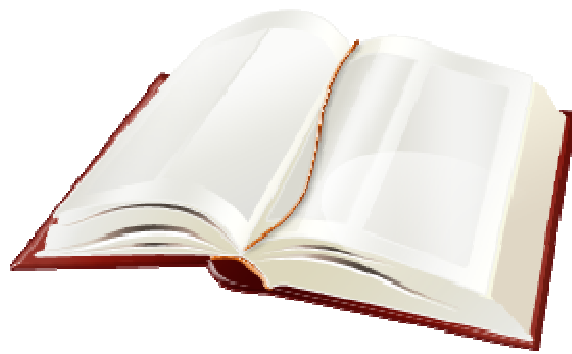


**2010 SUMMER READING ASSIGNMENTS
AP ENGLISH IV**



“There is no frigate like a book / To take us lands away.” ~Emily Dickinson

Advanced Placement English Literature and Composition
Summer Reading Assignment

Due Date: September 1, 2010

Welcome to AP literature! The pace is rigorous; the rewards great. This course will prepare you well for the demands of college and, more importantly, it will expose you to outstanding literature as well as hone your analytical writing and critical thinking skills. Over the course of the academic year, we will be reading and writing at a rapid pace. Therefore, the summer reading program is designed to keep you active as readers and writers.

I am especially delighted that I will have the opportunity to teach you this coming school year. In preparation for next school year, I am giving you a summer assignment that is an interesting read, as well as helpful for next school year. I know that you will enjoy it. The following assignments will count for 20% of your first quarter grade.

Required Summer Reading Texts:

How to Read Literature Like a Professor by Thomas Foster

Frankenstein by Mary Shelley

and

The epic poem, *Beowulf*

Assignment I—*How to Read Literature Like a Professor* and *Frankenstein*

After reading *Frankenstein*, read Foster's book and apply what you have learned back to *Frankenstein*:

- Chapter 1 - "Every Trip is a Quest"
Write a well-developed paragraph that explains the main points Foster is making in this chapter and show how they apply to *Frankenstein* (a minimum of 200 words). Include at least two examples that show how Mary Shelley is using the technique or idea discussed in Foster's chapter.
- Chapter 5 - "Now, Where Have I Seen Her Before?" and "INTERLUDE: One Story" (185)
Identify and discuss archetypal characters, objects, and situations that appear in *Frankenstein*. In your response, be sure to include specific quotes from the text, with page numbers, to support your conclusions.
- Chapters 6-9 Allusions
Research and analyze one of the literary allusions that appear in the novel. Among others, there are allusions in the novel to "The Rime of the Ancient Mariner," "Prometheus," and "Paradise Lost." (Note: Most of the allusions that appear to be Biblical are actually from "Paradise Lost.") In your response, explain the original work, how it is referenced in *Frankenstein* and how your understanding of the allusion deepens your appreciation or understanding of the work. Be sure to

- include specific quotes from the text, with page numbers, to support your conclusions. Use MLA format to cite your sources.
- Chapter 10 - “It’s More Than Just Rain or Snow”
Discuss the importance of rain or snow in a specific passage from this novel. In your response, be sure to include specific quotes from the text, with page numbers, to support your conclusions.
 - Chapter 11 - “...More Than It’s Gonna Hurt You: Concerning Violence”
Identify an example of violence in the novel. Analyze it according to Foster’s comments on the different types of violence and the effect of each. In your response, be sure to include specific quotes from the text, with page numbers, to support your conclusions.
 - Chapter 12 - “Is That a Symbol?”
Write a well-developed paragraph that explains the main points Foster is making in this chapter and show how they apply to Frankenstein (a minimum of 200 words). Include at least two examples that show how Mary Shelley is using the technique or idea discussed in Foster’s chapter.
 - Chapter 19 - “Geography Matters...”
Write a well-developed paragraph that explains the main points Foster is making in this chapter and show how they apply to Frankenstein (a minimum of 200 words). Include at least two examples that show how Mary Shelley is using the technique or idea discussed in Foster’s chapter.
 - Chapter 20 - “...So Does Season”
Write a well-developed paragraph that explains the main points Foster is making in this chapter and show how they apply to Frankenstein (a minimum of 200 words). Include at least two examples that show how Mary Shelley is using the technique or idea discussed in Foster’s chapter.
 - Chapter 25- “Don’t Read With Your Eyes”
Write a well-developed paragraph that explains the main points Foster is making in this chapter and show how they apply to Frankenstein (a minimum of 200 words). Include at least two examples that show how Mary Shelley is using the technique or idea discussed in Foster’s chapter.

