

**Disclaimer:** Please read through the entire packet as soon as possible and make note of the various deadlines. **It is your responsibility** to be aware of what's due and when it is due, and to do your very best to meet those deadlines.

Welcome to AP English Language and Composition. According to the College Board, an AP course in English Language and Composition engages students in becoming skilled readers of prose written in a variety of rhetorical contexts, and in becoming skilled writers who compose for a variety of purposes. Both their writing and their reading should make students aware of the interactions among a writer's **purposes, audience expectations**, and **subjects**, as well as the way genre conventions and the resources of language contribute to effectiveness in writing. The assignments in this packet are important because they provide you with a chance to establish good reading and writing work habits this summer and to raise the level of your "English" so that you are comfortable with the work load that you will encounter when the class begins meeting on a daily basis in the fall. Needless to say, the expectations for this class are high and you will have to work very hard if you are going to be successful. Writing well is the key to doing well in all of your classes from this point forward; therefore, we applaud your decision to take on this challenge. And, we will do everything that we can to help support you along the way.

Good Luck!

--Nordenstedt & Reckard (Your AP English Language and Composition Teachers)

# AP ENGLISH LANGUAGE AND COMPOSITION SUMMER HOMEWORK 2018

**Assignment #1: Join Remind** . We have set up a Summer AP English Language and Composition Summer Hotline. Please join it! To become a part of this group and get updates and important information, Enter this number: 81010 and Text this message @dg773h. If you don't have the sweet Remind app on your phone, you can join via e-mail: [dg773h@mail.remind.com](mailto:dg773h@mail.remind.com).

## **Assignment #2: FLASHCARDS**

***DUE DATE: Bring them on the First Day of School*** ; use them every spare moment you have to learn them all summer long.

The purpose of making flashcards is for you to develop a strong familiarity with the language of rhetoric. The flashcards can help you do this if you spend time memorizing the meanings/definitions of each of the terms so that you know them like you know the back of your own hand. **USE your flashcards** . **Take them with you on your adventures** . **Review them every single day** , and you will be rewarded with impressive knowledge of what RHETORIC is all about. To give you that extra motivation/inspiration to take full advantage of this assignment, **you are required to KEEP A LOG of how often you look at your flashcards** . We will focus a great deal of time on how the use of these terms helps a writer achieve his/her purpose. You must know the terms and their meanings if you are going to be successful.

The LOG should look something like this:

#	DATE	Amount of time studying cards and WITNESS? Other pertinent facts about study session

Make sure that you have someone witness or sign off on your studying. And bring in your log on the first day.

Your flashcards should be 3" x 5". Write the term **neatly** in **big, bold lettering** on the front. Write the definition of the term on the back. Do NOT attempt to Cut and paste the definitions from this handout onto your cards because such a ploy would defeat the purpose of learning the vernacular. These directions seem obvious, but there are people who will make their flashcards all weird and crazy if not directed to do so in this manner. Don't be THAT person!  
 ☺

The Words you are **expected** to **know** the first day you walk into class are as follows:

1. **Absolute**—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”).
2. **Ad hominem argument**—an argument attacking an individual’s character rather than his or her position on an issue.
3. **Allusion**—a reference to something literary, mythological, or historical that the author assumes the reader will recognize.
4. **Analogy**—a comparison of two different things that are similar in some way.
5. **Anaphora**—repetition of the same word or group of words at the beginning of successive clauses (Example from the great Richard D. Bury: “In books I find the dead as if they were alive; in books I foresee things to come; in books warlike affairs are set forth; from books come forth the laws of peace.”)
6. **Anecdote**—a brief narrative that focuses on a particular incident or event
7. **Antecedent**—the word, phrase, or clause to which a pronoun refers
8. **Antithesis**—a statement in which two opposing ideas are balanced
9. **Aphorism**—a concise, statement that expresses succinctly a general truth or idea, often using rhyme or balance
10. **Asyndeton**—a construction in which elements are presented in a series without conjunctions (“They spent the day wondering, searching, thinking, understanding.”)
11. **Balanced sentence**—a sentence in which words, phrases, or clauses are set off against each other to emphasize a contrast (George Orwell: “If thought corrupts language, language can also corrupt thought.”)
12. **Chiasmus**—a statement consisting of two parallel parts in which the second part is structurally reversed (“Susan walked in, and out rushed Mary.”)
13. **Cliché**—an expression that has been overused to the extent that its freshness has worn off (“the time of my life”, “at the droop of a hat”, etc.)
14. **Climax**—generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure (“The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.”)
15. **Colloquialism**—informal words or expressions not usually acceptable in formal writing
16. **Complex sentence**—a sentence with one independent clause and at least one dependent clause
17. **Compound sentence**—a sentence with two or more coordinate independent clauses, often joined by one or more conjunctions
18. **Compound-complex sentence**—a sentence with two or more principal clauses and one or more subordinate clauses
19. **Concrete details**—details that relate to or describe actual, specific things or events

