

**AP ENGLISH LANGUAGE & COMPOSITION  
SUMMER WORK 2019**

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**Summer work is a required part of the AP English Language curriculum. Work not completed by the first day of school will result in zeros for those assessment grades.**

Please be aware that we take the **integrity** of your work very seriously. Use the information to guide your understanding, read actively, and pace yourself throughout the summer. **Do not rely on sites such as Spark Notes or on other people's answers to carry you through!**

This class is more about the progress you make in critical thinking and communication than it is about a "right" answer. **Ideas/answers copied from someone or someplace else is plagiarism, and will result in a failing grade for the assignment.**

**Pace yourself!** There is a lot to do here; it is designed intentionally so that you cannot procrastinate until August. You will be better prepared for this year and find that the tasks are much more enjoyable if you do not procrastinate.

**Quick Look at the Work**

Assignments:

*Note: You may complete the three readings in any order you wish.*

- Daily quickwrite--notebook to turn in on 1st day
- 1 nonfiction read\*--summer annotations are first step in research writing for Sept.
- 1 challenging read\*--reflection response to turn in on 1st day
- 1 quick read--summer annotations are basis of discussions and/or writing in Sept.

Materials Needed:

- A notebook or journal
- A nonfiction book--you should buy this one (used or new) to mark up & have with you throughout September
- A choice book--this one may be bought or borrowed; you will not need to bring the book with you into school
- *Ella Minnow Pea* by Mark Dunn--also purchase, used or new
  - There appear to be 3 different printings of the book, and as far as we can tell, there are no differences. Ms. Yellin & Mrs. Palazzo own paperback copies of the version linked below. This appears to be the main version, as it is the easiest & most in-stock on Amazon.
  - Paperback is \$10.33 (new) on [Amazon](#)

\*For both of the summer reads the three expectations are that you are reading 1) a book you have not read before, 2) a book that is not part of the required texts for junior or senior English classes or part of another course's summer work assignment, and 3) that it is not below your comfort level for reading (e.g. *The Giver* or another middle school level book)

### **Strengthening Your Writing: 100 Days of Summer Writing**

- We will be joining in on a summer journaling experience provided by [Moving Writers](#). This project, 100 Days of Summer Writing, encourages us all to avoid the "summer slide" with our writing skills, not just our reading skills.
- You will find a PDF link with 100 different writing prompts, much like you may have done for bell ringers/do nows in English classes in the past. Your goal is to take 5-10 minutes each day and write. We have 73 days in our summer vacation, and we expect you to do at least 50 prompts. You may choose any prompt that you wish each day, but you may not repeat any. There are some helpful questions to spark your writing for each of the kinds of prompts, but they are only suggestions, not requirements. This is not about a right or correct answer; it's about you writing--and experimenting with your writing--regularly. For those wishing to do the whole 100 Days, Moving Writers is officially promoting the project from Memorial Day weekend until Labor Day weekend.
- We are asking you to handwrite your responses in a one subject notebook, a composition book, or a journal. **Bring this with you on the first day of school.**
- Your prompts should be formatted with a new day/prompt on each page. At the top of the page, label the prompt # that you're working on, a brief descriptive title, and the date.
- A note on length: The expectation is that you spent 5-10 minutes working on the writing exercise. We expect to see **at least** a half of a page of writing in a full-sized notebook paper (or the equivalent in whatever you're using). Other prompts may include more prewriting, annotating, or analysis, such as in Exemplar #1 included in the folder.
- Optional: Join the larger writing community by taking pictures of your writing throughout the summer & sharing on Twitter or Instagram with #100DOSW19. Check in on Mrs. Palazzo's writing (and summer reading) on Twitter by searching #PalazzoAP.
- Examples: [One](#) and [Another](#)

### **Focusing on Nonfiction: Nonfiction Choice Read**

Choose a non-narrative nonfiction book to read. It should be an appropriate book difficulty for a high school junior, and it should focus on presenting an argument, informing, or a mix of those and narrative. It should not be a completely narrative book, such as a memoir. Pick a book on a topic you're interested in learning more about.

As you read, take notes or make annotations in the book. In September we will add research to the information you've learned in the book and complete a synthesis essay.

**Suggested** authors and titles are given below, but you can also email both of us over the summer if you find a book not on this list and you're not sure if it fits the above criteria.

- *Outliers* or any other book by Malcolm Gladwell
- *Just Mercy* by Bryan Stevenson
- *The New Jim Crow* by Michelle Alexander
- *Astrophysics for People in a Hurry* Neil deGrasse Tyson
- Any book by Erik Larson
- Any book by Jon Krakauer
- *Omnivore's Dilemma* or any other book by Michael Pollan
- *Columbine* or *Parkland* by Dave Cullen
- *Quiet: The Power of Introverts in a World that Can't Stop Talking* by Susan Cain
- *The 57 Bus* by Dashka Slater
- *Born to Run* by Christopher McDougall
- *Short History of Nearly Everything* or other informational-focused Bill Bryson books
- *Weaponized Lies: How to Think Critically in a Post-Truth Era* by Daniel J. Levitin
- *Evicted* by Matthew Desmond
- *How Soccer Explains the World: an Unlikely Theory of Globalization* by Franklin Foer
- *The Arm: Inside the Billion-Dollar Mystery of the Most Valuable Commodity in Sports* by Jeff Passan

### **Strengthening Your Reading: Leaving your Comfort Zone**

For your second read, pick a book you have not read before that will challenge you in one of the following ways. Here are some **suggested** books that would meet the criteria of this assignment. You're welcome to pick a book that meets one or more of the below criteria not on the list. If you're unsure, you can always email both teachers--one of us should be able to get back to you within the week.

