

AP Junior English Summer Reading 2010

The summer reading requirement is an integral part of AP English. It serves to keep you active readers and thoughtful writers, as well as to prepare you for the transition to AP English. Prior to beginning school in August, you will read and annotate one article, read two novels, and write one essay. During the first two days of class, you will take a test over *The Scarlet Letter* and *The Crucible*, and we will also discuss both texts before you write at least one more essay that addresses various elements of *both* novels. The rubric used to grade your essay is found on the last page of this handout.

Read the following article by Mortimer Adler, then go back and annotate/mark it according to his suggestions. *This should be completed prior to reading the novels.* Bring your annotated pages to school the first day of class.

How to Mark a Book

By Mortimer J. Adler, Ph.D.

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns wood pulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone with the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.
- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

Additional sources for learning how to make a satisfying mess out of your books:

- <http://www.tnellen.com/cybereng/adler.html>
- "All Books are Coloring Books," a book review
- <http://www.slowreads.com/ReviewRayArtOfReading.htm>

Novels

***The Crucible* by Arthur Miller**

- Before you read the play, research Arthur Miller and the time frame during which he wrote this play. What connection was he making and what was he hoping to expose?
- Read and annotate the novel.
- Bring your annotated copy of *The Crucible* to class on the first day of school.
- Be prepared to discuss and write about the drama in detail.

***The Scarlet Letter* by Nathaniel Hawthorne**

- Read *The Scarlet Letter*.
- Type your answers to the following questions as they relate to *The Scarlet Letter*.
 - Read Proverbs 11:12, 13; 20:19; and 25:9, 10 and then explain why or why not keeping secrets is wrong. Under what circumstances might it be wrong and under what circumstances might it be right?
 - Is there a difference, between keeping a secret and lying? Explain your answer.
 - In the last paragraphs of Chapter 5, Hester is horrified and fights against an impression she continually feels. What is this impression? Read 1 John 1:8-10. How does this apply to the feeling that Hester sometimes gets?
 - Read Matthew 7:1-5 and Romans 2:1-3. In light of these verses, what is the danger of judging the way Hester is being judged?
 - Near the middle of Chapter 10, Chillingworth and Dimmesdale get into a discussion of the worth of confession of sins, possibly public confession. Describe in a few sentences the argument of each, specifically in paragraphs beginning, "True; there are such men," and "These men deceive themselves." Which character do you most closely agree with and why? Read James 5:16. Is this verse discussing public or private confession, and how does it apply to the argument?
 - Read Isaiah 42:1-3, 50:4-6, and 53:1-7, three sections of Isaiah that describe the "suffering servant." Compare these passages with Hawthorne's description of Hester in the second and third paragraphs of Chapter 13. What might Hawthorne be saying about Hester by drawing such a close comparison?
 - In Chapter 13, Hawthorne says Hester is not accustomed "to measure her ideas of right and wrong by any standard external to herself," and "The world's law was no law for her mind." Read Judges 17:6, 21:25 and random portions of Judges. During the time of the Judges, how were the Israelites like Hester? From your spot readings in Judges, how well did the Israelites' moral code work for them? Why might this subjective morality lead to error? Read Deuteronomy 12:8, Proverbs 14:12, and Romans 1:21. What does the Bible say about subjective morality?
 - At the end of the novel, Dimmesdale says, with apparent joy, "God knows; and He is merciful! He hath proved his mercy, most of all in my afflictions. . . . Praised be his name!" It seems strange for Dimmesdale to be joyful and grateful as he faces death and ignominy after so many years of pain and misery. Read Proverbs 3:11, 12; Hebrews 12:5-11; 1 Corinthians 13:12; Philippians 3:8-11. How do these verses illustrate what Dimmesdale may have been experiencing?
- When you have finished the above, **write a 600 – 750 word essay** that addresses the following prompt: The themes of many novels depend upon a single image, metaphor, or symbol whose meaning and significance evolve as the story progresses. In a well-written essay, trace the evolution of Hester Prynne's scarlet letter as it is viewed throughout the book by Hester, the villagers, Pearl, and by the author himself. Avoid plot summary and provide quotes (with page numbers) for supporting evidence.
- On the first day of school, you will need to present me with a hard copy of your essay, as well as an electronic copy via a flash drive or email. Your ecopy will be submitted to turnitin.com after school begins. (More information about that when we meet on August 17.) **No work will be accepted late** unless you enrolled after July 18. If that is the case, you have one month to complete this assignment. Please use the standard MLA format. If you are unsure of the MLA format, refer to [Purdue's Online Writing Lab](http://owl.english.purdue.edu/owl/resource/747/01/) (<http://owl.english.purdue.edu/owl/resource/747/01/>). You never know when technology problems are going to arise; therefore, to avoid an onslaught of stress, please do not wait until the last week of summer to begin the assignment. Technology issues are not acceptable excuses for not having your work. When working on any computer-generated assignment, I always suggest keeping a current copy in at least two places: a hard drive, a flash drive, and/or in a personal email box (e.g. yahoo.com or gmail.com).

APE Rubric

9-8 Superior papers specific in their references, cogent in their definitions, and free of plot summary that is not relevant to the question. These essays need not be without flaws, but they demonstrate the writer's ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition. At all times they stay **focused on the prompt**.

7-6 These papers are less thorough, less perceptive or less specific than 9-8 papers. These essays are **well-written but with less maturity and control** than the top papers. They demonstrate the writer's ability to analyze a literary work, but they reveal a more limited understanding than do the papers in the 9-8 range. Generally, 6 essays present a less sophisticated analysis and less consistent command of the elements of effective writing than essays scored 7.

5 Safe and "plastic," **superficiality** characterizes these essays. Discussion of meaning may be pedestrian, mechanical, or inadequately related to the chosen details. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate **inconsistent control** over the elements of composition and are **not as well conceived, organized, or developed** as the upper-half papers. On the other hand, the writing is sufficient to convey the writer's ideas and stays focused on the prompt.

4-3 Discussion is likely to be unpersuasive, perfunctory, underdeveloped or misguided. The meaning they deduce may be inaccurate or **insubstantial and not clearly related to the question**. Part of the question may be omitted altogether. The writing may convey the writer's ideas, but it reveals weak control over such elements as diction, organization, syntax or grammar. Typically, these essays contain significant **misinterpretations** of the question or the work they discuss; they may also contain little, if any, supporting evidence, and practice **paraphrase and plot summary at the expense of analysis**.

2-1 These essays compound the weakness of essays in the 4-3 range and are frequently unacceptably **brief**. They are **poorly written on several counts**, including many **distracting errors in grammar and mechanics**. Although the writer may have made some effort to answer the question, the views presented have little clarity or coherence.

First Semester Rubric

9.0	A+	98
8.5	A	95
8.0	A-	93
7.5	B+	92
7.0	B	89
6.5	B-	85
6.0	C+	84
5.5	C	80
5.0	C-	77
4.5	D+	76
4.0	D	73
3.5	D-	70
3.0	F	65
2.0	F	60
1.0	F	55

Second Semester Rubric

9.0	A+	98
8.5	A	95
8.0	A-	92
7.5	B	90
7.0	B-	86
6.5	C+	84
6.0	C	80
5.5	C-	77
5.0	D+	75
4.5	D	73
4.0	D-	70
3.5	F	65
3.0	F	60
2.0	F	55
1.0	F	50