

## AP Literature Term Paper

As a final requisite for completing this course, you must hand in a term paper in the fourth quarter.

Each stage of the term paper, thesis, outline, rough draft, and final copy, will be graded and guided.

Due dates will be announced accordingly, but a rough estimate would be one step of the writing process per quarter.

The assignment: Read two full-length works by the same author –  
Compare &/or contrast them in style, structure, characterization, theme, use of symbolism, etc.  
You must come up with an original thesis and support it with relevant literary criticism.  
Your paper should reveal a thorough understanding of the novels and the criticism, and it should be approximately 5-8 pages.

Technical details: Your paper must follow MLA style documentation and must include a works cited page of at least 10 entries.  
The paper must be 1.5-spaced and typed.

- You should demonstrate some familiarity with criticism on your author, incorporating references in your paper without merely stringing together what other scholars have said.
- Proofread your paper carefully—you will be graded on form as well as on content.

### ***Authors and works:***

Margaret Atwood—*The Handmaid's Tale, Alias Grace, Cat's Eye, Surfacing*

Saul Bellow—*The Adventures of Augie March, Herzog, Humbolt's Gift*

Charles Dickens—*David Copperfield, Little Dorrit, Hard Times, A Tale of Two Cities*

Don DeLillo—*White Noise, Libra, Mao II*

Theodore Dreiser—*An American Tragedy, Sister Carrie*

William Faulkner—*The Sound and the Fury, As I Lay Dying, A Light in August*

Thomas Hardy—*Jude the Obscure, Tess of the d'Urbervilles, The Return of the Native*

Ernest Hemingway—*A Farewell to Arms, For Whom The Bell Tolls, The Sun Also Rises*

Henry James—*Turn of the Screw, Washington Square*

Franz Kafka—*The Metamorphosis, The Trial*

Gabriel Garcia Marquez—*One Hundred Years of Solitude, Love in the  
Time of Cholera*

Cormac McCarthy—*All the Pretty Horses, The Road*

Herman Melville—*Billy Budd, Moby Dick, Omoo, Typee*

Eugene O'Neill—*Desire Under the Elms, The Iceman Cometh, Long  
Day's Journey Into Night*

William Shakespeare—*The Merchant of Venice, Richard III, Macbeth,  
A Midsummer's Night Dream*

John Steinbeck—*East of Eden, The Grapes of Wrath*

Kurt Vonnegut – *Breakfast of Champions, Cat's Cradle, Slaughterhouse Five*

Edith Wharton—*Ethan Frome, House of Mirth*

Oscar Wilde—*The Importance of Being Earnest, An Ideal Husband, The  
Picture of Dorian Gray*

Thomas Wolfe—*Look Homeward, Angel, You Can't Go Home Again*

Virginia Woolfe—*To the Lighthouse, Mrs. Dalloway*

Richard Wright—*Native Son, Black Boy*

\*\*These authors were compiled to give you a literary background, and most have appeared frequently on the AP exam.

\*\*If there is an author not here listed whom you would like to explore, feel free to discuss this with me.

## AP English Term Paper Rules

**It is recommended that you make a copy of these dates for your records.**

The terms and conditions of your term paper are delineated below, and they require signatures from both your parents and you.

The following due dates will be strictly enforced, with points subtracted for all instances of tardiness, **without exception.**

Since you will know the due dates of all aspects of this paper as early as September, absence does not excuse you from late penalties. **Regardless of your attendance or absence from school, I must receive the assignment on its due date.**

### ***Thesis:***

Requires two novels to be read and examined critically and a unified idea presented for discussing in your paper.

I will be available for conferencing before and after school if needed.

**Due date: November 13**

### ***Works Cited:***

Requires research (some of which can be done during our field trip to Hofstra University in January) and a minimum of six sources typed and presented in proper MLA format.

**Due date: January 26**

### ***Sentence outline:***

Requires an introduction and conclusion, criticism, all major topics and subtopics discussed, and evidence from your novels.

