

G.W. Hewlett High School

English Department
Summer Reading 2026

For Students Entering Grade 12

12R Essentials in Writing, Creative Writing, College Journalism, or Interdisciplinary: Select and read **one** of the books on the list below. On the first day of school in September, you will be asked to discuss the book. You will need to be prepared to talk about the book's literary techniques such as characterization, point of view/narration, theme, tone, foreshadowing, symbolism, etc. After teacher-directed discussions, there will be a writing assignment given in class.

12AP: Select and read one of the books on the list below, and be aware of the book's literary techniques such as characterization, point of view/narration, theme, tone, foreshadowing, symbolism, etc. In addition, please complete the **12AP English Literature and Composition Summer Assignment**, which is required for entrance to the course.

SUPA English: Please complete **only** the SUPA College English Summer Assignment, which is required for entrance to the course.**

College Modern Drama: Please complete the College Modern Drama Summer Assignment, which is required for entrance to the course.

ALL ASSIGNMENTS ARE DUE ON THE FIRST DAY OF CLASS

<i>A Fine Balance</i> by Rohinton Mistry	<i>Jasmine</i> by Bharati Mukherjee
<i>Drown</i> by Junot Diaz	<i>In Cold Blood</i> by Truman Capote
<i>House of Sand and Fog</i> by Andre Dubus III	<i>The Devil in the White City</i> by Erik Larson
<i>Brave New World</i> by Aldous Huxley	<i>Sag Harbor</i> by Colson Whitehead
<i>King Lear</i> by William Shakespeare	<i>Wuthering Heights</i> by Emily Bronte
<i>Native Son</i> by Richard Wright	<i>LaRose</i> by Louise Edrich
<i>Oryx and Crake</i> by Margaret Atwood	<i>Atonement</i> by Ian McEwan
<i>Heart of Darkness</i> by Joseph Conrad	<i>To The Lighthouse</i> by Virginia Woolf
<i>Crime and Punishment</i> by Fyodor Dostoevski	<i>Things Fall Apart</i> by Chinua Achebe
<i>The God of Small Things</i> by Arundhati Roy	<i>Water for Elephants</i> by Sara Gruen
<i>Travels with Charley</i> by John Steinbeck	

****Additional articles for SUPA will be available in the HHS Library.**

Parents, please note: Works of literature may contain mature language or content. However, these works have been recommended based on their literary merit and relevant themes. These selections have been included in summer reading assignments in well-regarded school districts across Long Island. Parents may wish to assist their children in making an appropriate selection. Students may confer with their current teacher in making a selection.

G.W. Hewlett High School

English Department
Summer Reading 2026

12AP English Literature and Composition Summer Assignment

to be completed **in addition** to the 12th grade assignment attached

- I. Read a novel of your choice from the list provided.
- II. While reading, complete a dialectical journal for each chapter or section of the text. A dialectical journal allows you, as a reader, to connect the ideas in the text to your own ideas. For each chapter, find a significant quote or passage that exemplifies major events in the text or is an example of a literary element. Consider plot development, character development, theme, imagery, figurative language, etc. Then, write your reaction to the quote or passage. Your reaction can be in the form of a question, a reflection, a clarification, or an evaluation. A dialectical journal should look like this:

Chapter 1 (Pgs. X-XX)

Content	Personal Response
WRITE OUT QUOTE/PASSAGE #1 FROM TEXT AND INCLUDE PAGE#	REACTION TO QUOTE/PASSAGE #1 IN COMPLETE, DETAILED SENTENCES
WRITE OUT QUOTE/PASSAGE #2 FROM TEXT AND INCLUDE PAGE#	REACTION TO QUOTE/PASSAGE #2 IN COMPLETE, DETAILED SENTENCES
WRITE OUT QUOTE/PASSAGE #3 FROM TEXT AND INCLUDE PAGE#	REACTION TO QUOTE/PASSAGE #3 IN COMPLETE, DETAILED SENTENCES

Note: The number of quotes or passages you want to include for the left “content” piece of your dialectical journals is up to your discretion. Longer chapters will likely have more significant quotes or passages than shorter chapters, but that doesn’t mean that shorter chapters will only have one significant quote or passage. Use your best judgment when deciding how many quotes/passages to include in your journals. Additionally, if the novel you select does not have chapters/sections/parts, use your best judgment in separating your novel for an adequate number of journal entries.