- 20. Connotation**—the implied or associative meaning of a word (slender vs. skinny; cheap vs. thrifty)
- 21. Cumulative sentence (loose sentence)**—a sentence in which the main independent clause is elaborated by the successive addition of modifying clauses or phrases (Jonathan Swift, *A Modest Proposal*: “I have been assured by a very knowing American friend of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout.”)
- 22. Declarative sentence**—a sentence that makes a statement or declaration
- 23. Deductive reasoning**—reasoning in which a conclusion is reached by stating a general principle and then applying that principle to a specific case (The sun rises every morning; therefore, the sun will rise on Tuesday morning.)
- 24. Denotation**—the literal meaning of a word
- 25. Dialect**—a variety of speech characterized by its own particular grammar or pronunciation, often associated with a particular geographical region (“Y’all” = Southern dialect)
- 26. Diction**—the word choices made by a writer (diction can be described as formal, semi-formal, ornate, informal, technical, etc.)
- 27. Didactic**—having the primary purpose of teaching or instructing
- 28. Ellipsis**—the omission of a word or phrase which is grammatically necessary but can be deduced from the context (“Some people prefer cats; others, dogs.”)
- 29. Epigram**—a brief, pithy, and often paradoxical saying
- 30. Ethos**—the persuasive appeal of one’s character, or credibility
- 31. Euphemism**—an indirect, less offensive way of saying something that is considered unpleasant
- 32. Exclamatory sentence**—a sentence expressing strong feeling, usually punctuated with an exclamation mark
- 33. Figurative language**—language employing one or more figures of speech (simile, metaphor, imagery, etc.)
- 34. Hyperbole**—intentional exaggeration to create an effect
- 35. Idiom**—an expression in a given language that cannot be understood from the literal meaning of the words in the expression; or, a regional speech or dialect (“fly on the wall”, “cut to the chase”, etc.)
- 36. Imagery**—the use of figures of speech to create vivid images that appeal to one of the senses
- 37. Imperative sentence**—a sentence that gives a command
- 38. Implication**—a suggestion an author or speaker makes (implies) without stating it directly. NOTE: the author/speaker *implies*; the reader/audience *infers*.
- 39. Inductive reasoning**—deriving general principles from particular facts or instances (“Every cat I have ever seen has four legs; cats are four-legged animals.”)
- 40. Inference**—a conclusion based on premises or evidence
- 41. Interrogative sentence**—a sentence that asks a question
- 42. Invective**—an intensely vehement, highly emotional verbal attack
- 43. Inverted syntax**—a sentence constructed so that the predicate comes before the subject (ex: In the woods I am walking.)
- 44. Irony**—the use of words to convey the opposite of their literal meaning; or, incongruity between what is expected and what actually occurs (situational, verbal, dramatic)
- 45. Jargon**—the specialized language or vocabulary of a particular group or profession
- 46. Juxtaposition**—placing two elements side by side to present a comparison or contrast
- 47. Litotes**—a type of understatement in which an idea is expressed by negating its opposite (describing a particularly horrific scene by saying, “It was not a pretty picture.”)
- 48. Logos**—appeal to reason or logic
- 49. Malapropism**—the mistaken substitution of one word for another word that sounds similar (“The doctor wrote a subscription.”)
- 50. Maxim**—a concise statement, often offering advice; an adage
- 51. Metaphor**—a direct comparison of two different things
- 52. Metonymy**—substituting the name of one object for another object closely associated with it (“The pen [writing] is mightier than the sword [war/fighting].”)

