Texts:
(Page 1) *Contemporary & Classic Arguments: A Portable Anthology*, Sylvan Barnet and Hugo Bedau
(ISBN-10: 0-312-43628-9)
*Note: I suggest ordering this book from Amazon.com as soon as possible.*
Feel free to order a used book to save some money!

(Page 2) *Into the Wild*, Jon Krakauer

(Page 3) 21st century non-fiction text of your choice

Assessments:
Essay
Notes, Creative Project
Notes, Excerpt, Reflection

Assignments:
*All assignments must be completed for the first day of class
*All essays must be written in MLA format: Times New Roman, size 12 font, double spaced, appropriate heading and title.
*Familiarize yourself with the following site: Purdue Owl, MLA. (Use: http://owl.english.purdue.edu/ and search MLA.) This is an EXCELLENT source for explaining MLA format and even provides you with a sample MLA essay. We will reference this site often in class, so make sure you are comfortable with it.

*Contemporary & Classic Arguments*

Read the essays in the section: **Privacy: What Are Its Limits?**
- Amitai Etzioni, “Less Privacy Is Good For Us (and You)” (151)
- Nadine Strossen, “Everyone Is Watching You” (155)
- Email Responses to Nadine Strossen (157)
- Judith Wagner Decew, “The Feminist Critique of Privacy” (161)

Find one additional text on your own that addresses the question: **Privacy: What Are Its Limits?**
- Please make sure that it is a credible source and that you could defend why it is credible.

**Essay Assignment:**
Write an essay in which you craft an argument regarding your opinion on privacy and its limits (approx. 3 pages; MLA format – make sure to familiarize yourself with OWL PURDUE regarding MLA format). Underline your thesis statement in order to ensure that you have a clear argument. You must reference both essays in your argument as well as the additional source on the topic that you find on your own. Make sure to include both in-text citations as well as a Works Cited page.
- Closely read and annotate this book (for notes on annotating, see below), as it will be a reference point throughout the year; be able to demonstrate evidence of your THOROUGH notes (i.e. notes that are written directly into the book; notes written on post-its in the books; notes that are typed separately but move through each chapter; etc). See “Helpful Hints for Note Taking/Annotating” below.

- As you read this book, consider what path you are on in life. What does it mean to be on a journey as an individual? What journey are you on? How does that journey fit in with society’s expectations? What impact does your past have on where you are now and where you are going? How does your past, present, and future connect?

Creative Project:
- Develop a creative piece that explores your own personal journey – Who are you? What is important to you? This is your chance to introduce yourself as Chris McCandless has introduced himself to us.
- Ideas: scrapbook (7-10 pages), poetry book (4-5 poems), photography portfolio with reflections (15+ photographs), reflective essay using “I” (approximately 3 pages), narrative (approximately 3 pages), art collection/piece of art.

Helpful Hints for Note Taking/Annotating:

Annotating: (Not required but helpful for personal understanding and class discussions.)
Do not color-mark (highlight) the entire text. Instead, write your own thought, questions, connections, and understandings in the margins (yes, you can write in your books since you own them!) Mark specific quotes or passages that seem important to you and be ready to discuss them in class. This is a way to capture your thoughts and connect them directly to the passage; this will be of the utmost importance when we have class discussions as you will be responsible for them.

Some thoughts regarding annotating, taken from English for the IB Diploma:
“It is very easy, when studying a novel, to begin to talk about the characters and situations as if they were real. After all, one of the writer’s intentions is to create convincing characters which the reader can believe in and to create a world into which the reader can enter though the imagination. However, when studying literature it is important that we see the novel as a ‘text’, as a created work of art, and look at it in a much more detached and analytical way. Characters are devices which the author uses and manipulates to create a particular effect. Their only existence is in the precise words on the page. Studying with this attitude, [you] will be more likely to consider what a character’s role is in the construction of a plot, or the effect of using particular language to describe a place or person.”

Suggestions for close reading and analysis:
When studying a novel, there are several aspects which you will need to know well. Most examination questions, though they may be worded in different ways, will focus on one of these:

• An overview: You need to have a clear understanding of the plot and central ideas, how events follow on and are related, and how the novel is structured. Questions might ask you to show how the novel’s structure affects the reader’s response, particularly if it is not a straightforward chronological narrative.

