



Dear “AP English Language” Students,

We hope that this letter finds you well and anticipating a rewarding junior year. We hope that you will have many good experiences and make many good decisions before we get to see you again in August. One of those decisions that we would like to help you with is the decision to remain engaged in some kind of academic activity this summer. While the summer is certainly time to be away from school proper, we hope that it is not a time to stop thinking and stop growing.

For summer work:

You will read two books (with accompanying assignments), prepare a set of note cards, and have a mini-research assignment based on current events. The required work foreshadows the overall themes of the course and is indicative of the work you will be expected to produce throughout the upcoming school year. The books have been selected for interest level and readability as well as for challenging, compelling content in association with American literature and our school identity.

Required Books:

- *Tattoos on the Heart: The Power of Boundless Compassion* ([link to Amazon](#)) by Greg Boyle, SJ
- *Raisin in the Sun* ([link to Amazon](#)) by Lorraine Hansberry

Assignment #1: Dialectical Journal for *Tattoos on the Heart* by Greg Boyle

What does it mean to be committed to social justice? How can we challenge the assumption that some lives, particularly the lives of the privileged, matter more than others? How can the value of life and humanity be understood to mean that all lives matter? This compelling testament of Fr. Greg Boyle’s ministry to Los Angeles gang members serves as an invitation to understand the human faces underneath the gang tattoos.

- Read *Tattoos on the Heart* by Greg Boyle and highlight any quotes/short passages that “speak” to you, particularly as they relate to the questions above.
- There are 9 chapters, plus an “Introduction.” For each chapter, and the “Introduction,” review your highlighted quotes/short passages and select **1 moment** that captivates you the most. This will result in **a total of 10 moments**.
- You will write 10 dialectical journal entries (one from each chapter + one for intro), following the instructions available at the end of this document in **Appendix A**.

Recommended Completion Date: Monday, June 12th

Submission Method: 1st class meeting in the fall semester (Canvas)

Assignment #2: A Note Card Assignment

You will handwrite key rhetorical words (list provided in Appendix B) as well as their definitions and examples. The key terms will be on one side of the card, while the definitions and the examples will be on the other side. The cards must be **HANDWRITTEN**. These note cards will be due on the first day of class, graded, and then returned to you. Once returned, they will be used throughout the year to study and master in preparation for the AP exam.

Be prepared to prove mastery of these terms on a test at the end of August.

The format should be as follows: Side one of the card must have the number of the term in the top left corner, and the term itself in the middle of the card. Side two of the card must have the definition of the term, then a space, then at least one example of the term used in actual text, including the author (if applicable). You may acquire examples from any book or other resource, but please make sure that you understand the meaning of the term based on the example(s) you provide. **Again, the cards must be HANDWRITTEN.**

FRONT SIDE OF THE FLASHCARD	BACK SIDE OF THE FLASHCARD
76 PARADOX	A statement or situation that is seemingly contradictory on the surface, but delivers an ironic truth. Ex: “Much Madness is divinest Sense” (Emily Dickinson)

Recommended Completion Date: July 10th

Due Date: 1st class meeting in the fall semester

Submission Method: Hard copies of note cards handed in class, not on Canvas

Assignment #3: Project on *A Raisin in the Sun* by Lorraine Hansberry

Project Overview: This project invites you to explore *A Raisin in the Sun* not only as a literary work but also as a historical document reflecting the experiences of Black families in 1950s America. You'll analyze characters and themes, investigate historical context, and reflect on how Hansberry's play speaks to issues still relevant today.

Part 1: Read the Play

Read Lorraine Hansberry's *A Raisin in the Sun* carefully. As you read, take notes on:

- Family dynamics and individual dreams
- Conflicts about identity, class, religious values, and generational change
- The setting and references to social challenges (housing, racism, etc.)

