

AP English Literature & Composition—2021-2022 School Year

Dear Rising Junior:

In preparation for the upcoming school year in this class, you will have required summer reading. The three books you will need to have completed by the first day of school are entitled:

***The Awakening* by Kate Chopin **Dover Edition** (ISBN-10 : 0486277860, ISBN-13 : 978-0486277868)**

***The Alchemist* by Paulo Coelho (ISBN-10: 9780061122415, ISBN-13: 978-0061122415)**

***How to Read Literature Like a Professor, Revised Edition* by Thomas C. Foster (ISBN-13: 9780062301673)**

Please acquire copies of these three books. You will need them during our study the first several weeks of school and, on occasion, throughout the school year. Amazon, Barnes & Noble, or 2nd and Charles are good places to purchase them. **PURCHASE THEM EARLY**—summer work always gets people during the first nine weeks because they wait until the last minute. **HINT: nothing goes away in AP Lit. We will be referring back to everything we do at some point in the year, including these books and strategies—this is NOT for completion.**

In addition to an in-depth literary study and annotation of these books, you have dialectical journals and a vocabulary study that will need to be completed in full before the first day of school. For a variety of reasons, I do not recommend waiting until the end of the summer. The directions and details for these assignments are attached—they are detailed, so READ THEM. Additionally, be prepared for an essay test over the reading and a vocabulary quiz in the first week of school. Everything you will need is in this packet and under the Summer Work tab on my teacher page.

Handouts and guides for all of the summer work, strategies that will extend into the school year and other assignments, are located on my teacher page. You should know how to annotate, read for meaning (analysis), select vocabulary thoughtfully and intelligently, and effectively construct a dialectical journal when you come into my class on the first day of school.

These assignments are due on the first day of school (August 5th) and make up several major grades for the first nine weeks. I will evaluate these assignments carefully and critically—they are NOT completion grades, and therefore, must be done thoughtfully and exceptionally. Late points will be deducted for each day late, and no work will be accepted after Thursday, August 12th. NO EXCEPTIONS—LATE WORK IS NOT AN OPTION IN A COLLEGE LEVEL CLASS.

If you need any assistance during the summer, or have questions about the books or associated work, please don't hesitate to reach out. My email address is hamilka@boe.richmond.k12.ga.us.

I am looking forward to working with you this year in AP Literature!!

Ms. Hamilton

Assignment #1 of 2: Writing a Found Poem

Directions: You will be constructing your own found poem using *The Awakening*. An example is attached.

A found poem is, “a type of poetry created by taking words, phrases, and sometimes whole passages from other sources and reframing them (a literary equivalent of a collage) by making changes in spacing and lines, or by adding or deleting text, thus imparting new meaning.”

1. As you read the novel, highlight or underline details, words and phrases that you find particularly powerful, moving, or interesting.
2. On a separate sheet of paper, make a list of the details, words and phrases you underlined, keeping them in the order that you found them. **Be sure to write the page number after each word or phrase.** Double space between lines so that the lines are easy to work with. Feel free to add others that you notice as you go through the prose piece again.
3. Look back over your list and cut out everything that is dull, or unnecessary, or that just doesn't seem right for the effect you are trying for. Try to cut your original list in half.
4. As you look over the shortened list, think about the tone that the details and diction convey. The words should all relate to a specific tone, though there certainly may be a tone shift at some point in your poem.
5. Make any minor changes necessary to create your poem. You can change punctuation and make little changes to the words to make them fit together (such as change the tenses, possessives, plurals, and capitalizations). **Use brackets [] when you do so.**
6. When you're close to an edited down version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, *you may add words of your own.* **The total of added words must not exceed 10% of the poem's content.**
7. Read back over your edited draft one more time and make any deletions or minor changes.
8. Check the words and choose a title—**do not title your poem** “Found Poem”. As part of your title, tell where the poem came from. (See the example.)
9. As you type your poem, space or arrange the words so that they're poem-like. Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem.
 - Read aloud as you arrange the words! Test the possible line breaks by pausing slightly. If it sounds good, it's probably right.
 - Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or allruntogether.
 - You can also put key words on lines by themselves.
 - You can shape the entire poem so that it's wide or tall or shaped like an object (say a heart?).

****An example is on the next page, but YOUR found poem should be unique to you, about *The Awakening*, and include all of the above criteria. ****

LENGTH REQUIREMENT: 15-30 lines
(Poems must **NOT** be *longer* or *shorter*.)