**Due date: March 14**

### ***Rough Draft:***

Must be 5-8 pages in proper MLA form with a works cited page.

**Due date: May 1**

### ***Final Copy:***

Must be handed in with a cover page, a works cited page, the rough draft I graded, and a second copy that I will keep.

**Due date: May 22**

### **Penalties:**

**10 points will be taken off for each day an assignment is late.**

\_\_\_\_\_  
**Your signature**

\_\_\_\_\_  
**parent signature**

Please print your name here \_\_\_\_\_

The following approaches to literature can be applied to *Portrait* and will lead to a greater understanding of the novel.

**Directions:**

**Find 3 examples of the following archetypal motifs:**

**Water, Colors, Women and note what pages each are found on and the connection between each example.**

**Archetype:** A recurrent plot pattern, image, descriptive detail, or character that evokes from the reader strong but illogical responses. This term was brought into literary criticism via the psychological writings of Carl Jung, Jung believed that the mind was composed of three parts: the *personal conscious*, the *personal unconscious*, and the *collective unconscious*. Lying deep within the mind in the collective unconscious is the collective knowledge of humanity, the memories of humanity's past. Formed through the repeated experience of humankind, this knowledge can be tapped through images of death, rebirth, the seasons, and so forth, within a text and can cause profound emotions to surface within a reader.

**Archetypal criticism:** An approach to literary analysis that applies the theories of Carl Jung, Northrop Frye, and other critics to literary analysis. An archetypal critic studies images or patterns of repeated human experiences (archetypes) found within a specific text and common other works of art.

**Some Examples of Archetypes:**

**A. Images**

1. Water: the mystery of creation; birth-death-resurrection; purification and redemption; fertility and growth. According to Jung, water is also the commonest symbol for the unconscious.
  - a. The sea: the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious.
  - b. Rivers: death and rebirth (baptism); the flowing of time into eternity; transitional phases of the life cycle; incarnations of deities.
  
2. Sun (fire and sky are closely related): creating energy; law in nature; consciousness (thinking, enlightenment, wisdom, spiritual vision); father principle (moon and earth tend to be associated with female or mother principle); passage of time and life.
  - a. Raising sun: birth; creation; enlightenment.
  - b. Setting sun: death.

3. Colors
  - a. Red: blood, sacrifice, violent passion; disorder.
  - b. Green: growth; sensation; hope; fertility; in negative context may be associated with death and decay.
  - c. Blue: usually highly positive, associated with truth, religious feeling, security, spiritual purity (the color of the Great Mother or Holy Mother).
  - d. Black: (darkness): chaos, mystery, the unknown; death; primal wisdom; the unconscious; evil; melancholy.
  - e. White: highly multivalent, signifying, in its positive aspects, light, purity, innocence, and timelessness; in its negative aspects, death, terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery.
4. Circle (sphere): wholeness, unity.
  - a. Mandala (a geometric figure based upon the squaring of a circle around a unifying center: the desire for spiritual unity and psychic integration.
  - b. Egg (oval): the mystery of life and the forces of generation.
  - c. Yang-yin: a Chinese symbol representing the union of the opposite forces of the yang (masculine principle, light, activity, the conscious mind) and the yin (female principle, darkness, passivity, the unconscious).
  - d. Ouroboros: the ancient symbol of the snake biting its own tail, signifying the eternal cycle of life, primordial unconsciousness, the unity of opposing forces (cf. yang-yin).
5. Serpent (snake, worm): symbol of energy and pure force (cf. libido); evil, corruption, sensuality, destruction; mystery; wisdom; the unconsciousness.
6. Numbers:
  - a. Three: light; spiritual awareness and unity (cf. the Holy Trinity); the male principle.
  - b. Four: associated with the circle, life cycle, four seasons; female principle, earth, nature; four elements (earth, air, fire, water)
  - c. Seven: the most potent of all symbolic numbers—signifying the union of *three* and *four* the completion of a cycle, perfect order.
7. The archetypal woman (Great Mother—the mysteries of life, death, transformation):
  - a. The Good Mother (positive aspects of the Earth Mother): associated with the life principle, birth, warmth, nourishment, protection, fertility, growth, abundance (for example, Demeter, Ceres).

