

## **AP Lang Summer Assignments:**

1. Study the attached Vocabulary list. You will be quizzed on this vocabulary when you return to school. I suggest making flashcards to look at throughout the summer.
2. Read Truman Capote's *In Cold Blood* and complete the attached assignments.

### **Annotations:**

#### **Note-Taking vs. Annotation**

Most serious readers take notes of some kind when they are carefully considering a text, but many readers are too casual about their note taking. Later they realize they have taken notes that are incomplete or too random, and then they laboriously start over, re-notating an earlier reading. Students can easily improve the depth of their reading and extend their understanding over long periods of time by developing a systematic form of annotating. Such a system is not necessarily difficult and can be personal and exceptionally useful. Annotation is a way of making notes directly into a text such as a book, a handout, or another type of publication. What the reader gets from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions, maybe stopping to argue, pay a compliment, or clarify an important issue—much like having a teacher or storyteller with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.

#### **Criteria for Successful Annotation**

Using your annotated copy of the book six weeks after your first reading, you can recall the key information in the book with reasonable thoroughness in a 15-30 minute review of your notes and the text.

#### **Why Annotate?**

Annotate any text that you must know well, in detail, and from which you might need to produce evidence that supports your knowledge or reading, ie: preparing for a test.

#### **How to Annotate Your Text:**

Front Cover: Inside the front cover of your book, keep an orderly, legible list of “key information” with page references. Key information might include themes; passages that relate to the book’s title; people’s names; salient quotes; important scenes; passages, and chapters.

Within the text: These markings will help prepare you for the AP exam, where highlighting text is not an option. Note: It’s likely you may have multiple marks on the same lines.

- A. Circle, then define, unknown words
- B. Squiggly-underline examples of figurative language (symbol, personification, irony, etc.)
- C. Underline interesting uses of language (syntax, diction, rhetorical devices, etc.)
- D. [Bracket] words, phrases, or sentences that relate to the larger meaning of the work

Chapters/ Sections

1. At the end of each chapter or section, briefly summarize the material.
2. Title each chapter or section as you finish it, especially if the text does not provide headings for chapters or sections.

Back Page: Make a list of vocabulary words on a back page or inside the back cover. Possible ideas for lists include the author’s special jargon and new, unknown, or otherwise interesting words.

**EVALUATION:** Students will be using the novel as a literary text during the first weeks of school and will complete various assignments based on the reading.

(1) **WRITING JOURNAL AND ANNOTATIONS:** due first day of class.

(2) **IN-CLASS WRITTEN COMMENTARY / ESSAY:** Sometime after the first week of the semester, I will select a significant passage from the novel. You will be asked to write about the passage in terms of its importance to the novel, impact on plot and character development, literary elements, style, figurative language, etc.

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**Journal prompts:**

Page numbers	Prompt
1-24	<p>SETTING :</p> <p>The first pages of the book introduce key elements of the setting of Holcomb, essential to understanding Capote’s focus on journalistic details in a fictional genre.</p>

	<p>Using bullets or phrases, list at least 5 key descriptions that identify the setting of the novel—you should include references to time, place, region, atmosphere. Cite the page # for each description. Once you have your list, answer the question, “What aspects of this setting might influence the characters, their behavior, and what might happen to them?” Be specific.</p>
55-74	<p><b>CHARACTER:</b></p> <p>Rather than a fictional protagonist with an antagonist and minor characters, this novel has an entire cast of characters, all very real people. Even so, Capote does not present them as objectively as a journalist might; he builds complex characters, more fictional in presentation than journalistic. List members of the Clutter family and other victims and at least 1 detail that personalizes them (cite page #). Then, find 2 details each that personalize Perry and Dick, even evoking sympathy or compassion for each of them.</p>
74-100	<p><b>KEY PASSAGE:</b></p> <p>Choose a striking or key passage from this section that you think is important to character development, plot development, or meaning – a passage may be a line, quote, or any excerpt from the novel. Copy the passage correctly (quotation marks, cite p. #). Using complete sentences, answer 2 of the following questions: Why is this a key passage? What is the author trying to do at this point? What does this passage reveal about...development of a character (a significant change or description)? ...a significant development in the plot? ... or the meaning of the work as a whole? How is this passage typical of the author’s style? What is unusual or striking about the passage?</p>
100-123	<p><b>RHETORIC:</b></p> <p>Find 1 example of parallelism inside a sentence and explain how it connects the 2 elements and what its effect is on the meaning of the novel. Then, find 1 example of repetition and explain its use and effect on meaning.</p>
123-179	<p><b>PERSONAL RESPONSE:</b></p> <p>Imagine that you have been appointed a lawyer for Dick or Perry. Briefly describe what your defense would be – not in legal terms – but in terms of how you might convince the jury not to give them the death penalty, or mitigate their punishment in some way.</p>
152-179	<p><b>SYNTAX:</b></p> <p>Choose a paragraph from this section to analyze. Look, specifically, at the syntax (meaning the way sentences are arranged). Take note of the first four words in each sentence, the verbs used, figurative language or imagery, repetition or parallel structure, and the length of the sentences. What do you notice about the sentence</p>