Found Poem Example from *To Kill a Mockingbird* by Harper Lee:

This is a truth
that applies to the human race,
yet to no particular race of men:
You never really understand a person,
until you consider things from his point of view,
climb inside of his skin,
and walk around in it.
One thing that doesn't abide,
by majority rule;
a person's conscience.
It was times like these
When;
you rarely win,
only children weep,
the dead bury the dead,
one does not love breathing,
and there's just one kind of folks:
folks.
I don't pretend to understand,
Why reasonable people,
go stark raving mad,
simply because they're still human;
that the one place,
where a man ought to get a square deal,
is in a courtroom,
be he any color of the rainbow.
It was times like these,
That,
food comes with death,
flowers with sickness,
and little things in between;
two soap dolls,
a broken watch and chain,
a pair of good-luck pennies,
and our lives.
It made me sad.
Yet delete the adjectives,
and I'd have the facts;
it's a sin to kill a mockingbird.

Instructions adapted from "Found and Headline Poems" from *Getting the Knack: 20 Poetry Writing Exercises* by Stephen Dunning and William Stafford

Assignment #2 of 2: Dialectical Journals for *How to Read Literature Like a Professor, Revised Edition* AND *The Alchemist*

Directions: READ THESE DIRECTIONS IN THEIR ENTIRETY!!! Throughout the summer you will need to read the entirety of these books. *How to Read Literature Like a Professor* will help you *tremendously* throughout the year as you hone the method and craft of literary analysis (and thus, writing about it). So, for EACH book (*How to Read Literature Like a Professor* AND *The Alchemist*), you will complete dialectical journals. For *How to Read Literature Like a Professor*, you will need to complete 15 journals (choose 15 different chapters from the 27 in the book) and 15 for *The Alchemist* (choose 15 different quotes from the entire book)—**30 total journals**.

Please adhere to the following guidelines for the completed entries. Journals MUST be handwritten in a composition notebook.

The term “Dialectic” means “using the process of question and answer to investigate the truth of a theory or opinion.” The “dialectic” was the method Socrates used to teach his students how to be actively engaged in the struggle to obtain meaning from an unfamiliar and challenging work. A dialectical journal is a written conversation with yourself about a piece of literature that encourages the habit of reflective questioning. You will use a double-entry format to examine details of a passage and synthesize your understanding of the text. **This is required for *How to Read Literature Like a Professor* and *The Alchemist* only.** In this process, there is to be NO collaboration with other students. **Any assistance from the Internet, movies, or secondary sources such as Sparknotes, Cliff Notes, or Wikipedia, etc. will be viewed as cheating.**

Instructions (this will apply to all future dialectical journal assignments for fiction/nonfiction):

1. Purchase a composition book. NO SPIRAL NOTEBOOKS, PLEASE. We will go over WHY these will not work for you in this class. You will reuse this composition notebook for additional journals throughout the year.
2. Draw a vertical line down the middle of the page.
3. Label the left column TEXT and the right column RESPONSE.
4. In the TEXT column, copy passages word for word from the novel, including quotations marks and page numbers. HANDWRITING ONLY. No typed responses.
 - a. Choose 1 passage from every chapter that you read.
 - b. How do you choose what passages to write down? Passages become important if (PLEASE NOTE—in this case you are analyzing a book ABOUT analysis, so you’re conducting metanalysis):
 - i. Details in the passage seem important to you.
 - ii. You have an epiphany!
 - iii. You learn something significant about a character.
 - iv. You recognize a pattern (recurring images, ideas, colors, symbols, descriptions, details, etc.).
 - v. You agree or disagree with something a character says or does.
 - vi. You find an interesting or potentially significant quotation.
 - vii. You notice something important or relevant about the author’s writing style.
 - viii. You notice effective use of literary devices.
 - ix. You think that the passage contributes to or reveals a theme in the novel.
5. In the RESPONSE column, reflect upon the passages:
 - a. Raise questions about the beliefs and values implied in the text.

