Summer Assignment--Due the first day of school, without exception!

Congratulations on becoming part of the senior class at Gregori High—while I’m sure you’re looking forward to graduation, this year will set the tone, not just for future classes, but for your college career. I expect you to work hard and to always do your absolute best—anything less is unacceptable!

To prepare for next year, I'm asking you to complete three assignments:

1. Read and annotate Crime and Punishment, by Fyodor Dostoevsky and answer the questions thoroughly.

2. Create flash cards for literary terms, and study them.

On the first day back, I’ll expect you to have a good understanding of the novel and the terms. I will be collecting the novel to check annotations and testing you as well.

Summer Assignment—Part 1

Read and annotate Crime and Punishment by Fyodor Dostoevsky. First of all, this work was originally written in Russian, therefore we will be reading a translation. Richard Pevear and Larissa Volokhonsky’s translation is contemporary idiomatic English and will be much easier to understand. If you are unable to find this, then Constance Garnett’s translation is acceptable (and available on-line). Please acquire the text as I’m asking for either annotations or a double entry journal. (Yesterday’s Books is the best used book store in town, or you can get cheap texts used on Amazon; you may print the online version or use post-notes in a library copy.) If you have any trouble finding this text, talk to me immediately.

As you read, if you have any questions, feel free to e-mail me at orlando.j@monet.k12.us. I will check my e-mail sporadically, so don't be offended if I don't respond right away, but I will respond (barring technological glitches, of course).

I am providing you with guided reading questions to answer as you read. Let me emphasize that these are meant to help you understand the novel—I strongly encourage you to answer these as you read, writing down your answers, so that you can easily review the novel immediately before the AP Literature course begins. At the very least you will have a test and a timed essay on the novel. Active participation in discussion is also essential to any AP Literature course. So, be prepared! Your success in this course is only limited by your own investment of time and energy; your grades will ultimately reflect the knowledge and skills you have learned throughout the semester rather than a simple willingness to go through the motions of coming to class and completing tasks. Your preparation as you read Crime and Punishment is step one.

Fyodor Dostoevsky’s classic novel Crime and Punishment is about crime, guilt, and spiritual atonement; told from the point of view of a murderer, it functions on several levels: 1) as a detective story; 2) as the psychological profile of a man (Raskolnikov) tortured by guilt and the
need to confess his crime; and 3) as an investigation of the social and environmental forces that impel a man toward sin, suffering, and grace.

We are also reading Crime and Punishment as an Aristotelian Tragedy, so we must review Aristotle’s Theory of Tragedy. A definition is attached.

**Guided Reading Questions for Crime and Punishment**

1. Raskolnikov emerges as a dual character, capable of cruelty and compassion, deliberation and recklessness, and alternating between a desire for solitude and companionship. Why has Dostoevsky created such a complex psychological portrait? Explain the duality of Raskolnikov’s nature and its subsequent personifications.
2. Discuss the extraordinary man theories in Crime and Punishment and why they failed. Connect each theory to a specific character and motif.
3. How are the suffering and confession motifs interrelated? In Dostoevsky’s scheme, why are they necessary to Raskolnikov? How does Sonia represent both motifs?
4. Why does Raskolnikov feel the need to be alone? Why does this need contradict his feeling that he is an extraordinary man?
5. Raskolnikov said, “Pain and suffering are always inevitable for a large intelligence and a deep heart. The really great men must, I think, have great sadness on earth.” What does this mean?
6. How does Dostoyevsky achieve and sustain the suspense in his novel? Which scenes strike you as being particularly suspenseful? How does he use description to enhance the turmoil in Raskolnikov’s mind?
7. Later, in confessing the murder to Sonya, Raskolnikov claims, "Did I really kill the old woman? No, it was myself I killed.... And as for the old woman, it was the Devil who killed her, not I." What does he mean by this? What motive does Raskolnikov give for his murder? Why does he confess to Sonya? Why doesn't the confession ease him of his inner torment?
8. Compare the characters of Raskolnikov, Luzhin, and Svidrigailov. How is each of these men a "villain," and to what extent are they guilty? How does each man face his guilt, and how does each suffer for it?
9. Discuss the scene in which Raskolnikov meets Sonya in her room and he asks her to read the story of Lazarus. What makes this scene so effective? What does Raskolnikov mean when he tells Sonya she is "necessary" to him?
10. Consider Dostoevsky’s comment in Notes from Underground: “Every man has reminiscences which he would not tell to everyone but only to his friends. He has other matters in his mind he would not reveal even to his friends, but only to himself, and that in secret. But there are other things which a man is afraid to tell even to himself, and every man has a number of such things stored away in his mind. The more decent he is, the greater number of such things in his mind.” Think about how this might apply to the novel as a whole, particularly to its theme and style.