	<p>beginnings? What conclusion can you draw about the verbs used? How does the author make use of literal and/or figurative language? What kinds of images does he appeal to in this paragraph? How does the repetition or parallelism affect meaning? What observation can you make about sentence length and variety?</p>
180-207	<p><b>DICTION:</b></p> <p>Choose 1 page from this section and choose 10 words from that page. Label each word as having a positive connotation, negative connotation, or as neutral. Then, using all 10 words you have studied, answer the following questions: Is the diction formal or informal? Does it make use of colloquialisms or slang? Does it change as the point of view changes or stay consistent?</p>
207-231	<p><b>FIGURATIVE LANGUAGE:</b></p> <p>Authors use figures of speech because of their power and their layers of meaning, e.g. because it's more powerful, we say, "It's raining cats and dogs" instead of "It's raining large drops which are coming down very fast and hard." Choose 2 figures of speech from this section and copy the examples verbatim. Then, identify the type of figure of speech (see list and definitions on website). Lastly, explain the "layers" of meaning by discussing how each is used for meaning and effect. Think about the following questions: Why did the author use this figurative image instead of something else? What does this comparison/figure of speech do that literal language would not accomplish? What layers of meaning does it suggest?</p>
232-262	<p><b>IMAGERY:</b></p> <p>It is important in the novel for the readers to see characters, motivation, events, places, etc. as "real." Authors use imagery (details that appeal to the 5 senses) to draw the reader into the experience of the novel. Choose 5 images from this section and tell what sense(s) they appeal to. Write 2-3 sentences that explain how each of these images affect the reader during this section.</p>
262-302	<p><b>PERSONAL RESPONSE:</b></p> <p>Imagine you are a character in the novel (human or animal). Write a letter to another character in the novel. Make references to at least 3 specific images, events, or details of this section. You may refer to past events, but focus your details on this section.</p>
302-325	<p><b>ESTABLISHING PATHOS:</b></p> <p>How does this section make you, as a reader, feel about Dick, Perry, and their fellow death row occupants? Why spend so much time describing Perry's childhood, Andrews' crime and personality, and Dick's insistence on his innocence? What kind of commentary is being made about the prison system, if any?</p>
325-243 (end)	<p><b>CHARACTER</b></p>

	<p>"There is not much point in writing a novel unless you can show the possibility of moral transformation, or an increase in wisdom, operating in your chief character or characters." (Anthony Burgess) Since so many stories contain lessons that the main character learns and grows from, critical readers pay attention to the meaning associated with how and why characters change and develop throughout the novel. Explain HOW the protagonist has developed/changed (what has he/she learned?), WHY the character changes (causes), and WHAT those changes suggest about the meaning of the novel.</p>
Whole book reflection	<p><b>THEME/BIG IDEA</b></p> <p>Explore Capote's ideas about 1 of the following In Cold Blood: (a) human nature and evil, (b) justice and punishment, (c) nature vs. nurture (naturalism), or (d) fate v. free will. Explain his position and how he argues that position through the plot, the setting, the characters, and his writing style.</p>
Whole book reflection	<p><b>CREATIVE RESPONSE</b></p> <p>Choose 1 of the following: (a) Take a scene from the book and write it in poetic form (b) Write the first page of a new chapter in the book—either a prequel or sequel chapter—imitating Capote's style as you write.</p>