Part 2: Historical Research Component

Research **four of the following** topics related to the play's setting and themes. Write a 1-page summary (per topic) explaining how each connects to the play:

Choose from:

- Redlining and housing segregation in 1950s America
- The Great Migration and urban life for Black families in northern cities
- The role of women in mid-20th-century America
- The American Dream: 1950s vs. today
- Civil rights movements before the 1960s (e.g., NAACP, Supreme Court cases like *Shelley v. Kraemer*)

For each summary, make sure to include:

- at least one primary source or historical document (e.g., a map, advertisement, law, or photo) in one of your summaries
- Works Cited: properly MLA formatted

Part 3: Character & Theme Analysis

Choose **2 characters** from the play. For each, write a one-page analysis that includes:

- What their dream is and how it reflects or challenges the American Dream
- How their experience is shaped by race, gender, or class
- How their individual story connects to one of the historical topics you researched

Overall Project Requirements:

- Typed and correctly formatted
- MLA format for in-text citations
- **Due: 1st class meeting of the fall semester (Canvas)**
- Total length: About 7–10 pages

Part 4: Reading Quiz – be prepared to take a reading quiz on Hansberry's play *A Raisin in the Sun*. This will be given on the first day of classes.

Discussion Prep: Be prepared to discuss:

- What the play reveals about 1950s America
- How different characters represent struggles still relevant today
- The evolution of the American Dream and whether is equally attainable for all

Due Date: 1st class meeting of the fall semester (Canvas)

Submission Method:

- **Files submitted on Canvas**
- **A substantial test on the first day of class**

Assignment #4: Current Events/Issues

One of the goals of the AP English Language course is for you to become a more aware global citizen. With that objective in mind, here is your final assignment:

Between now (May 27, 2025) and the first day of classes, your task is to identify three (3) major current events OR current issues (may be of national, international, or state significance). **The event or issue must be school-appropriate.**

Then, you must locate two (2) pieces of writing about that particular event/issue from a reputable source (or sources). One piece of writing must be informative in nature, such as a news article that maintains an objective tone, and the other – persuasive (this type of writing is often found in editorials or op-eds). All of the articles and opinion pieces must have a **publication date that is later than May 27, 2025.**

After you have located all six (6) of the writing pieces (two per one event/issue), **you should write a minimum 300 word summary/analysis for each of the three major events/issues you researched.**

Be sure to follow the format provided in **Appendix C** and include *all* the following:

1. a brief summary of the event/issue (maximum 5 sentences)
2. your evaluation of how persuasive you found the opinion piece to be
3. a brief explanation of *why* the piece persuaded you, or failed to do so (or somewhere in between)
4. brainstorming what specific additional information would help you to have a better understanding of the event/issue

Recommended Completion Date: July 25th

Submission Method: 1st class meeting in the fall semester (Canvas)

Have an enjoyable summer and welcome to AP English Language and Composition!

APPENDIX A: Dialectical Journal Instructions

Follow these instructions to complete one (1) dialectical journal entry per chapter of *Tattoos on the Heart* (see Assignment #1 above). You may—but are not obligated to—reflect on some of the key questions posed: What does it mean to be committed to social justice? How can we challenge the assumption that some lives, particularly the lives of the privileged, matter more than others? How can the value of life and humanity be understood to mean that all lives matter?

Dialectical Journals’ Purpose: The term *dialectic* means “the art or practice of arriving at the truth by using conversation involving question and answer.” Think of your dialectical journal as a conversation with the text you read. The process is meant to help you develop a better understanding of the text.

Procedure:

- As you read, choose passages that stand out to you and record them in the left-hand column of a T-chart (ALWAYS include page numbers).
- In the right column, write your response to the text (ideas/insights, questions, reflections, and comments on each passage)
- Here are some strategies to guide you through your dialectical journal instructions :
 - (Q) Question – ask about something in the passage that is unclear (limit to only two) - be sure to respond to/reflect upon your question if/when you find an answer.
 - (C) Connect – make a connection to your life, the world, or another text.
 - (CL) Clarify – answer earlier questions or confirm/disaffirm a prediction.
 - (R) Reflect – think deeply about what the passage means in a broad sense – not just in this specific text. What conclusions can you draw about the world, about human nature, or just the way things work?
 - (E) Evaluate - make a judgment about what is happening in the text, the actions you observe, or what the author is trying to say
- Provide at least one (1) entry per chapter.

