

Summer Reading Requirement

May 2020

Dear Student:

Following is the list of books that you are required to read this summer along with study questions to guide your reading. There are two ways you can address this assignment. You can read the books independently and take a comprehensive reading test **during the first week of school** in the fall. The grade for this test will be averaged as part of your first semester grade. To ensure success on this comprehensive test, please read actively. To help you improve critical reading skills through active reading and to ensure success on the comprehensive test, please write out answers to reading guide questions for each text. These questions will be posted on our school's website in June. Your answers will not be read or checked by your teacher; the questions are a guide for his active reading.

In lieu of reading these books on your own and taking a test in the fall, you can enroll in **Summer Reading 9, 10, 11 or 12**, offered through the **Loyola High School Summer Session**. For more information regarding this summer offering, please consult our website. A student who chooses this course of action is not required to take the comprehensive summer reading test on his return to Loyola in the fall. Instead, the grade he earns in his summer reading class will count as his grade for the summer reading test administered at the start of school.

These books are available at lhs.shelfit.com.

Sincerely,

Matt Pentecost
English Department Chair
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**LOYOLA HIGH SCHOOL
ENGLISH DEPARTMENT
2020 SUMMER READING TITLES**

Students purchase their own books.

****Books are listed in the order in which they should be read.****

Freshmen

The Glass Castle by Jeannette Walls

Feed by M.T. Anderson

The Curious Incident of the Dog in the Night-Time by Mark Haddon

Sophomores

Narrative of the Life of Frederick Douglass by Frederick Douglass

Fahrenheit 451 by Ray Bradbury

The Absolutely True Diary of a Part-Time Indian by Sherman Alexie

Juniors

The Odyssey by Homer (Translated by Stanley Lombardo)

Brave New World by Aldous Huxley

Seniors

No Country for Old Men by Cormac McCarthy

Into the Wild by Jon Krakauer

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Freshman Summer Reading Guide

These guide questions are intended to assist you in your reading as well as to help you review for the comprehensive exam during the first week of school. We English teachers highly recommend that you write down your answers (including textual support) in a summer reading journal and then review these notes prior to the comprehensive exam. Your reading journal will not be graded or turned in; it is for your use only.

Required Reading:

The Glass Castle by Jeannette Walls

Feed by M.T. Anderson

The Curious Incident of the Dog in the Night-Time by Mark Haddon

General Questions about Literature.

Plot and Conflict. What central conflicts drive the plot? Are they internal (within a character) or external (between characters or between a character and a force)? How are conflicts resolved? Why are events revealed in a particular order?

Setting. Does the setting (time and place) create an atmosphere, give an insight into a character, suggest symbolic meanings, or hint at the theme of the work?

Character. What seems to motivate the central characters? Do any characters change significantly? If so, what- if anything have they learned from their experiences? Do sharp contrasts between characters highlight important themes?

Point of view. Does the point of view, i.e. the perspective from which the story is narrated or the poem is spoken, affect our understanding of events? Does the narration reveal the character of the speaker, or does the speaker merely observe others? Is the narrator perhaps innocent, naive, or deceitful?

Theme. Does the work have an overall theme (a central insight about people or a truth about life)? If so, how do details in the work serve to illuminate this theme?

Language. Does language — such as formal or informal, standard or dialect, prosaic or poetic, cool or passionate — reveal the character of speakers? How do metaphors, similes, and sensory images contribute to the work? How do recurring images enrich the work and hint at its meaning?

As you consider the above general questions, you should also consider the following questions that are specific to each text.

***The Glass Castle* by Jeannette Walls**

1. The first story Walls tells of her childhood is that of her burning herself severely at age three, and her father dramatically take her from the hospital: “You’re safe now” (p. 14). Why do you think she opens with that story, and how does it set the stage for the rest of the memoir?
2. Discuss Rose Mary Walls. How would you describe her parenting style? What do you think about her description of herself as an “excitement addict”? (p.93)
3. Rex Walls often asked his children, “Have I ever let you down?” Why was this question (and the required “No, Dad” response) so important for him—and for his kids? On what occasions did he actually come through for them?
4. Discuss the metaphor of a glass castle and what it signifies to Jeannette and her father. Why is it important that, just before leaving for New York, Jeannette tells her father that she doesn’t believe he’ll ever build it? (p. 238).
5. Describe Jeannette’s relationship to her siblings and discuss the role they played in one another’s lives.
6. Though it portrays an incredibly hardscrabble life, *The Glass Castle* is never sad or depressing. Discuss the tone of the book, and how do you think that Walls achieved that effect?
7. Jeannette’s mother insists that, no matter what, “life with your father was never boring” (p. 288). What kind of man was Rex Walls? What were his strengths and weaknesses, his flaws and contradictions?
8. The two major pieces of the memoir—one half set in the desert and one half in West Virginia—feel distinct. What effect did such a big move have on the family and on your reading of the story? How would you describe the shift in the book’s tone?
9. In college, Jeannette is singled out by a professor for not understanding the plight of homeless people; instead of defending herself, she keeps quiet. Why do you think she does this?
10. Were you surprised to learn that, as adults, Jeannette and her siblings remained close to their parents? Why do you think this is?
11. What character traits—both good and bad—do you think that Jeannette inherited from her parents? And how do you think those traits shaped Jeannette’s life?
12. Though *The Glass Castle* is brimming with unforgettable stories, which scenes were the most memorable to you? Which were the most shocking, the most inspiring, the funniest?

