



## AP English Language and Composition Two-Part Summer Assignment

Welcome!!! **Please read these directions carefully on the day that you get them.** If you have questions before the end of the school year, please contact Ms. Coffman in Rm. 153. My email address is dcoffman@psd1.org; feel free to email me over the summer with any questions, as well. I won't check my email every day but will do so fairly often. The only stupid question is the one you didn't ask but should have!

### 1. Study of a columnist's style

- a. By *style*, I mean the collection of elements that together create the distinct voice or "calling card" of a specific writer. These elements include such things as connotation and other issues of word choice, sentence length and type, tone, register, and figurative language.
- b. Below is a list of nationally syndicated columnists. These writers are influential as opinion-makers, advice givers, policy-influencers, or public intellectuals, so it is worth your time to read at least 1 column by each of them. This will help you with the next step.
 

<ul style="list-style-type: none"> <li>▪ George F. Will- Washington Post</li> <li>▪ Ellen Goodman- Boston Globe</li> <li>▪ Kathleen Parker- Orlando Sentinel</li> <li>▪ Leonard Pitts, Jr.- Miami Herald</li> <li>▪ Maureen Dowd- New York Times</li> <li>▪ Frank Deford- Sports Illustrated</li> <li>▪ E.J. Dionne- Washington Post</li> </ul>	<ul style="list-style-type: none"> <li>▪ Cal Thomas- Tribune Media Services</li> <li>▪ Connie Schultz- Plain Dealer</li> <li>▪ Michelle Singletary- Boston Globe</li> <li>▪ Thomas Friedman- New York Times</li> <li>▪ Mary Sanchez- Tribune Media Serv.</li> <li>▪ David Brooks- New York Times</li> <li>▪ Arianna Huffington- Huffington Post</li> </ul>
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- c. The next step is to choose four of these columnists. For each of the four columnists you choose, you will print out two of their columns that *you find interesting and worth analyzing*.
- d. On the back of the printed columns, you will hand-write a one paragraph style analysis. Each style analysis should focus on how the author's writing style conveys his/her message. What is the effect on you, the reader, and how did the columnist achieve that effect?
- e. DO NOT summarize the column, ANALYZE IT. If you aren't clear on the difference, email me for help.
- f. The columns must be no older than three years.
- g. Please, no blog posts; use full size columns. If you're not sure of the difference, email me a link and I'll tell you which it is.
- h. All 8 columns and paragraphs are due at once. If you try to submit incomplete work, I'll give it back to you, mark it late in the grade book (50% penalty), and wait for you to complete your work before handing it in again. So be smart: check and double check your work to make sure it's all there.
- i. **The columns and paragraphs are due the second day of class.**

## 2. Non-fiction reading and writing

- a. **Check out *How to Read Literature Like a Professor* by Thomas C. Foster from our library before school ends.** Over the summer, read it and make **NO FEWER THAN 20 entries** in a reader-response journal **as you read.** Each entry should include a textual reference with page number(s) on the left side of the page with corresponding analysis, questioning, or argumentation on the right side of the page. **At least half of your responses should contain a direct quote** from the text. The rest may contain paraphrases or broader references to the text. See below for examples of each kind of response.

Textual reference	p. #	Your response
<b>(quote)</b> “What’s in a name? A rose by any other word would smell as sweet.”	59	Juliet makes a point that got me wondering about the names of things. Doesn’t a person’s name contribute to his/her identity? Wouldn’t Romeo’s identity actually change somewhat if he changed his name? I know that if we started calling roses “twiddle dee dees” or “borks,” I would most definitely not feel the same about them.
<b>(paraphrase)</b> In the balcony scene, Juliet exposes her feelings for Romeo, not knowing that he is secretly watching and listening below.	56	I think Juliet should be more angry at Romeo over this situation. She feels embarrassed (says she’s glad night covers her blushing) and begs him to not take advantage of her situation, which is understandable because she is so young and inexperienced, but if a guy put me in that situation, I would be angry.
<b>(broad reference)</b> Shakespeare’s use of rhyme throughout this play	--	I noticed that Shakespeare uses sonnets in several places in this play (Prologue, start of Act II, etc.), but he also uses other rhyme schemes. When Friar Lawrence is involved in a scene, rhyming couplets dominate. I notice this, but I’m not sure why Shakespeare does it. I want to know more about the effects of different rhyme schemes. Maybe they affect the tone?

- b. Remember: analysis is NOT summary. “I like this” is not analysis.
- c. When responding with questions, attempt to answer your own question. The mental effort you make to do so may take you one step closer to learning something.
- d. The purpose of a dialectical journal is to interact with the book and through that interaction, to learn. The process starts with reading, but it is your thoughts, questions, and writing that build the meaning. In other words, you get out of this assignment what you put into it.
- e. **20 entries is the minimum number.** If you do not have 20 legitimate entries when you turn it in, I will not grade it. Instead, I’ll give it back to you, mark it late in the grade book (50% penalty), and wait for you to complete your work before handing it in again. So be smart: do more than 20!
- f. **The dialectical journal is due the third day of class.**