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**Summer Assignment—Part 2**

Below is an incomplete list of literary terms you need to know. For each one, make a flash card (3x5 index cards work well). On one side, write the term, and on the other, write the definition and a good example (it’s best if you find an example from good literature). You should have no trouble finding these on the internet.
1. adage
2. *ad hominem*
3. allegory
4. alliteration
5. allusion
6. ambiguity
7. analogy
8. anaphora
9. anecdote
10. antagonist
11. antecedent
12. antithesis
13. aphorism
14. apostrophe
15. archetype
16. argument
17. aside
18. assonance
19. asyndeton
20. audience
21. balanced sentence
22. ballad
23. bathos
24. blank verse
25. cæsura
26. central idea (theme)
27. characterization
28. chiasmus
29. clause
30. cliché
31. climax
32. colloquialism
33. comedy
34. complex sentence
35. compound sentence
36. conceit
37. concrete poetry
38. connotation
39. consonance
40. convention
41. couplet
42. dactyl
43. declarative sentence
44. deductive reasoning
45. denotation
46. *deus ex machina*
47. detail
48. dialogue
49. diction
50. didactic
51. digression
52. dissonance
53. elegy
54. ellipsis
55. end-stopped
56. epic
57. epigram
58. epigraph
59. epiphany
60. epitaph
61. epithet
62. eulogy
63. euphemism
64. exclamatory sentence
65. expletive
66. exposition
67. fable
68. fantasy
69. farce
70. figurative language
71. first person (point of view)
72. fixed form
73. flashback (~forward)
74. flat character
75. foil
76. foreshadowing
77. frame device
78. free verse
79. genre
80. grotesque
81. heroic couplet
82. hexameter
83. homily
84. hubris
85. hyperbole
86. hypothetical question
87. iambic pentameter
88. idiom
89. image
90. *in medias res*
91. inductive reasoning
92. internal rhyme
93. invective
94. irony
95. jargon
96. juxtaposition
97. legend
98. limerick
99. limited narrator
100. literal language
101. literary license
102. litotes
103. loose sentence
104. lyric
105. malapropism
106. maxim
107. metaphor
108. meter (iamb, trochee, dactyl, anapest)
109. metonymy
110. mood
111. motif
112. motivation
113. myth
114. narrator
115. naturalistic
116. *non sequitor*
117. octet
118. ode
119. omniscient (point of view)
120. onomatopoeia
121. overstatement
122. oxymoron
123. parable
124. paradox
125. parallel structure
126. parenthetical
127. parody
128. pathos
129. pedantic
130. pentameter
131. periodic sentence
132. persona
133. personification
134. plot
135. point of view
136. polysyndeton
137. prosody
138. protagonist
139. pun
140. purpose
141. quatrain
142. realistic
143. resolution
144. reversal
145. rhetoric
146. rhetorical question
147. rhyme (interior, slant)
148. rhythm
149. romantic
150. round character
151. sarcasm
152. satire
153. scan
154. scapegoat
155. scene
156. sestet
157. setting
158. simile
159. simple sentence
160. solecism
161. soliloquy
162. sonnet
163. speaker
164. stage direction
165. stanza
166. stereotype
167. stock character
168. stream-of-consciousness
169. structure
170. style
171. surrealism
172. syllepsis
173. syllogism
174. symbol
175. synecdoche
176. synesthesia
177. syntax
178. tautology
179. tetrameter
180. theme
181. thesis
182. tone
183. topic
184. tragedy
185. trite
186. turning point
187. understatement
188. unreliable narrator
189. usage
190. vernacular
191. absolute
192. anadiplosis
193. zeugma
194. conduplicatio
How to Annotate

