Welcome to AP Literature! We are extremely pleased that you have decided to challenge yourself with this rigorous, provocative class. The goal of the summer prep assignment, is twofold. First, you need to understand the language we will use in class. Just like any academic discipline, critics of literature use their own jargon; therefore, it is imperative that we start the class knowing what certain terms mean. The other purpose of this assignment, is to provide you with the basic building blocks of literature. Archetypes are the basic building blocks of every story, and apart from Shakespeare and The Bible, mythology is often indirectly and directly referenced in modern works of literature, film, etc. Understanding these basic concepts and knowing some common myths, will assist you in analyzing and making meaning of the texts that we will read in this class.

Please keep an open mind as you read through these texts, and if you have any questions at all, or you feel overwhelmed, do not hesitate to email either Ms. Gautier or Ms. Hines. We are here to help!

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Required Texts:

How to Read Literature like a Professor by Thomas C. Foster
Mythology by Edith Hamilton  ISBN: 9780446574754

Common Archetypes in Literature: Handout provided

Assignment:

1. First, read How to Read Literature like a Professor and complete the following: Take notes that will help you to remember what the main idea of each chapter is. Remember taking notes does not equate to copying the author’s words. Your notes will be graded

2. After reading How to Read Literature like a Professor, read the following pages from Edith Hamilton’s Mythology: 1-245 and 411-422. This translates to: Part One - The Gods; The Two Great Gods of Earth; How the World and Mankind were Created; The Earliest Heroes; Part Two - Stories of Love and Adventure; The Quest for the Golden Fleece and Four Great Adventures; Part Three; Part Six.
3. For each chapter of *How to Read...*, **EXCEPT** the interludes and the conclusion, make one connection from something in the chapter to any of the stories from *Mythology* **AND** any book, movie, song, TV show etc. **You may not use the examples from the book.** For instance, for the chapter on quests, you can talk about a movie and a myth that is a symbolic quest. These connections should be a paragraph each. **See next page for a template on how to construct each page of your reading journal.**

4. Study the Common Archetypes in Literature handout, as this will be major portions of our discussion and you will be tested on them.

5. Using the ‘literature terms’ list attached to this assignment you will create a **handwritten** note card for each term. Each card must include the term, the definition and an example. Note cards will be graded. Students should use these note cards to prepare for their literature term quiz.

**This whole assignment is due Monday 21st, 2017.** If you are not in school on this date you are still required to submit your assignment on or before this due date.

You will be tested on *Mythology* within the first week of school. **Limited copies of both books are available in the media center.**

**Template**

Name  
Teacher’s name  
Period  

Chapter title (from *How to Read...*)  

Summary: Include the following  

- The main idea of this chapter – so if you had to explain to me what Foster wants me to know, what would that one thing be?  
- Where do you see this concept in *Mythology*? Name the myth and explain the connection. So if you’re writing about a feast, which myth contains a feast and what does that feast have in common with what Foster notes about meals in literature?  
- Where do you see this concept in movies, books, TV shows, etc.?  
- Ensure that you are completely making the connection. Simply saying that there is a “last supper” in that one episode of “Friends”, does not explain a connection. Be very specific and detailed.
AP Literature and Composition Literary Terms

