characterization	The novel begins with a chapter describing a place. This is followed by a gaggle of gossips who tell us all about our protagonist before we've ever met her—you thought high school was bad! Why does Hawthorne choose to start Chapter I at a prison-door? What do Hester's punishment and the crowd's reaction tell you about Puritan values? How does Hawthorne's depiction of Hester conflict with these values and this setting?
2.	Chapters III-IV (41-53)	Conflict	Chapter III is entitled "Recognition." Read closely. Hester notices someone and it's easy to miss. Who is he and what does he want? This could be an episode of <i>Glee</i> . Why is Hester afraid to be alone with the man she spots in the crowd? Gather evidence from these chapters: Do you think Hester's fear is justified?
3.	Chapters V-VI (53-68)	Allusion	The Puritan society was a theocracy, a government where law and religion were enmeshed. Hawthorne's story has many biblical allusions and diction that fall within the religious sphere. Ideas such as redemption, repentance, confession, revelation, martyr, infernal pit, sin, "her fall", Eden, the devil, and original sin are a few you will encounter. Familiarize yourself with the meanings of these words you don't understand. Use the online encyclopedia Britannica.com to help you define original sin and "The Fall" of the "Garden of Eden". Take notes on these in your journal. Identify and gather allusions to Fall of Man and religious nomenclature in this chapter. How does this language and allusions explain Hawthorne's description of Pearl and Hester?
4.	Chapters VII-VIII (68-80)	Symbolism	Red roses, crimson velvet—we should be reading this story on Valentine's Day! Nothing like a love story to get you thinking of deception, betrayal and secrets. Copy specific quotes in which Hester's scarlet letter and red roses are mentioned in these chapters. How are they described? How do these representations further the story's plot, themes and characters? Don't forget connections to Chapters I and II.
5.	Chapters IX-XI (80-100)	Ethics	The idea of a moral code is that such belief systems or philosophies in life helps individuals make determinations between good (or right) and bad (or wrong). The Puritans had a religious basis to their code. But despite a very present code, we see people making quite a few errors in judgment. Hester follows her passion and has a child out of wedlock, and she's supposed to be married to someone else! Certainly a moral error that didn't go unnoticed. Identify three aspects of the story from this reading assignment that suggests the compromise of moral viewpoints. Quote an excerpt from each chapter of this assignment that inspires your ideas about the moral questions in this story. What do you notice? Why is it problematic? Why do you think Hawthorne is showing us people who stand in rigid judgment of others making these kinds of mistakes?
6.	Chapters XII The Minister's Vigil (101-109)	Dialogue	Hawthorne crafts his story primarily through description, using very little dialogue. However, in this chapter the characters have much to say! Finally, you say! Notice the way Hawthorne uses dialogue and inner thoughts in this chapter. Notice what is spoken, believed to be said, and privately thought. Document what you find. Examine what you find. Comment on how each character's words reveal something about the character, plot or theme.
7.	Chapters XIII-XV (109-124)	Juxtaposition	Explain what Hawthorne gains from juxtaposing ideas in this section: love and hate, acceptance and rejection, darkness and light, sunshine and shadow, pride and humility, sin and redemption, public and private, emotion and reason...

8.	Chapters XVI-XIX (125-146)	Diction (word choices)	Throughout these chapters collect words used to describe Pearl and her behavior. As you gather clusters of these words, make assertions about what these words suggest about this young character, the plot, themes or other characters in this section. Different clusters of words will suggest different ideas. Develop a cluster for each chapter assigned.
9.	Chapters XX-XXII (146-169)	Characterization	We see that Hawthorne's characters are pretty complicated people! They're changing from who they were earlier in the novel, they present themselves to the public different from what they feel inside, and society perceives them differently than who we know them to be. Hawthorne develops his characters to be complex and dynamic. Notice these contrasts and contradictions; comment on these complexities of their character. Notice Arthur, Hester, Roger and Pearl—they're all interesting!
10.	Chapters XXIII-XXIV (169-180)	Romanticism A Literary Movement	Hawthorne's novel falls within the American Romantic Period. The Romantic Period was a revolt against the Age of Reason and its values. The Romantics celebrated imagination/intuition versus reason/calculation, spontaneity versus control, individualism versus social conformity, democracy versus monarchy and so on. As we've come to the end of our tale, do you see aspects of these oppositions in these final chapters? How does this ending offer a commentary on Puritan society?
11.		Research for Understanding	Nathaniel Hawthorne published his novel in 1850, but this story is described as a "romance of seventeenth-century Boston." The novel is a portrayal of Puritan America. How does this novel build on or connect to what you have studied about Puritan life in other classes or your summer AP history assignment? What did you research (Google) to better understand this novel?
12.		Outside Connection (Film and Literature)	Select a character that really resonated with you. How do you think about Hester Prynne? Do you find her to be a strong character? A weak character? Maybe you're thinking about Arthur Dimmesdale. Do you feel positive about the way she/he has handled her/his life? Do you feel angry toward her/his sense of power? How do you make sense of Roger Chillingworth? Identify film or literary characters that will help you to think about one of our story's characters.
13.		Outside Connection (Current Events)	People's lives continue to be complex in the modern world we live in today. Find an article that serves to comment on not only the story you've read but also on how this novel continues to speak to contemporary issues of the day.
<b>Independent Reading Selection</b>			
14.		Outside Research	Research the topic of "evidence in argumentation." What constitutes evidence? Also find a working definition to differentiate fact from opinion. Write these definitions in your journal. As you read your nonfiction book, comment on how the author incorporates evidence to make their point to tell their story. Select a series of facts from your book and attempt to verify those sources of evidence. Document your search and describe your findings. For students reading a narrative, go beyond the idea of narrative as evidence. What aspects of narrative serve as evidence?
15.		A Concept: Argument	As you read your book, identify the writer's argument (primary and secondary claims). You find these by asking yourself some questions: What is the main argument the writer makes? What does the author want me to know? How is the author proving that point to me? What secondary points also come through the piece? <b>Note:</b> Arguments are made throughout a text. This entry should be developed piece-by-piece as you continue to read your book. It should be an ongoing process entry. This might certainly be longer than two pages, but limit to a total of six pages.