- b. Give your personal reactions to the passage, the characters, the situation.
- c. Discuss the words, ideas, or actions of the author or character.
- d. Compare the text to other characters or novels.
- e. Write about what it makes you think or feel.
- f. Write about questions you have or details that confuse you and why.
- g. Argue with or speak to the characters or author.
- h. Make connections to any themes that are revealed to you.
- i. Make connections among passages or sections of the work.
- j. Make prediction about the characters' futures.
- k. **DO NOT MERELY SUMMARIZE THE CHAPTER OR RESTATE THE PASSAGE IN YOUR OWN WORDS.**

Include the following in your responses:

- 1. Record questions you have or details that confuse you.
- 2. Use the following to record your responses:
 - (R) Reaction – Describe what the passage makes you think or how it makes you feel and why.
 - (C) Characterization – Analyze details or dialogue uses to show you aspects of the identities of the characters.
 - (CO) Connection – Make connections to other places in the book or to your life, or to the world, or another story that you have read.
 - (P) Prediction – Anticipate what will occur based on what is in the passage.
 - (LD) Literary Device – analyze the author's writing using literary terms.
 - (RE) Reflect – Think deeply about what the passage means in a broad sense – not just to the characters in the story. What conclusions can you draw about the world, about human nature, or just about the way things are?
 - (T) Theme – Determine the passage contributes to the author's overall message or messages about some aspect or aspects of life.
 - (M) Mood – Determine the way the passage establishes the mood or tone of a part of the chapter and explain how that might be important.
 - (Q) Ask questions about what is happening, what a detail might mean, or things you are curious about. **DO NOT JUST SUMMARIZE THE PLOT OR RESTATE THE QUOTE IN YOUR OWN WORDS.**

IMPORTANT: it is imperative to always explain why you think something or like something or don't understand something.

- 3. Each TEXT entry must be at least 15 words (it can and probably will be more). Each RESPONSE must be at least 60 words (it can and probably will be more--include word count at the end of each response).
- 4. Write down your thoughts, questions, insights, and ideas while you read or immediately after reading a section of the book so the information is fresh.
- 5. As you take notes, you should regularly re-read your previous pages of notes and comments.
- 6. First person writing (using the pronoun "I") is acceptable in the RESPONSE column.
- 7. Remember the quotations in the TEXT column do not have to be dialogue!

Sample Journal Entry

TEXT	RESPONSE
<p>“The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tapdancin. And the frozen patch splinterin every which way underneath was kinda spooky. ‘Looks like a plastic spider web,’ she said. ‘A sort of weird spider, I guess, with many mental problems’” (35).</p>	<p>(CH) In this first paragraph of the story, Bambara indirectly characterizes the narrator using rural Southern dialect to let us know that the story is set in the South and our narrator is not necessarily educated. We also learn that the characters are children from the activities the author describes. I also like the imagery.</p> <p>(LD) of the puddle freezing over, which I guess also lets us know that it is winter. I also really like the imagery of the splintering puddle and the “tapdancin.”</p> <p>(M) The writer seems to be establishing a humorous and lighthearted mood at the beginning of the story. I wonder if the mood will stay lighthearted.</p> <p>(110)</p>

Grading:

A = Meaningful passages, plot, and quotation selections. Thoughtful interpretation and commentary about the text; avoids clichés. Includes comments about literary devices such as theme, narrative voice, point of view, imagery, conflict, symbols, etc., and how each contributes to the meaning of the text. Makes insightful personal connections and asks thought-provoking questions. Coverage of text is complete and thorough. Journal is neat, organized, and professional looking; student has followed all directions in creation of journal.

B = Less detailed, but significant, meaningful plot and quote selections. Some intelligent commentary; addresses some thematic connections. Includes some literary devices, but less on how they contribute to the meaning. Some personal connections; asks pertinent questions. Adequately addresses all parts of reading assignment. Journal is neat and readable; student has followed the directions in the organization of journal.

C = Few significant details from the text. Most of the commentary is vague, unsupported, or plot summary/paraphrase. Some listing of literary elements; virtually no discussion of meaning. Limited personal connections; asks few, or obvious questions. Addresses most of the reading assignment, but is not very long or thorough. Journal is relatively neat, but may be difficult to read. Student s not followed all directions for organization; loose-leaf; no columns; no page numbers, etc.

D = Hardly any significant details from the text. All notes are plot summary or paraphrases. Few literary elements, virtually no discussion of meaning. Limited personal connections; no good questions. Limited coverage of the text. Much too short. Did not follow directions in organizing journal; difficult to follow or read. No page numbers.

F = Did not complete or plagiarized.

(1) Points will be deducted on the TEXT side for failure to document accurately and completely according to the model provided.

(2) Points will be deducted on the RESPONSE side for superficial and/or incomplete responses.