1. allegory: a story in which people, things and actions represent an idea about life; allegories often have a strong moral or lesson.
2. alliteration (a-LIT-uh-RAY-shuhn): the repetition of consonant sounds at the beginning of words (tongue twisters)
3. allusion (a-LOO-zhuhn): a reference in a literary work to a person, place, or thing in history or another work of literature. Allusions are often indirect or brief references to well-known characters or events.
4. analogy: a comparison of two or more like objects that suggests if they are alike in certain respects, they will probably be alike in other ways as well.
5. anecdote: a brief account of an interesting incident or event that usually is intended to entertain or to make a point.
6. foil: a character who serves as a contrast or a conflict to another character
7. connotation (KAH-nuh-TAE-shuhn): the idea and feeling associated with a word as opposed to its dictionary definition or denotation
8. contrast: the process of pointing out differences between things.
9. denotation (DEE-no-TAE-shuhn) is the opposite of connotation in that it is the exact or dictionary meaning of a word.
10. epigram (ep-e-gram): a short poem or verse that seeks to ridicule a thought or event, usually with witticism or sarcasm.
11. epic: a long narrative poem about the adventures of a hero whose actions reflect the ideals and values of a nation or group.
12. epiphany: a sudden moment of understanding that causes a character to change or to act in a certain way.
13. epitaph: a short poem or verse written in memory of someone
14. extended metaphor: a figure of speech that compares two essentially unlike things in great length.
15. flashback: an interruption of the chronological sequence (as in a film or literary work) of an event of earlier occurrence. A flashback is a narrative technique that allows a writer to present past events during current events, in order to provide background for the current narration.
16. foreshadowing: when the writer provides clues or hints that suggest or predict future event in a story.
17. heroic couplet or closed couplet: a couplet consisting of two successive rhyming lines that contain a complete thought.
18. hyperbole (hi-per-bo-lee): a figure of speech in which the truth is exaggerated for emphasis or humorous effect.
19. idiom: a phrase or expression that means something different from what the words actually say
20. metaphor (met-AH-for): a type of figurative language in which a comparison is made between two things that are essentially unalike but may have one quality in common. Unlike a simile, a metaphor does not contain an explicit word of comparison, such as “like” or “as”.
21. metonymy: the metaphorical substitution of one word or phrase for another related word or phrase.
22. mood: a mood or atmosphere is the feeling that a literary work conveys to readers. Mood is created through the use of plot, character, the author’s descriptions, etc.
23. motif (moh-TEEF): a recurring object, concept, or structure in a work of literature. A motif may also be two contrasting elements in a work, such as good and evil. A motif is important because it allows one to see main points and themes that the author is trying to express, in order that one might be able to interpret the work more accurately.
24. **myth** (mith): a traditional story that attempts to explain how the world was created or why the world is the way that it is. Myths are stories that are passed on from generation to generation and are of unknown authorship.

25. **narrative** (na-RAH-tiv): any writing that tells a story. Most novels and short stories are placed into the categories of first-person and third-person narratives, which are based on who is telling the story and from what perspective.

26. **ode**: a lyric poem of some length, usually of serious or meditative nature and having an elevated style and formal structure.

27. **onomatopoeia**: the use of words whose sound suggest their meaning

28. **oxymoron**: a form of figurative language combining contradictory words or ideas

29. **paradox**: a statement that seems to contradict itself but is, nevertheless, true.

30. **parallelism**: the use of similar grammatical constructions to express ideas that are related or equal in importance

31. **parody**: a literary or artistic work that imitates the characteristic style of an author’s work for comic effect or ridicule.

32. **personification**: a figure of speech where animals, ideas or inanimate objects are given human characteristics.

33. **prose**: the ordinary form of spoken and written language; that is, language that lacks the special features of poetry.

34. **refrain**: repetition in literature of one or more lines at regular intervals; sometimes called the chorus.

35. **satire**: a literary technique in which ideas or customs are ridiculed for the purpose of improving society.

36. **simile** (sim-EH-lee): a simile is a type of figurative language that makes a comparison between two otherwise unlike objects or ideas by connecting them with the words "like" or "as."

37. **speaker**: the voice that talks to the reader in a poem, as the narrator does in a work of fiction. The speaker in the poem is not necessarily the poet.

38. **style**: how a writer says something; many elements contribute to style, including word choice, sentence length, tone and figurative language

39. **symbolism**: using something specific to stand for something else, especially an idea. A symbol is a person, place, object or action that for something beyond itself.

40. **synecdoche**: a literary technique in which the whole is represented by naming one of its parts
Archetypes in Literature

Carl Jung, the Collective Unconscious and Archetypes (A brief history lesson to be expounded upon during first 9 weeks.)

