

Last Name: _____

Name: _____

Mrs. Lande and Ms. Seewagen

English 11 Honors

10 September 2018

2018 ENGLISH 11 HONORS SUMMER READING ASSIGNMENT

All students enrolled in English 11 Honors must complete the following summer reading assignment and bring in all annotated texts on the first day of classes: 10 September 2018. The annotations completed over the summer will prepare you for a writing exam, which will take place during the second cycle of the 2018-2019 school year. All materials provided here will also be incorporated into the year's curriculum and will appear on the final exam in June. These materials should be kept all year in a folder or binder to be used only for English class and should be brought to class every day throughout the year.

REQUIRED LITERARY TEXTS:

- **“The Allegory of the Cave” by Plato.** (Reading attached.)
- ***Fahrenheit 451* by Ray Bradbury.** Students must purchase the following edition, which can be found on Amazon. All students must have THIS PAPERBACK COPY of the novel and bring it to class the first week of school. [Fahrenheit 451 on Amazon](#). This edition contains supplemental readings at the end of the book, which should be read after the novel to further your understanding of the text. Your first initial and last name must be written in Sharpie along the edge of the book to ensure that you are using your own annotations for the exam.

REQUIRED SUPPLEMENTAL MATERIALS TO ASSIST WITH ANNOTATIONS:

- Notes on the CAPE method of annotating. This will assist you in figuring out what, exactly, to annotate in your two major works.
- Notes on Carl Jung and the archetypal form, which we will use throughout the year to better understand and analyze our literature. (Notes attached.)
- Notes on Plato and Socrates. (Notes attached.)
- YouTube Video Analyses on “The Allegory of the Cave”:
 - [Plato's Cave Analysis](#)
 - [Crash Course Philosophy: The Nature of Reality](#)
- Articles on Ray Bradbury and *Fahrenheit 451*:
 - [Biography - Ray Bradbury](#)
 - ["Why Fahrenheit 451 Is the Book for Our Social Media Age"](#)

SUMMER ASSIGNMENT INSTRUCTIONS:

Students must read and watch all provided materials and complete appropriate in-text annotations for each—highlighting pertinent information and providing margin notes—while following the guidelines provided below. It is important to do all of your notes as in-text annotations as you will need these for your summer reading exam. Teachers will be checking to see that you have your materials and proper annotations.

1. Begin by reviewing Carl Jung and his Archetypes. Familiarize yourselves with these and see if you can recall examples from literature in your 9th and 10th grade curricula.
2. Read notes on Socrates and Plato first, then read and annotate “The Allegory of the Cave.” Use your notes on Socrates and Plato to help you understand the Socratic dialogue, as well as identifying the use of Archetypes. Next, watch the YouTube videos for “The Allegory of the Cave” and add to your annotations.
3. Read articles on Ray Bradbury and the novel. *Fahrenheit 451* should be the **last text read** as you should use all other required materials as a lens through which to analyze the dystopian novel. Identifying the usage of archetypes and analyzing how the novel mirrors Plato’s “The Allegory of the Cave.”
4. *Bonus:* Watch the HBO film adaptation of the novel and take notes regarding the adaptation. Does it stay true to the novel or not, and how? How does the story translate onto the screen? What details were reinforced by having a visual? (Focus specifically on the use of archetypes!) Were there important elements missing that you feel took from the story?

HOW TO ANNOTATE USING THE C.A.P.E METHOD

C.A.P.E. is an acronym designed to help you remember the four essential aspects of literature that we will be discussing throughout the upcoming school year. Whenever you annotate a text, keep these four letters in mind to generate substantive notes for future quizzes and writing assignments. Make sure you focus on all of these aspects when reading and use them to assist you in completing your in-text annotations.

- I. “C” - **CHARACTERS**: Repeat the process below for each major character.
- Identify the name of each character:
 - Write an adjective/brief description that accurately illustrates his/her character.
 - *Highlight or underline quotes to support the adjectives you have chosen.*
 - Be sure to briefly interpret the quote in the margins including both direct characterization and indirect characterization.
- II. “A” - **AIM (THEME/MOTIFS/PURPOSE)**: Repeat the process below for each of the major themes.
- On the side margin, please note each theme in the story:
 - *Highlight or underline specific instances/scenes/moments where this theme is present.*
 - Explain how this theme may be relatable to the reader/humanity.
- III. “P” - **PROBLEM (CONFLICT/ISSUE)**: Repeat the process below for each of the main conflicts.
- On the side margin, please note the main conflict(s):
 - Identify the character(s) involved in this particular problem. What are their motivations/goals? Who/What is obstructing their goal(s)? Have/Will they overcome this obstruction—enlightenment?
 - *Highlight or underline quotes to illustrate the problem listed and quotes to illustrate a solution if applicable.*
- IV. “E” - **EXPRESSION OF LITERATURE (LITERARY TECHNIQUES/DEVICES)**: Using the list provided, repeat the process below for each of the literary techniques you find repeated throughout the stories. Obviously if you find devices not on the list, feel free to include them in your annotations.
- Identify the literary technique(s)/device(s) you have found in the story:
 - Define what the literary technique is.
 - *Highlight or underline examples of the literary technique in your text.*
 - Explain how the author uses literary techniques to develop the main idea of the story. Below is a list of some techniques you may come across.