## **AP LANG VOCABULARY LIST**

### **THE LANGUAGE OF THE TEST**

<b>Term</b>	<b>Definition</b>
achieve	gain with effort
analyze	consider in detail in order to discover essential features
argue	present reasons to support one's views
argument	a methodical process of logical reasoning
attitude	a complex mental state involving beliefs and feelings
characterize	describe or portray the qualities or peculiarities of
claim	an assertion that something is true or factual

comparison	relation based on similarities and differences
conclusion	a position or opinion reached after consideration
context	discourse that surrounds and helps explain a word or passage
contrast	put in opposition to show or emphasize differences
convey	serve as a means for expressing something
description	a statement that represents something in words
develop	elaborate, as of theories and hypotheses
evidence	knowledge on which to base belief
imply	express or state indirectly
infer	conclude by reasoning
introduction	the first section of a communication
persuade	cause somebody to adopt a certain position or belief
position	an opinion that is held in opposition to another
purpose	an anticipated outcome that guides your planned actions
reasoning	thinking that is organized and logical
rhetorical	relating to using language effectively
synthesize	combine and form a complex whole
thesis	an unproved statement advanced as a premise in an argument

### **RHETORICAL TERMS MASTERLIST**

<b>Term</b>	<b>Definition</b>
achieve	gain with effort
adage	a condensed but memorable saying embodying an important fact
allegory	a style in which characters and events are symbolic

alliteration	use of the same consonant at the beginning of each word
allusion	passing reference or indirect mention
analyze	consider in detail in order to discover essential features
anaphora	repetition of a word or phrase to begin successive clauses
anecdote	short account of an incident
aphorism	a short pithy instructive saying
apostrophe	an address to an absent or imaginary person
apposition	a relation between a word and a noun phrase that follows
argue	present reasons to support one's views
argument	a methodical process of logical reasoning
assonance	the repetition of similar vowels in successive words
asyndeton	omission of conjunctions where they would normally be used
attitude	a complex mental state involving beliefs and feelings
characterize	describe or portray the qualities or peculiarities of
chiasmus	inversion in the second of two parallel phrases
cliché	a trite or obvious remark
claim	an assertion that something is true or factual
colloquialism	an expression that seeks to imitate informal speech
comparison	relation based on similarities and differences
conceit	an artistic device or effect
conclusion	a position or opinion reached after consideration
consonance	the repetition of sounds especially at the ends of words
context	discourse that surrounds and helps explain a word or passage

contradiction	opposition between two conflicting forces or ideas
contrast	put in opposition to show or emphasize differences
convey	serve as a means for expressing something
counterargument	an opinion offered in opposition to another position
deductive	relating to reasoning from the general to the particular
description	a statement that represents something in words
develop	elaborate, as of theories and hypotheses
didactic	instructive, especially excessively
dramatic irony	when the audience understands something the characters don't
elegy	a mournful poem; a lament for the dead
emphasis	special and significant stress by position or repetition
ethos	a rhetorical appeal that relies on the character or credibility of the speaker
euphemism	an inoffensive expression substituted for an offensive term

**WRITING, GRAMMAR, AND WORD CHOICE:**

<b>Term</b>	<b>Definition</b>
active voice	when the subject of a sentence performs the action
agreement	in grammar, the correspondence between two words
antecedent	the word, phrase, or clause to which a pronoun refers
clause	an expression including a subject and predicate
colloquial	characteristic of informal spoken language or conversation
connotation	an idea that is implied or suggested

declarative	relating to sentences that express simple statements
denotation	the most direct or specific meaning of a word or expression
diction	the manner in which something is expressed in words
ellipsis	a mark indicating that words have been omitted
gerund	a noun formed from a verb
imperative	relating to verbs that express a command
interrogative	relating to sentences that ask a question
jargon	technical terminology characteristic of a particular subject
modifier	a content word that qualifies the meaning of a noun or verb
parallelism	similarity by virtue of corresponding
parenthetical	qualifying or explaining
participle	a form of the verb used as an adjective
passive voice	when the subject of a sentence is a recipient of the action