

Books for Honors English II:

Jane Eyre by Charlotte Bronte

The Picture of Dorian Gray by Oscar Wilde

Frankenstein by Mary Shelley

Summer assignment for *all novels*:

- As you read each of the novels, choose passages that “speak to you.” Select passages that catch your attention; however, the passages must be selected from different parts of the novel, including the beginning, middle, and end. Number the passages 1-25.
- Accurately type each passage from the text.
- Respond to each passage in your own words.
- **Ten** of the passages should each contain one of the **literary elements** that you have studied so far in high school. Do not use the same element more than once for each novel, and definitely use those elements with which you are familiar. Please put an **asterisk (*)** by these entries.
- The other responses are general responses. For example, a passage might remind you of a time in your past life, or it might elicit thoughts regarding your goals and future plans. It might even cause you to reflect on social issues involving mankind in general or on the writing of such a novel by a person of the 20th or 21st century.
- Please follow a similar and consistent format to the sample below.

For each book, you are required to have at least fifteen responses if you expect a C for this assignment, twenty if you expect a B, or twenty-five if you expect an A. (This, of course, assumes your responses are quality work!) Choose to respond to whatever you wish – a significant event in the book, the writer’s style, a quotation, a question you have, striking figurative language or dialogue, etc. Your responses must be in standard English **sentences** and **be numbered**.

Please submit responses (share the document with me at kcarlier@stvm.com) for the first book by July 7th, the second book by July 21st, and the third book by August 4th. If you would like feedback on your journal entries, submit two or three entries by June 21st and I will respond (with no penalty attached) and let you know the caliber of your work. You may refine or redo these sample journal entries if they are submitted by June 19th. If you opt to complete the entries for the entire book and submit them, there will be no opportunity for revision. Please **do not** “work together.” This is considered plagiarism, and the consequences are serious, including the loss of credit for this assignment, demerits, and a letter in your file.

I am including sample responses so that you know what my expectations are. **Please make sure that your responses indicate a thorough reading of the novels, as we discussed in the spring. Enjoy!**

Have a wonderful summer!

Miss Carlier

Reader Responses to *Jane Eyre*

<u>Textual Reference</u>	<u>Reader Responses</u>
<p>1. “Joan is not here: tell mamma she is run out into the rain – bad animal.” p. 13</p> <p style="text-align: center;">metaphor</p>	<p>I find the treatment of Jane by her relatives abhorrent and disgusting, demonstrated by the favor shown to her cousins over her, and the treatment she receives from her aunt as well as her cousins, being called an animal and talked to with a complete absence in regard to her dignity.</p>
<p>2. “‘Unjust! Unjust!’ said my reason, forced by the agonizing stimulus into precious though transitory power... How all my brain was in tumult, and all my heart in insurrection!” p. 21</p>	<p>This feeling that Jane is feeling struck me because I have felt this desperation between emotion and logic, mind and heart, though on a much lesser scale. I believe this is the first of many universal themes that are timeless and recognized by Brontë and presented throughout the novel.</p>
<p>3. Jane cries and feels rejected after hearing a song which was sung by the only member of the Reed house, Bessie, who seems to care for and love Jane. p. 28-29</p>	<p>It is necessary to be reminded of humanity during times of conflict, as we are when Jane is troubled by the song about the orphan. It reminds us of the troubled history Jane has.</p>
<p>4. “‘How can she bear it so quietly – so firmly?’ I asked of myself. “‘Were I in her place, it seems to me I should wish the earth to open up and swallow me up.’” P.63</p>	<p>I had forgotten, with how maturely she handled the journey to Lowood, how young and childish she is. Hearing how she is feeling distressed by the way her classmate is being punished is a reminder to me how young and innocent Jane is, despite over-developed emotional growth.</p>
<p>5. “It is weak and silly to say you <i>cannot</i> bear what it is your fate to be required to bear.” p.69</p>	<p>This idea is one of many overreaching themes that I feel will have later applications as life develops for Jane. She will most likely, based on her history, be forced to face other challenges in which this idea about bearing pain will come to the forefront.</p>

Literary Terms and Techniques

Allegory A symbolic narrative in which the surface details imply a secondary meaning. Allegory often takes the form of a story in which the characters represent moral qualities. The most famous example in English is John Bunyan's *Pilgrim's Progress*, in which the name of the central character, Pilgrim, epitomizes the book's allegorical nature.

Alliteration The repetition of consonant sounds, especially at the beginning of words. Example: "Fetched fresh, as I suppose, off some sweet wood." Hopkins, "In the Valley of the Elwy."

Antagonist A character or force against which another character struggles. Creon is Antigone's antagonist in Sophocles' play *Antigone*; Teiresias is the antagonist of Oedipus in Sophocles' *Oedipus the King*.

Assonance The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe." Whitman's "When I Heard the Learn'd Astronomer" contains assonantal "I's" in the following lines: "How soon unaccountable I became tired and sick, / Till rising and gliding out I wander'd off by myself."

