

AP English Language and Composition Summer Assignment

Welcome to your junior year! Students planning to enroll in Advanced Placement English Language and Composition (AP Lang) are expected to complete a summer assignment in preparation for the school year. This summer assignment will help provide a preview of the skills necessary for course curriculum and the AP test in May.

This assignment will be made up of several parts. The assignment will be due the second week of school and will count as a quiz grade (double daily grade).

Make a copy of this assignment as a Google Doc by clicking [here](#). Complete this document by reading carefully and completing each section.

Part 1: Course Vocabulary

- We will learn and utilize many new and familiar terms in AP Lang. To make sure you are prepared for the course, please familiarize yourself with the terms provided in Part 1 of this assignment packet.
- You should understand the meaning of the term, but you should also understand how to identify and analyze examples of the term in context.
- You will have a quiz over these terms the second week of school.

Part 2: Rhetorical Analysis Preview

- In AP Lang, we spend a lot of time with rhetorical analysis. Rhetoric is the art of persuasion and speaking. As AP Lang students, you will often be asked to read a passage and analyze the choices the author makes and how it helps the author to convey his or her message. In preparation for this critical skill, students will read and annotate a brief passage.

Part 3: Book Study

- For the last portion of your summer project, you will read *The Awakening* by American author Kate Chopin.
- As you read, you will track and analyze how Chopin develops an argument through her story.

Part 1: Course Vocabulary

AP Lang Vocabulary List – With Examples

Rhetorical Strategies & Devices

- Diction:** a writer's or speaker's choice of words
Example: "It was the best of times, it was the worst of times..." — *Charles Dickens, A Tale of Two Cities*
(*Contrasting word choices set tone and context.*)
- Syntax:** the arrangement of words and the order of grammatical elements in a sentence
Example: "And that government of the people, by the people, for the people..." — *Abraham Lincoln, Gettysburg Address*
(*Balanced syntax reinforces democratic ideals.*)
- Tone:** the author's attitude toward the subject
Example: "I celebrate myself, and sing myself..." — *Walt Whitman, Song of Myself*
(*Optimistic, confident tone.*)
- Imagery:** language that appeals to the senses and produces a vivid impression
Example: "The apparition of these faces in the crowd; / Petals on a wet, black bough." — *Ezra Pound, "In a Station of the Metro"*
(*Creates a vivid, visual image.*)
- Allusion:** a reference to a statement, person, place, event, or thing that is known from literature, history, myth, politics, sports, science, or pop culture
Example: "Five score years ago, a great American..." — *Martin Luther King Jr., "I Have a Dream"*
(*Allusion to Lincoln's Emancipation Proclamation.*)
- Juxtaposition:** placing two disparate images/ideas side by side
Example: "It was the age of wisdom, it was the age of foolishness..." — *Charles Dickens, A Tale of Two Cities*
(*Opposing ideas highlight social conflict.*)
- Parallelism:** the repetition of grammatical elements in writing and speaking for effect and meaning
Example: "We shall fight on the beaches, we shall fight on the landing grounds..." — *Winston Churchill, WWII speech*
(*Repetition of structure for emphasis.*)
- Antithesis:** a literary device that contrasts opposing ideas through parallel grammatical structures
Example: "Give me liberty, or give me death!" — *Patrick Henry, 1775 speech*
(*Contrasting ideas within one sentence.*)

9. **Anaphora:** repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer's point more coherent
Example: "It was a mistake... it was a mistake... it was a mistake." — *Jonathan Safran Foer, Extremely Loud & Incredibly Close*
(*Repetition builds emotional weight.*)
10. **Asyndeton:** a figure of speech that omits coordinating conjunctions in a sentence or series of sentences
Example: "...government of the people, by the people, for the people..." — *Abraham Lincoln, Gettysburg Address*
(*Omission of conjunctions quickens pace.*)

