
2024-2025 IB English 3

Summer Reading Assignment

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Welcome to IB English 3!

Purpose: The purpose of the summer reading assignment is complex:

- To help build confidence and competence as readers of complex texts.
- To give you a basis for literary analysis and prepare you for the rigor of class.
- To give you, when you enter the class in the fall, an immediate basis for discussion of literature- elements like theme, narrative, viewpoint, symbolism, plot structure, etc. (We will be using the novel and activities throughout quarter 1 and excellent work will only benefit you!)
- Last, but not least, to enrich your mind and stimulate your imagination.

Instructions: Please type these assignments and title each assignment as it is titled here. Assignments should be typed in MLA style with Times New Roman font, 12 points, double spaced.

Grading: Total points possible=140 pts. The number of points you earn divided by the total points possible will give you your percentage for the **summative assessment**. This will be your first test grade for quarter 1. It will be graded based upon your deeper insights on how literary/rhetorical devices as well as excerpted evidence add meaning to the text. Surface level interpretations as well as those found on websites such as Sparknotes are not considered 'A' level work. You will be rewarded for your own thoughts and ideas. **These assignments are due the first day of class for the 2024-2025 school year. Late work will be accepted until the end of the first week of school for 50% credit.**

*****Plagiarism:** Any student found to have used another person's ideas or words including classmates or online resources will receive a zero for the assignment. This assignment is not group or partner work.

Your summer reading consists of **three required assignments**.

1. Assignment One – *The Picture of Dorian Gray* (75 Points)

Read the resources information (attached) and *The Picture of Dorian Gray* (PDG). Complete the PDG Study Guide (*attached*) and answer each question.

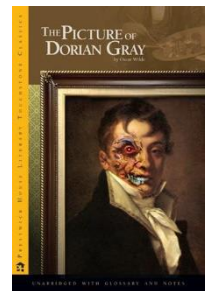
Text: *The Picture of Dorian Gray* by Oscar Wilde

Paperback: 208 pages

Publisher: Prestwick House, Inc.

ISBN-13: 978-1580493932

Amazon Link to Purchase: [The Picture of Dorian Gray](#)



Annotate the text as you read, bearing in mind the suggestions for close reading from below. I will ask you to read to consider specific ideas in each assignment. These certainly should not be the only things you notice, but they will be concepts that we will discuss in class.

Some items to mark and trace throughout the novel include:

Morality	The relationship between art & reality
Aestheticism	Prejudice
Beauty & Youth	Artificiality
Decadence	Art as a Mirror
Influence	Appearance vs. Reality
Duplicity	Escapism
Hedonism	Responsibility
Gender Roles	Class Structure

Ideas for annotating Literature

“Every Text is a lazy machine asking the reader to do some of its work.”

– Novelist Umberto Eco

- Use a pen so you can make circles, brackets and notes. If you like highlighters use one for key passages, but don’t get carried away and don’t only highlight.
- If you do not wish to write in your text, sticky notes work just as well!! Use different color stickies to denote different ideas or literary devices and write your information on the stickies – instead of the book.
- Look for patterns and label them (motifs, diction, syntax, symbols, images, and behavior, whatever).
- Mark passages that seem to jump out at you because they suggest an important idea or theme- or for any other reason (an arresting figure of speech or image an intriguing sentence pattern, a striking example of foreshadowing, a key moment in the plot, a bit of dialogue that reveals character, clues about the setting etc.).
- Mark phrases, sentences, or passages that puzzle, intrigue please or displease you. Ask questions make comments talk back to the text.
- At the ends of chapters or sections write a bulleted list of key plot events. This not only forces you think about what happened, see the novel as whole, and identify patterns, but you create a convenient record of the whole plot.
- Circle words you want to learn or words that jump out at you for some reason. If you don’t want to stop reading, guess then look the word up and jot down the relevant meaning later. You need not write out a full dictionary definition; it is often helpful to put the relevant meaning in your own words.
- The Harvard College Library has posted an excellent guide to annotation, “Interrogating Texts: Six reading habits to Develop in your First Year at Harvard.” <https://guides.library.harvard.edu/sixreadinghabits>
- If you still need help, please visit this supportive essay on how to annotate a text, <http://www.tnellen.com/cybereng/adler.html>.

2. Assignment Two - *How to Read Literature Like a Professor* (HTRLLP) (50 Points)

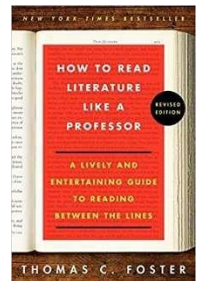
Text: *How to Read Literature Like a Professor* by Thomas C. Foster.

Paperback: 336 pages

Publisher: Harper Perennial; Revised edition

ISBN-13: 978-0062301673

Amazon Link to Purchase: [How to Read Literature Like a Professor](#)



Read all of the following chapters from Foster’s book and use them to analyze PDG.

1. Introduction: How’d He Do That?
2. Chapter 2 – Nice to Eat with You: Acts of Communion
3. Chapter 12 - Is That a Symbol?
4. Chapter 13 – It’s All Political
5. Student Choice – Select one chapter of your choice that you connect to PDG.

