

**Luella High School**  
**AP English Literature and Composition**  
**2012 summer assignment**

**Course Information**

AP English Literature and Composition will be a demanding college-level course, and we will expect you to function at a higher level than you ever have before. We will guide, support, and coach you, but we count on you to be independent thinkers and workers in many ways. You are among the best and the brightest of Luella's students; this course is your opportunity to affirm that fact.

To acquaint yourself with the general description and expectations for the AP English Literature and Composition course, we recommend that you visit the College Board Advanced Placement Program web site <<http://www.collegeboard.com/student/testing/ap/about.html>> and then read specifically about the AP English Literature course <[http://www.collegeboard.com/student/testing/ap/sub\\_englit.html?englit](http://www.collegeboard.com/student/testing/ap/sub_englit.html?englit)>. There you will also find study skills, reading tips, sample questions, and other information about the exam and the course. Before you begin reading this summer, we would suggest attempting some of the sample questions provided on the web site. This practice will help prepare you to read and examine the literature with an eye for what is expected of you as a reader and writer in this course.

According to the College Board, "[t]he AP English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative literature." As a result, we will begin "the careful reading and critical analysis" of a work of "recognized literary merit" during June and July.

**Summer Assignment**

We have organized the 2012-13 AP English Literature course into four units of study (listed below) and have selected the first text you will read for the course—Mary Shelley's Gothic classic *Frankenstein*\*—because it illustrates the themes of all four of these units. Thus, we will discuss and reference *Frankenstein* throughout the year; it will serve as the anchor text in our year-long study of literature.

1. Manipulation and Betrayal
2. Hypocrisy and Facade
3. Family Bonds and Binds
4. Duality and Complexity

You need to be prepared to participate actively in intense textual analysis, discussion, and a written assessment about *Frankenstein* during the first weeks of fall semester. To prepare for successful involvement in these activities, we advise that you have a writing utensil in hand at all times while you read. Writing down your ideas and questions and observations while you read is critical; exemplary readers interact with the text and create their own conversation.

In addition to activities during the first weeks of school, you will also complete quotation analysis and vocabulary acquisition tasks for *Frankenstein*, the directions for which follow. Organize, proofread, and professionally format your assignment before submitting it at the end of the first week of class (specific date to be announced).

\*Free versions of the text of *Frankenstein* are available online (such as UVA's Electronic Text Library version at <http://etext.virginia.edu/toc/modeng/public/SheFran.html> and Literature.org's version at <http://www.literature.org/authors/shelley-mary/frankenstein/>) and via Kindle. An inexpensive paperback version may also be purchased at Dover Publications (<http://store.doverpublications.com/0486282112.html>).

**Task 1:**

**Frankenstein character analysis**

During your reading, you will explore how Shelley develops the four unit themes through the two central characters, Victor Frankenstein and the creature he engenders and abandons. As you make choices about quotations and contemplate your analysis, consider the following questions related to each theme:

1. Manipulation and Betrayal  
*How does one character influence and/or sway the other and, in doing so, control him? In what way does one character deceive and/or turn him back on the other—and for what purpose? What are the effects of this behavior?*

2. Hypocrisy and Facade  
*How and why does a character pretend to be what he is not? What disguises do the characters wear and why? What is the effect of the concealment?*
3. Family Bonds and Binds  
*How are Frankenstein and the creature connected as family? What dilemmas and quandaries does this connection produce for them? How does each react, and what are the consequences of these reactions?*
4. Duality and Complexity  
*In what ways do Frankenstein and the creature possess conflicting traits? What about them do we admire and what do we find detestable? How do the two characters react to their own dichotomy? What results from the conflict between their two sides?*

### Directions:

- Choose eight quotations (two for each theme). For each quotation, record the passage, which may include several sentences, and provide chapter and page numbers in a parenthetical citation.
- Then, in a well-developed paragraph, explain how the passage reveals the theme. You need to establish context for and significance of the scene you discuss and to incorporate relevant literary analysis terminology about character and characterization (See notes below.) as well as direct reference to the text as support of your ideas. You may relate the quotation you have selected to other parts of the text.

*\*An example of quotation analysis is provided for you after the character and characterization notes.*

### Notes about Character and Characterization

A character is a person presented in a fictional work, one fitting a type and fulfilling a function.