Appeals & Argumentation

11. **Ethos:** an appeal to credibility
Example: "I have served as a soldier and senator..." — *John McCain, campaign speeches*
(*Establishes credibility.*)
12. **Pathos:** an appeal to emotion
Example: "When you have seen vicious mobs lynch your mothers and fathers..." — *Martin Luther King Jr., "Letter from Birmingham Jail"*
(*Evokes deep emotion.*)
13. **Logos:** an appeal to logic
Example: "Injustice anywhere is a threat to justice everywhere." — *Martin Luther King Jr., "Letter from Birmingham Jail"*
(*Logical reasoning.*)
14. **Concession:** acknowledging a point made by one's opponent
Example: "Some will say the task is impossible..." — *JFK, Inaugural Address*
(*Acknowledges opposing views.*)
15. **Refutation:** to argue against and counter opposing views
Example: "But when you have seen..." — *MLK, "Letter from Birmingham Jail"*
(*Immediately follows a concession with counterargument.*)
16. **Qualifier:** words or phrases that modify or limit the meaning of another word or phrase
Example: "It is sometimes necessary to disobey unjust laws." — *Henry David Thoreau, Civil Disobedience*
(*"Sometimes" softens the absolute claim.*)
17. **Counterargument:** an argument that goes against your thesis and expresses the perspective of someone with an opposite point of view
Example: "You may well ask: 'Why direct action?' ... Isn't negotiation a better path?" — *MLK, "Letter from Birmingham Jail"*

(Introduces and answers an opposing argument.)

18. **Claim:** a statement that asserts something to be true, forming the basis of an argument
Example: “Government is best which governs least.” — Henry David Thoreau, Civil Disobedience (Clear debatable statement.)
19. **Evidence:** information provided to support an author’s claim
Example: “Statistics show that...” — Any editorial using facts, e.g., Nicholas Kristof, NYT columns (Supports a claim logically.)
20. **Warrant:** an assumption that links evidence or support to the author’s claim
Example: Unstated in many texts, but in Civil Disobedience, Thoreau assumes: “If the government is unjust, people have a duty to oppose it.” (Bridge between claim and evidence.)

Style & Analysis Terms

21. **Rhetorical Question:** a question asked for effect or emphasis, not expecting an answer
Example: “Aren’t I a woman?” — Sojourner Truth, “Ain’t I a Woman?” (Invites audience reflection without expecting a reply.)
22. **Satire:** the artful ridicule of folly or vice as a means of exposing or correcting it
Example: Jonathan Swift, A Modest Proposal — suggests eating children to critique English policy. (Irony exposes social cruelty.)
23. **Tone Shift:** a noticeable change in a passage’s emotional or stylistic tone
Example: George Orwell, Shooting an Elephant — moves from duty to guilt and shame. (Reflects internal conflict.)
24. **Purpose:** the author’s reason or intent for writing
Example: Frederick Douglass, “What to the Slave Is the Fourth of July?” – to expose the hypocrisy of American freedom. (Informs, critiques, and challenges.)
25. **Audience:** the intended or implied readers or listeners of a particular work
Example: JFK, Inaugural Address — direct address to “my fellow Americans” and “citizens of the world.” (Tailors message to listeners.)

Important Class Acronyms

Rhetorical Analysis: SPACECAT		Argument Evidence: CHORES	
Speaker	Who is the speaker/writer? What do we know about them? What can you tell or what do you know about the speaker that helps you understand the point of view expressed?	Current Events	Relate the argument to recent happenings in the world.
Purpose	What is the speaker/writer hoping to accomplish? What is the reason behind this piece? What do they want the audience to do after having listened?	History	Draw upon historical events or figures to support your claims.
Audience	Who is the speaker/writer trying to reach? How do we know? Do they indicate a specific audience? What assumptions exist in the text about the intended audience?	Outside Knowledge	Consider pop culture, sports, music, or other non-academic areas.
Context	What is the time and place of this piece? What is happening in the world as it relates to the subject of the speech or the speaker/writer?	Readings	Refer to texts you've read, including books, articles, or news reports.
Exigence	What was the spark or catalyst that moved the speaker/writer to act/write? How did that event impact the speaker/writer?	Experiences	Use personal anecdotes or observations from your own life.
Choices	What are the rhetorical choices that the speaker/writer makes in the speech? Think about overall structure, devices, diction, syntax, etc.	Sports/Science	If applicable, leverage scientific studies, sports-related examples, or statistics.
Appeals	Which of the three rhetorical appeals (ethos, logos, pathos) are present in the text? Where? Why?		
Tone	What is the speaker/author's attitude toward the subject? Is the tone the same throughout the whole piece? Where does it shift? What evidence is there to demonstrate the tone?		