allegory (genre)	alliteration	allusion	antagonist	archetype
aside	couplet	dialogue	diction	flashback
foil	foreshadowing	hyperbole	imagery	irony
metaphor	monologue	mood	personification	pun
repetition	rhyme	satire (genre)	setting	simile
soliloquy	symbolism	theme	tone	

CARL JUNG AND THE ARCHETYPAL FORM

CARL JUNG

Carl Jung theorized this idea of the ANIMA and ANIMUS—the unconscious, or true inner-self of an individual, as opposed to the masks we put on for others—in his school of analytical psychology, which states that archetypes exist in the subconscious.

ARCHETYPES are universal symbols that are held in the psyche and communicate in the hidden language that longs to be expressed within every human being; are images stored in the collective unconscious of humankind; are present in the form of our dreams; and, are universal, manifested in the mythic motifs of all cultures.

Below you will find the archetypes with which we will be working over the course of the year. Students MUST be familiar with these immediately as they will form the foundation of our curriculum and will be a basis for much of the written portion of the final exam in June.

CHARACTER ARCHETYPES

I. THE HERO

- The heroic figure has “a thousand faces” but the same basic features:
 - Courageous: confronts evil, endures trials, goal to benefit society.
 - Noble: gives life to something bigger than self. (Hero specifically in western culture: individual vs. power of darkness. Dark side = external monsters.)
- Leaves the safe comfort of the known, has an adventure—QUEST—beyond the ordinary, returns changed—richer, wiser, and/or with a gift for society.
- Is involved in physical or spiritual deeds.
- Experiences trials to test courage, knowledge, and moral capacity.
- Is given assistance, but the last deed is done alone.

II. THE MOTHER GODDESS

- Earth Mother—Mother Earth; Source of life and death: Life-Death-Rebirth cycle.
- Swallows sun in the west, passes through body at night, gives birth to sun in the east.
- Composite force consisting of both LIGHT and DARKNESS; she is all loving and terrible.
 - *All Loving*: Gives birth and nurtures. Warm and protective. Source of energy and life.
 - *Terrible*: Source of death and destruction. Darkness. Aggressive and abusive.

III. THE FATHER

- The Father is the authority figure representing law and order.
- He is very masculine, a provider and a protector.
- He is often depicted as the King and is looked up to by the Prince—the prince who will become the archetypal HERO after going on his QUEST.

IV. THE BENEVOLENT GUIDE/MENTOR

- Often a wise, older man/woman figure. In Greek mythology he/she often comes in the form of a god or goddess.
- Serves as guardian spirit vs. malevolent forces.
- Functions as a mentor, teacher, or coach.
- Associated with spiritual insight, knowledge, good will, and readiness to help.
- Intervenes when hero is in desperate situation.

V. THE TRICKSTER

- A clown who plays tricks or otherwise disobeys normal rules and conventional behavior with malicious intent.
- Often a devil character—the tempter. Disrupts the games and plans of humans. A wise fool.
- Is often an ambiguous character—at times has no sex, changes forms, or lives outside of time.
- Keys, clocks, masks, and SERPENTS/SNAKES are common symbols associated with the trickster.

VI. THE TEMPTRESS

- Characterized by sensuous beauty, this woman will physically attract men, distracting them from their goals and ultimately bring about their downfall.
- She is unscrupulous, seductive, and intelligent—much like the trickster.
- The rose is a symbol most commonly associated with the temptress—beautiful and tempting, but will prick you with its thorns.

VII. THE SHADOW

- Exists as part of the unconscious mind and is composed of repressed ideas, weaknesses, desires, instincts and shortcomings.
- Is often the darker side of the psyche, representing wildness, chaos, and the unknown.
- In the case of the character with self-esteem issues, this repressed side is instead positive, representing strength and courage.