In studying the human psyche, Carl Jung (1875-1961) created a theory with three parts, the third being the collective unconscious. You could call it your “psychic inheritance.” It is the reservoir of our experiences as a species, a kind of knowledge we are all born with. And yet we can never be directly conscious of it. It influences all of our experiences and behaviors, most especially the emotional ones, but we only know about it indirectly, by looking at those influences.

There are some experiences that show the effects of the collective unconscious more clearly than others: The experiences of love at first sight, of deja vu (the feeling that you've been here before), and the immediate recognition of certain symbols and the meanings of certain myths, could all be understood as the sudden conjunction of our outer reality and the inner reality of the collective unconscious. Grander examples are the creative experiences shared by artists and musicians all over the world and in all times, or the spiritual experiences of mystics of all religions, or the parallels in dreams, fantasies, mythologies, fairy tales, and literature.

People who had no contact with each other formed myths to explain natural phenomena such as great floods and the creation of the world as well as to answer questions as to why we die and why we are born. The fantasy images of the primitive mind are so similar for all cultures, that Jung refers to them as the collective unconscious.

They remain part of every human unconscious mind as dreams of fantasy and fear; living, psychic forces which demand to be taken seriously. Jung believes that we can never legitimately be cut loose from our archetypal foundations or we will become suicidal.

Characteristics:

1. They are not individual, but we share them with humanity.
2. They are an inherited part of being human which connects us to past and we experience a common source.
3. They are not directly knowable, but instead express themselves in forms (situations, symbols, and characters)
4. They grow out of man’s social, psychological, and biological being.
5. They are universal. From gladiators to astronauts, they are the same.
6. They cannot be explained by interaction among cultures because geography and history made it impossible.
7. They are recurrent, appearing in slightly altered in present day situations and relate them to the past in order to get the meaning in the contemporary world.

Archetype Definition(s):

1. Archetype is a Greek word meaning “original pattern, or model.”
2. In literature and art, an archetype is a character, an event, a story or an image that recurs in different works, in different cultures and in different periods of time.
3. An inherited mode of thought that is defined from experience of the race and is present in unconscious minds.
4. Recurring patterns of situation, character, or symbol existing universally and instinctively in the collective unconscious.

Situational Archetypes:

1. **Quest** – the search for someone or some tailsmen (object) which when found or brought back will restore fertility to a wasted land.
2. **Task** – to save the kingdom, to win the fair lady, or to prove one’s rightful position, the hero must perform some nearly superhuman deed. This also restores fertility to a wasted land.
3. **The Initiation** – usually takes the form of an initiation into adult life – RITE of passage
4. A) **The Journey** – a hero/heroine goes in search of truth or information necessary to restore fertility to the kingdom; usually he/she descends into a real or psychological hell to discover the blackest truths concerning his/her faults.
   B) **Journey Variation** – a group finds themselves together on a voyage or in an isolated situation. Each member of the group will represent a level of society. As a microcosm of society, the group will descend into a real or psychological hell to discover the blackest truths concerning a society or culture.
5. **The Fall** – a descent from a high to low state of being which involves a defilement or loss of innocence; often characters are expelled from a kind of paradise as a penalty.
6. **Death and Rebirth** – a common archetype which draws parallels between the cycle of nature and cycle of life. Morning and spring are birth, while winter and evening is death.
7. **Nature Vs. Mechanistic World** – that which is natural, or part of the natural order is good. Technology which separates people from nature, or the natural world, is bad.
8. **Battle Between Good and Evil** – A battle between two primal forces. The future or the very existence of the kingdom is often at stake. Good triumphs over evil despite great odds, but often a terrible sacrifice by the hero/heroine or by the kingdom as a whole must be made to insure victory.
9. **Unhealable Wound** – this wound is either real or psychological and cannot be healed fully. The wound often indicates a loss of innocence. The unhealable wound often aches, especially in the presence of what caused the wound, and drives the sufferer to desperate measures.
10. **The Ritual** – actual ceremonies that marks the rite of passage into another state or level of society. This rite is a signpost for a character’s role in society (a princess becomes a queen, a squire becomes a knight, a seminary student becomes a priest).