Part 2: Rhetorical Analysis Preview

Rhetorical analysis is the analysis of argument and persuasion. When analyzing an author’s rhetoric, the goal is to thoroughly explain how the author developed his or her argument through **rhetorical choices**.

Rhetorical choices are the tools authors use to develop their argument.

J.K Rowling, author and philanthropist, delivered the following commencement address at Harvard University in June of 2018. After reading the passage, answer the questions that follow.

As you read, look for at least 2 **rhetorical choices** Rowling makes to convey her message about failure and imagination. Look for each of the provided rhetorical choices provided in the boxes below. Refer to the example for help.

Rhetorical Choice	Quotation (paragraph #)	Explanation of What Rowling Does	Effect on the audience
EX: Recounting personal failures	“I was the biggest failure I knew” (par. 5)	She acknowledges her own vulnerability and builds credibility through her personal experience.	This choice helps graduates relate to her despite her fame and success.
Recounting personal failures			
Encouraging imaginative empathy			

J.K. Rowling's Commencement Speech at Harvard (2008)

1) President Faust, members of the Harvard Corporation and the Board of Overseers, members of the faculty, proud parents, and, above all, graduates.

2) The first thing I would like to say is 'thank you.' Not only has Harvard given me an extraordinary honour, but the weeks of fear and nausea I have endured at the thought of giving this commencement address have made me lose weight. A win-win situation! Now all I have to do is take deep breaths, squint at the red banners and convince myself that I am at the world's largest Gryffindor reunion.

3) Delivering a commencement address is a great responsibility; or so I thought until I cast my mind back to my own graduation. The commencement speaker that day was the distinguished British philosopher Baroness Mary Warnock. Reflecting on her speech has helped me enormously in writing this one, because it turns out that I can't remember a single word she said. This liberating discovery enables me to proceed without any fear that I might inadvertently influence you to abandon promising careers in business, the law or politics for the giddy delights of becoming a gay wizard.

4) You see? If all you remember in years to come is the 'gay wizard' joke, I've come out ahead of Baroness Mary Warnock. Achievable goals: the first step to self improvement.

5) Actually, I have wracked my mind and heart for what I ought to say to you today. I have asked myself what I wish I had known at my own graduation, and what important lessons I have learned in the 21 years that have expired between that day and this.

6) I have come up with two answers. On this wonderful day when we are gathered together to celebrate your academic success, I have decided to talk to you about the benefits of failure. And as you stand on the threshold of what is sometimes called 'real life', I want to extol the crucial importance of imagination.

7) These may seem quixotic or paradoxical choices, but please bear with me.

8) Looking back at the 21-year-old that I was at graduation, is a slightly uncomfortable experience for the 42-year-old that she has become. Half my lifetime ago, I was striking an uneasy balance between the ambition I had for myself, and what those closest to me expected of me.

9) I was convinced that the only thing I wanted to do, ever, was to write novels. However, my parents, both of whom came from impoverished backgrounds and neither of whom had been to college, took the view that my overactive imagination was an amusing personal quirk that would never pay a mortgage, or secure a pension. I know that the irony strikes with the force of a cartoon anvil, now.

10) So they hoped that I would take a vocational degree; I wanted to study English Literature. A compromise was reached that in retrospect satisfied nobody, and I went up to study Modern Languages. Hardly had my parents' car rounded the corner at the end of the road than I ditched German and scuttled off down the Classics corridor.

11) I cannot remember telling my parents that I was studying Classics; they might well have found out for the first time on graduation day. Of all the subjects on this planet, I think they would have been hard put to name one less useful than Greek mythology when it came to securing the keys to an executive bathroom.