THEMATIC ARCHETYPES

- I. DEATH AND REBIRTH—THE CIRCLE OF LIFE
- II. VENGEANCE—AVENGE VS. REVENGE
- III. MATURITY AND GROWTH—COMING OF AGE
- IV. SACRIFICE AND REDEMPTION

- V. GOOD VS. EVIL
- VI. BETRAYAL/DECEPTION/THE MASK/“SEEMS”
- VII. HOME
- VIII. FATE—DESTINY VS. FREE WILL

SYMBOLIC ARCHETYPES

- I. WATER
Mystery of creation and the life force.
The sea: mother of all life; timelessness.

The river: death and rebirth.
Cleansing/purity—baptism. (Wash away sins.)

- II. FIRE
Destruction—Hell, burning, evil.
Rebirth—Ashes to ashes, dust to dust; Phoenix.
Sun—Rising=Birth, Setting=Death.
Knowledge

- III. DESERT
Hopelessness—Hell; barren; wasteland.
balance and harmony; innocence.

- IV. GARDEN
Paradise—Heaven;
unspoiled beauty.
(WEEDS=Corruption/Sin)

- V. LIGHT
Good; Hero; White; Wisdom; Truth.

- VI. DARKNESS
Evil; Villain; Black; Foolishness;
Deception.

- VII. BIRD
The spirit—self; Represent God/gods.
Used as omens in Greek mythology.

- VIII. SERPENT/SNAKE
Devil—Satan/Lucifer; temptation;
corruption.
Sexuality/Male libido—penis.

- IX. EYE
Consciousness; vision of the future.
Wisdom or knowledge.
“The eyes are the windows to the soul.”

- X. CIRCLE
“The Circle of Life.”

THE ALLEGORY OF THE CAVE

(EXCERPT FROM *THE REPUBLIC*, BOOK VII)

BY PLATO

TRANSLATED BY PAUL SHOREY

SOCRATES & PLATO

- The writings of Plato (427 - 347 B.C.) are our primary source of knowledge about the ideas of his teacher, the Athenian philosopher Socrates (469 - 399 B.C.)—known as one of the founders of Western Philosophy.
- Plato's thirty dramatic dialogues all feature Socrates as the main character; it is, therefore, difficult to say where Socrates's philosophy ends and Plato's begins.
- The ideas conveyed in Plato's dialogues are usually referred to as Platonic, however the method of instruction is known as the SOCRATIC METHOD. This is a form of inquiry and discussion in learning by which the teacher guides the student to answers through a series of dialectical questions and answers—as seen in “The Allegory of the Cave.”
- C. 399 BC Socrates stood before a jury of 500 of his peers as he was accused of “refusing to recognize the gods recognized by the state” and of “corrupting the youth.”
- He was inevitably found guilty because he declined to renounce his beliefs, and was sentenced to death by hemlock, which he was to administer to himself.
- His last words are said to be, “Crito, we owe a cock to Asclepius. Do pay it. Don't forget.”
- Socrates died willingly, “*discoursing on the immortality of the soul before drinking from the cup of poisonous hemlock.*”

THE REPUBLIC

- *The Republic* is Plato's most ambitious dialogue, and one of the fullest expressions of both his political ideals, and his theories of ontology—the nature of existence—and epistemology—the nature of knowledge.
- The dialogue recounts a discussion among Socrates and some of his students—including Plato's brother, Glaucon—about the nature of justice. Socrates gets his students to agree that justice is best understood as a social good, and suggests they form a definition of justice by first imagining what kind of social structure would be necessary to produce it.
- The bulk of the dialogue is an exposition by Socrates of what justice in the state is, making it not only one of the first extended works of political philosophy, but also one of the earliest known works of utopian literature.
- During their discussion, Socrates and his students agree that for a state to be just, it must be wisely led. A large portion of the dialogue is taken up with a discussion of how wise leaders are to be created.
- In the following passage, known as “The Allegory of the Cave”—perhaps the most famous and influential passage in all of Western philosophy—Socrates defines his notion of wisdom

as the ability to *see through the deceptive appearances of things in the physical world of experience, to the true nature of things in the abstract realm of ideas.*

- The painting below titled “The Death of Socrates” by Jacques-Louis David “*gave expression to the principle of resisting unjust authority.*”



Make annotations regarding your interpretation of this painting. How does it characterize Socrates? His students? What feeling does the painting evoke? How does the artist seem to express his ideas?