Format:

Please use Modern Language Association (MLA) Format. Your assignments must be typed, double-spaced, and in Times New Roman 12 point font. You must also include a works cited page.

Assignment II—*Beowulf*

For *Beowulf*, you will trace the development of the epic hero, Beowulf. Keep a detailed notebook of heroic character traits. The characteristics of the Anglo-Saxons are spread throughout the story of Beowulf. These are best observed while reading rather than after the fact. As you read, keep a graphic organizer like the one modeled below that will enable you to trace the characteristics displayed by Beowulf that illustrate the traits of the Anglo-Saxon culture.

1. Followers/warriors pledge service to a lord or leader. The home is directly tied to the leader, not the land on which they live.
2. The lord or leader provides treasures of gold, weapons, jewels, and celebrations in the mead hall as reward for service to his warriors/followers.
3. The Anglo Saxon warrior values bravery, courage, and prowess in battle.
4. The most honorable death is death in battle. It is to be celebrated.
5. Anglo-Saxons believed that fate controlled their lives and accepted the outcome as inevitable.
6. After the Christian influence, the literature, henceforth the characteristics, displayed a mixed belief of pagan influence (fate) and God's control over all aspects of life.
7. Battles are often retold in the form of songs sung by scop.

Line Numbers	Example	Trait Exhibited
64-60	Hrothgar – king of the Danes builds a mead hall called Herot	Rewarding followers
71-72	Hrothgar gives treasure to the warriors	Rewarding followers
89-90	Scops sing of history	Song

Archetypes List (for your reference)

SITUATION ARCHETYPES

1. **The Quest** – This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability.
2. **The Task** – This refers to a possibly superhuman feat that must be accomplished in order to fulfill the ultimate goal.
3. **The Journey** – The journey sends the hero in search for some truth of information necessary to restore fertility, justice, and/or harmony to the kingdom. The journey includes the series of trials and tribulations the hero faces along the way. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at this lowest level, he must accept personal responsibility to return to the world of the living.
4. **The Initiation** – This situation refers to a moment, usually psychological, in which an individual comes into maturity. He or she gains a new awareness into the nature of circumstances and problems and understands his or her responsibility for trying to resolve the dilemma. Typically, a hero receives a calling, a message or signal that he or she must make sacrifices and become responsible for getting involved in the problem. Often a hero will deny and question the calling and ultimately, in the initiation, will accept responsibility.
5. **The Ritual** – Not to be confused with the initiation, the ritual refers to an organized ceremony that involves honored members of a given community and an Initiate. This situation officially brings the young man or woman into the realm of the community's adult world.

6. **The Fall** – Not to be confused with the awareness in the initiation, this archetype describes a descent in action from a higher to a lower state of being, an experience which might involve defilement, moral imperfection, and/or loss of innocence. This fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and/or moral transgression.

7. **Death and Rebirth** – The most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. It refers to those situations in which someone or something, concrete and/or metaphysical dies, yet is accompanied by some sign of birth or rebirth.

8. **Nature vs. Mechanistic World** – Expressed in its simplest form, this refers to situations which suggest that nature is good whereas the forces of technology are bad.

9. **Battle Between Good and Evil** – These situations pit obvious forces which represent good and evil against one another. Typically, good ultimately triumphs over evil despite great odds.

10. **The Unhealable Wound** – This wound, physical or psychological, cannot be healed fully. This would also indicate a loss of innocence or purity. Often the wounds' pain drives the sufferer to desperate measures of madness.