- 53. Mood**—the emotional atmosphere of a work
- 54. Motif**—a standard theme, element, or dramatic situation that recurs in various works
- 55. Non sequitur**—an inference that does not follow logically from the premises (literally, “does not follow”)
- 56. Paradox**—an apparently contradictory statement that actually contains some truth (“Whoever loses his life, shall find it.”)
- 57. Parallelism**—the use of corresponding grammatical or syntactical forms
- 58. Parody**—a humorous imitation of a serious work (Weird Al Yankovich’s songs, and the *Scary Movie* series are examples)
- 59. Parenthetical**—a comment that interrupts the immediate subject, often to qualify or explain
- 60. Pathos**—the quality in a work that prompts the reader to feel pity
- 61. Pedantic**—characterized by an excessive display of learning or scholarship
- 62. Periodic Sentence**—A periodic sentence has the main clause or predicate at the end. This is used for emphasis and can be persuasive by putting reasons for something at the beginning before the final point is made. It can also create suspense or interest for the reader.
- 63. Personification**—endowing non-human objects or creatures with human qualities or characteristics
- 64. Philippic**—a strong verbal denunciation. The term comes from the orations of Demosthenes against Philip of Macedonia in the fourth century.
- 65. Polysyndeton**—the use, for rhetorical effect, of more conjunctions than is necessary or natural (John Henry Newman: “And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.”)
- 66. Rhetoric**—the art of presenting ideas in a clear, effective, and persuasive manner
- 67. Rhetorical question**—a question asked merely for rhetorical effect and not requiring an answer
- 68. Rhetorical devices**—literary techniques used to heighten the effectiveness of expression
- 69. Sarcasm**—harsh, cutting language or tone intended to ridicule
- 70. Satire**—the use of humor to emphasize human weaknesses or imperfections in social institutions (Jonathan Swift’s *Gulliver’s Travels*, *The Simpsons*, etc.)
- 71. Scheme**—an artful deviation from the ordinary arrangement of words (anaphora, anastrophe, antithesis are some examples of schemes)
- 72. Simile**—a comparison of two things using “like,” “as,” or other specifically comparative words
- 73. Simple sentence**—a sentence consisting of one independent clause and no dependent clause
- 74. Solecism**—non standard grammatical usage; a violation of grammatical rules (ex: unflammable; they was)
- 75. Structure**—the arrangement or framework of a sentence, paragraph, or entire work
- 76. Style**—the choices a writer makes; the combination of distinctive features of a literary work (when analyzing style, one may consider diction, figurative language, sentence structure, etc.)
- 77. Syllepsis**—a construction in which one word is used in two different senses (“After he threw the ball, he threw a fit.”)
- 78. Syllogism**—a three-part deductive argument in which a conclusion is based on a major premise and a minor premise (“All men are mortal; Socrates is a man; therefore, Socrates is mortal.”)
- 79. Synecdoche**—using one part of an object to represent the entire object (for example, referring to a car simply as “wheels”)
- 80. Synesthesia**—describing one kind of sensation in terms of another (“a loud color,” “a sweet sound”)
- 81. Syntax**—the manner in which words are arranged into sentences
- 82. Theme**—a central idea of a work
- 83. Thesis**—the primary position taken by a writer or speaker
- 84. Tone**—the attitude of a writer, usually implied, toward the subject or audience
- 85. Trope**—an artful deviation from the ordinary or principal signification of a word (hyperbole, metaphor, and personification are some examples of tropes)
- 86. Understatement**—the deliberate representation of something as lesser in magnitude than it
- 87. Vernacular**—the everyday speech of a particular country or region, often involving nonstandard usage

### **ASSIGNMENT #3: SUMMER READING**

Pick **TWO BOOKS** from the following AP recommended reading list. Read them closely and complete the reader response activity described in detail below for each of them. Please do not try to substitute a book NOT on this list. If you had the initiative to take a Summer writing course at UC Berkeley because you are in EAOP, then congratulations! But please do not try to use that as an excuse to read LESS. You should be striving to read MORE! If you have any issues with locating/obtaining a copy of the book you want to read, please email Mr. Nordenstedt and he will try to help you if he can. E-mail address: [apenglish3nordenstedt@gmail.com](mailto:apenglish3nordenstedt@gmail.com).