Character An imaginary person that inhabits a literary work. Literary characters may be major or minor, static (unchanging) or dynamic (capable of change). In Shakespeare's *Othello*, Desdemona is a major character, but one who is static, like the minor character Bianca. Othello is a major character who is dynamic, exhibiting an ability to change.

Characterization The means by which writers present and reveal character. Although techniques of characterization are complex, writers typically reveal characters through their speech, dress, manner, and actions. Readers come to understand characters who are developed through their actions, what they say, their physical appearance, and what others say about them.

Climax The turning point of the action in the plot of a play or story. The climax represents the point of greatest tension in the work. The climax of John Updike's "A&P," for example, occurs when Sammy quits his job as a cashier.

Complication An intensification of the conflict in a story or play. Complication builds up, accumulates, and develops the primary or central conflict in a literary work. Frank O'Connor's story "Guests of the Nation" provides a striking example, as does Ralph Ellison's "Battle Royal."

Conflict A struggle between opposing forces in a story or play, usually resolved by the end of the work. The conflict may occur within a character as well as between characters. Lady Gregory's one-act play *The Rising of the Moon* exemplifies both types of conflict as the Policeman wrestles with his conscience in an inner conflict and confronts an antagonist in the person of the ballad singer.

Convention A customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable, or the use of a particular rhyme scheme in a villanelle. Literary conventions are defining features of particular literary genres, such as novel, short story, ballad, sonnet, and play.

Denouement The resolution of the plot of a literary work. It involves the "tying up of loose ends." The denouement of *Macbeth* takes place after the last battle, with the stage littered with corpses. During the denouement Malcolm makes an entrance and is hailed as king.

Dialogue The conversation of characters in a literary work. In fiction, dialogue is typically enclosed within quotation marks. In plays, characters' speech is preceded by their names.

Diction The selection of words in a literary work. A work's diction forms one of its centrally important literary elements, as writers use words to convey action, reveal character, imply attitudes, identify themes, and suggest values. We can speak of the diction particular to a character, as in Macbeth's and the porter's very different ways of speaking in *Macbeth*. We can also refer to a poet's diction as represented over the body of his or her work, as in Donne's or Hughes's diction.

Exposition The first stage of a fictional or dramatic plot, in which necessary background information is provided. Shakespeare's *Macbeth*, for instance, begins with several characters talking about Macbeth, dialogues that fill the audience in on events that occurred before the action of the play begins, but which are important in the development of its plot.

Fable A brief story with an explicit moral provided by the author. Fables typically include animals as characters. Their most famous practitioner in the west is the ancient Greek writer Aesop, who wrote "The Dog and the Shadow" and "The Wolf and the Mastiff."

Falling action In the plot of a story or play, the action following the climax of the work that moves it towards its denouement or resolution. The falling action of *Othello* begins after Othello realizes that Iago is responsible for plotting against him by spurring him on to murder his wife, Desdemona.

Fiction An imagined story, whether in prose, poetry, or drama. Ibsen's *Nora* is fictional, a "make-believe" character in a play, as are Hamlet and Othello. Characters like Robert Browning's Duke and Duchess from his poem "My Last Duchess" are fictional as well, though they may be based on actual historical individuals. Of course, characters in stories and novels are fictional, though they, too, may be based, in some way, on real people. The important thing to remember is that writers embellish and embroider and alter actual life when they use real life as the basis for their work. They fictionalize facts, and deviate from real-life situations as they "make things up."

Figurative language A form of language use in which writers and speakers convey something other than the literal meaning of their words. Examples include hyperbole or exaggeration, simile and metaphor, which employ comparison, and synecdoche and metonymy, in which a part of a thing stands for the whole.

Flashback An interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action. Writers use flashbacks to complicate the sense of chronology in the plot of their works and to convey the richness of the experience of human time, such as in Faulkner's story "A Rose for Emily."

Foil A character who contrasts and parallels the main character in a play or story. Laertes, in *Hamlet*, is a foil for the main character; in *Beowulf*, Unferth is a foil for Beowulf.

Foreshadowing Hints of what is to come in the action of a play or a story. Ibsen's *A Doll's House* includes foreshadowing as does Synge's *Riders to the Sea*. So, too, do Poe's "Cask of Amontillado" and Chopin's "Story of an Hour."

Hyperbole A figure of speech involving exaggeration. John Donne uses hyperbole in his poem: "Song: Go and Catch a Falling Star."

Imagery The pattern of related comparative aspects of language, particularly of images, in a literary work. Imagery of light and darkness pervade James Joyce's stories "Araby," "The Boarding House," and "The Dead." So, too, does religious imagery.

Irony A contrast or discrepancy between what is said and what is meant or between what happens and what is expected to happen in life and in literature. In verbal irony, characters say the opposite of what they mean. In irony of circumstance or situation, the opposite of what is expected occurs. In dramatic irony, a character speaks in ignorance of a situation or event known to the audience or to the other characters.

