



Summer 2020 Required Reading**AP English Literature and Composition 11th grade**

In preparation for the adventure of AP English Literature and Composition, your assignments this summer involve reading, writing, and watching a film. (It is recommended that films be viewed in a festive context, with friends and family, good food, and lively discussion.)

Tasks: Read *Jane Eyre* by Charlotte Bronte and *The Picture of Dorian Gray* by Oscar Wilde and then complete the corresponding assignment for each. In August, you will have a test that covers *Jane Eyre* and *The Picture of Dorian Gray*. Also create flashcards for the attached AP English Literature terms.

1. *Jane Eyre* by Charlotte Bronte (ISBN: 978-1586176990)

A. Read and annotate¹ the work

B. Comparing the novel and the play to its film adaptation directed by Cary Joji Fukunaga, starring Mia Wasikowska and Michael Fassbender., answer the following questions. Answers should be typed, doubled-spaced, 12 point font, one inch margins, Times New Roman font. Each question is worth 10 points for a total of 40 points.

1. Identify and explain an unimportant change made by the film's director. Explain the effect of this change and why that effect is not important. These changes may include an added scene, omitted scene, and/or scenes that were altered.
2. Identify and explain an important change or omission made by the film's director and explain why it is significant. Do you agree with this change? In what way does this change alter the story?
3. Give two other examples of how the film is different than the book.
4. Overall, which do you prefer: the film or the book and why?

2. *The Picture of Dorian Gray* by Oscar Wilde (ISBN: 9781586172626)

A. Read and annotate¹ the book, then write a short essay in which you analyze *The Picture of Dorian Gray* in the genre of "Faustian Bargains in Literature." *See attached synopsis of the Faustian Legend and definition of a "Faustian Bargain."

1. Questions to be answered in this essay: How is Dorian Gray as Faustian character, and how does the novel as a whole function as a "Faustian archetype?" Is Gray similar to Faust or is there some redemption at the end for Gray? What lesson(s) is Oscar Wilde trying to teach through this novel? Your response should be typed, double spaced, 12 point font, properly proofread, and approximately one-two pages in length. Do not go over two pages. This is a graded assignment worth 50 points.

¹To *annotate* a text means to take notes on the pages of a text while reading. It is a way of engaging with and entering into an author's art and ideas. The goal is to have a rich, satisfying, and thought-provoking reading experience.

As readers annotate, they often develop an annotating system of their own. You will learn what works for you. For now, the important thing is to read all your summer assignments with pen or pencil in your hand, and take time to "talk back" to the text as you go.

Synopsis

- Disillusioned with life and frustrated due to the limited scope of man's knowledge, Dr. John Faustus decides to sell his soul to Lucifer in order to obtain power over the demon Mephistopheles. Through this demon, Faustus is able to travel far and wide, as well as learn and perform different types of magic. Faustus's soul payment is due 24 years after he signed the contract, and he spends the majority of that time using his powers to his own amusement and advantages. Faustus is faced with the decision to repent, thereby saving his soul, throughout the play, and comes close to doing so on a few occasions, but never actually does it. The play ends with Faustus being dragged off to Hell by a group of demons.

Historical Context

Dr. Faustus was first published in 1604. This [information] is from the 1616 edition of Marlowe's play.

- Unlike Marlowe's other plays, Faustus' ascent to power is brought about with darker means. Faustus, the play's main character, makes a deal with the devil in order to gain short-term. The idea of an individual selling his or her soul to the devil in order to gain knowledge is developed from an old motif from Christian folklore. Today, a **“Faustian bargain” is considered any deal made for a short-term gain with costs in the long-run.** Faustus' fall, caused by pride and ambition, is considered to be similar to what happened in the Garden of Eden. Faustus turns to black magic and turns his back on God, similar to Adam and Eve.

-“Dr. Faustus.” *British Literature Wiki*, Word Press, 2016, sites.udel.edu/britlitwiki/dr-faustus/.

3. Tasks:

A. **Make flashcards** of these terms on 3 x 5 index cards; you'll use these cards all year. Leave room on your cards to add examples that you'll encounter throughout the reading during the school year. (*This assignment is worth 30 points*)

B. **Memorize the definitions listed below for a quiz. It will be matching.**

1. **Allegory**—story or poem in which characters, settings, and events stand for other people or events or abstract ideas or qualities. Example: *Animal Farm*, Dante's *Inferno*.
2. **Alliteration**—repetition of consonant sounds at the beginning of words.
3. **Allusion**—an indirect reference to something in history or previous literature.
4. **Ambiguity**—the intentional expression of an idea in such a way that more than one meaning is suggested.
5. **Connotation**—the associations and emotional overtones attached to a word or phrase in addition to its strict dictionary definition. Example: The word "home" suggests comfort and security, though it doesn't denote either of those.
6. **Couplet**—two consecutive lines of poetry that rhyme.
7. **Denotation**—the dictionary definition of a word.
8. **Diction**—word choice. *Concrete diction* refers to words that are specific and "show" the reader a mental picture. *Abstract diction* refers to words that are general and "tell" something without a picture. Note the difference. Abstract "telling" diction: The young child, unaccustomed to strangers, was frightened by new people or new situations. Concrete "showing" diction: When the doorbell unexpectedly rang, the tiny boy abandoned his hot fudge sundae, bolted into the pantry, and hoped that the stranger would not hear the pounding of his heart."
9. **Epic**—A long narrative poem, written in heightened language, recounting the deeds of a heroic character who embodies the values of a particular society.
10. **Epiphany**—a moment of enlightenment or heightened awareness when an ordinary object or scene is suddenly transformed into something that possesses significance.
11. **Foil**—a character who acts as a contrast to another character.
12. **Hyperbole**—exaggeration for effect. "You could have knocked me over with a feather."
13. **Imagery**—the use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.
14. **Irony**: A discrepancy between appearances and reality.
15. **Verbal Irony or Sarcasm**—Saying one thing and meaning another.
16. **Situational Irony**—discrepancy between what is expected to happen, or what would be appropriate to happen, and what actually happens.
17. **Dramatic Irony**—failure of a character to see or understand what is obvious to the audience.
18. **Metaphor**—a comparison that doesn't use "like" or "as."
19. **Motif**—a recurring image, verbal pattern, or character that supports the main theme of a literary work.
20. **Oxymoron**—a form of paradox that places opposing words side by side. "Sweet sorrow." "Living death." "Open secret." "Definite maybe."
21. **Paradox**—contradictory statement that contains some element of truth. "Less is more."
22. **Parallelism (Parallel Structure)**—repetition of grammatical form and function.
23. **Parody**—a work that makes fun of another work by imitating some aspect of the writer's style.
24. **Personification**—giving human qualities to an abstraction or non-human object.
25. **Simile**—comparison using "like" or "as."
26. **Symbol**—a physical person, place, or thing that represents something else.
27. **Syntax**—the order of words in a sentence, sentence structure. An author's distinctive form of sentence structure.
28. **Theme**—the insight about human life that is revealed in a literary work.

29. **Tone**—the attitude the writer takes toward the subject of a work, the characters in it, or the audience; revealed through diction, figurative language, and organization.
30. **Understatement**—a statement that says less than what it means. Opposite of hyperbole. Hyperbole exaggerates; understatement minimizes. Often used to make an ironic point. For example: In the midst of a howling gale in the “Deadliest Catch,” the boat captain says, “It’s a bit breezy.”