- III. Read Thomas C. Foster’s *How to Read Literature like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*, available in the English Department office and the school library OR sign-in to CLASSLINK and click on Library Resources. In Library Resources, click on Overdrive Sora. Go to the search bar and type in the book. The book will come up and all you have to do is click the check-out button.
- IV. While reading, complete the following:
In a written response of 500-750 words, typed, double-spaced, and Times New Roman, apply TWO selected chapters’ theories to the novel you chose to read for Part I. Be sure to cite **specific textual evidence** from both texts in your analysis and application, including direct quotations and page numbers.

The dialectical journals and the Foster analysis are due on the first day of class.

Syracuse University Project Advance Summer Assignment

Summer Assignment 2026

Jane Gallop, author of “The Ethics of Reading: Close Encounters,” writes:

“Reading what one expects to find means finding what one already knows. Learning, on the other hand, means coming to know something one did not know before. Projecting is the opposite of learning. As long as we project onto a text, we cannot learn from it, we can only find what we already know. Close reading is thus a technique to make us learn, to make us see what we don’t already know, rather than transforming the new into the old” (11).

As you prepare to read Don Mitchell’s “The End of Public Space,” follow Gallop’s advice for close reading.

Take note of/annotate details that call attention to themselves, such as unusual or surprising word choice/vocabulary, repetition, images and metaphors, italics and parentheses, long footnotes. Label new understandings/realizations as prompted by the essay. Gallop says, “...by concentrating on the details, we disrupt our projection”; thus we are “...forced to see what is really there” (11). As you read Mitchell’s piece, what is *really* there?

Read Ch 1, “What is Literacy?” from *Everything’s a Text* by Dan Melzer and compose a visual response.

To demonstrate your understanding of the concepts in the Melzer text regarding various ways a text response can be composed, **create a visual response to the Mitchell text**. Be creative! This visual response can be a collage, a painting, a video, a flip book, a campaign poster, an interpretive dance, a meme, an advertisement, a comic. PLEASE NO AI; THIS SHOULD BE YOUR CREATION, NOT WHAT YOU WERE ABLE TO GET A PROGRAM TO CREATE.

When composing your responses, keep in mind and be prepared to discuss the following on the first day of class:

- the context for this composition
- the purpose of your composition
- the audience(s) for these compositions
- the persona from which you created this composition

Let the situations below inspire you, but don’t feel limited to them.

Situation 1: You are a community board member supporting OR opposing the plans for the 3 acres of land Lawrence Woodmere Academy sold. First it was a 33-unit residential development and then it became a plan for 17 single-family homes.

Situation 2: You are an advocate for the homeless. Present your ideas about their plight.

Situation 3: You are a homeowner who is preparing to put your house on the market; your house is located across the street from a recently-opened homeless shelter for veterans.

Situation 4: Create your own situation that echoes an aspect/stakeholder in Mitchell’s piece!

Assignment due on the first day of class.

G.W. Hewlett High School
English Department
Summer Reading 2026



Molloy University High School Scholar's Program
College Modern Drama Summer Assignment

Read the play *The Glass Menagerie* by Tennessee Williams

Read the article: *How to Read a Play (from Dramatics)*: [How to Read a Play Link](#)

Pt 1: Written Response (*at least 1 well-supported paragraph in length for each question*) to the prompts below:

1. Choose either Tom or Laura: What challenges does the character have in fulfilling his/her dreams and building rewarding relationships?
2. To what extent do you relate to Tom or Laura's struggles and unique personality?
3. How do all 4 characters in the play interact in ways that highlight the conflict of illusion vs reality? With whom do you most empathize and why?
4. Discuss the play in terms of scenic metaphor and toxic leak giving examples of both from the text.

The writing you submit should be original, in your unique voice.

Pt 2: Create a visual response to the play: This visual response can be an artistic rendering (painting, sculpture or collage), a video, a flip book, a play poster, a playbill with actor names, an interpretive dance, a soundscape (series of song choices for select scenes), a prequel or sequel, a vision board (for set, lighting, and/or costuming) a comic, or homemade menagerie figures. Be creative! Be prepared to share.

Both Part 1 & 2 of assignment due on the first day of class.