Metaphor A comparison between essentially unlike things without an explicitly comparative word such as *like* or *as*. An example is "My love is a red, red rose,"

Metonymy A figure of speech in which a closely related term is substituted for an object or idea. An example: "We have always remained loyal to the crown."

Narrator The voice and implied speaker of a fictional work, to be distinguished from the actual living author. For example, the narrator of Joyce's "Araby" is not Joyce himself, but a literary fictional character created expressly to tell the story. Faulkner's "A Rose for Emily" contains a communal narrator, identified only as "we."

Onomatopoeia The use of words to imitate the sounds they describe. Words such as *buzz* and *crack* are onomatopoeic. The following line from Pope's "Sound and Sense" onomatopoeically imitates in sound what it describes: "When Ajax strives some rock's vast weight to throw, The line too labors, and the words move slow." Most often, however, onomatopoeia refers to words and groups of words, such as Tennyson's description of the "murmur of innumerable bees," which attempts to capture the sound of a swarm of bees buzzing.

Parable A brief story that teaches a lesson often ethical or spiritual. Examples include "The Prodigal Son," from the Bible, and the Zen story, "Learning to Be Silent."

Parody A humorous, mocking imitation of a literary work, sometimes sarcastic, but often playful and even respectful in its playful imitation. Examples include Bob McKenty's parody of Frost's "Dust of Snow" and Kenneth Koch's parody of Williams's "This is Just to Say."

Personification The endowment of inanimate objects or abstract concepts with animate or living qualities. An example: "The yellow leaves flaunted their color gaily in the breeze." Wordsworth's "I wandered lonely as a cloud" includes personification.

Plot The unified structure of incidents in a literary work.

Point of view The angle of vision from which a story is narrated. A work's point of view can be: first person, in which the narrator is a character or an observer, respectively; objective, in which the narrator knows or appears to know no more than the reader; omniscient, in which the narrator knows everything about the characters; and limited omniscient, which allows the narrator to know some things about the characters but not everything.

Protagonist The main character of a literary work--Hamlet and Macbeth in the plays named after them, Paul in Lawrence's "Rocking-Horse Winner."

Recognition The point at which a character understands his or her situation as it really is. Sophocles' Oedipus comes to this point near the end of *Oedipus the King*; Othello comes to a similar understanding of his situation in Act V of *Othello*.

Resolution The sorting out or unraveling of a plot at the end of a play, novel, or story. It is also called the denouement.

Reversal The point at which the action of the plot turns in an unexpected direction for the protagonist. Oedipus's and Othello's recognitions are also reversals. They learn what they did not expect to learn.

Rising action A set of conflicts and crises that constitute the part of a play's or story's plot leading up to the climax.

Satire A literary work that criticizes human misconduct and ridicules vices, stupidities, and follies. Swift's *Gulliver's Travels* is a famous example. Chekhov's *Marriage Proposal* and O'Connor's "Everything That Rises Must Converge," have strong satirical elements.

Setting The time and place of a literary work that establish its context. The stories of Sandra Cisneros are set in the American southwest in the mid to late 20th century, those of James Joyce in Dublin, Ireland in the early 20th century.

Simile A figure of speech involving a comparison between unlike things using *like*, *as*, or *as though*. An example: "My love is like a red, red rose."

Style The way an author chooses words, arranges them in sentences or in lines of dialogue or verse, and develops ideas and actions with description, imagery, and other literary techniques.

Subject What a story or play is about; to be distinguished from plot and theme.

Faulkner's "A Rose for Emily" is about the decline of a particular way of life endemic to the American south before the civil war. That is its subject/topic. Its plot concerns how Faulkner describes and organizes the actions of the story's characters. Its theme is the overall meaning Faulkner conveys.

Subplot A subsidiary or subordinate or parallel plot in a play or story that coexists with the main plot. The story of Rosencrantz and Guildenstern forms a subplot with the overall plot of *Hamlet*.

Symbol An object or action in a literary work that means more than itself, that stands for something beyond itself. The glass unicorn in *The Glass Menagerie*, the rocking horse in "The Rocking-Horse Winner," the road in Frost's "The Road Not Taken"--all are symbols in this sense.

Synecdoche A figure of speech in which a part is substituted for the whole. An example: "Lend me a hand."

Syntax The grammatical order of words in a sentence or line of verse or dialogue. The organization of words and phrases and clauses in sentences of prose, verse, and dialogue. In the following example, normal syntax

(subject, verb, object order) is inverted: "Whose woods these are I think I know."

Theme The idea or message of a literary work abstracted from its details of language, character, and action, and cast in the form of a generalization. Theme must be stated in a sentence. It is not simply a topic.

Tone The implied attitude of a writer toward the subject and characters of a work, as, for example, Flannery O'Connor's ironic tone in her "Good Country People."

Understatement A figure of speech in which a writer or speaker says less than what he or she means; the opposite of exaggeration. The last line of Frost's "Birches" illustrates this literary device: "One could do worse than be a swinger of birches."