Your summer assignments entails reading the nonfiction novel *In Cold Blood* by Truman Capote and crafting thoughtful, text-based, hand-written responses to the 11 assignments below. In accordance with AP exam rules, you will only write on one side of the paper in blue or black pen (in a composition notebook or on loose-leaf paper bound/stapled neatly together). The purpose of our study of the nonfiction novel is to become more familiar the features of nonfiction texts in comparison to fiction texts and to practice thoughtful responses to a variety of topics.

**Text for the Summer Reading Assignment: In Cold Blood by Truman Capote**

**Recommended Edition:** The First Vintage International Edition, February 1994 (green and black cover). Using this edition will be the easiest way to get the page numbers correct, unless you can find the corresponding page numbers in your own edition based on the notes below. Although you are not required to purchase the book, you must have it available to use for both your assignment and any in-class work once school starts (including the first day!).

Label each entry with Assignment #, Title of Assignment, and page numbers: Assignment #2, SETTING, pp 1-24

**Assignment #1:**
1. Write an MLA BIBLIOGRAPHIC ENTRY as well as an APA BIBLIOGRAPHIC ENTRY for the book, using the Purdue OWL or a citation generator online as your resource. What differences do you notice between the two bibliographic styles in referencing books?
2. After the bibliographic entry, read the front and back cover of the novel and then write a well-organized, thoughtful paragraph about what you expect from the book (content, style, tone, theme...).

**Assignment #2 Pages 1-24 (section ending “At noon they put down their tools, and Dick, racing the engine, listening to the consistent hum, was satisfied that a thorough job had been done.”)**

**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 points (in complete sentences), list a minimum of 10 key descriptions (EXACT QUOTES) that identify the setting of the novel—you should include references to time, place, region, and atmosphere. **Cite the page # for each description.** Once you have your list, answer the following question in one well-thought-out paragraph, “What aspects of this setting might influence the characters, their behavior, and what might happen to them?” Be thorough and specific.

**Assignment #3 Pages 24-55 (section ending “He unlocked the door and said, ‘O.K. Let’s go.’”)**

**POINT OF VIEW:** Authors make a conscious decision about how they will tell the story. Capote tells the story from two alternating points of view – the Clutters and the murderers. Write a paragraph commenting 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 at least 2 quotes from this section. **Cite the page # for each.**

**Assignment #4 Pages 55-74 (end of Part One)**

**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 (Herb, Bonnie, Nancy, Kenyan) and other victims (Susan, Bobby) and at least one detail that personalizes them (EXACT QUOTES, cite page #). Then, find two details each that personalize Perry and Dick, even evoking sympathy or compassion for each of them.

**Assignment #5 Pages 74-152 (section ending “‘Sure, honey. I’m with you. all the way.’”)**

**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 exactly and cite it in APA format.** Using complete sentences, thoroughly answer two 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?

Assignment #6 Pages 152-179 (section ending “Nope, never seen him since, him or his boy.”)

SYNTAX: Choose one very rich paragraph with a minimum of 4 sentences from this section and do a syntactical analysis by constructing the following chart:
- First four words in each sentence
- Verbs (list all)
- Figurative language (metaphor, simile, personification, imagery, hyperbole)
- Repetition (of words or grammatical structures)
- # of words in sentence

Then, answer EACH of these questions in complete sentences: How does Capote vary sentences and why? What conclusion can you draw about the verbs used? How does capote make use of figurative language? What observation can you make about sentence length and variety? Speculate on Capote’s journalistic experience, nonfiction you are familiar with, and Capote’s intentions.

Assignment #7 Pages 180-207 (section ending “Nancy. On Babe. Coming this way.”)

DICTION: Choose one page from this section and choose 10 words loaded with as much meaning as you can from that page. Choose words that have more meaning (connotation) than the standard dictionary meaning (denotation). Label each word as having a positive connotation or negative connotation. Then, using all 10 words you have studied, answer EACH of the following questions and explain your answers: 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?

Assignment #8 Pages 232-262 (section ending “‘Dear Don, Hell yes I remember Don Cullivan...’”)

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 five senses) to draw the reader into the experience of the novel. Choose five 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.

Assignment #9 Pages 262-302 (section ending “So it would appear that by independent paths, both the professional and the amateur analyst reached conclusions not dissimilar.”)

PERSONAL RESPONSE: Imagine you are a character in the novel. Write a letter to another character in the novel. Make references to at least three specific images, events, or details of this section. You may refer to past events, but focus your details on this section.

Assignment #10 Pages 302-320 (section ending “‘Welcome home, honey.’”)

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 (cite it). You may create the visual in your journal or on another medium that you attach to your journal. However, in your journal, you will explain your choice of graphics, color, shape, etc. and the textual references that inspired you.

Assignment #11 Pages 321-343 (to end of book)

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.