<b>Author</b>	<b>Title</b>
Arana, Marie	American Chica: Two Worlds, One Childhood
Baker, Russell	Growing Up
Baron, David	Beast in the Garden
Barry, John M.	The Great Influenza: The Epic Story of the Deadliest Plague in History
Boyle, Kevin	Arc of Justice
Brennan, Christine	Best Seat in the House: A Father, A Daughter, a Journey Through Sports
Caleel, Richard T.	Surgeon! A Year in the Life of an Inner City Doctor
Capote, Truman	In Cold Blood
Didion, Joan	Slouching Towards Bethlehem
Dillard, Annie	An American Childhood
Erlich, Gretel	The Solace of Open Spaces
Franklin, Benjamin	The Autobiography of Benjamin Franklin
Gladwell, Malcolm	Blink
Goldman, William	Adventures in the Screen Trade
Hillenbrand, Laura	Unbroken
Hong Kingston, Maxine	Woman Warrior
Krakauer, Jon	Into Thin Air
Krakauer, Jon	Under the Banner of Heaven
Krakauer, Jon	Where Men Win Glory: The Odyssey of Pat Tillman
Kurson, Robert	Shadow Divers

Larson, Erik	Dead Wake: The Last Crossing of the Lusitania
Larson, Erik	The Devil in the White City
Lewis, Michael	Moneyball
Malcolm X	The Autobiography of Malcolm X
MacNeill, Robert	Wordstruck
Mamaday, N. Scott	The Way to Rainy Mountain
Maraniss, David	Clemente: The Passion and Grace of Baseball's Last Hero
McCourt, Frank	Angela's Ashes
McBride, James	The Color of Water
Nafisi, Azar	Reading Lolita in Tehran: A Memoir in Books
Philbrick, Nathaniel	In the Heart of the Sea
Roach, Mary	Stiff
Roach, Mary	Spook
Rodriguez, Richard	Hunger for Memory
Sides, Hampton	Ghost Soldiers
Steinbeck, John	Travels with Charley
Suskind, Ron	A Hope in the Unseen
Thoreau, Henry	Walden
Twain, Mark	Life on the Mississippi
Von Drehle, David	Triangle
Wallace, David Foster	A Supposedly Fun Thing that I Will Never do Again.
Walton, Anthony	Mississippi: An American Journey
Wexler, Laura	Fire in the Canebrake

**READER RESPONSE LOG ASSIGNMENT:**

***DUE on the first day of school***

Follow these simple steps for each of the books that you choose to read.

**STEP 1:** Divide your chosen book from the list above into four parts/sections.

**STEP 2:** After you finish reading each fourth, write a reader response/reader reaction to that section. These responses should be between two and three pages, typed, double-spaced. **Please do not write a plot summary.** Naturally, you will include necessary background/context information, but I want to read your reactions to what is happening. You may choose to focus on the author's tone, purpose, subject, intended audience, and or point of view. Or, you can focus on things you relate to or find interesting in the reading.

**STEP 3:** Hold onto this book! You will have to complete a Long Form analysis of one of the two books you read for this assignment in the fall. It is also quite likely that one or both of the books will be part of your first major essay writing assignment in the fall, so pick something you are interested in because you will have to know them well. We will read a little fiction this year, but this class is a study of rhetoric and how non-fiction writers make different rhetorical choices to achieve their purpose.

**Your Reader Responses: A minimum of 8 (at least four per book) should be typed, double-spaced and ready to be turned in on the First day of school (no exceptions!)**

#### **Assignment #4: College Here I Come!**

Visit a college or university of your choice, either locally or wherever your summer travels take you. Select an institution you would consider as a possible post high school destination. Wander, explore, have lunch, visit the bookstore, be friendly with people, soak in the setting. In addition to taking in the atmosphere, you have two tasks related to your visit. They are as follows:

- Have your picture taken in the student center, or with a statue or monument, or next to a campus sign. Be sure your location is clearly shown so that it's obvious that you are at the college/university. Also take pictures of some of the buildings and other interesting sites. If you are feeling bold, see if you can interview someone and record their insights. Gather as much information as you can on your visit and then take that information to create some kind of **1-2 minute documentary on the campus you visit** and why or how you see yourself perhaps one day being a student at an institution like this. The film should be shared with the instructors via the internet in some way that is easy for them to access it. **The Photo ESSAY is due August 24th**
- In addition to your video, you will also write an essay detailing your experience visiting the campus and evaluate the potential this school offers as you consider your post high school plans. Please write in narrative form. You may write in present or past tense, 1st or 3rd person. Write with imagery and description to convey the atmosphere and environment. Appeal to the senses. How did the place feel? Make the reader feel how you felt during your visit. Be specific about likes, dislikes, and the perspective you gained. Use figurative language. Make it interesting. You may plan your trips to different schools with fellow AP English Language students, but everyone is responsible for writing their own essay and compiling their own photo essay. **The written essay is due no later than August 24th.**