• Narrative viewpoint: Who tells the story? Why has the writer chosen this viewpoint? How does this affect the reader’s response? Is there more than one narrator?

• Characters: Questions often focus on one or more characters and the ways in which the writer presents them.

• Themes, issues, and ideas that the novel raises and deals with.

• The society, setting or world in which the action of the novel takes place. Questions may center on this, or may ask about the relationship between a character and the society in which he or she lives.

• Language and style: There may be distinctive qualities in the writer’s choice of language, for example in the use of imagery or comic exaggeration. Questions may ask you to consider why the writer has made these choices. What is their purpose and effect?
Read one non-fiction selection written during the first years of this new century from the list below.

-Take notes on important details from the book; be able to demonstrate evidence of your THOROUGH notes (i.e. notes that are written directly into the book; notes written on post-its in the books; notes that are typed separately but move through each chapter; etc). See “Helpful Hints for Note Taking/Annotating” under Into the Wild assignment.

-Type one passage of 50-100 words length from the book that you think is representative of the writer’s style, or that you thought was particularly interesting or well-written. Bring this passage and your notes with you on the first day of class. During the first week of school, you will need to be prepared to speak knowledgeably about this book.

-Write a reflection considering what the author’s purpose was in writing the book. Explain why you think s/he wrote it and reflect on how s/he wrote it (consider stylistic choices the author makes). Feel free to use first person as you delve into your opinion regarding why and how the author wrote the book. (Approx. 2 pages; MLA format; typed). Consider this persona: You are a writer evaluating how another writer (author of your book) writes.

- The Looming Tower: Al Qaeda and the road to 9/11 by Lawrence Wright
- Nickel and Dimed: On (Not) Getting By in America by Barbara Ehrenreich
- Seabiscuit: An American Legend by Laura Hillenbrand
- The Glass Castle: A Memoir by Jeannette Walls
- The Immortal Life of Henrietta Lacks by Rebecca Skloot
- Zeitoun by Dave Eggers
- A Heartbreaking Work of Staggering Genius by Dave Eggers
- Life is So Good by George Lawson
- The Zookeeper’s Wife by Diane Ackerman
- Dreams From My Father by Barack Obama
- The Audacity of Hope by Barack Obama
- A Long Way Gone: Memoirs of a Boy Soldier by Ishmael Beah
- Big Russ and Me by Tim Russert
- Devil in the White City by Erik Larson
- The Innocent Man by John Grisham
- Lucky Man: A Memoir by Michael J. Fox
- Portrait of a Killer – Jack the Ripper: Case Closed by Patricia Cornwell
- Flags of Our Fathers by James Bradley with Ron Powers
- The Year of Magical Thinking by Joan Didion
- Imperial Life in the Emerald City: Inside Iraq’s Green Zone by Rajiv Chandrasekaran
- The Tipping Point by Malcolm Gladwell
- Fast Food Nation by Eric Schlosser
- Me Talk Pretty One Day by David Sedaris
- Pictures at a Revolution: Five Movies and the Birth of the New Hollywood by Mark Harris
- Triangle: The Fire that Changed America by David von Drehle
- The World Without Us by Alan Weisman
- Under the Banner of Heaven by Jon Krakauer
- A Short History of Nearly Everything by Bill Bryson
- Chronicles: Volume One by Bob Dylan
- Three Cups of Tea: One Man’s Mission to Promote Peace...One School at a Time By Greg Mortenson
- Stiff: The Curious Lives of Human Cadavers by Mary Roach
- *On Writing* by Stephen King
- *The Man Who Mistook His Wife for a Hat and Other Clinical Tales* by Oliver W. Sacks
- *Columbine* by Dave Cullen
- *Bringing Down the House: The Inside Story of Six MIT Students Who Took Vegas for Millions* by Ben Mezrich
- *Julie and Julia: 365 Days, 524 Recipes, 1 Tiny Apartment Kitchen* by Julie Powell
- *My Life in France* by Julia Child
- *The Blind Side: Evolution of a Game* by Michael Lewis

We are aware that there are film versions of some of these books, but the AP student knows the value of actually reading and should also expect that his/her teacher will be very interested in having the student answer very specific questions about the BOOK and not the movie. Be advised; when you are in AP, you will need to READ.