PLATO’S THEORY OF FORMS

- Underlying Plato’s image of the cave is his “theory of forms.” The theory assumes the existence of a level of reality inhabited by ideal “forms” of all things and concepts. Thus a form exists for all objects (like chairs and ducks), and for all concepts (such as beauty and justice). The forms are eternal and changeless, but inhabit changeable matter, to produce the objects and examples of concepts that we perceive in the physical, temporal world. These are always in a state of “becoming”—that is, on the way to another state. The ever-changing temporal world can therefore only be the source of opinion.
- In the “Allegory,” Plato likens our opinions about the temporal world to the prisoners’ perception of shadows on the wall of a cave. True knowledge requires that one perceive the forms themselves, which are eternal and unchanging. Thus for Plato the realm of ideal forms is “real,” while the constantly changing world of time and matter is illusory and unreal.
- Although the forms are invisible to the eye, our souls have participated in the eternal world of forms before being reincarnated in a physical body, and retain a memory of them. Although this memory is not readily accessible to the conscious mind, its presence is enough to enable our limited perceptions of the forms. Plato maintains, however, that the philosopher

can achieve a state of perceiving the forms directly, through the strenuous exercise of insight and reason.

- All learning, Plato argues, is nothing more than the recognition of what our soul already knows.

The following is an excerpt from “The Allegory of the Cave.” This Socratic dialogue is between Socrates and Glaucon. Socrates speaks first.

“Next,” said I, “compare our nature in respect of education and its lack to such an experience as this. Picture men dwelling in a sort of subterranean cavern with along entrance open to the light on its entire width. Conceive them as having their legs and necks fettered from childhood, so that they remain in the same spot, able to look forward only, and prevented by the fetters from turning their heads. Picture further the light from a fire burning higher up and at a distance behind them, and between the fire and the prisoners and above them a road along which a low wall has been built, as the exhibitors of puppet-shows have partitions before the men themselves, above which they show the puppets.”

“All that I see,” he said.

“See also, then, men carrying past the wall implements of all kinds that rise above the wall, and human images and shapes of animals as well, wrought in stone and wood and every material, some of these bearers presumably speaking and others silent.”

“A strange image you speak of,” he said, “and strange prisoners.”

“Like to us,” I said; “for, to begin with, tell me do you think that these men would have seen anything of themselves or of one another except the shadows cast from the fire on the wall of the cave that fronted them?”

“How could they,” he said, “if they were compelled to hold their heads unmoved through life?”

“And again, would not the same be true of the objects carried past them?”

“Surely.”

“If then they were able to talk to one another, do you not think that they would suppose that in naming the things that they saw they were naming the passing objects?”

“Necessarily.”

“And if their prison had an echo from the wall opposite them, when one of the passersby uttered a sound, do you think that they would suppose anything else than the passing shadow to be the speaker?”

“By Zeus, I do not,” said he.

“Then in every way such prisoners would deem reality to be nothing else than the shadows of the artificial objects.”

“Quite inevitably,” he said.

“Consider, then, what would be the manner of the release and healing from these bonds and this folly if in the course of nature something of this sort should happen to them: When one was freed from his fetters and compelled to stand up suddenly and turn his head around and walk and to lift up his eyes to the light, and in doing all this felt pain and, because of the dazzle and glitter of the light, was unable to discern the objects whose shadows he formerly saw, what do you suppose would be his answer if someone told him that what he had seen before was all a cheat and an illusion, but that now, being nearer to reality and turned toward more real things, he saw more truly? And if also one should point out to him each of the passing objects and constrain him by questions to say what it is, do you not think that he would be at a loss and that he would regard what he formerly saw as more real than the things now pointed out to him?”

“Far more real,” he said.

“And if he were compelled to look at the light itself, would not that pain his eyes, and would he not turn away and flee to those things which he is able to discern and regard them as in very deed more clear and exact than the objects pointed out?”

“It is so,” he said.

“And if,” said I, “someone should drag him thence by force up the ascent which is rough and steep, and not let him go before he had drawn him out into the light of the sun, do you not think that he would find it painful to be so hauled along, and would chafe at it, and when he came out into the light, that his eyes would be filled with its beams so that he would not be able to see even one of the things that we call real?”

“Why, no, not immediately,” he said.

“Then there would be need of habituation, I take it, to enable him to see the things higher up. And at first he would most easily discern the shadows and, after that, the likenesses or reflections in water of men and other things, and later, the things themselves, and from these he would go on to contemplate the appearances in the heavens and heaven itself, more easily by night, looking at the light of the stars and the moon, than by day the sun and the sun’s light.”

“Of course.”

“And so, finally, I suppose, he would be able to look upon the sun itself and see its true nature, not by reflections in water or phantasms of it in an alien setting, but in and by itself in its own place.”

“Necessarily,” he said.