## Assignment #5: Rhetorical Analysis.

Pick and read 3 essays from the list found on the class website under the heading “List of Essays for Summer HW” (<https://phslangandcomp.weebly.com/summer-homework.html>). For each essay:

- A. Write a reader responses (at least one page, double-spaced for each response). Be clear and concise. Follow MLA formatting rules (12pt font, 1” margins and doublespaced.) Follow the SPAM elements in the score guide provided.
- B. Analyze each essay for all four aspects below (SPAM) and you must provide clear evidence to support your analysis. Use quotations from the piece to illustrate your point.
- C. Vary your analysis. Each essay likely has a different purpose and meaning – seek out these differences.
- D. Vary your application of the rhetorical terminology. Do not repeat the same term more than a few times. Challenge yourself to find a variety of literary tools and techniques that makes each piece unique.

### SPAM

**S**tylistic devices and rhetorical (persuasive) strategies used in the piece. Use your literary terms list to identify and briefly explain what tool(s) the author used and why they used them. What effect on the reader does repetition or alliteration have? How do stylistic choices affect tone and meaning? How do stylistic choices affect the audience’s reactions?

**P**urpose (thesis or main point) for writing the piece. What are your clues?

**A**udience. For whom do you think this piece was written? How do you know? You must conduct research about the author, the era, and anything about the specific work (whether an essay or a film) that will inform your idea of who actually read or saw the work. Facts bolster your credibility.

**M**eaning of the piece to you. This is where you can (briefly) elaborate about your personal reaction to the piece. Specific textual evidence is crucial to thoughtful analysis.

### More SPAM Directions to Live By

Include the author and the title of each essay in your introductions. Always refer to the author by full name first, then last name, or the author, the writer, etc. Explain what specifically in the essay is effective and how and why something was effective. Never, ever flatter an author and never, ever criticize an author. These are the best essayists of their generation and you, remember, are a high school student. And whether you like or enjoy (or not) the essay is not important. Ever. Be objective, clear, and concise. You are an architect studying the structure of each piece. You are a scientist studying a chemical reaction. You are a geologist studying stratification in a rock sample. Do not summarize. Summary is not analysis. Limit subjective rants.



## Reader Response Score Guide (0-1 is bad, 4 is perfect; no one is perfect all of the time).

Use this score guide to determine what you must do to craft a successful analysis of a writing piece.

<b>4</b>	<ul style="list-style-type: none"><li>· Each aspect of <b>SPAM</b> analysis was addressed thoroughly and thoughtfully.</li><li>· Student supported analysis with appropriate <b>textual references</b>; quotations formatted and framed seamlessly. Quotations were directly related to the student's analysis.</li><li>· Students identified author's <b>stylistic and rhetorical choices</b> by using a variety of appropriate <b>literary terminology</b>.</li><li>· Student conducted <b>effective background research</b> about the author, the era or period, and the piece of writing to determine audience and context.</li><li>· Student made <b>connections to historical, political, cultural, or his or her personal life</b>, conveying a sense of scope larger than the text analyzed.</li><li>· Student's <b>voice</b> (personality) is apparent in the writing; student conveys their own defined sense of style.</li><li>· Writing is <b>mature</b>; language choices are <b>clear, concise, and academic</b>; no common errors, writing flows from idea to idea and paragraph to paragraph.</li><li>· Student has a clear and confident command and control of their own <b>syntax</b> and <b>diction</b>.</li><li>· <b>Annotation</b> of piece shows constant and intelligent interaction with the text.</li></ul>
<b>3</b>	<ul style="list-style-type: none"><li>· Most aspects of analysis were not as developed as a 4.</li><li>· Each aspect of SPAM analysis is addressed, but less thoroughly and thoughtfully than a 4.</li><li>· Student offered quotations as evidence of author's choices.</li><li>· Student used some literary terminology to identify author's writing choices.</li><li>· Language choices are mostly appropriate; few errors, flow is interrupted or less developed than a 4.</li><li>· Student conducted superficial research to determine <u>audience</u> or simply guessed: <i>all adults, literature human beings, all Americans, anyone with a pulse</i>, etc.</li><li>· Some language choices are less academic and mature: <i>got, a lot, kind of</i>, cliches, cheesy phrases, high school slang or colloquialisms (not on purpose for effect), etc.</li><li>· Response lacks voice; the analysis is complete but there is no detectable personality.</li><li>· Student has <i>some</i> command of their own syntax and diction.</li><li>· <b>Annotation</b> is engaged but not always deep or constant.</li></ul>
<b>2</b>	<ul style="list-style-type: none"><li>· Most aspects of analysis were not as developed as a 3.</li><li>· Aspects of SPAM are thinly analyzed.</li></ul>