Dialectical Journal Format

Passages from the text-- Must quote at least 10 per reading assigned. Make sure to number them.	Page #s	Your response to the passage-- EACH passage you quote must relate to one of the following codes above. Make sure to use a variety. <i>Using the same codes for most or all of your entries will result in a lower score.</i>
1. "Annotations do make me read a lot slower and I wish I didn't have to do them. It is so much harder to fake read if you have to annotate like we have to do now. So now I actually read, because it's too hard to fake annotate"	82	(C) It is harder to fake annotate--it almost takes more time. (R) People are prone to find the easy way to do something. Since there's really no easy way to annotate--fake or real--it makes sense to really read and think about the texts. (Q) Is it really harder to fake read if you have to annotate? Or does it just take longer?

CHOOSING PASSAGES FROM THE TEXT:

Look for quotes that seem significant, powerful, thought provoking or puzzling. For example, you might record:

- o Effective &/or creative use of stylistic or literary devices
- o Passages that remind you of your own life or something you've seen before
- o Structural shifts or turns in the plot
- o A passage that makes you realize something you hadn't seen before
- o Examples of patterns: recurring images, ideas, colors, symbols or motifs.
- o Passages with confusing language or unfamiliar vocabulary
- o Events you find surprising or confusing
- o Passages that illustrate a particular character or setting

RESPONDING TO THE TEXT:

You can respond to the text in a variety of ways. The most important thing to remember is that your observations should be specific and detailed. You can write as much as you want for each entry. You may choose to type and save your journals as PDFs or you may write by hand and then scan and save as PDF.

Basic Responses

- o Raise questions about the beliefs and values implied in the text
- o Give your personal reactions to the passage
- o Discuss the words, ideas, or actions of the author or character(s)
- o Tell what it reminds you of from your own experiences
- o Write about what it makes you think or feel
- o Agree or disagree with a character or the author

Sample Sentence Starters:

- I really don't understand this because...
- I really dislike/like this idea because...
- I think the author is trying to say that...
- This passage reminds me of a time in my life when...
- If I were (name of character) at this point I would...
- This part doesn't make sense because...
- This character reminds me of (name of person) because...

Higher Level Responses

- o Analyze the text for use of literary devices (tone, structure, style, imagery)
- o Make connections between different characters or events in the text
- o Make connections to a different text (or film, song, etc...)
- o Discuss the words, ideas, or actions of the author or character(s)
- o Consider an event or description from the perspective of a different character
- o Analyze a passage and its relationship to the story as a whole

APPENDIX B: KEY TERMS

On the following pages you will find brief definitions of grammatical, literary, and rhetorical terms that have appeared on the multiple-choice and essay portions of the AP English Language and Composition exam.

Please create flashcards for EACH term to be submitted on the first day of school and be prepared to demonstrate mastery within the first month of school. The cards must be **HANDWRITTEN**. It is recommended but not required to write the information in parentheses.

Logical fallacies are denoted on this list with an (). A logical fallacy is a type of erroneous argument meant to distract/fool a listener rather than rely on actual, logical rhetoric. Please make sure you know the distinction between logical argument and logical fallacy.

1. Ad Hominem*

An argument based on the failings of an adversary rather than on the merits of the case; a logical fallacy that involves a personal attack.

2. Ad Populum* (also known as “Bandwagon Fallacy”)

A logical fallacy that concludes a proposition must be true because many people (a populous) think it is true.

3. Allegory

A story or poem in which characters, settings, and events stand for other people or events, or for abstract ideas or qualities. (The underlying meaning of an allegory may be moral, religious, political, social, or satiric.)

4. Alliteration

Repetition of the same consonant sound at the beginning of words that are close together.

5. Allusion

A brief, usually indirect, reference to a person, place, event (real or fictitious), or to a work of art.