Objectives:

To learn techniques for annotating a text
To practice close reading skills
To find patterns and contrasts in a text
To practice a new kind of notetaking
To analyze literature

Annotating a text is like having a conversation with a book—it allows the active reader to ask questions, comment on meaning, and mark events and passages he or she wants to revisit. The annotation of a text can also take place during a lecture or a discussion that is focused on a certain textual passage. Taking notes on the lecturer’s remarks or about thoughts expressed during a class discussion has a marked advantage—the reader won’t misplace the notes, and the ideas will be readily available right beside the text they address.

One way that AP students can look closely at a text is by finding patterns and contrasts in it. Examining the patterns in a work may even lead readers to the realization that their own lives are marked by patterns, and these patterns control their existence much in the same way that an author’s patterns control a text.

Students, then, should learn how to mark and annotate a text to discern patterns, contrasts, and relationships. When readers first begin to annotate in order to organize their understanding of a text, they may wish to begin by following these simple guidelines.

### Annotation Tips

- Make brief notes at the top of the page or on a sticky note to mark important plot events.
- Circle words that are unfamiliar or unusual. Try to figure out what the words mean through the way they are used; supplement your guesses by discussing the words with a teacher or by consulting a dictionary.
- When new characters are introduced, underline phrases that describe them.
- Underline words, images, and details that seem to form a pattern throughout the text. For example, if a large clock appears in the first chapter, and then you notice the author using the words “timely” or “ticking” in the text, and then an incident occurs in which a character breaks a watch or is late for an appointment, you may have uncovered a pattern of imagery which will lead the close reader to discover a thematic idea. Underline these related strands and observe the rest of the text closely to see if the author uses other linked words, images, or details.
• Underline passages you think might be symbolic.

• Mark key ideas and note briefly your reflections about them.

• Underline passages in which figurative language appears.

• When you get an idea while reading the text, note it in a brief form in the margin. You may never think of this idea again unless you write it down.

• If you have a question about something in the book, write it on the page when it first occurred to you.

• While listening to a lecture or participating in a discussion about the book, write down insights you hear or discover. Writing these notes directly in the text assures you that you will be able to reference the exact passage that triggered the ideas. Also, it is less likely that you will lose track of the notes.

• Use brackets, checks, stars, bullets, or asterisks to mark very important items or things you want to come back to later.

Annotation can be a permanent record of the reader’s intellectual conversation with the text. It can help a serious reader to keep track of patterns, contrasts, plot events, and character development. It can assist a student in studying for a test or writing a paper that requires the use of quotes to support ideas. Some AP teachers ask students to submit their annotated books as reading checks. Students who learn to annotate become active readers and recursive thinkers who notice patterns, symbolic elements, and contrasts almost effortlessly as they absorb the text.

When students become aware of these patterns, they often express amazement at finding patterns in everything that surrounds them. They will not be able to read any kind of text, literary or not, without noticing parallelism, for instance. They will even become aware of the patterns in television shows and films and in their music. Having become aware of these patterns and contrasts, students cannot help but notice that all forms of communication and entertainment contain them.

For experienced students, many annotations should reflect analysis. That is, you should identify elements of literature, but also note their purpose. Why does an author use a metaphor in a particular place? Why have a character foil? Why use simple syntax versus complex?
Please read the following document presented by Barbara F. McManus. You will be using this simplified version of Aristotle’s *Theory of Tragedy* to discuss Dostoevsky’s *Crime and Punishment*. I urge (although, not require you) to peruse the translated version of the Aristotle’s *Poetics*, which can be found at [http://classics.mit.edu/Aristotle/poetics.html](http://classics.mit.edu/Aristotle/poetics.html).

