

# IB LANGUAGE & LITERATURE HL SUMMER ASSIGNMENT

11TH & 12TH GRADE STUDENTS

Because the IB Language & Literature Course has undergone significant revision affecting ALL future examination sessions, incoming IB juniors and seniors will complete an IDENTICAL summer assignment. Future IB exams will ask you to complete four assessments:

- 1) an on-demand analysis of a previously unstudied non-literary text (written)
- 2) an on-demand comparative analysis of two literary works studied during the course (written)
- 3) a process-based analysis of a third literary work studied during the course (written)
- 4) a process-based intertextual analysis of a fourth literary work and one non-literary text studied during the course (spoken).

Because your score for IB Lang & Lit will be based entirely on these four assessments, you will need to be equipped with the language necessary to complete the 4 different types of analysis listed above. Thus, you will spend this summer defining all of the terms listed in the charts below by hand and on index cards (either 4x6 or 5x7). On the front of the card you will list the term, and on the back you will write the definition. You will complete these cards neatly because you will be working with them in class for the next year (or two). On your cards, you will leave ample room for future notation. In other words, when we study a text or a work you will want space to make notes from your learning on the index cards themselves. Thus, if your handwriting is substantial, perhaps you should consider purchasing larger cards.

In cases where subheadings are used, you will look up each term listed. For example, you will have a card for each type of *imagery* (*auditory imagery*, *gustatory imagery*, etc.) and not just a single card for *imagery*. No, you cannot complete this assignment electronically. These index cards will be due on the first day of school.

Here is a list of reliable web-based resources for you to begin your search. Anything not searchable here should be sought out by you with equal care for quality.

- [The Forest of Rhetoric](#)
- [The Anatomy of a Magazine Layout](#)
- [Types of Characters](#)
- [The Rhetorical Situation](#)
- [Literary Devices](#)
- [The Stages of the Hero's Journey](#)
- [AP English Language: The Rhetorical Situation](#)
- [Types of Conflict](#)
- [Glossary of Dramatic Terms](#)

JUNIORS: Email Ms. Fergen with any questions - [fergeta@nv.ccsd.net](mailto:fergeta@nv.ccsd.net)

SENIORS: Email Ms. Venable with any questions- [venabsl@nv.ccsd.net](mailto:venabsl@nv.ccsd.net)

## LANGUAGE FOR ANALYZING NON-LITERARY TEXTS

### STYLISTIC FEATURES

Alliteration	Aphorism	Figurative Language	Imagery	Juxtaposition	Pun
Allusion	Asyndeton	• Hyperbole	• Auditory	Metonymy	Repetition
Anadiplosis	Colloquialism	• Litote	• Gustatory	Oxymoron	Rhyme
Analogy	Epistrophe	• Metaphor	• Kinesthetic	Parallel Structure	Synecdoche
Anecdote	Euphemism	• Onomatopoeia	• Olfactory	Polysyndeton	
Anaphora		• Personification	• Tactile		
		• Simile	• Visual		

### RHETORICAL ANALYSIS

Abstract Language	Context	Paradox	Rhetorical Situation
Audience	Denotation	Persona	Syntax
Concrete Language	Diction	Purpose	Tone
Connotation	Exigency		

GENRE-SPECIFIC CONVENTIONS FOR NON-LITERARY TEXT									
<b>ADVERTISEMENT</b>			<b>BLOG</b>				<b>INFOGRAPHIC</b>		
Call to Action	Graphic	Signature	Body	Internal Links	Signature*		Citation	Heading	Sequential Story
Color	Headline	Size	Comments	Lead	Subheading		Color*	Informative Statistics	Subheading*
Copy	Layout	Slogan	Headline*	Invitation for Feedback	Visual Assets		Graphic*	Layout*	Theme
<b>MAGAZINE ARTICLE</b>			<b>PHOTOGRAPH/IMAGE</b>				<b>WEBSITE</b>		
Art	Copy*	Pull Quote	Angle	Focal Point	Perspective	Symmetry	Above the Fold	Footer	Logo
Body*	Folio	Running Head	Background	Foreground	Positive Space	Texture	Banner	Graphic*	Navigation
Box Copy	Headline*	Sidebar	Balance	Graphic*	Rule of Thirds	Tone	Color*	Header	Style
Byline	Image	Spread	Color*	Line	Shape	Weight	Container	Image*	Subheading*
Caption	Deck/Kicker	Subheading*	Contrast	Negative Space	Shot Size		Content	Layout*	White Space

LANGUAGE FOR ANALYZING LITERARY WORKS					
<b>LITERARY ELEMENTS</b>		<b>PLOT</b>	<b>CHARACTER</b>		<b>STRUCTURAL TECHNIQUES</b>
Atmosphere	Mood	Exposition	Antagonist	Foil	Protagonist
Irony	Motif	Rising Action	Archetype	Epiphany	Round
• Verbal	Symbol	Climax	Catharsis	Hubris	Static
• Dramatic	Theme	Falling Action	Direct Characterization	Indirect Characterization	Stereotype/Stock
• Situational		Resolution	Dynamic	Major	Unreliable Narrator
		Denouement	Flat	Minor	
<b>CONFLICT</b>		<b>POINT OF VIEW</b>	<b>HERO'S JOURNEY</b>		<b>CHARACTER ARC</b>
External Conflict		First Person	Departure	Initiation	Return
o Character vs Character		Second Person	• The Call	• The Trials	• Refusal of Return
o Character vs. Fate		Third Person	• The Refusal	• The Triumph	• Crossing of the Threshold
o Character vs. Nature		• Limited	• The Crossing of the Threshold		• Master of Two Worlds
o Character vs. Society		• Omniscient			
o Character vs. Supernatural					
o Character vs. Technology					
o Character vs. Unknown					
Internal Conflict		<b>DRAMATIC CONVENTIONS</b>			
o Character vs. Self					
Act	Focus	Movement/blocking	Situation	Spectacle	Tension
Dialogue	Gesture	• Complimentary, Contrasting, Unified	Space	• Costume, Lighting, Set, Prop	Time
Dramatic Action	Monologue	Scene		Stage Directions	Transition

\*Term does not need to be defined twice