6. Ambiguity

The presence of two or more different, and sometimes conflicting, meanings in a work. (Ambiguity is always intentional on the part of the author and thus differs from vagueness in a poorly thought out piece of writing.)

7. Analogy

A comparison that is used to explain something. (Note: Think how *analogy* differs from *metaphor*.)

8. Anaphora

The repetition of the same word or phrase at the beginning of successive clauses or verses.

9. Anecdote

A brief story, told to illustrate a point or serve as an example of something.

10. Antecedent

The noun or noun phrase referred to by a pronoun.

11. Antimetabole

Repetition of words in reverse order to juxtapose the phrase's meaning.

12. Antithesis

The juxtaposition of contrasting ideas in balanced phrases.

13. Aphorism

A brief, cleverly worded statement that makes a wise observation about life, or of a principle or accepted general truth. (Also called *maxim*, *epigram*.)

14. Apostrophe

Calling out to an imaginary, dead, or absent person, or to a place or thing, or a personified abstract idea.

15. Appeal to Authority* (also known as “Argument from Authority”)

A fallacy in which a speaker or writer seeks to persuade not by giving evidence but by appealing to the respect people have for a famous person or institution.

16. Appeal to Ignorance*

A fallacy that uses an opponent's inability to disprove a conclusion as proof of the conclusion's correctness.

17. Archaic Diction

Old-fashioned or outdated choice of words.

18. Argument

A course of reasoning aimed at demonstrating truth or falsehood.

19. Assonance

The identity or similarity in sound between internal vowels in neighboring words.

20. Asyndeton

The omission of conjunctions between words, phrases, or clauses (opposite of *polysyndeton*).

21. Bias

Prejudice in favor of or against one thing, person, or group compared with another, usually in a way considered to be unfair.

22. Circular Argument*

A logical fallacy that says essentially the same thing in both the conclusion and in the evidence that allegedly supports it.

23. Circumlocution (from Latin *circum* ‘around’ + *loqui* ‘speak’)

The use of many words to say something that could be said more clearly and directly with fewer words; “talking around a subject” or “talking around a word.”

24. Claim

An arguable statement, which may be a claim of fact, value, or policy.

25. Clause

A group of words that contains a subject and a predicate.

26. Cliche

A timeworn expression that through overuse has lost its power to evoke concrete images.

27. Climax

Figure of repetition in which words or phrases or sentences are arranged in order of increasing intensity or importance, often in parallel construction.

28. Colloquial

Characteristic of writing that seeks the effect of informal spoken language as distinct from formal or literary English.

29. Comparison

A rhetorical strategy in which a writer examines similarities and/or differences between two people, places, ideas, or objects.

30. Concession

An argumentative strategy by which a speaker or writer acknowledges the validity of an opponent's point.

31. Conjunction

The part of speech (or word class) that serves to connect words, phrases, clauses, or sentences.

32. Connotations

The emotional implications and associations that a word may carry.

33. Coordination

The grammatical connection of two or more ideas to give them equal emphasis and importance. (Contrast with *subordination*.)

34. Cumulative Sentence (also known as a Loose Sentence)

Sentence that completes the main idea at the beginning of the sentence, and then builds on that main idea.

35. Deduction

A method of reasoning which involves the use of a generalization to draw a conclusion about a specific case.

36. Denotation

The direct or dictionary meaning of a word, in contrast to its figurative or associated meanings (see *connotations* above).

37. Dialect

A regional or social variety of a language distinguished by pronunciation, grammar, and/or vocabulary.

38. Diction

An author's choice of words to convey a tone or effect.

39. Didactic

Intended for teaching or to teach a moral lesson.

40. Discourse

Spoken or written language, including literary works; the four traditionally classified modes of discourse are *description*, *exposition*, *narration*, and *persuasion*.

41. Epitaph

- (1) A short inscription in prose or verse on a tombstone or monument.
- (2) A statement or speech commemorating someone who has died: a funeral oration.

42. Ethos

An appeal to the speaker's credibility (whether the speaker is to be believed on the basis of his or her character and expertise).