- Types of characters: A **static character** does not change throughout the work, and the reader's knowledge of that character does not grow, whereas a **dynamic character** undergoes some kind of change because of the action in the plot. A **flat character** embodies one or two qualities, ideas, or traits that can be readily described in a brief summary. They are not psychologically complex characters and therefore are readily accessible to readers. Some flat characters are recognized as **stock characters**; they embody stereotypes such as the "dumb blonde" or the "mean stepfather." They become types rather than individuals. **Round characters** are more complex than flat or stock characters, and often display the inconsistencies and internal conflicts found in most real people. They are more fully developed, and therefore are harder to summarize.
- Functions of characters: A hero or heroine, often called the **protagonist**, is the central character who engages the reader's interest and empathy. The **antagonist** is the character, force, or collection of forces that stands directly opposed to the protagonist and gives rise to the conflict of the story. A **first-person narrator** may be either a major or minor character. A **foil** is a character who through contrast underscores the distinctive characteristics of another. Usually a minor character serves as a foil for a major character. A **confidant/confidante** is a character who is not integral to the action but who receives the intimate thoughts of the protagonist without the use of an omniscient narrator. A **mentor** is a character who serves as a guide for the protagonist.

Characterization, an effect of point of view and narrative perspective, is the process by which a writer reveals the personality of a character, making that character seem real to the reader. Authors have two major methods of presenting characters: telling (**direct characterization**) and showing (**indirect characterization**). In **direct characterization**, the author intervenes to describe and sometimes evaluate the character for the reader. For example, the narrator may tell the reader directly what the character's personality is like: humble, ambitious, vain, gullible, etc. **Indirect characterization** allows the author to present a character talking and acting and lets the reader infer what kind of person the character is. There are five different ways that a writer may provide indirect characterization:

1. by describing how the character looks and dresses,
2. by allowing the reader to hear the character speak,
3. by revealing the character's private thoughts and feelings,
4. by portraying the character's effect on other individuals—showing how other characters feel or behave toward the character, and
5. by presenting the character's actions.

Characters can be convincing whether they are presented by showing or by telling, as long as their actions are motivated. Motivated action by the characters occurs when the reader or audience is offered reasons for how the characters behave, what they say, and the decisions they make. Plausible action is action by a character in a story that seems reasonable, given the motivations presented.

## Example of Quotation Analysis for Theme of Duality and Complexity:

*Quotation:* "“You are in the wrong,’ replied the fiend; ‘and, instead of threatening, I am content to reason with you. I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts and destroy my frame, the work of your own hands. Shall I respect man when he condemns me? Let him live with me in the interchange of kindness, and instead of injury I would bestow every benefit upon him with tears of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries; if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred. Have a care; I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth.”” (Chapter 17, pages 126-27)

*Analysis:* During this scene, the creature reveals his complex and conflicted nature; he is at once ruled by logic and emotion, motivated by a desire for love and for vengeance. He is truly of two spirits when he confronts Frankenstein and demands that the doctor create a mate for him. He expresses his primary yearning to live with others “in the interchange of kindness” and his inability to “inspire love” in humans, chiefly his own creator. The creature rationally explains the connection of cause and effect: “I am malicious because I am miserable.” Because he has been “shunned and hated by all mankind,” he lashes out in hopes of “caus[ing] fear” in those who have failed to pity him for his abject loneliness. Serving in many ways as a foil for Frankenstein, the creature, in his reasoned argument, highlights Frankenstein’s irrational and reactionary nature. He places the blame for his misery and “inextinguishable hatred” squarely on Frankenstein’s shoulders for his lack of compassion and love for the very being he created. Indirect characterization operates here in two ways; the creature gains readers’ sympathies when we hear him speak of the “injuries” he has suffered and also as we witness how Frankenstein behaves towards him. Though Frankenstein later admits that “there was some justice in his argument,” here he refers to the creature as “the fiend,” illustrating the creature’s point that “human senses are insurmountable barriers.” Despite the intensity of emotion he conveys, the creature maintains his reason and control, knowing that “passion is detrimental” to his goal of convincing Frankenstein to create a companion for him. In recognizing his own duality, the creature is able to overcome his conflicted nature and sway Frankenstein to submit to his demands.