## Nonfiction Reading Assignment - Bibliography

- Baldwin, James. *Notes of a Native Son*
- Berry, Wendell. *What Are People For?*
- Bikerts, Sven. *The Gutenberg Elegies*
- Caputo, Philip. *A Rumor of War*
- Darwin, Charles. *The Descent of Man: On the Origin of the Species*
- Darwin, Charles. *The Voyage of the Beagle*
- Dawkins, Richard. *The Devil's Chaplain*
- Delman, Carmit. *Burnt Bread and Chutney: Growing Up Between Cultures—A Memoir of an Indian Jewish Girl.*
- Didion, Joan. *Slouching Toward Bethlehem; or The White Album; or The Year of Magical Thinking*
- Dillard, Annie. *An American Childhood*
- Dillard, Annie. *Pilgrim at Tinker Creek*
- Ehrenreich, Barbara. *Nickle and Dimed*
- Ehrlich, Gretel. *The Solace of Open Spaces*
- Eiseley, Loren. *The Immense Journey; or The Night Country*
- Fortey, Richard. *Trilobite!*
- Frazier, Ian. *The Great Plains; or On the Rez*
- Friedman, Thomas. *Hot, Flat, and Crowded: Why We Need a Green Revolution--and How It Can Renew America; or The World Is Flat 3.0: A Brief History of the Twenty-first Century*
- Gabler, Neil. *Life the Movie*
- Gould, Stephen Jay. *The Flamingo's Smile; or The Mismeasure of Man*
- Greene, Melissa Faye. *Praying for Sheetrock*
- Hedges, Chris. *War is a Force That Gives Us Meaning*
- Hellman, Lillian. *An Unfinished Woman, Pentimento, and Scoundral Time*
- Horwitz, Tony. *Confederates in the Attic*
- Hurston, Zora Neale. *Dust Tracks on a Road*
- Huxley, TH. *Evolution and Ethics, and Other Essays*
- Kaplan, Robert. *The Nothing That Is: A Natural History of Zero*
- Kingston, Maxine Hong. *The Woman Warrior: Memoirs of Girlhood Among Ghosts*
- Levi, Primo. *The Period Table of Elements; or Survival in Auschwitz*
- Lopez, Barry. *Arctic Dreams; or Crossing Open Ground*
- Markham, Beryl. *West With the Night*
- Matthieson, Peter. *The Snow Leopard*
- McBride, James. *The Color of Water: A Black Man's Tribute to His White Mother.*
- McCullough, David. *1776*
- McDougall, Christopher. *Born to Run.*
- McPhee, John. *The Control of Nature; or Table of Contents*
- Mencken, HL. *The American Language; or In Defense of Women*
- Mortensen, Greg. *Three Cups of Tea*
- Nguyen, Kien. *The Unwanted: A Memoir of Childhood*
- O'Casey, Sean. *I Knock at the Door*
- O'Connor, Frank. *An Only Child*
- Obama, Barack. *The Audacity of Hope: Thoughts on Reclaiming the American Dream*

Orwell, George. *A Collection of Essays; or The Road to Wigan Pier*  
Orwell, George. *Down and Out in Paris and London*  
Pham, Andrew X. *Catfish and Mandala*  
Pollan, Michael. *The Botany of Desire; or The Omnivore's Dilemma*  
Postman, Neil. *Amusing Ourselves to Death; or Technopoly*  
Salzman, Mark. *Iron & Silk.*  
Schama, Simon. *Dead Certainties: Unwarranted Speculations*  
Shabazz, Attallah Haley, Alex and Malcolm X. *The Autobiography of Malcolm X : As Told to Alex Haley*  
Shipler, David K. *The Working Poor: Invisible in America*  
Sontag, Susan. *On Photography; or Regarding the Pain of Others*  
Thomas, Lewis. *The Lives of a Cell*  
Tuchman, Barbara. *The Guns of August; or The March to Folly*  
Verghese, Abraham. *My Own Country*  
Vowell, Sarah. *The Wordy Shipmates*  
Walker Alice. *In Search of our Mother's Gardens*  
Wearing, Alison. *Honeymoon in Purdah*  
Weiner, Jonathan. *The Beak of the Finch; or Time, Love, Memory*  
Welty, Eudora. *One Writer's Beginnings*  
Welty, Eudora. *The Eye of the Story*  
White, EB. *One Man's Meat*  
White, Ronald, Jr. *Lincoln's Greatest Speech: The Second Inauguration*  
Wiesel, Elie. *All Rivers Run to the Sea; or And the Sea Is Never Full*  
Wills, Gary. *Lincoln at Gettysburg. The Words That Remade America*  
Wolff, Tobias. *This Boy's Life*  
Woolf, Virginia. *Three Guineas*  
Wright, Richard. *Black Boy*