	<ul style="list-style-type: none"> <li>· Student offered very little textual evidence to support analysis (or used very long quotations to fill page).</li> <li>· Student used few literary terms to identify basic author choices (diction and syntax).</li> <li>· Student's language choices are immature; several common errors, little evidence of proofreading.</li> <li>· Student has poor command of word choice and sentence structure; response flow is choppy.</li> <li>· Annotation of original text is sporadic or simplistic (highlighted a few phrases here and there).</li> </ul>
<b>0/1</b>	<ul style="list-style-type: none"> <li>· Most, if not all, aspects of analysis were not as developed as a 2.</li> <li>· Student summarized or retold the information from the text; analysis is missing or simplistic.</li> <li>· Student did not use a single quotation as evidence or support.</li> <li>· Student's language choices are immature, redundant, and vague; paper riddled with common errors.</li> <li>· Annotation of original text is sporadic or non-existent.</li> </ul>

2<sup>nd</sup> Reminder: Pick and read 3 essays from the list found on the class website under the homework heading (<https://phslangandcomp.weebly.com/summer-homework.html>).

## **SALIENT POINTS/BIG LEAGUE TIPS**

**Failure to complete assignments by the due date will result in your receiving a zero for the summer homework , which is 15% of the first semester grade. No exceptions will be made. Because of the high volume of work that you will be required to turn in and that I will have to read and grade, I cannot accept late work when it comes to essays or projects. This is supposed to be a college-level course, so deadlines on papers are rigid.**

You should consider investing in one of the AP English Language and Composition study guides that are available in the reference section at Barnes and Noble or on-line. I recommend either the **Cliff's Notes** or **Princeton Review**, but all of them will tell you useful things that can help you prepare to be successful on the big test in May 2018.

Another good reference would be any SAT Vocabulary flashcards or high frequency word lists you can find. You should also have access to a good thesaurus. We strongly recommend *The Synonym Finder* by J.I. Rodale.

In addition, you should spend some time **reading newspapers or visiting news websites** on the internet to keep abreast of what's going on in the world (current events). The successful writer is able to take the materials we study and make connections to events of both a historical and contemporary nature. Ignorance is not an excuse!

DO NOT PROCRASTINATE! THERE IS NO HONOR IN WAITING UNTIL THE LAST MINUTE TO START ON THESE ASSIGNMENTS. SUCH A DECISION CHEATS YOU, ME AND THE CLASS BECAUSE 11TH HOUR EFFORTS ARE MORE ABOUT GETTING SOMETHING FINISHED THAN ABOUT COMPLETING SOMETHING OF HIGH QUALITY THAT REPRESENTS YOUR ABILITY TO THINK AND COMMUNICATE YOUR THOUGHTS ON PAPER. THESE ASSIGNMENTS WILL CARRY STRONG WEIGHT WHEN IT COMES TO DETERMINING YOUR FIRST SEMESTER GRADE. THESE ASSIGNMENTS ARE YOUR CHANCE TO MAKE A STRONG FIRST IMPRESSION ON US THAT YOU ARE SERIOUS ABOUT THIS CLASS. AS RALPH WALDO EMERSON SAID, "I WILL KNOW YOU THROUGH YOUR WORK."

Make sure that your work is your own; do not plagiarize from web sites or from one another. In the immortal words of Polonius from Shakespeare's *Hamlet*, "This above all, to thine own self be true." He was saying these words to his son Laertes who was going off to college; it's good advice, really!

Questions? Concerns? Please do not hesitate to email either of us. For one last time in this packet, our emails are:

[apenglish3nordenstedt@gmail.com](mailto:apenglish3nordenstedt@gmail.com) (Mr. Nordenstedt)

[apenglish3reckard@gmail.com](mailto:apenglish3reckard@gmail.com) (Mr. Reckard)

Have a great summer of reading, writing and developing your reading repertoire!

--Nordenstedt & Reckard