Symbolic Archetypes:

1. **Light Vs. Darkness** – light suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.
2. **Water Vs. Desert** – water is a symbol of birth, rebirth, or cleansing. A desert is seen as the opposite, or a place of exile. Often the desert is represented by an absence of the expected: lack of wind or waves on the ocean, lack of rain when there is usually rain, absence of game to hunt in the wilderness, etc.
3. **Heaven Vs. Hell** – The Skies and mountain tops house the gods; the bowels of the earth of pits hide evil forces.
4. **Innate Wisdom Vs. Educated Stupidity** – Instinctive wisdom vs. book learned ignorance is emphasized. The hero/heroine cannot achieve their goal until he/she learns a hard lesson of life or becomes ‘street-wise.’

5. **Haven Vs. Wilderness** – places of safety contrast against dangerous wilderness.

6. **Supernatural Intervention** – gods intervene on the side of the hero/heroine or act against the protagonist to provide obstacles in accomplishing his/her task.

7. **Fire Vs. Ice** – fire represents knowledge, light, life, rebirth; ice represents ignorance, darkness, sterility, and death.

**Character Archetypes:**

1. **Hero/Heroine** – some or all of the following criteria are present in the life of the hero or heroine:
   
   a. Mother is a virgin or at least pure of heart and spirit.
   b. An attempt is made to kill the pregnant mother or kill the child at an early age.
   c. He/she is reared by foster parents.
   d. (Male) after proving himself (usually defeating a wild beast) marries a princess, becomes king, knight, or warrior of the realm or village. (Female) possess unusual skills (often supernatural gifts) and takes on a special role in the kingdom or positions usually occupied by men in that society (spiritual leader, warrior, judge, etc.)
   e. Falls from favor with the gods.
   f. Becomes an outcast.
   g. Upon death, body is not buried.

2. **Young one from provinces** – this hero/heroine is spirited away and raised by strangers. Later returns to his/her home as a stranger with new solutions to kingdom’s problems.

3. **The Initiates** – The hero or heroine, who prior to their quest, must endure some training or ceremony. Initiates are usually innocent and wear white.

4. **Mentor pupil relationship** – Mentors serve as teachers or counselors to initiates. The mentor acts as a role model for the protagonist, and can function as father and mother figures to initiate as well. The mentor teaches by example the skills necessary to survive the quest/task/journey.

5. **Parent-Child conflict** – tension of ten results from separation during childhood, from an external source when the individuals meet as adults, or where the mentor often has a higher place in the affections of the hero/heroine than the natural parent.

6. **Hunting group of companions** – this band of loyal companions willing to face any number of perils in order to be together or achieve a common goal.

7. **Loyal retainers** – often called side-kicks, these individuals are somewhat like servants who are heroic themselves. Their duty is to protect the hero/heroine and reflect his/her nobility.

8. **Friendly Beast** – These creatures aid or serve the hero/heroine and symbolize how nature is on the side of the hero/heroine.

9. **The Devil Figure** – this character is evil incarnate who offers worldly goods, fame or knowledge to the protagonist in exchange for possession of the soul.

10. **Devil Figure with Ultimately Good Heart** – devil figure who is saved by the nobility or love of the hero.
10. **The scapegoat** – human or animal whose death in a public ceremony cleans the sin or evil that has visited upon a community. The death of the scapegoat often makes him/her more powerful than in life.

11. **The Outcast** – a figure who is banished from a social group for some crime (real or imagined) against society. The outcast usually wanders from place to place.

12. **Creature of nightmare** – a monster summoned from the darkest part of the human psyche to threaten the lives of the her/heroine other is a perversion of the human body.