**Outline of Aristotle’s Theory of Tragedy in the *POETICS***

**Definition of Tragedy:** “Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; with incidents arousing pity and fear, wherewith to accomplish its *katharsis* of such emotions. . . . Every Tragedy, therefore, must have six parts, which parts determine its quality—namely, Plot, Characters, Diction, Thought, Spectacle, Melody.”

The treatise we call the *Poetics* was composed at least 50 years after the death of Sophocles. Aristotle was a great admirer of Sophocles’ *Oedipus the King*, considering it the perfect tragedy, and not surprisingly, his analysis fits that play most perfectly. I shall therefore use this play to illustrate the following major parts of Aristotle's analysis of tragedy as a literary genre.

**Tragedy is the “imitation of an action” (mimesis) according to “the law of probability or necessity.”** Aristotle indicates that the medium of tragedy is drama, not narrative; tragedy “shows” rather than “tells.” According to Aristotle, tragedy is higher and more philosophical than history because history simply relates what *has* happened while tragedy dramatizes what *may* happen, “what is possible according to the law of probability or necessity.” History thus deals with the particular, and tragedy with the universal. Events that have happened may be due to accident or coincidence; they may be particular to a specific situation and not be part of a clear cause-and-effect chain. Therefore they have little relevance for others. Tragedy, however, is rooted in the fundamental order of the universe; it creates a cause-and-effect chain that clearly reveals what *may* happen at any time or place because that is the way the world operates. Tragedy therefore arouses not only pity but also fear, because the audience can envision themselves within this cause-and-effect chain.

**Plot is the “first principle,” the most important feature of tragedy.** Aristotle defines plot as “the arrangement of the incidents”: i.e., not the story itself but the way the incidents are presented to the audience, the structure of the play. According to Aristotle, tragedies where the outcome depends on a tightly constructed cause-and-effect chain of actions are superior to those that depend primarily on the character and personality of the protagonist. Plots that meet this criterion will have the following qualities.

The plot must be “a whole,” with a beginning, middle, and end. The beginning, called by modern critics the **incentive moment**, must start the cause-and-effect chain but not be dependent on anything outside the compass of the play (i.e., its causes are downplayed but its effects are stressed). The middle, or **climax**, must be caused by earlier incidents and itself cause the
incidents that follow it (i.e., its causes and effects are stressed). The end, or resolution, must be caused by the preceding events but not lead to other incidents outside the compass of the play (i.e., its causes are stressed but its effects downplayed); the end should therefore solve or resolve the problem created during the incentive moment. Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax the “tying up” (desis), in modern terminology the complication. He therefore terms the more rapid cause-and-effect chain from the climax to the resolution the “unravelling” (lusis), in modern terminology the dénouement.

1. The plot must be “complete,” having “unity of action.” By this Aristotle means that the plot must be structurally self-contained, with the incidents bound together by internal necessity, each action leading inevitably to the next with no outside intervention, no deus ex machine. According to Aristotle, the worst kinds of plots are “episodic,” in which the episodes or acts succeed one another without probable or necessary sequence”; the only thing that ties together the events in such a plot is the fact that they happen to the same person. Playwrights should exclude coincidences from their plots; if some coincidence is required, it should “have an air of design,” i.e., seem to have a fated connection to the events of the play. Similarly, the poet should exclude the irrational or at least keep it “outside the scope of the tragedy,” i.e., reported rather than dramatized. While the poet cannot change the myths that are the basis of his plots, he “ought to show invention of his own and skillfully handle the traditional materials” to create unity of action in his plot.

2. The plot must be “of a certain magnitude,” both quantitatively (length, complexity) and qualitatively (“seriousness” and universal significance). Aristotle argues that plots should not be too brief; the more incidents and themes that the playwright can bring together in an organic unity, the greater the artistic value and richness of the play. Also, the more universal and significant the meaning of the play, the more the playwright can catch and hold the emotions of the audience, the better the play will be.