43. Eulogy

A formal expression of praise for someone who has recently died.

44. Euphemism

A word or words that are used to avoid employing an unpleasant or offensive term.

45. Exigence

An issue, problem, or situation that causes or prompts someone to write or speak *now*.

46. Exposition

One of traditional modes of discourse: a statement or type of composition intended to give information about (or an explanation of) an issue, subject, method, or idea.

47. Extended Metaphor

A comparison between two unlike things that continues throughout a series of sentences in a paragraph or lines in a poem.

48. Fallacy*

An error in reasoning that renders an argument invalid.

49. False Dilemma* (also known as "Either/or" fallacy)

A fallacy of oversimplification that offers a limited number of options (usually two) when in fact more options are available.

50. Faulty Analogy*

The assumption that if two things are alike in one regard, they must be alike in other ways.

51. Faulty Causality (Post Hoc, ergo propter hoc)*

Literally means, “after this, therefore because of this.” The debater mistakes a temporal (time) connection for a causal relationship—or in other words, when we assume that because one event follows another in time, the first event caused the second.

52. Figurative Language

Speech or writing that departs from literal meaning to achieve a special effect or meaning. Language in which figures of speech (such as metaphors, similes, and hyperbole) freely occur.

53. Figures of Speech

The various uses of language that depart from customary construction, order, or significance.

54. Flashback

A shift in a narrative to an earlier event that interrupts the normal chronological development of a story.

55. Genre

A category of artistic composition, as in film or literature, marked by a distinctive style, form, or content.

56. Hasty Generalization*

Drawing a conclusion based on insufficient evidence or too few examples.

57. Hortative Sentence

Sentence that exhorts (strongly encourages or tries to persuade), advises, calls to action.

58. Hyperbole

A figure of speech in which exaggeration is used for emphasis or effect; an extravagant statement.

59. Imagery

Vivid descriptive language that appeals to one or more of the senses.

60. Imperative Sentence

Sentence used to command or enjoin. (Note: Think how an *imperative sentence* differs from a *hortative sentence*)

61. Implied Metaphor

A metaphor that does not state explicitly the two terms of the comparison.

62. Induction

A method of reasoning by which specific examples are used to reach a general conclusion (induction proceeds from the specific to a generalization).

63. Invective

Denunciatory or abusive language; discourse that casts blame on somebody or something.

64. Inversion

Inverted order of words in a sentence (variation of the subject-verb-object order).

65. Jargon

The specialized language of a professional, occupational, or other group, often meaningless to outsiders.

66. Juxtaposition

Placement of two things closely together to emphasize similarities or differences.

67. Logos

Appealing to the audience's sense of logic; a writer tries to persuade based on statistics, facts, and reasons.

68. Metaphor

A figure of speech that makes a comparison between two unlike things without the use of such specific words of comparison as *like*, *as*.

69. Metonymy

A figure of speech in which one word or phrase is substituted for another with which it is closely associated (such as "crown" for "royalty").

70. Mode of Discourse

The way in which information is presented in a text. The four traditional modes are narration, description, exposition, and argument.

71. Mood

Describes how the text makes the audience feel (the feeling of the work; the atmosphere).

72. Narrative

A rhetorical strategy that recounts a sequence of events, usually in chronological order.

73. Non Sequitur*

A logical fallacy in which a statement is made that does not connect in a logical or clear way to a previous premise or statement. Latin for “It does not follow.” (Note: Think how *non sequitur* differs from *faulty causality*.)

74. Onomatopoeia

The formation or use of words that imitate the sounds associated with the objects or actions they refer to.

75. Oxymoron

A figure of speech in which incongruous or contradictory terms appear side by side.

76. Paradox

A statement or situation that is seemingly contradictory on the surface, but delivers an ironic truth.

77. Parallelism

The repetition of words, phrases, or clauses that have similar grammatical structures.

78. Paralipsis

Giving emphasis by professing to say little or nothing of a subject

79. Parody

A literary or artistic work that imitates the characteristic style of an author or a work for comic effect or ridicule.