AP Literature Summer Work Suggested Checklist:

May-June

_____ Read AND annotate *How to Read Literature Like a Professor* (**I would read this FIRST**)

_____ Read AND annotate *The Awakening* (**READ THE FOOTNOTES!!!**)

_____ Read AND annotate *The Alchemist*

_____ Create flashcards for vocabulary and begin studying. ****Use a dictionary or a dictionary website for definitions—not Google.****

_____ Take notes of important quotes or ideas to include in your journals.

_____ Take notes of literary devices, themes, tone, allegorical meanings, etc. in preparation for tests in the first week of school. Be sure you know what happens as well as the deeper meanings.

June-July

_____ Write 15 dialectical journals for *The Alchemist* that reflect thorough, in-depth, and interpretative analysis. Follow ALL the requirements.

_____ Write 15 dialectical journals for *How to Read Literature Like a Professor* that reflect thorough, in-depth, and interpretative analysis. Follow ALL the requirements.

_____ Continue studying vocabulary. I recommend studying 10-15 minutes every day.

August

_____ Complete finishing touches of work have for the first day of school on August 3rd.

_____ Be prepared for a vocabulary quiz the first week.

_____ Be prepared for a test over the books (focus on content, devices, and deeper meanings).

How to Annotate Text in AP Literature

Most of your college professors will recommend that you annotate your texts. Some students are naturally gifted at annotating and analyzing a text. Others are confused by this process. Every year I teach I still have students who are puzzled when I ask them to annotate their readings. **You should know that highlighting and underlining alone is not annotation! Knowing that a passage is important is not the same as knowing WHY it is important.** In the following pages are some recommendations on strategies for annotating that should help clear up any confusion. For those students who are skilled in annotating already, new ideas can always help you refine your skills, so don't assume these strategies can't help you. The following will help you in the completion of your summer work as well as throughout the entire school year.

I. Summarize/Paraphrase:

This seems basic, but can actually be really helpful when you are going back through a text to remember and locate where something happened (hint, hint: like when you are writing an essay in class, for example). Jot down in the margins, key words or phrases that simply summarize/paraphrase what just happened.

Another trick is to keep a list of important events in a chapter (or act/scene, if reading a play) in the blank space at the beginning of the first page of the chapter. Usually the first page of a chapter begins about a third to halfway down the page, leaving you with valuable margin space. This technique is especially helpful, again while writing an essay and trying to remember what happened in what part of the reading. Another useful strategy in terms of summary is to give a chapter that has only been assigned a number a title of your own composition that in some way summarizes the main action of the chapter. For those of you who are mathematically inclined, this type of annotation should make up only about 20% of your total annotating of a text. Summarizing and paraphrasing should not dominate your notes; rather, they should function to help you orient yourself as to the basic action of the plot.

II. Literary Elements:

Ok, so this is a long, but most definitely not exhaustive, list. Don't be intimidated. Start off slowly and keep practicing; I promise you will eventually get better and faster, but you do have to practice! This list is basic, and is not the extent of what you will need to know or be able to do. But this is a solid start and should serve you well.

Plot Structure/Devices: You remember the plot diagram from middle school? It's still important. Remember that the beginning of a novel or short story is the exposition and that it establishes all the basics you need to know. A helpful strategy here is to draw some diagrams that establish character connections. A family tree or bubble diagram can be particularly helpful if you are trying to remember who is who and how they are related. Try to identify the crucial moment or climax of the plot. Identify the resolution or denouement. Identify and make note of any important transitions or shifts (twists and turns) in the plot.

Characters & Development: Jot down indications of how characters are developing and what affects change or growth in said characters. Note physical description of characters and be aware that writers use a character's physical appearance to indicate character qualities and flaws. Note particular features or disfigurements. Be aware of detailed descriptions of a character's inner thoughts, feelings, impressions, suspicions, etc. Also, consider what motivates your characters and how they act on those motivations. Make note of dialogue as indication of character development, as well.

Conflict: Consider the different types of conflict. (Again, remember back to middle school: man vs. man, man vs. nature, man vs. himself, and so on...) The point is to be aware of when conflict rears its ugly head and how

that conflict is driving the plot. Though this may seem pretty basic, it's important to keep in mind that without the conflict, we have no story!

Setting (physical place, conditions, time): Know where the author has placed his/her story. Note important locations, physical conditions, weather, time of day, month, season, etc. As cliché as it may seem, storms or intense heat often function as foreshadowing (these are things you will fully understand when you read *How to Read Literature Like a Professor*). Setting is also important as it establishes a historical context for what is happening in the novel. Establishing an understanding of what was taking place historically during the action of the novel, and/or during the writing of a novel, can provide a deeper understanding of the characters and plot. Be aware of any shifts in setting or time.