“And at this point he would infer and conclude that this it is that provides the seasons and the courses of the year and presides over all things in the visible region, and is in some sort the cause of all these things that they had seen.”

“Obviously,” he said, “that would be the next step.”

“Well then, if he recalled to mind his first habitation and what passed for wisdom there, and his fellow-bondsmen, do you not think that he would count himself happy in the change and pity them?”

“He would indeed.”

“And if there had been honors and commendations among them which they bestowed on one another and prizes for the man who is quickest to make out the shadows as they pass and best able to remember their customary precedences, sequences and co-existences, and so most successful in guessing at what was to come, do you think he would be very keen about such rewards, and that he would envy and emulate those who were honored by these prisoners and lorded it among them, or that he would feel with Homer and ‘greatly prefer while living on earth to be serf of another, a landless man,’ and endure anything rather than opine with them and live that life?”

“Yes,” he said, “I think that he would choose to endure anything rather than such a life.”

“And consider this also,” said I, “if such a one should go down again and take his old place would he not get his eyes full of darkness, thus suddenly coming out of the sunlight?”

“He would indeed.”

“Now if he should be required to contend with these perpetual prisoners in ‘evaluating’ these shadows while his vision was still dim and before his eyes were accustomed to the dark—and this time required for habituation would not be very short—would he not provoke laughter, and would it not be said of him that he had returned from his journey aloft with his eyes ruined and that it was not worthwhile even to attempt the ascent? And if it were possible to lay hands on and to kill the man who tried to release them and lead them up, would they not kill him?”

“They certainly would,” he said.

“This image then, dear Glaucon, we must apply as a whole to all that has been said, likening the region revealed through sight to the habitation of the prison, and the light of the fire in it to the

power of the sun. And if you assume that the ascent and the contemplation of the things above is the soul's ascension to the intelligible region, you will not miss my surmise, since that is what you desire to hear. But God knows whether it is true. But, at any rate, my dream as it appears to me is that in the region of the known the last thing to be seen and hardly seen is the idea of good, and that when seen it must needs point us to the conclusion that this is indeed the cause for all things of all that is right and beautiful, giving birth in the visible world to light, and the author of light and itself in the intelligible world being the authentic source of truth and reason, and that anyone who is to act wisely in private or public must have caught sight of this."

"I concur," he said, "so far as I am able."

"Come then," I said, "and join me in this further thought, and do not be surprised that those who have attained to this height are not willing to occupy themselves with the affairs of men, but their souls ever feel the upward urge and the yearning for that sojourn above. For this, I take it, is likely if in this point too the likeness of our image holds."

"Yes, it is likely."

"And again, do you think it at all strange," said I, "if a man returning from divine contemplations to the petty miseries of men cuts a sorry figure and appears most ridiculous, if, while still blinking through the gloom, and before he has become sufficiently accustomed to the enviring darkness, he is compelled in courtrooms or elsewhere to contend about the shadows of justice or the images that cast the shadows and to wrangle in debate about the notions of these things in the minds of those who have never seen justice itself?"

"It would be by no means strange," he said.

"But a sensible man," I said, "would remember that there are two distinct disturbances of the eyes arising from two causes, according as the shift is from light to darkness or from darkness to light, and, believing that the same thing happens to the soul too, whenever he saw a soul perturbed and unable to discern something, he would not laugh unthinkingly, but would observe whether coming from a brighter life its vision was obscured by the unfamiliar darkness, or whether the passage from the deeper dark of ignorance into a more luminous world and the greater brightness had dazzled its vision. And so he would deem the one happy in its experience and way of life and pity the other, and if it pleased him to laugh at it, his laughter would be less laughable than that at the expense of the soul that had come down from the light above."

"That is a very fair statement," he said.

"Then, if this is true, our view of these matters must be this, that education is not in reality what some people proclaim it to be in their professions. What they aver is that they can put true knowledge into a soul that does not possess it, as if they were inserting vision into blind eyes."

"They do indeed," he said.

“But our present argument indicates,” said I, “that the true analogy for this indwelling power in the soul and the instrument whereby each of us apprehends is that of an eye that could not be converted to the light from the darkness except by turning the whole body. Even so this organ of knowledge must be turned around from the world of becoming together with the entire soul, like the scene-shifting periactin the theater, until the soul is able to endure the contemplation of essence and the brightest region of being. And this, we say, is the good, do we not?”

“Yes.”

“Of this very thing, then,” I said, “there might be an art, an art of the speediest and most effective shifting or conversion of the soul, not an art of producing vision in it, but on the assumption that it possesses vision but does not rightly direct it and does not look where it should, an art of bringing this about.”

“Yes, that seems likely,” he said.

