

CRHS AND OHS English III—AP Language Summer Reading for the Class of 2012

2010-2011 REQUIRED ASSIGNMENT FOR ALL RISING 11TH AP LANGUAGE ENGLISH STUDENTS

TRANSFER STUDENTS: We will accept a summer assignment that you prepared for another school for extra credit, but you must provide the assignment. Since this novel is used during the first 2-3 weeks of the school year for instruction, you will still need to read the novel assigned here and complete various in-class assignments (including discussion and collaborative work).

We believe that we learn to read by reading—and that this close-reading assignment offers an opportunity for students to cultivate their reading skills by engaging with literature on many levels: personal, analytical, critical, and creative.

Your assignment: *In Cold Blood* (Truman Capote)

In choosing books, the National Council of English Teachers advises teachers to “consider the contribution which each work may make to the education of the reader, its aesthetic value, its honesty, its readability for a particular group of students, and its appeal to adolescents.” The criteria for choosing a book to be read by an entire class are somewhat different from the criteria for choosing works to be read independently. As most books of literary merit deal with the nature of humanity, each may contain what some believe to be controversial material; however, the N.C. Course of Study encourages students to read widely from a variety of different cultures and backgrounds. Hence, we encourage parents to assist in reading and working with the text and even to read simultaneously to discuss issues or values that might raise concerns.

ASSIGNMENT: The novel has been divided into 13 sections. The assignments are designed to help you learn and practice the close reading techniques and the critical reading skills important not only to becoming successful AP students, but also to experiencing the intrinsic rewards of reading interpretive fiction. Your ultimate goal is to comprehend much more than just what happens; you must learn to develop commentaries that reveal *how* the author uses diction, style, structure, and literary elements to convey meaning. You **MUST TRY** to complete every assignment. You may address problems or questions on the English blog at <http://crhs2010english.wordpress.com/>. Effort and completion will be the essential criteria in assessing the assignments.

Materials needed: ***Writing Journal** (bound or spiral – this journal will also be used throughout your English course for daily assigned writings), **novel, pen or pencil, computer/online access.**

*This is a change from previous assignments that required students to use CARDS.



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:** due first day of class.

(2) **IN-CLASS WRITTEN COMMENTARY / ESSAY:** Sometime after the first week of the semester, your instructor 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. You may also be asked to write an essay based on an AP Literature prompt from past exams.

BRING THE NOVEL WITH YOU DURING THE FIRST 2-3 WEEKS OF CLASS.

Purchase your journal. You may use any kind of bound journal that suits your individual study style, but the amount of each entry should equal one college-ruled piece of notebook paper. If your journal is smaller, write an equivalent amount. The **Writing Journal** is a **TOOL**, so the entries will **not be** in “final draft” form, but they must be readable. Using ink helps you record your thoughts and impressions permanently, and you should feel free to cross through, scratch out, or insert. **Editing marks are perfectly acceptable and even encouraged.** Label each entry with date completed, Assignment #, Title of Assignment, and page numbers.

July 14, 2009	Assignment 2,	SETTING	pp 1-24
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[Term to know: Freewriting is a method for exploring ideas without planning them. One way to freewrite is to pick up the pen and write, letting your thoughts flow freely onto the page into sentences (without worrying about punctuation, grammar, or sentence structure). The key to freewriting is **not to think/plan in your head before you write** -- just pick up a pen and write... and don't stop to re-read or revise. If the ideas are “perfect” when you write them down, then you are not freewriting. Some assignments may ask you to write a certain length or for a certain time - follow the requirement.]

ASSIGNMENT #1:

1) Write an **MLA BIBLIOGRAPHIC ENTRY** for the book: (1) author, last name first (2) Title of book (3) publication information – place: publisher, latest copyright (4) date of original publication, *if republished*. Follow punctuation guidelines. See sample below.

1
 2
 4
 3

Conrad, Joseph. Heart of Darkness. 1902. Mineola, New York: Dover Publications, 1990.

2) After the bibliographic entry, read the front and back cover of the novel and then write a paragraph about what you expect from the book.

FOR ASSIGNMENTS #2-16: Using the page numbers listed, stop and reflect at the end of each section and complete each assignment. *These pages are from the First Vintage International Edition, February 1994 (green & black cover). If your edition is different, you will need to divide your own pages into 13 equal sections.*

Assign ment #	Page numbers	TITLE of assignment and Instructions
2	1-24	SETTING : 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. Using bullets or phrases, list at least 10 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?” <i>Be specific.</i>
3	24-55	POINT OF VIEW: Authors make a conscious decision about how they will tell the story. Capote tells the story from 2 alternating points of view – the Clutters and the murderers. First, identify 2 examples of each of these points of view. Then, comment on the effect of this structure and the absence of Capote’s voice in the narrative. You may refer to elements of previous pages, but you must use some details from this section.

Assignment #	Page numbers	TITLE of assignment and Instructions										
4	55-74	CHARACTER: 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.										
5	74-100	KEY PASSAGE: 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: <i>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?</i>										
6	100-123	RHETORIC: 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.										
7	123-152	PERSONAL RESPONSE: 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. BLOG: Then, write an entry for the CRHS English blog. You can post your defense ideas for Dick or Perry or you may act as the prosecuting lawyer and rebut an entry already posted, cross examine previous posters, or bring forth new evidence that might make the other lawyers squirm. While blogs may seem informal, they require that you edit and revise before you PUBLISH. In your Journal, write the blog entry and revise it. Then, post the entry on the website if you have online access. http://crhs2010english.wordpress.com/ (Use the 11 th AP— <i>In Cold Blood</i> page.)										
8	152-179	SYNTAX: Choose 1 paragraph from this section and do a syntactical analysis by constructing the following chart: <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;">First 4 words in each sentence</th> <th style="width: 25%;">Verbs (list all)</th> <th style="width: 25%;">Figurative language or imagery</th> <th style="width: 25%;">Repetition / parallelism</th> <th style="width: 25%;"># of words in sentence</th> </tr> </thead> <tbody> <tr> <td style="height: 20px;"></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>Then, answer each of these questions in complete sentences: <i>What do you notice about the sentence 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?</i></p>	First 4 words in each sentence	Verbs (list all)	Figurative language or imagery	Repetition / parallelism	# of words in sentence					
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9	180-207	DICTION: 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?										
10	207-231	FIGURATIVE LANGUAGE: 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: <i>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?</i>										
11	232-262	IMAGERY: 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.										
12	262-302	PERSONAL RESPONSE: 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. BLOG: Then, either post your letter to the blog or read one that is already posted and respond as the addressee of the letter. While blogs may seem informal, they require that you edit and revise before you PUBLISH. In your Journal, write the blog entry and revise it. Then, post the entry on the website if you have online access. http://crhs2010english.wordpress.com/ (Use the 11 th AP— <i>In Cold Blood</i> page.)										
13	302-321	TEXT TO GRAPHICS—CREATE A VISUAL Choose a passage and create a graphic representation of the text, paying close attention to details. You may use literal or symbolic representations, abstractions, color, shape, form—but make sure that everything you include has meaning and can be traced back to specific references to the text. Include a significant quote from the passage at the bottom of the page. You may create the visual in your journal or on another medium that you attach to your journal. However, in your journal, you should explain your choice of graphics, color, shape, etc. and the textual references that inspired them.										
14	321-343	CHARACTER "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.										
15	Whole book	THEME/BIG IDEA Explore Capote's ideas about 1 of the following <i>In Cold Blood</i> : (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.										
16	Whole book	CREATIVE RESPONSE 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.										