- b. The Terrible Mother (including the negative aspects of the Earth Mother): the witch, sorceress, siren, whore, femme fatale—associated with sensuality, sexual orgies, fear, danger, darkness, dismemberment, emasculation, death; the unconscious in its terrifying aspects.
- c. The Soul Mate: the Sophia figure, Holy Mother, the princess or “beautiful lady”—incarnation of inspiration and spiritual fulfillment (cf. the Jungian anima).

8. The Wise Old Man (savior, redeemer, guru): personification of the spiritual principle, representing “knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which make is ‘spiritual’ character sufficiently plain... Apart from his cleverness, wisdom, and insight, the old man...is also notable for his moral qualities; what is more, he even tests the moral qualities of others and makes gifts dependent on this test...The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea...can extricate him. But since, for internal and external reasons, the hero cannot accomplish this himself, the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man” (Jung, *The Archetypes and the Collective Unconscious* 217ff.).

9. The Trickster (joker, jester, clown, fool, fraud, prankster, picaro, poltergeist, confidence man, medicine man, magician, shape-shifter, witch: The trickster appears to be the opposite of the wise old man because of his close affinity with the shadow archetype; however, we should mention that he has a positive side and may even serve a healing function through his transformative influence. Jung remarks that “He is a forerunner of the saviour, and, like him, God, man, and animal at once. He is both subhuman and superhuman, a bestial and divine being...” (*Archetypes* 263). Jane Wheelwright’s definition is particularly instructive: “Image of the archetype of mischievousness, unexpectedness, disorder, amorality, the trickster is an archetypal shadow figure that represents a primordial, dawning consciousness. Compensating for rigid or overly righteous collective attitudes, it functions collectively as a cathartic safety valve for pent-up social pressures, a reminder of humankind’s primitive origins and the fallibility of its institutions” (286). Jeanne Roiser Smith points out that myths, “as they appear in literature, can be read as part of an effort for human and cultural survival. The trickster’s role as survivor and transformer, creating order from chaos, accounts for the figure’s universal appeal and its centrality to the mythology and folklore of so many cultures” (3). While the trickster archetype has appeared in cultures throughout the world from time

immemorial, he (or, in some cases, she) is particularly notable in African American and American Indian cultures.

10. Garden: paradise; innocence; unspoiled beauty (especially feminine); fertility.

11. Tree: “In its most general sense, the symbolism of the tree denotes life of the cosmos: its consistence, growth, proliferation, generative and regenerative processes. It stands for inexhaustible life, and is therefore equivalent to a symbol of immortality” (Cirlot 328; cf. the depiction of the cross of redemption as the tree of life in Christian iconography).

12. Desert: spiritual aridity; death; nihilism, hopelessness.

These examples are by no means exhaustive, but represent some of the more common archetypal images that the reader is likely to encounter in literature. The images listed do not necessarily function as archetype every time they appear in literary work. The discreet critic interprets them as such only if the total context of the work logically supports an archetypal reading.

## **B. Archetypal Motifs or Patterns**

1. Creation: perhaps the most fundamental of all archetypal motifs—virtually every mythology is built on some account of how the cosmos, nature, and humankind were brought into existence by some supernatural Being or beings.

2. Immortality: another fundamental archetype, generally taking one of two basic narrative forms:

a. Escape from time: “return to paradise,” the state of perfect, timeless bliss enjoyed by man and woman before their tragic Fall into corruption and mortality.

b. Mystical submersion into cyclical time: the theme of endless death and regeneration—human beings achieve a kind of immortality by submitting to the vast, mysterious rhythm of Nature’s eternal cycle, particularly the cycle of the seasons.