Narration (point of view, technique, flashback, authorial intent): Know who is telling your story and consider why. Identify the point of view right away and consider why the author chose this and why it is effective. Consider how the point of view affects you as the reader. Some literature has many different characters narrating a story. Be aware of these shifts/transitions. Be aware of possible flashbacks, or think about any shifts or departures from a strictly chronological telling of the story. Consider your narrator's credibility and reliability. Do you trust him/her? Are you meant to? Establish a relationship with the narrator. Consider the narrator's tone or attitude. Also, consider dramatic asides and narration or stage directions when reading a play.

Diction, Language & Sentence Structure: Always be aware of the language an author is using. Is it descriptive, flowery, and romantic, or is it concise, terse, or economic? Are the sentences complex in structure, brief and simple, or to the point? Is the language poetic? Consider poetic devices like simile, metaphor, alliteration, etc. Notice any imagery. Think about and make note of particular diction and where the author's word choice is especially effective. Make note of any use of dialect or regional accents. Note use of elevated vocabulary and look up words you don't know. Don't be lazy when you come across new words! Write a brief definition in the margins (this is the best way to increase your vocabulary, hands down!) Make note of how the language affects you as the reader.

Symbols, Motifs, & Archetypes: The trick here is not only to identify them, but to establish *what they mean* and *how they function*. Know the difference between symbols, motifs, and archetypes. If you don't know the difference, stop right now, go get a dictionary and annotate this document by writing the definitions in the margins! During your reading, if you think something *might be* a symbol, motif, or archetype, make note of it and place a question mark next to your thought. You will feel so gratified when you discover that you were right!

Themes: There is an important difference between themes and motifs. These two terms are often used interchangeably and erroneously. Know this difference. (Again, here is a great opportunity for you to practice annotating in this document). Be aware of how your teacher defines and uses these terms. Also, understand that identifying theme may not take place until you are nearly finished, or even finished, reading a text. And while we're on the subject, just because you finish reading doesn't mean you are finished annotating. Always try to go back and add more!

Irony (verbal, situational, dramatic): Know the difference between the different types of irony. Yes, look it up right now if you don't know. I will tell you this: a reader who is aware of irony is a sophisticated reader. Make it your goal to always be looking for irony. It is almost always present and it is usually subtle. Identify it, but also know *why* it's important and *how* it functions.

Foreshadowing: Again, identify it and consider how it functions. If you think something might be foreshadowing, make note of it. If it is, then you have an “I knew it!” moment; if it isn’t, who cares? At least you’re trying and at least you’re awake!

Critical Theories/Approaches: This can be complicated and there’s a long list. Here’s a list of the main critical approaches: feminist/gender, historical, archetypal, Social Power/Marxist, etc. We will go over these at the start of the year. Your task is to be aware of how it is developed and where there are specific examples of this development. In general, if the work you are reading addresses women’s roles within a given society, you should consider a feminist approach. If the text addresses man’s role in society or certain groups of people in a society, you should consider it from a Marxist perspective. This is an oversimplification, of course, but this is meant to get you started.

Again, to those of you who are mathematically inclined, I argue that your annotations on literary elements and devices should comprise the bulk of your annotations, and I estimate this to be at about 80% of your work.

III. Personal Reactions and Questions:

Though not necessarily academic, I don’t underestimate the importance of this type of engagement with a text. If something you read strikes you as funny, intense, confusing, enlightening, etc. feel free to honor those reactions and record them in the margins. Not only is this perfectly acceptable (we English teachers do it, too), but it indicates that you are paying attention, engaging with the text, and internalizing what you read.

If you have a specific question about what you are reading, write that question down. Research it on your own or ask your teacher in class the next day.

If what you read reminds you of something else, whether that be another text you’ve read, a movie you saw, something you heard once, a person you know, a personal situation, a memory, etc. honor that connection and record your reaction. This is just further evidence of your internalization of the text. Furthermore, connecting, comparing, contrasting texts is an important skill, and one that will be invaluable to you in college, where your professors expect you to be able to do this and draw from your previous experience and knowledge without them having to tell you. They expect you to already know how to do this.

Though this type of annotation is important, it should *not* dominate. In fact, this should comprise 10% or less of your total annotations.