Respond to each chapter by writing a well-developed paragraph that explains the main points Foster is making (make sure you paraphrase Foster by putting his ideas into your own words) and show how they apply to PDG (each paragraph should typically be a minimum of 100 words). Include at least two specific textual examples (at least one of which is a direct quote from the novel) that show how the author is using the technique or idea discussed in Foster’s chapter. Use MLA parenthetical citation to indicate where in the novel you found your examples.

3. Assignment Three - Gothic Literature (15 points)

Study the information on Gothic Literature at www.virtualsalt.com/gothic.htm. Use the information found on this website along with *The Picture of Dorian Gray* and *HTRLLP* to complete the following activities.

1. List three fundamental qualities or characteristics of Gothic Literature, and then give a specific example (direct quotation) of when we see those elements in Wilde’s *PDG*. Use a T-chart format.

Elements of Gothic Lit	Example in Frankenstein

Resources

Victorian Britain: A Brief Note

Wilde's dramatic portrayals of the human condition came at an important period of Victorian Britain. All citizens of Britain were finally able to embrace literature, which was once a luxury only the wealthy and educated could afford. People often think of the Victorian period as a grey, colorless time, with strict moral conducts that governed people to act like prudes. However, the Victorian era was a time when sensationalism blossomed in cheap newspapers, there were celebrities, and Jack the Ripper was active. These were the conflicting realities that indicate to us today a society of hypocrisy. There were dark sides and disturbing private desires behind the public faces of this society, and Wilde explores this side of Victorian life with his character Dorian Gray.

The Concepts Behind The Picture of Dorian Gray:

Decadence and Aestheticism are two schools of thought that have come to define much of Wilde's work, including *The Picture of Dorian Gray*.

1. Aestheticism

Aestheticism is an artistic and literary movement in Western Europe. It is about certain attitudes in the late 19th century. It was a literary and social movement that focused on the idea that art existed for art's sake. To Aesthetes, the pursuit of beauty was seen as the highest good and they sought to overthrow the notion that art had to have some higher moral purpose. In Aestheticism, life is viewed as an art. Oscar Wilde is a writer who is strongly associated with the aesthetic movement.

The Importance of Beauty: One aspect of the Aesthetic movement is the idea that people should be surrounded by beauty. This spiraled into a cultural movement that was devoted to the creation of beauty in all avenues of life including not only art and literature, but also home decorating and fashion.

2. Decadence

The Decadent movement was the later generation of the Aesthetic movement. Oscar Wilde and others associated with the movement labelled themselves "decadents". These artists sought inspiration, both in their lives and in their writing, in aestheticism (art for art's sake, free from moral and social concerns). The difference between the decadent and the aesthete lies in the moral and social concerns of each movement. For the aesthete, the social world is not important compared to the pursuit of beauty. Morality is irrelevant. The decadent, however, is very much against the dominant culture. They expressed their dislike for prevailing values in society through their sense of superiority and amorality of art.

Dorian Gray is the definition of decadence in his combination of the criminal and the aesthete (in the high culture of which he is a part).

List of Allusions in PDG: <https://www.shmoop.com/study-guides/picture-dorian-gray/allusions.html>

Online text with audio: <https://etc.usf.edu/lit2go/113/the-picture-of-dorian-gray/1937/chapter-1/>

THE PICTURE OF DORIAN GRAY

STUDY GUIDE

Answer the questions for each set of chapters.

Chapter I

1. Why does Lord Henry insist that Basil Hallward should exhibit his painting of Dorian Gray?
2. Why does Basil Hallward not want to put the portrait in an exhibition?
3. How do Lord Henry's comments on marriage support the novel's motif of leading a double life?
4. To what extent has Dorian Gray influenced Basil's art?
5. What is Lord Henry's assessment of upper-class involvement in philanthropy?
6. What does Basil's hesitation to introduce Lord Henry and Dorian to each other reveal about both Basil and Lord Henry?

Chapter II

7. What is Lord Henry's opinion on the nature of influence?
8. To what extent does Lord Henry's discussion of society reflect Wilde's criticism of Victorian culture?
9. How does Lord Henry's assessment of the relationship between beauty and genius exemplify the principles of the Aesthetic movement?
10. Why is Dorian upset when Basil finally finishes the portrait?
11. How does Dorian enter into a Faustian Pact with the portrait?

Chapter III

12. To what extent does Lord Henry exemplify the late-eighteenth-century image of the dandy?
13. What is ironic about Lord Henry's assertion that "Philanthropic people lose all sense of humanity"?
14. What type of relationship with Dorian does Lord Henry want to create after learning of Dorian's heritage and past?
15. To what extent does Lord Henry's statement that he wants to write a novel "as lovely as a Persian carpet" symbolize the Aesthetic fascination with "art for art's sake"?