13. **The woman figure** – Archetypally, male characters generally play one role at a time: the warrior, the holy man, the villain, etc. Women play very special roles in society, or they can play more than one archetypal role at a time. The following are a list of the most common female archetypes:

   a. **earthmother** – symbolic of spiritual and emotional nourishment, she is often depicted in earth colors. She is usually depicted as having large breasts and hips representing childbearing capability.

   b. **The temptress** – sensuous in beauty, this woman brings about the downfall of the hero by tempting him to turn away from his goal.

   c. **The platonic ideal** – this is an inspiring woman for whom the protagonist has an intellectual rather than physical attraction.

   d. **The unfaithful wife** – a married woman who finds her husband dull or unattractive seeks a more virile or interesting man. Archetypally, the woman is the center of the family and is responsible for keeping it together. While the role of the father/husband (as provider and protector) can be easily replaced, the absence of the wife/mother (as nurturer and teacher) throws a family into a different kind of chaos than the loss of the male.

   e. **The Damsel in distress** – The vulnerable woman must be rescued by the hero. She is often a trap by the devil figure or the temptress to ensure the unsuspecting hero.

   f. **The Star Crossed Lovers** – this is a love affair fated to end tragically because it receives the disapproval of the society, friends, and/or family. Other times, it is a situation which separates the lovers such as a war, their respective positions in society, where they live, or untimely death.

### Further examples and explanation

**Icons:**

Sometimes actual people take on archetypal roles for a society. These historical figures are called Icons. They become "bigger-than-life" and are known more for what they represent to our society than who they are as individual personalities.

- John Wayne, Michael Jordan, Colin Powel (heroes),
- Amelia Eathart, Diane Fossey, Captain Karen Walden, Sally Ride, Carrie Strugg (and the rest of the ’96 Olympic Gymnastic team) (heroines)
- James Dean, River Phoenix, Kurt Cobain (outcast)
- Martin Luther King, jr. Ryan White (scapegoats)
- Adolph Hitler, Saddam Hussein (Devil Figures)
- Mother Theresa (platonic ideal)
Further Archetype explanations:


Guerin et al. states that archetypes are universal symbols, motifs or themes that may be found among many different cultures. They recur in the myths of people worldwide. These symbols carry the same or very similar meanings for a large portion, if not all, of mankind . . . . certain symbols, such as the sky father and earth mother, light, blood, up-down, and others recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal connection among them. (157)

Archetype symbols
- Water: birth-death-resurrection; creation; purification and redemption; fertility and growth.
- Sea/ocean: the mother of all life; spiritual mystery; death and/or rebirth; timelessness and eternity.
- Rivers: death and rebirth (baptism); the flowing of time into eternity; transitional phases of the life cycle. . . .
- Sun (fire and sky are closely related): creative energy; thinking, enlightenment, wisdom, spiritual vision.
- Rising sun: birth, creation, enlightenment.
- Setting sun: death.

Archetype colors
- Colors:
  - Red: blood, sacrifice, passion; disorder.
  - Green: growth, hope, fertility.
  - Blue: highly positive; secure; tranquil; spiritual purity.
  - Black: darkness, chaos, mystery, the unknown, death, wisdom, evil, melancholy.
  - White: light, purity, innocence, timelessness; [negative: death, terror, supernatural]
  - Yellow: enlightenment, wisdom.

Archetype examples
- Wise old Man: savior, redeemer, guru, representing knowledge, reflection, insight, wisdom, intuition, and morality.
- Garden: paradise, innocence, unspoiled beauty.
- Tree: denotes life of the cosmos; growth; proliferation; symbol of immortality; phallic symbol.
- Desert: spiritual aridity; death; hopelessness.
- Creation: All cultures believe the Cosmos was brought into existence by some Supernatural Being (or Beings).
- Seasons:
  - Spring - rebirth; genre/comedy.
  - Summer - life; genre/romance.
  - Fall - death/dying; genre/tragedy.
  - Winter - without life/death; genre/irony.
- The great fish: divine creation/life.