12) I would like to make it clear, in parenthesis, that I do not blame my parents for their point of view. There is an expiry date on blaming your parents for steering you in the wrong direction; the moment you are old enough to take the wheel, responsibility lies with you. What is more, I cannot criticise my parents for hoping that I would never experience poverty. They had been poor

themselves, and I have since been poor, and I quite agree with them that it is not an ennobling experience. Poverty entails fear, and stress, and sometimes depression; it means a thousand petty humiliations and hardships. Climbing out of poverty by your own efforts, that is indeed something on which to pride yourself, but poverty itself is romanticised only by fools.

13) What I feared most for myself at your age was not poverty, but failure.

14) At your age, in spite of a distinct lack of motivation at university, where I had spent far too long in the coffee bar writing stories, and far too little time at lectures, I had a knack for passing examinations, and that, for years, had been the measure of success in my life and that of my peers.

15) I am not dull enough to suppose that because you are young, gifted and well-educated, you have never known hardship or heartbreak. Talent and intelligence never yet inoculated anyone against the caprice of the Fates, and I do not for a moment suppose that everyone here has enjoyed an existence of unruffled privilege and contentment.

16) However, the fact that you are graduating from Harvard suggests that you are not very well-acquainted with failure. You might be driven by a fear of failure quite as much as a desire for success. Indeed, your conception of failure might not be too far from the average person's idea of success, so high have you already flown.

17) Ultimately, we all have to decide for ourselves what constitutes failure, but the world is quite eager to give you a set of criteria if you let it. So I think it fair to say that by any conventional measure, a mere seven years after my graduation day, I had failed on an epic scale. An exceptionally short-lived marriage had imploded, and I was jobless, a lone parent, and as poor as it is possible to be in modern Britain, without being homeless. The fears that my parents had had for me, and that I had had for myself, had both come to pass, and by every usual standard, I was the biggest failure I knew.

18) Now, I am not going to stand here and tell you that failure is fun. That period of my life was a dark one, and I had no idea that there was going to be what the press has since represented as a kind of fairy tale resolution. I had no idea then how far the tunnel extended, and for a long time, any light at the end of it was a hope rather than a reality.

19) So why do I talk about the benefits of failure? Simply because failure meant a stripping away of the inessential. I stopped pretending to myself that I was anything other than what I was, and began to direct all my energy into finishing the only work that mattered to me. Had I really succeeded at anything else, I might never have found the determination to succeed in the one arena I believed I truly belonged. I was set free, because my greatest fear had been realised, and I was still alive, and I still had a daughter whom I adored, and I had an old typewriter and a big idea. And so rock bottom became the solid foundation on which I rebuilt my life.

20) You might never fail on the scale I did, but some failure in life is inevitable. It is impossible to live without failing at something, unless you live so cautiously that you might as well not have lived at all – in which case, you fail by default.

21) Failure gave me an inner security that I had never attained by passing examinations. Failure taught me things about myself that I could have learned no other way. I discovered that I had a strong will, and more discipline than I had suspected; I also found out that I had friends whose value was truly above the price of rubies.

22) The knowledge that you have emerged wiser and stronger from setbacks means that you are, ever after, secure in your ability to survive. You will never truly know yourself, or the strength of your relationships, until both have been tested by adversity. Such knowledge is a true gift, for all that it is painfully won, and it has been worth more than any qualification I ever earned.

23) So given a Time Turner, I would tell my 21-year-old self that personal happiness lies in knowing that life is not a check-list of acquisition or achievement. Your qualifications, your CV, are not your life, though you will meet many people of my age and older who confuse the two. Life is difficult, and complicated, and beyond anyone's total control, and the humility to know that will enable you to survive its vicissitudes.

24) Now you might think that I chose my second theme, the importance of imagination, because of the part it played in rebuilding my life, but that is not wholly so. Though I personally will defend the value of bedtime stories to my last gasp, I have learned to value imagination in a much broader sense. Imagination is not only the uniquely human capacity to envision that which is not, and therefore the fount of all invention and innovation. In its arguably most transformative and revelatory capacity, it is the power that enables us to empathise with humans whose experiences we have never shared.