11. **The Magic Weapon** – Sometimes connected with the task, this refers to a skilled individual hero's ability to use a piece of technology in order to combat evil, continue a journey, or to prove his or her identity as a chosen individual.

12. **Father-Son Conflict** – Tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent. Sometimes the conflict is resolved in atonement.

13. **Innate Wisdom vs. Educated Stupidity** – Some characters exhibit wisdom and understanding intuitively as opposed to those supposedly in charge.

SYMBOLIC ARCHETYPES

14. **Light vs. Darkness** – Light usually suggests hope, renewal, OR intellectual illumination; darkness implies the unknown, ignorance, or despair.

15. **Water vs. Desert** – Because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptism services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character's spiritual birth.

16. **Heaven vs. Hell** – Humanity has traditionally associated parts of the universe not accessible to it with the dwelling places of the primordial forces that govern its world. The skies and mountaintops house its gods; the bowels of the earth contain the diabolic forces that inhabit its universe.

17. **Haven vs. Wilderness** – Places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.

18. **Supernatural Intervention** – The gods intervene on the side of the hero or sometimes against him.

19. **Fire vs. Ice** – Fire represents knowledge, light, life, and rebirth while ice like desert represents ignorance, darkness, sterility, and death.

COLOR ARCHETYPES

20. **Black (darkness)** – chaos, mystery, the unknown, before existence, death, the unconscious, evil
21. **Red** – blood, sacrifice; violent passion, disorder, sunrise, birth, fire, emotion, wounds, death, sentiment, mother, Mars, the note C, anger, excitement, heat, physical stimulation
22. **Green** – hope, growth, envy, Earth, fertility, sensation, vegetation, death, water, nature, sympathy, adaptability, growth, Jupiter and Venus, the note G, envy
23. **White (light)** – purity, peace, innocence, goodness, Spirit, morality, creative force, the direction East, spiritual thought
24. **Orange** – fire, pride, ambition, egoism, Venus, the note D
25. **Blue** – clear sky, the day, the sea, height, depth, heaven, religious feeling, devotion, innocence, truth, spirituality, Jupiter, the note F, physical soothing and cooling
26. **Violet** – water, nostalgia, memory, advanced spirituality, Neptune, the note B
27. **Gold** – Majesty, sun, wealth, corn (life dependency), truth
28. **Silver** – Moon, wealth

NUMBER ARCHETYPES

29. **Three** – the Trinity (Father, Son, Holy Ghost); Mind, Body, Spirit, Birth, Life, Death
30. **Four** – Mankind (four limbs), four elements, four seasons
31. **Six** – devil, evil
32. **Seven** – Divinity (3) + Mankind (4) = relationship between man and God, seven deadly sins, seven days of week, seven days to create the world, seven stages of civilization, seven colors of the rainbow, seven gifts of Holy Spirit.

SHAPE ARCHETYPES

33. **Oval** – woman, passivity
34. **Triangle** – communication, between heaven and earth, fire, the number 3, trinity, aspiration, movement upward, return to origins, sight, light
35. **Square** – pluralism, earth, firmness, stability, construction, material solidity, the number four
36. **Rectangle** – the most rational, most secure
37. **Cross** – the Tree of life, axis of the world, struggle, martyrdom, orientation in space
38. **Circle** – Heaven, intellect, thought, sun, the number two, unity, perfection, eternity, oneness, celestial realm, hearing, sound
39. **Spiral** – the evolution of the universe, orbit, growth, deepening, cosmic motion, relationship between unity and multiplicity, macrocosm, breath, spirit, water

NATURE ARCHETYPES

40. **Air** – activity, creativity, breath, light, freedom (liberty), movement
41. **Ascent** – height, transcendence, inward journey, increasing intensity
42. **Center** – thought, unity, timelessness, spacelessness, paradise, creator, infinity,
43. **Descent** – unconscious, potentialities of being, animal nature
44. **Duality** – Yin-Yang, opposites, complements, positive-negative, male-female, life-death
45. **Earth** – passive, feminine, receptive, solid
46. **Fire** – the ability to transform, love, life, health, control, sun, God, passion, spiritual

energy, regeneration

47. **Lake** – mystery, depth, unconscious

48. **Crescent moon** – change, transition

49. **Mountain** – height, mass, loftiness, center of the world, ambition, goals

50. **Valley** – depression, low-points, evil, unknown

51. **Sun** – Hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative-guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness

52. **Water** – passive, feminine

53. **Rivers/Streams** – life force, life cycle

54. **Stars** – guidance

55. **Wind** – Holy Spirit, life, messenger

56. **Ice/Snow** – coldness, barrenness

57. **Clouds/Mist** – mystery, sacred

58. **Rain** – life giver

59. **Steam** – transformation to the Holy Spirit

60. **Cave** – feminine

61. **Lightning** – intuition, inspiration

62. **Tree** – where we learn, tree of life, tree of knowledge

63. **Forest** – evil, lost, fear

OBJECT ARCHETYPES

64. **Feathers** – lightness, speed

65. **Shadow** – our dark side, evil, devil

66. **Masks** – concealment

67. **Boats/Rafts** – safe passage

68. **Bridge** – change, transformation

69. **Right hand** – rectitude, correctness

70. **Left hand** – deviousness

71. **Feet** – stability, freedom

72. **Skeleton** – mortality

73. **Heart** – love, emotions

74. **Hourglass** – the passage of time

CHARACTER ARCHETYPES

75. **The Hero** – In its simplest form, this character is the one ultimately who may fulfill a necessary task and who will restore fertility, harmony, and/or justice to a community.

The hero character is the one who typically experiences an initiation, who goes the community's ritual (s), et cetera. Often he or she will embody characteristics of YOUNG PERSON FROM THE PROVINCES, INITIATE, INNATE WISDOM, PUPIL, and SON.

76. **Young Person from the Provinces** – This hero is taken away as an infant or youth and raised by strangers. He or she later returns home as a stranger and able to recognize new problems and new solutions.

77. **The Initiates** – These are young heroes who, prior to the quest, must endure some training and ritual. They are usually innocent at this stage.

78. **Mentors** – These individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as father or mother figure. They teach by example the skills necessary to survive the journey and quest.
79. **Hunting Group of Companions** – These loyal companions are willing to face any number of perils in order to be together.
80. **Loyal Retainers** – These individuals are like the noble sidekicks to the hero. Their duty is to protect the hero. Often the retainer reflects the hero's nobility.
81. **Friendly Beast** – These animals assist the hero and reflect that nature is on the hero's side.
82. **The Devil Figure** – This character represents evil incarnate. He or she may offer worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul or integrity. This figure's main aim is to oppose the hero in his or her quest.
83. **The Evil Figure with the Ultimately Good Heart** – This redeemable devil figure (or servant to the devil figure) is saved by the hero's nobility or good heart.
84. **The Scapegoat** – An animal or more usually a human whose death, often in a public ceremony, excuses some taint or sin that has been visited upon the community. This death often makes them a more powerful force to the hero.
85. **The Outcast** – This figure is banished from a community for some crime (real or imagined). The outcast is usually destined to become a wanderer.
86. **The Earth Mother** – This character is symbolic of fulfillment, abundance, and fertility; offers spiritual and emotional nourishment to those who she contacts; often depicted in earth colors.
87. **The Temptress** – Characterized by sensuous beauty, she is one whose physical attraction may bring about the hero's downfall.
88. **The Platonic Ideal** – This source of inspiration often is a physical and spiritual ideal for whom the hero has an intellectual rather than physical attraction.
89. **The Unfaithful Wife** – This woman, married to a man she sees as dull or distant, is attracted to a more virile or interesting man.
90. **The Damsel in Distress** – This vulnerable woman must be rescued by the hero. She also may be used as a trap, by an evil figure, to ensnare the hero.
91. **The Star-Crossed Lovers** – These two characters are engaged in a love affair that is fated to end in tragedy for one or both due to the disapproval of society, friends, family, or the gods.
92. **The Creature of Nightmare** – This monster, physical or abstract, is summoned from the deepest, darkest parts of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.