Chapter IV

16. When Dorian talks to Lady Henry, what does Dorian learn about Lord Henry's marriage?
17. How do Lord Henry's comments about Sibyl Vane exemplify traditional late eighteenth-century notions about gender?
18. In his expressed opinion of women, what comment does Lord Henry unintentionally make about Dorian's masculinity?
19. Where did Dorian meet Sibyl Vane, and what does their meeting reveal about her social class?
20. What is Lord Henry's assessment of Dorian's infatuation with Sibyl Vane?

Chapter V

21. How does the setting of the novel change at the onset of Chapter V?
22. What figurative language does Wilde employ in the sentence "the joy of a caged bird was in her voice," and how does this use of figurative language help characterize Sibyl?
23. Why does James Vane plan to go to Australia?
24. What are Sibyl's mother's hopes in regard to "Prince Charming"?
25. What do the hopes of Sibyl's mother reveal about her character?
26. What effect is achieved by the personification employed in the sentence "he could hear the droning voice devouring each minute that was left to him"?
27. What is James Vane's prophetic promise in regard to "Prince Charming"?
28. What does James find out about his father, and how does his discovery affect his assessment of Sibyl's relationship with "Prince Charming"?

Chapter VI

29. What does Lord Henry mean when he states that being married and being engaged are two entirely different things?
30. Why is Basil concerned when he first hears about Dorian's engagement?
31. What does Lord Henry reveal about his attitude toward women when he discusses Dorian's engagement with Dorian and Basil?

Chapter VII

32. How does Sibyl's performance affect Dorian, Lord Henry, and Basil?
33. What is Sibyl's explanation for acting so badly?
34. What is Dorian's reaction to Sibyl's explanation for her bad acting?
35. What change does Dorian notice about his portrait when he returns home?
36. How does the word choice Wilde uses to describe Dorian's reaction to the portrait exemplify the themes of the novel?
37. How does the change Dorian perceives in the portrait affect his attitude toward Lord Henry?

Chapter VIII

38. Why is it psychologically necessary for Dorian to write a long letter of apology to Sibyl Vane?
39. What news does Lord Henry reveal when he visits Dorian?
40. Why does Dorian call Sibyl's suicide "selfish"?
41. How does Lord Henry help Dorian come to terms with Sibyl's death?
42. What is the intended effect of the rhetorical questions toward the end of the chapter?

Chapter IX

43. What prevents Basil from believing that Dorian attended the opera, and what does his disbelief reveal about Basil's character?
44. Why does Dorian demand to know Basil's reason for being reluctant to exhibit his portrait?
45. What was Basil's true reason for not wanting to display the picture?

Chapter X

46. What does Dorian's decision not to "allow" Basil to save him help characterize Dorian?
47. What does Dorian resolve to do with the painting?

Chapter XI

48. How is Dorian able to retain a good reputation even though rumors about his deplorable lifestyle are beginning to emerge in fine society?
49. How does Dorian's relationship with his portrait evolve over time?
50. What effect does Dorian's presence in society have on young men and women?
51. How do Dorian's lifestyle and his ideals reflect the principles of Hedonism?
52. How does Dorian's paranoia in regard to the portrait first emerge?

Chapter XII

53. Why does Basil hesitate to believe the worst rumors he has been hearing about Dorian? How does this show that Basil is an Aesthete?
54. What is Dorian referring to when he tells Basil about the "diary of his life"?

Chapter XIII

55. What does Dorian promise to show Basil as he takes him to his attic?
56. What is Basil's reaction to seeing the portrait of Dorian?
57. What metaphor does Wilde use to describe the hatred Dorian feels toward Basil? Why?
58. How does Wilde's diction and style convey Dorian's emotional state and his attitude toward Basil following the murder of the painter?

Chapter XIV

59. How does Dorian's reaction when he awakens on the morning after the murder help characterize him?
60. How is Dorian able to persuade Alan Campbell to help him dispose of Basil's body?

Chapter XV

61. Why is Dorian not at ease during the evening at Lady Narborough's?
62. What is the significance of the Florentine cabinet? What does the diction in the description of the cabinet reveal about its contents?

Chapter XVI

63. To what extent does Basil's death drive Dorian deeper into the world of illicit drugs?
64. How do the similes in the chapter illustrate the changes taking place in Dorian's life?
65. How is James Vane alerted to Dorian's presence at the Opium Den?
66. How is Dorian able to convince James Vane that he is not the man responsible for Sibyl Vane's death?

Chapter XVII

67. How has Dorian's character changed in regard to the pursuit of pleasure?
68. Why does Dorian faint in the garden during his party at Selby Royal?

Chapter XVIII

69. What are some factors that could have caused Dorian to change his attitude toward Hedonism?
70. What effect is achieved by the personification in the phrase “horror seemed once more to lay its hand upon his heart”?
71. Why is Dorian able to cry with “joy” when he learns the identity of the victim of the hunting accident?

Chapter XIX

72. What does Dorian do to prove to himself that he is a “reformed man”?
73. What sets Dorian apart from his “mentor,” Lord Henry, when they discuss the death of Basil Hallward? How does Wilde show the reader that Dorian is quite different from Lord Henry, even though both men seem to share the same interests and sentiments?

Chapter XX

74. What does Dorian hope to see when he looks at his portrait once again?
75. Does Dorian Gray intend to kill himself?