3. The plot may be either simple or complex, although complex is better. Simple plots have only a “change of fortune” (catastrophe). Complex plots have both “reversal of intention” (peripeteia) and “recognition” (anagnorisis) connected with the catastrophe. Both peripeteia and anagnorisis turn upon surprise. Aristotle explains that a peripeteia occurs when a character produces an effect opposite to that which he intended to produce, while an anagnorisis “is a change from ignorance to knowledge, producing love or hate between the persons destined for good or bad fortune.” He argues that the best plots combine these two as part of their cause-and-effect chain (i.e., the peripeteia leads directly to the anagnorisis); this in turns creates the catastrophe, leading to the final “scene of suffering.”

Character has the second place in importance. In a perfect tragedy, character will support plot, i.e., personal motivations will be intricately connected parts of the cause-and-effect chain of actions producing pity and fear in the audience. The protagonist should be renowned and prosperous, so his change of fortune can be from good to bad. This change “should come about as the result, not of vice, but of some great error or frailty in a character.” Such a plot is most likely to generate pity and fear in the audience, for “pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves.” The term Aristotle uses here, hamartia, often translated “tragic flaw,” has been the subject of much debate. The meaning of the Greek word is closer to “mistake” than to “flaw,” and I believe it is best interpreted in the context of what
Aristotle has to say about plot and “the law or probability or necessity.” In the ideal tragedy, claims Aristotle, the protagonist will mistakenly bring about his own downfall—not because he is sinful or morally weak, but because he does not know enough. The role of the *hamartia* in tragedy comes not from its moral status but from the inevitability of its consequences. Hence the *peripeteia* is really one or more self-destructive actions taken in blindness, leading to results diametrically opposed to those that were intended (often termed *tragic irony*), and the *anagnorisis* is the gaining of the essential knowledge that was previously lacking.

Characters in tragedy should have the following qualities:

1. “good or fine.” Aristotle relates this quality to moral purpose and says it is relative to class: “Even a woman may be good, and also a slave, though the woman may be said to be an inferior being, and the slave quite worthless.”
2. “fitness of character” (true to type); e.g. valor is appropriate for a warrior but not for a woman.
3. “true to life” (realistic)
4. “consistency” (true to themselves). Once a character’s personality and motivations are established, these should continue throughout the play.
5. “necessary or probable.” Characters must be logically constructed according to “the law of probability or necessity” that governs the actions of the play.
6. “true to life and yet more beautiful” (idealized, ennobled).

*Thought is third in importance, and is found “where something is proved to be or not to be, or a general maxim is enunciated.”* Aristotle says little about thought, and most of what he has to say is associated with how speeches should reveal character. However, we may assume that this category would also include what we call the *themes* of a play.

*Diction is fourth, and is “the expression of the meaning in words” which are proper and appropriate to the plot, characters, and end of the tragedy.* In this category, Aristotle discusses the stylistic elements of tragedy; he is particularly interested in metaphors: “But the greatest thing by far is to have a command of metaphor; . . . it is the mark of genius, for to make good metaphors implies an eye for resemblances.”

*Song, or melody, is fifth, and is the musical element of the chorus.* Aristotle argues that the Chorus should be fully integrated into the play like an actor; choral odes should not be “mere interludes,” but should contribute to the unity of the plot.

*Spectacle is last, for it is least connected with literature; “the production of spectacular effects depends more on the art of the stage machinist than on that of the poet.”* Although Aristotle recognizes the emotional attraction of spectacle, he argues that superior poets rely on the inner structure of the play rather than spectacle to arouse pity and fear; those who rely heavily on spectacle “create a sense, not of the terrible, but only of the monstrous”

*The end of the tragedy is a *katharsis* (purgation, cleansing) of the tragic emotions of pity and fear.* *Katharsis* is another Aristotelian term that has generated considerable debate. The word means “purging,” and Aristotle seems to be employing a medical metaphor—tragedy
arouses the emotions of pity and fear in order to purge away their excess, to reduce these passions to a healthy, balanced proportion. Aristotle also talks of the “pleasure” that is proper to tragedy, apparently meaning the aesthetic pleasure one gets from contemplating the pity and fear that are aroused through an intricately constructed work of art.

Taken from:


“http://www2.cnr.edu/home/bmcmmanus/poetics.html