- The reading level is beyond your comfort zone. Think of a book that was difficult or “just right” and look up its Lexile level [here](#). You can use that as a benchmark to look for a book more challenging than that.
- The length is beyond your comfort zone. Summer is a great time to tackle those epic reads!
  - *Children of Blood & Bone* by Tomi Adeyemi
  - *All the Light We Cannot See* by Anthony Doerr
  - *The Count of Monte Cristo* by Alexandre Dumas
  - *The Lord of the Rings* trilogy by J.R.R. Tolkien
  - *The Tale of Genji* by Murasaki Shikibu
  - Many Stephen King novels are 1,000+ pages
  - Russian novelists (Tolstoy, Dostoyevsky, etc.) are also lengthy writers
  - Note: Harry Potter doesn't count for the purposes of this assignment
- The writing style is beyond your comfort zone. Basically anything pre-1900 is going to be a great prep for the older reading passages the exam requires you to read.
  - *Walden* by Henry David Thoreau
  - *A Room of One's Own* by Virginia Woolf
  - *The Prince* by Machiavelli
  - *Catch-22* by Joseph Heller
  - *One Hundred Years of Solitude* by Gabriel Garcia Marquez
  - Anything by Charles Dickens, Victor Hugo, Jane Austen, the Bronte sisters, Toni Morrison
  - An epic poem: *The Epic of Gilgamesh*, *The Iliad*, *The Odyssey*, *The Inferno*
  - *Ramayana* by Valmiki or *The Mahabharata* (both have good English prose translations by R.K. Narayan)
- The perspective or subject matter is beyond your comfort zone. Time to push your understanding of the world and your empathy for those who are unlike you to the next level!
  - *The 57 Bus* by Dashka Slater
  - *Homegoing* by Yaa Gyasi
  - *Americanah* by Chimamanda Ngozi Adichie
  - *Sing, Unburied, Sing* or *Men We Reaped* by Jesmyn Ward
  - *Educated* by Tara Westover
  - *Hillbilly Elegy* by J.D. Vance

After you read, complete a reflective response to the book:

- In what ways was this book outside of your comfort zone? Discuss why you chose the book, what your expectations were going into the book, and how you found the reading experience to be.
- Operating under the premise that “everything’s an argument,” what argument(s) is the author presenting in this book? How do they go about reaching their audience?
  - For example, we might say that *To Kill a Mockingbird* presents the argument that young children are highly influenced by the adults in their lives. This is evidenced through Atticus’ impact on Scout’s view of the world and understanding of injustice. It’s also seen through the juxtaposition of Scout and her cousin Francis’ views on racism. Etc.
- Viewing the book from the perspective of a writer, what did you notice about the style of of the book--how it was organized, the tone of the piece, the author’s voice, the types of sentences and word choice, etc.

Logistics:

- Please follow MLA guidelines for setting up your paper. Refer to [Purdue’s OWL](#) for reminders on MLA 8 formatting.
- Your response should be 300-400 words in length (a page or just over a page in standard MLA formatting).
- **You will turn in a hard copy of this on the first day of school.**

## A Closer Look at Language & Persuasion: Required Read

Please read the short novel *Ella Minnow Pea* by Mark Dunn. As you read, annotate or take notes in preparation for graded discussion and/or writing work in class in the first few weeks of school.

### Terms & Concepts to Know:

- *Lipogram*: a story that purposely avoids certain letter or letters.
- *Epistolary*: a story told through letters (epistles).
- *Epigraph*: one or several quotations at the beginning of a novel or other larger writing.
- *Satire*: a form of communication that ridicules some aspect of our culture (often politics) in order to promote change. See [this site](#) for a fuller general explanation.
- *Paradox*: a statement or situation that contradicts itself.
- *Pangrams*: sentences that use all the letters of the alphabet.
  - Ex: The quick brown fox jumps over the lazy dog.
- *Portmanteau words*: a new word formed by joining together two words & their meanings.
  - Ex: breakfast + lunch = brunch
- *Anagrams*: a word or phrase made by rearranging the letters from another word or phrase. The best are ones that connect to the meaning rather than being random.
  - Ex: "A decimal point" rearranges to "I'm a dot in place."
- *Euphemisms*: an understated or inoffensive way to talk about something upsetting or impolite.
  - Ex: Instead of being fired, a person is "let go," "released," or "transitioned"

### Focus of your Annotations:

1. Linguistics: What ideas about language, communication, and especially the evolution of a language can we gain from this book?
2. Satire: What problems does this book point out? What is he hoping to change? Look for techniques that help point out the satire (exaggeration, irony, humor, paradox, etc.)
3. Structure & Style: Why do you think Dunn chose to write this in letter form? How does he develop different narrative voices? How do the different perspectives affect our understanding of the story?