25) One of the greatest formative experiences of my life preceded Harry Potter, though it informed much of what I subsequently wrote in those books. This revelation came in the form of one of my earliest day jobs. Though I was sloping off to write stories during my lunch hours, I paid the rent in my early 20s by working at the African research department at Amnesty International's headquarters in London.

26) There in my little office I read hastily scribbled letters smuggled out of totalitarian regimes by men and women who were risking imprisonment to inform the outside world of what was happening to them. I saw photographs of those who had disappeared without trace, sent to Amnesty by their desperate families and friends. I read the testimony of torture victims and saw pictures of their injuries. I opened handwritten, eye-witness accounts of summary trials and executions, of kidnappings and rapes.

27) Many of my co-workers were ex-political prisoners, people who had been displaced from their homes, or fled into exile, because they had the temerity to speak against their governments. Visitors to our offices included those who had come to give information, or to try and find out what had happened to those they had left behind.

28) I shall never forget the African torture victim, a young man no older than I was at the time, who had become mentally ill after all he had endured in his homeland. He trembled uncontrollably as he spoke into a video camera about the brutality inflicted upon him. He was a foot taller than I was, and seemed as fragile as a child. I was given the job of escorting him back to the Underground Station afterwards, and this man whose life had been shattered by cruelty took my hand with exquisite courtesy, and wished me future happiness.

29) And as long as I live I shall remember walking along an empty corridor and suddenly hearing, from behind a closed door, a scream of pain and horror such as I have never heard since. The door opened, and the researcher poked out her head and told me to run and make a hot drink for the young man sitting with her. She had just had to give him the news that in retaliation for his own outspokenness against his country's regime, his mother had been seized and executed.

30) Every day of my working week in my early 20s I was reminded how incredibly fortunate I was, to live in a country with a democratically elected government, where legal representation and a public trial were the rights of everyone.

31) Every day, I saw more evidence about the evils humankind will inflict on their fellow humans, to gain or maintain power. I began to have nightmares, literal nightmares, about some of the things I saw, heard, and read.

32) And yet I also learned more about human goodness at Amnesty International than I had ever known before.

33) Amnesty mobilises thousands of people who have never been tortured or imprisoned for their beliefs to act on behalf of those who have. The power of human empathy, leading to collective action, saves lives, and frees prisoners. Ordinary people, whose personal well-being and security are assured, join together in huge numbers to save people they do not know, and will never meet. My small participation in that process was one of the most humbling and inspiring experiences of my life.

34) Unlike any other creature on this planet, humans can learn and understand, without having experienced. They can think themselves into other people's places.

35) Of course, this is a power, like my brand of fictional magic, that is morally neutral. One might use such an ability to manipulate, or control, just as much as to understand or sympathise.

36) And many prefer not to exercise their imaginations at all. They choose to remain comfortably within the bounds of their own experience, never troubling to wonder how it would feel to have been born other than they are. They can refuse to hear screams or to peer inside cages; they can close their minds and hearts to any suffering that does not touch them personally; they can refuse to know.

37) I might be tempted to envy people who can live that way, except that I do not think they have any fewer nightmares than I do. Choosing to live in narrow spaces leads to a form of mental agoraphobia, and that brings its own terrors. I think the wilfully unimaginative see more monsters. They are often more afraid.

38) What is more, those who choose not to empathise enable real monsters. For without ever committing an act of outright evil ourselves, we collude with it, through our own apathy.

39) One of the many things I learned at the end of that Classics corridor down which I ventured at the age of 18, in search of something I could not then define, was this, written by the Greek author Plutarch: What we achieve inwardly will change outer reality.

40) That is an astonishing statement and yet proven a thousand times every day of our lives. It expresses, in part, our inescapable connection with the outside world, the fact that we touch other people's lives simply by existing.

41) But how much more are you, Harvard graduates of 2008, likely to touch other people's lives? Your intelligence, your capacity for hard work, the education you have earned and received, give you unique status, and unique responsibilities. Even your nationality sets you apart. The great majority of you belong to the world's only remaining superpower. The way you vote, the way you live, the way you protest, the pressure you bring to bear on your government, has an impact way beyond your borders. That is your privilege, and your burden.