3. Hero archetypes (archetypes of transformation and redemption):

a. The quest: the hero (savior, deliverer) undertakes some long journey during which he or she must perform impossible tasks, battle with monsters, solve unanswerable riddles, and overcome insurmountable obstacles in order to save the kingdom.

b. Initiation: the hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood, that is, in achieving maturity and becoming a full-fledged member of his or her social group. The initiation most

commonly consists of three distinct phases: (1) separation, (2) transformation, and (3) return. Like the quest, this is a variation of the death-and-rebirth archetype.

c. The sacrificial scapegoat: the hero, with whom the welfare of the tribe or nation is identified, must die to atone for the people's sins and restore the land to fruitfulness.

### **C. Archetypes as Genres**

Finally, in addition to appearing as images and motifs, archetypes may be found in even more complex combinations as genres or types of literature that conform with the major phases of the seasonal cycle. Northrop Frye, in his *Anatomy of Criticism*, indicates the correspondent genres for the four seasons as follows:

1. The mythos of spring: comedy
2. The mythos of summer: romance
3. The mythos of fall: tragedy
4. The mythos of winter: irony

### **Archetypal Analysis includes asking questions such as these:**

1. What symbolism can be found in a work?
2. Is there a type of imagery that threads its way through the work?



AP Literature  
Summer Assignment  
*Portrait*

Look up the following people and terms. Then answer the questions that follow.

**Daedalus**

**Icarus**

**Minotaur**

**Labryinth**

**St. Thomas Aquinas**

**Myth**

**St. Stephen**

1. In your own words, describe the story of Daedalus and Icarus.

2. What motifs recur in the first part of the novel?

Directions: Find the section in Chapter 1 that begins with the sentence, “A great fire, banked high and red...” and ends with the sentence, “Stephen, raising his terror stricken face, saw that...” Reread this section carefully in order to discuss and answer the following questions.

1. What is the dominant impression you get of the Daedalus household as they gather to celebrate Christmas?

2. What is your impression of the following people:  
Stephen’s mother

Stephen’s father

Aunt Dante

Stephen

3. Based on your reading of this section, what do you understand about the attitudes in the Daedalus household regarding  
Politics

Religion

4. Try to imagine that you are Stephen viewing this scene and listening to what people are saying. How do you think he felt during this time, especially when he saw his father’s eyes full of tears?

5. How do you think the attitudes about politics and religion expressed in this section will affect Stephen later on?

**Epiphany: a sudden illumination if not divine revelation; a slight but definite insight into other lives; a fragmentary clue to the meaning of life as a whole.**

1. Find the section of chapter 1 where Stephen visits the rector after he has been punished for not writing. Reread the section that begins with “He came out on the landing...” until the end of the first part. What do you notice about Stephen through his discussion with the Rector and his interaction with his classmates afterwards?

2. Throughout this section, Stephen has a minor epiphany. What do you think it is and what has he learned about life?

3. How is Stephen different when he comes out of the Rector’s office than when he went in?

4. What sense images are especially strong in the last few paragraphs of the first part of the novel?

5. What do these images add to your understanding of the way Stephen perceives the world around him?

**For chapter 2, you will explore Stephen's interactions with both men and women who are significant in this life.**

**You must follow Stephen's interactions with the sex opposite to yours.**

**For each interaction, please note the page number, the person Stephen is interacting with, a short description of this interaction, and what you learn about Stephen from this interaction.**

## Stephen's Interactions with Men

**Directions:** After you have completed your chart, you are to answer the following questions. The people who followed Stephen's interactions with the men are to answer the following questions.