## Task 2:

### Frankenstein vocabulary acquisition

During your reading, choose at least 25 words from the list of SAT-level vocabulary in *Frankenstein* that are unfamiliar to you, and complete the five tasks below. Be aware that 25 is a minimum because you will be responsible for knowing and being able to use all of these words within the first weeks of fall semester. An example follows the list of vocabulary to serve as a guide for you.

1. Write the sentence from the book with the word in it (Underline it!) and indicate chapter and page number in a parenthetical citation.
2. Identify the part of speech of the word and at least one alternate form of the word. (If the word is an adjective, find the adverb form.)
3. Record the definition of the word, or rewrite it in a way that is clearly understandable to you. If multiple definitions exist, choose the definition(s) that fits the context of the book’s sentence.
4. Locate at least one SAT-level synonym for the word as well as one antonym (if applicable).
5. Create a grammatically correct sentence of your own using the new word in proper context. Underline the vocabulary word, which you may use in any of its form.

### SAT-level vocabulary appearing in *Frankenstein* frame narrative letters and chapters:

abhorrence	benevolent	conjure	delirium	doppelganger
adversary	capitulated	consolation	deplored	draught
afflict	capricious	consternation	<i>desolate</i>	dross
akin	celestial	countenance	diffident	effectual
amass	chimerical	culled	discern	emaciate
ameliorate	citadel	dauntless	disconsolate	enigmatic
ardent	commiserate	delirium	dispelled	entreated
augury	conciliating	derive	divine	evinced
averred	confer	delineate	docile	exertion

exhortation	impertinent	<i>malicious</i>	pilgrimage	satiate
fastidious	inclinations	mariner	precipice	spurn
fervent	incredulous	mortification	<i>precipitate</i>	sublime
fiend	indefatigable	multifarious	predilection	sullen
filial	inexorable	obdurate	procure	suppliant
flagrant	injunction	obstinate	promontory	torpor
gales	<i>insurmountable</i>	omnipotent	prudence	traversed
galvanism	inuring	pensive	rambling	venerable
harrowing	irksome	penury	recompensing	vengeance
hovel	irrevocably	perseverance	repose	waft
illustrious	lament	perused	requisite	wantonly
immutable	listless	physiognomy	respite	whither

### Examples of Vocabulary Acquisition:

All four of the vocabulary words italicized in the list above appear in one passage. You may not incorporate these words for your own assignment, but you are responsible for knowing and being able to use them.

1. "I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts and destroy my frame, the work of your own hands. Shall I respect man when he condemns me? Let him live with me in the interchange of kindness, and instead of injury I would bestow every benefit upon him with tears of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries; if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred. Have a care; I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth." (Chapter 17, pages 126-27)

#### Malicious:

2. having a desire to cause harm to others
3. malicious, adjective; maliciousness, noun; maliciously, adverb
4. rancorous (syn.); benevolent (ant.)
5. Her parents and teachers were completely fooled by her seraphic appearance, but her siblings and classmates knew the truth. Mary was malicious to those her own age, pinching the backs of their arms and kicking them, when adults weren't watching.

#### Precipitate:

2. to throw violently; *in other context*, to cause something to happen abruptly
3. precipitate, verb; precipitative, adjective; precipitator, noun
4. hurl (syn.)
5. When she was caught twisting her little brother's ear violently and received time out as a punishment, Beth threw a tantrum—stomping around the room and precipitating any object on which she could lay her hands, including her mother's favorite vase, to the floor. These actions precipitated a more severe punishment than time out.

#### Insurmountable:

2. incapable of being overcome
3. insurmountable, adjective; insurmountably, adverb
4. indomitable (syn.); superable or vulnerable (ant.)
5. When James began his exercise regimen in March, he could barely run the length of his city block, and ever finishing a marathon seemed an insurmountable feat. When he crossed the finish line at his first 10K in November, however, he felt confident that, with more training, he would be able to complete the marathon he was set to run in the summer.

#### Desolate:

2. to make wretched; to destroy; to leave devoid of joy, warmth, and hope
3. desolate, verb; desolate, adjective; desolateness, noun; desolately, adverb
4. annihilate (syn.); safeguard (ant.)
5. Not only did the invading army annihilate the village by burning the people's homes and confiscating their food supplies and livestock, it desolated the people's spirits by enslaving the oldest boy and girl from each family.