80. Pathos

An appeal to the emotions, values, or desires of the audience.

81. Periodic Sentence

A sentence that places the main idea or central complete thought at the end of the sentence, after all introductory elements. Usually done for an emphatic climax.

82. Persona

The aspect of someone’s character that is presented to or perceived by others; specifically a role or character adopted by an author or speaker

83. Personification

A figure of speech in which an inanimate object or concept is given the thoughts, feelings, or actions of a human. (It can enhance our emotional response because we usually attribute more emotional significance to other humans than to things or concepts.)

84. Point of View

The perspective from which a speaker or writer tells a story or presents information.

85. Polysyndeton

The deliberate use of multiple conjunctions between coordinate phrases, clauses, or words.

86. Pronoun

A word (a part of speech or word class) that takes the place of a noun.

87. Propaganda

The spread of ideas and information, especially of a biased or misleading nature, to further a cause.

88. Prose

Ordinary writing (both fiction and nonfiction) as distinguished from verse.

89. Purpose

The goal the speaker (or writer) wants to achieve.

90. Red Herring*

An irrelevant point to divert attention from the main issue.

91. Refutation

The part of an argument wherein a speaker or writer anticipates and counters opposing points of view.

92. Repetition

An instance of using a word, phrase, or clause more than once in a short passage--dwelling on a point.

93. Rhetoric

The art of finding ways of persuading an audience.

94. Rhetorical Question

A question asked merely for effect with no answer expected.

95. Sarcasm

A form of verbal irony in which an apparent praise is actually bitterly or harshly critical, with the intent to injure.

96. Satire

A literary style that relies heavily on irony, sarcasm, and often humor, in order to make fun or ridicule an idea, or human vice or weakness (often used for social or political criticism).

97. Simile

A comparison between two unlike objects, in which the two parts are connected with a term such as *like* or *as*.

98. Situational irony

A circumstance that runs contrary to what was expected.

99. Slippery Slope*

A logical fallacy that claims one event or action will lead to another, more extreme, and usually undesirable event or action.

100. Straw man*

Argument where the debater selects the opposition's weakest or most insignificant point to argue against in order to divert the audience's attention from the real issues. (The writer creates a "straw man"--something that's easy to knock down and tear apart--as the opposing viewpoint.)

101. Style

The distinctive way in which a writer uses language: a writer's distinctive use of diction, tone, and syntax.

102. Subordination

Words, phrases, and clauses that make one element of a sentence dependent on (or subordinate to) another. (Contrast with *coordination*.)

103. Symbol

A concrete object that represents an abstract idea.

104. Synecdoche

A figure of speech in which a part is used to represent the whole or vice versa.

105. Syntax

The arrangement and ordering of words in a sentence; it describes sentence structure and how it influences the way a reader perceives a piece of writing.

106. Thesis

The main idea of an essay or report, often written as a single declarative sentence.

107. Tone

A writer's attitude toward the subject and audience. Tone is primarily conveyed through diction, point of view, syntax, and level of formality.

108. Transition

A word or phrase that links one idea to the next and carries the reader from sentence to sentence, paragraph to paragraph.

109. Understatement

Figurative language that presents the facts in a way that makes them appear much less significant than they really are. (Almost always used for comic effect.)

110. Voice

(1) The quality of a verb that indicates whether its subject acts (active voice) or is acted upon (passive voice).

(2) The distinctive style or manner of expression of an author or narrator.

111. Zeugma

The use of a word to modify or govern two or more words although its use may be grammatically or logically correct with only one.

APPENDIX C: Current Event/Issue Analysis Format

Event/Issue: [identify your chosen event/issue here]

Information about informative article:

Date: [insert date when the article was published]

Source: [insert the name of a reputable publication where you found the article]

Hyperlink: [insert a direct link to the article]

Information about opinion (persuasive) piece:

Date: [insert date when the opinion was published]

Source: [insert the name of a reputable publication where you found the opinion piece]

Hyperlink: [insert a direct link to the opinion piece]

[Your summary/analysis should begin here.]