42) If you choose to use your status and influence to raise your voice on behalf of those who have no voice; if you choose to identify not only with the powerful, but with the powerless; if you retain the ability to imagine yourself into the lives of those who do not have your advantages, then it will not only be your proud families who celebrate your existence, but thousands and millions of people whose reality you have helped change. We do not need magic to change the world, we carry all the power we need inside ourselves already: we have the power to imagine better.

43) I am nearly finished. I have one last hope for you, which is something that I already had at 21. The friends with whom I sat on graduation day have been my friends for life. They are my children's godparents, the people to whom I've been able to turn in times of trouble, people who have been kind enough not to sue me when I took their names for Death Eaters. At our graduation we were bound by enormous affection, by our shared experience of a time that could never come again, and, of course, by the knowledge that we held certain photographic evidence that would be exceptionally valuable if any of us ran for Prime Minister.

44) So today, I wish you nothing better than similar friendships. And tomorrow, I hope that even if you remember not a single word of mine, you remember those of Seneca, another of those old Romans I met when I fled down the Classics corridor, in retreat from career ladders, in search of ancient wisdom:

As is a tale, so is life: not how long it is, but how good it is, is what matters.

I wish you all very good lives.

Thank-you very much.

Question	Answer
Speaker: Who is speaking? What do you know about them? What are their values and motivations?	
Purpose: What does Rowling want to accomplish with this speech?	
Audience: Who is she addressing, and what does she assume about them? What are their potential values?	
Context: What was happening at the time (2008)? What might be influencing her tone or ideas?	
Exigence: What specific situation or event provoked this speech?	
Choices: What key rhetorical choices does Rowling make (e.g., anecdotes, definitions, humor, appeals)?	You do not need to complete this portion of the chart because you have already completed some guided rhetorical analysis up top.
Appeals: Where and how does she appeal to her audience's sense of ethos, pathos, or logos? (Provide one example of each in the form of a quote.)	Ethos:
	Pathos:
	Logos:
Tone: What attitude does she convey throughout the speech?	

Part 3: Book Study

- For this portion of the summer project, read *The Awakening* by Kate Chopin.
- See this Canva presentation for background/supporting information:
 - [The Awakening Introduction](#)
- See this document for a list of Creole terms and definitions to help you understand the dialect in *The Awakening*:
 - [The Awakening Vocabulary](#)
- As you read *The Awakening*, track how Chopin develops an argument about identity—especially the tension between individual desire and social norms. Your goal is to gather evidence that helps you to answer the essential question:
 - **What argument does Chopin make about the conflict between personal identity and social norms?**
- You’ll use this chart to write an in-class argument paragraph responding to the essential question above.

Book Study Step 1: Establishing the Norms

As you read the first few chapters, consider:

- What expectations does society place on women in Edna’s world?
- How is Edna expected to behave as a wife, mother, and upper-class woman?

Select at least **three quotes** from the text that indicate a woman’s role in Edna’s society. Provide context for the quote, a citation, and what social norm it reveals. Fill out the chart below as you read the first few chapters. One example has been provided for you.

Quote (with citation)	Context	Social Norm
“‘You are burnt beyond recognition,’ he added, looking at his wife as one looks at a valuable piece of property which has suffered some damage” (12).	Edna’s husband, Leonce Pontellier, survey’s Edna’s appearance and scolds her for being out in the sun too long.	Women are possessions of their husbands, valued for beauty over individuality.
1.	1.	1.
2.	2.	2.
3.	3.	3.

Book Study Step 2: Track the Conflict

As you continue to read, look for moments where Edna's desires, thoughts, or actions conflict with these social norms.

Fill out the chart below with at least **five quotes** that illustrate this tension. Try to include examples from the beginning, middle, and end of the novel to capture how Edna's identity evolves.

Quote (with citation)	Context	What norm is being challenged and how?
"[Edna] wanted to swim far out, where no woman had swum before" (46).	Edna visits the beach with friends for a swim. As she becomes more comfortable in the water, she begins to push her limits.	Edna begins to explore her autonomy. The act of swimming symbolizes her desire for freedom and independence, separate from the roles assigned to her as a wife and mother.
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.