Applications for Reading Poetry:

No plot or characters to examine here, but do take time to paraphrase and summarize what is happening in the poem. This can be accomplished by stanza or other structural breaks. Look for language devices, rhyme scheme, and meter. Once you’ve identified these elements, consider how their presence contributes to overall meaning. Be aware of imagery. Consider the speaker’s voice, tone, and persona, not just the poet’s. Look for repeated patterns and motifs. Consider an overall message or theme that the poet is presenting through the work. In many cases, your teacher will have you read poetry that is in some way thematically connected to a novel, play, etc. Think about and annotate for these potential connections.

Applications for Reading Drama:

Think about drama as performance literature. The playwright uses the tools available to him or her through stage direction, actors, dialogue, sets and props to bring a story to life. Consider all these as you annotate. As with a short story or novel, you need to address plot structure, characters, and other literary devices. Think about why the story is told in this genre: why is a play more effective than a novel, short story, or poem? How

would an audience react to what is performed and how does the playwright want to affect the audience? As with fiction literature, annotate for characters, conflict, foreshadowing, plot structure, and the rest.

A Few Final Thoughts:

Annotating and analyzing a text is a learning process. It takes practice and is a process, just like everything will be in this class. Experiment and find the methods that work best for you. Some students use color marking techniques, or fancy post-its. Others prefer simple highlighter and pen. How you do it matters less than how effective it is for you and how well you internalize the literature. The main objective in annotating a text is that you have a deeper and more individual understanding of what you read.

Annotating takes a long time. This will make you a slower reader, but a more conscientious one, and ultimately, a more sophisticated one, which in turn, all leads to BETTER WRITING. Ideally, you should evolve to the point that it is actually a little awkward for you to read *without* annotating!

A question I'm often asked by students is, "How much annotating is enough?" This, to an English teacher, is like asking how long an essay needs to be. My answer is going to be the same, and sadly, just as vague and irritating: as much/as long as it needs to be. Admittedly, I'm most impressed by copious, thoughtful annotations in a text. But I am also interested in the quality, thought, and sophistication behind your annotations.

Also, you should know that I actually read your annotations, and your penmanship is quite important. If I can't read what you write in your annotations or your essays (and I'm pretty forgiving when it comes to handwriting) it begets a myriad of problems.

Invest in a dictionary of literary terms. There are several different ones out there for you. I have purchased many over the years, and I have to admit that the Oxford edition that I used in high school is still my favorite. Acquire one or more and keep on hand to refer to and read from time to time. Not only will this help you now, it will continue to help you in college.

AP English Literature “Novel” Vocabulary for Summer Study:

Instructions: Define each of the words below BEFORE beginning your summer reading. Make sure to note part-of-speech (verb, noun, adjective) AND if any word can be used in more than one way (verb AND noun, noun AND adjective, etc.); please indicate BOTH definitions. ALSO, be able to PRONOUNCE these words. While not all of these words will be found in your summer-reading novels, they will recur frequently in the literature we read. I HIGHLY suggest getting an index card ring and begin making flashcards to study—this is the tried and true method for studying vocab.

QUIZ: During the first week of school, you will be quizzed over these words. I will shuffle vocabulary cards and randomly draw 10 words. **I will call out each word.** YOUR TASK will be to SPELL and DEFINE each word, earning 5 points for correct spelling/part of speech and 5 points for correct definition (100 points possible). This will be my vocabulary procedure for the entire year. NONE of your vocabulary words will “go away.” By the end of the year, I will be shuffling 250-300 words.

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|------------------|-------------------|
| 1. plaintive | 30. engender |
| 2. portentous | 31. capricious |
| 3. semblance | 32. countenance |
| 4. penury | 33. conjecture |
| 5. desolate | 34. inexorable |
| 6. ascetic | 35. sardonic |
| 7. sullen | 36. impetuous |
| 8. peremptory | 37. equivocal |
| 9. soporific | 38. transitory |
| 10. ludicrous | 39. ephemeral |
| 11. façade | 40. obscure |
| 12. approbation | 41. sanguine |
| 13. interminable | 42. prodigal |
| 14. calumny | 43. discern |
| 15. acquiesce | 44. profligate |
| 16. propitious | 45. languid |
| 17. venerate | 46. sententious |
| 18. phlegmatic | 47. disposition |
| 19. enigma | 48. apoplexy |
| 20. deprecate | 49. insuperable |
| 21. noxious | 50. indefatigable |
| 22. assiduous | |
| 23. solicitous | |
| 24. fastidious | |
| 25. insipid | |
| 26. inveterate | |
| 27. enervate | |
| 28. trepidation | |
| 29. evince | |