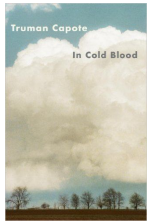


## 2016 AP English Language and Composition Summer Reading



### SUMMER READING ASSIGNMENT: Truman Capote's *In Cold Blood*

(Recommended edition: Vintage ISBN 978-0-679-74558-7)

In this introductory assignment for AP English Language and Composition, you will focus on **critical analysis** of the text that you are reading. This will require you to read closely and carefully – in “study mode”. Yes, you need to read for literal meaning (to understand what is going on in the text), but you will also need to read **critically**. To **analyze** is to break up a complicated text into its component parts, examine those parts individually, and explain how they work together to fulfill the author’s intended purpose.

\*\*The specific rhetorical element that we would like you to focus on while you read is **TONE**

**TONE** is defined as the author’s attitude toward the subject or theme, revealed through stylistic choices. There are many stylistic choices an author might use. These writing choices include (but are not limited to) **DICTION, SYNTAX, and FIGURATIVE LANGUAGE**

**DICTION** — word choice, to convey tone, purpose, or effect.

For example, a sentence like “Johnny walked to the park” is pretty straightforward and has a neutral tone. However, if I want to convey the idea that walking to the park is drudgery for Johnny, I can play with the verb “walked” and change it to this: “Johnny trudged to the park.” Other “walk” verbs that convey emotion include “pranced”, “slithered”, “glided”, “marched”, “skipped”, “slogged”, “ambled”, “sashayed”, and “strutted”. Think of how the changing of one word changes the whole feel of the sentence. It all depends on what the author wants to convey.

**SYNTAX**—how words are arranged into sentences to convey meaning; sentence structure.

Authors may play with the order and arrangement of words to create a particular effect. For example, short, choppy sentences can create a sense of urgency if that is the author’s intention: “Quick! Get help! Someone’s hurt. A broken leg. Hurry!”

A balanced sentence structure might be saved for a memorable message: “Ask not what your country can do for you - ask what you can do for your country” The dash represents the linguistic fulcrum that Kennedy’s famous challenge balances on – the reversal of terms also makes it memorable (fancy term for this “flip”: chiasmus)

A periodic sentence, in which the main clause is saved until the end, may be used to create a sense of tension or expectation. Patrick Henry was an expert: "If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, **we must fight!**" There you have it – Henry keeps throwing all these "if we" conditionals at us, until the building up of conditions demands an action: "we must fight" breaks the tension and satisfies the conditions.

**FIGURATIVE LANGUAGE** – (in contrast to LITERAL language) has levels of meaning expressed through figures of speech such as personification, metaphor, hyperbole, irony, metonymy, etc.

For example, this is how Zora Neale Hurston uses figurative language when Janie Starks goes to her husband's funeral in *Their Eyes Were Watching God*: "Janie starched and ironed her face and came set in the funeral behind her veil. It was like a wall of stone and steel. The funeral was going on outside . . . She sent her face to the funeral, and herself went rollicking with the springtime across the world." The images here show a barrier between Janie's outward form and appearance of solemnity for the dead, but within she is actually celebrating. The figurative language expresses this separation in a fresh and interesting way.

#### **YOUR ASSIGNMENT:**

- Read *In Cold Blood* by Truman Capote (Recommended edition: Vintage ISBN 978-0-679-74558-7)
- While reading, complete at least eight Double-Entry Journal (DEJ) entries. Aim for two entries per section of the book (*In Cold Blood* is divided into four sections). Your entries should be a fair balance of the three rhetorical stylistic choices above - noting how your chosen textual excerpt has a particular rhetorical feature that contributes to tone. You may want to include (as extra) entries that address questions you have, clarifications of things in the text, especially memorable quotes, etc. (See the attached Double-Entry Journal explanation and electronic DEJ below.)
- Your *In Cold Blood* DEJ will be graded for completion as well as for thorough and thoughtful analysis of rhetorical elements at work.
- Your *In Cold Blood* DEJ is due the first day of school and will be submitted to turnitin.com on first day of school. Bring your chromebooks the first day. **Because of the length of the text and independent nature of the work, same quote selections and analysis will be highly suspect.**

turnitin.com  
Class ID: 12711162  
Password: aplanguage

- Upon our return to school, you will be writing a rhetorical analysis essay of *In Cold Blood* in class, using your DEJs to support your analysis. Thus, the better your journal entries are, the easier your essay will be to write.

Name:

*In Cold Blood* Double Entry Journal

<b>Entry</b>	<b>Quote from <i>In Cold Blood</i> with correct parenthetical citation</b>	<b>Analytical response:</b> <ul style="list-style-type: none"><li>• identifying rhetorical category (ID),</li><li>• describing specific feature (SHOW),</li><li>• integrating text as evidence, and</li><li>• explaining how the feature contributes to tone and/or purpose (HOW).</li></ul>
<b>Example Entries</b>	<p>The people of Holcomb speak of their post office as “the Federal Building,” which seems rather too substantial a title to confer on a drafty and dusty shed. The ceiling leaks, the floor boards wobble, the mailboxes won’t shut, the light bulbs are broken, the clock has stopped. “Yes, it’s a disgrace,” agrees the caustic, somewhat original, and entirely imposing lady who presides over this litter. “But the stamps work, don’t they? Anyhow, what do I care? Back here in <i>my</i> part is real cozy. I’ve got my rocker, and a nice wood stove, and a coffee pot, and plenty to read” (Capote 67).</p>	<p><b>Example 1: DICTION as analytical focus:</b></p> <p>Here Capote’s description of the post office uses <b>diction</b> that contributes to the overall shabbiness that readers should picture from the description. There’s a big-city irony playing here as “the Federal Building” seems too formal for what Capote calls a “drafty and dusty shed” - an image more apt for the back forty of some Holcomb neighbor’s farm.</p> <p><b>Example 2: SYNTAX as analytical focus:</b></p> <p>There’s an interesting <b>syntax construction</b> as Capote composes a compound sentence that <u>indeed</u> compounds the details of dilapidation in a quick-fire manner: “The ceiling leaks, the floor boards wobble, the mailboxes won’t shut, the light bulbs are broken, the clock has stopped.” This sentence seemingly could go on with more details like “The toilet doesn’t flush, the paint is peeling, the phone is askew,” etc. The reader should get the idea from this onrush of detail - not in great shape here!</p>

		<p><b>Example 3: FIGURATIVE LANGUAGE as analytical focus:</b></p> <p>Capote’s use of figurative language, a focused selection of metaphors to describe the Federal Building and its contents as a “shed” filled with “litter,” serves the purpose to emphasize respectively both the run down nature of the building as well as the broken down aspect of the post office’s contents.</p>
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Entry 1		
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Entry 2		
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<b>Part 2</b>		
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Entry 3		
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Entry 4		
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<b>Part 3</b>		
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Entry 5		
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Entry 6		
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<b>Part 4</b>		
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Entry 7		
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Entry 8		
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**Work Cited** (Use on-line source model to correctly format an entry below for *In Cold Blood* in MLA style.)