1. What did you notice about the way Stephen interacted with the men in this chapter?
2. What do you think he learned from them?
3. What was similar about his interactions with his father and with Mr. Tate? What was different?
4. Stephen is accused of heresy by Mr. Tate. He is then taunted by his classmates afterwards. What is the significance within this chapter of this whole interaction and what effect do you think it is having on Stephen?
5. Read the following lines carefully:

Stephen watched the three glasses being raised from the counter as his father and his two cronies drank to the memory of their past. An abyss of fortune or of temperament sundered him from them. His mind seemed older than theirs: it shone coldly on their strifes and happiness and regrets like a moon upon a younger earth. No life stirred in him as it had stirred in them. He had known neither the pleasure of companionship with others nor the vigour of rude male health nor filial piety. Nothing stirred within his soul but a cold and cruel and loveless lust. His childhood was dead or lost and with it his soul capable of simple joys, and he was drifting amid life like the barren shell of the moon.

What insight into Stephen does this excerpt provide?

6. How is this Stephen different from the Stephen from chapter 1?

### **Stephen's Interactions with Women**

**Directions:** After you have completed your chart, answer the following questions. The people who followed Stephen's interactions with the women are to answer the following questions.

1. How did Stephen respond to women in this chapter?

2. What do you think this tells you about him?

3. What women had the most effect on Stephen? Why?

4. Read the following lines carefully:

His lips would not bend to kiss her. He wanted to be held firmly in her arms, to be caressed slowly, slowly, slowly. In her arms he felt that he had suddenly become strong and fearless and sure of himself. But his lips would not bend to kiss her.

With a sudden movement she bowed his head and joined her lips to his and he read the meaning of her movements in frank uplifted eyes. It was too much for him. He closed his eyes surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips. They pressed upon his brain as upon his lips as though they were the vehicle of a vague speech; and between them he felt an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour.

What in this chapter might have foreshadowed Stephen's encounter with this prostitute?

5. Right before this encounter, Stephen was wandering the streets. One gets the impression that he is wandering around in a maze, looking into its dark corners for an escape. How did this wandering set the stage for this encounter?

6. How is the Stephen in this chapter different from the Stephen in the chapter with regard to his interaction with women?

### Chapter 3

1. Why do you think Stephen is described as having a “cold indifferent knowledge of himself”? What is this knowledge and why is it cold and indifferent?
2. In the story of Adam and Eve in the Old Testament, they were forbidden to eat of the fruit of the tree of knowledge of good and evil. Once they did, they realized that they were naked and therefore were ashamed before the face of their God. In what ways is Stephen’s experience similar? (**Note: you might want to read the account of the Garden of Eden in order to make this connection**)
3. How does this reaction of Stephen’s set him for the sermons on hellfire and damnation that occur during the retreat he goes to in Chapter 3?
4. What is symbolic about the last sentence of Chapter 3 in light of everything that has happened to Stephen in this chapter?

### Chapter 4

1. Follow two of the following motifs through Chapter 4. Please choose different motifs from those you have used for the whole book. Note the page each appears on, the description of how it appears and observations regarding why Joyce utilized these particular motifs. **Please answer on a separate sheet.**  
*Birds, Water, Priesthood, Women., Sight, Fire, Road, Religion*

2. Towards the end of Chapter 4, there is a passage that begins with “A girl stood...” and ends with “On and on and on and on!” In this passage, several motifs come together in what is described as the major epiphany of the novel. What are the major motifs that merge in this passage?
3. What is the significance of these motifs coming into focus here?
4. What evidence of foreshadowing appears in Chapter 4?
5. In many ways this encounter with the beach is a religious experience for Stephen. How has he been preparing himself for this experience and what do you think it means for him?

### **Chapter 5**

Find the part in Chapter 5 where Stephen is defining art and respond to the following questions.

1. Define the three forms of art that Stephen presents:  
Lyrical:  
  
Epical:  
  
Dramatic:
2. What are some of the examples Stephen gives for each of these?  
Lyrical:  
  
Epical:  
  
Dramatic:
3. Why is this last part of the book presented in such a different format from the rest of the novel? What might Joyce’s intention have been?