***Feed* by M.T. Anderson**

(The following questions are reprinted from the novel.)

1. Both the “chat” and “bannering” functions of the feed in *Feed* have their prototypes in modern internet technology. What might the author be trying to get across by having these functions occur directly within people’s brains? What would be the benefits and drawbacks of that kind of system?
2. Is there anything like the “lesions” in today’s culture?
3. Why do you think the author chose the names he did – Titus, Link, Violet and so on – for his characters? What might their names say about the world they live in?
4. Surrounding the story of Titus and his friends are hints of various international events. Why doesn’t Titus seem to be aware of them?
5. Do Titus’s actions (and non-actions) in his relationship with Violet strike you as realistic? How do you think you would act if you were in his place?
6. In what way does Titus’s concept of love differ from Violet’s?
7. In a consumerist society, once things have outlived their usefulness, they tend to be discarded. How might this attitude affect the way people interact with one another? How might it affect the way they think of the past?
8. Over the course of the book, Violet accuses many people of many things. But are there times when you felt that she, herself, was in the wrong?
9. Violet lists all the things she wants to do before she dies. What can we learn about her from her list?
10. How does Violet benefit from resisting the feed? What price does she pay?
11. The author dedicates the book “to those who resist the feed.” What does he mean by this? What is “the feed,” in a real-life context, and how can it be resisted? What are the benefits and drawbacks of doing so? In what ways do you “resist the feed”?
12. A UTOPIAN novel depicts the perfect world order. A DYSTOPIAN novel is the opposite – it depicts a future world in which everything has gone wrong (such as George Orwell’s *1984*, or Aldous Huxley’s *Brave New World*– or movies like the *Mad Max* series). The third section of *Feed* is entitled “Utopia.” Why might that be? Is this novel utopian or dystopian?

***The Curious Incident of the Dog in the Nighttime* by Mark Haddon**

1. What challenges does *The Curious Incident* present to the ways we usually think and talk about characters in novels? How does it force us to reexamine our normal ideas about love and desire, which are often the driving forces in fiction? Since Mark Haddon has chosen to make us see the world through Christopher's eyes, what does he help us discover about ourselves?
2. Christopher likes the idea of a world with no people in it (p. 2); he contemplates the end of the world when the universe collapses (pp. 10–11); he dreams of being an astronaut, alone in space (pp. 50–51), and that a virus has carried off everyone and the only people left are "special people like me" (pp. 198–200). Christopher often fantasizes about being the only person left in the world. What is comforting about fantasizing about being the only person in the world?
3. Given Christopher's aversion to being touched, can he experience his parents' love for him, or can he only understand it as a fact, because they tell him they love him? Is there any evidence in the novel that he experiences a sense of attachment to other people?
4. The Sherlock Holmes mystery, *Silver Blaze* was about the theft of an expensive racehorse from its stable. The inspector of Scotland Yard asked Holmes if there was any particular aspect of the crime calling for additional study. Holmes replied, "Yes," and pointed to "the curious incident of the dog in the nighttime." Inspector Gregory replied, "The dog did nothing in the night-time." Holmes said, "That was the curious incident." In this case, the failure of the dog to bark when *Silver Blaze* was stolen showed the watch dog knew the thief. This was an important material fact; it considerably reduced the number of suspects, and eventually solved the case. What is the significance of Haddon's title?
5. How does your experience reading this book relate to a quote Christopher likes from *The Hound of the Baskervilles*: "The world is full of obvious things which nobody by chance ever observes" (p. 73)?
6. According to neurologist Oliver Sacks, Hans Asperger, the doctor whose name is associated with the kind of autism that Christopher seems to have, notes that some autistic people have "a sort of intelligence scarcely touched by tradition and culture --- unconventional, unorthodox, strangely pure and original, akin to the intelligence of true creativity" (*An Anthropologist on Mars* by Oliver Sacks, NY: Vintage Books, 1995, pp. 252–53). Does the novel's intensive look at Christopher's fascinating and often profound mental life suggest that in certain ways, the pity that well-meaning, "normal" people might feel for him is misdirected? Given his gifts, does his future look promising? Do you think he will achieve his goal of becoming a scientist? Which of his characteristics would predict success and which would predict failure?
7. Christopher's journey to London underscores the difficulties he has being on his own, and the real disadvantages of his condition in terms of being in the world. What is most frightening, disturbing, or moving about this extended section of the novel (pp. 169–98)?
8. Christopher finds lies confusing. He believes that metaphors and novels are lies, and he claims he "can't tell lies" (p. 19). In fact, he declares, "...everything I have written here is true" (p. 20).

How reliable is this narrator? What limitations does he have that challenge the readers' beliefs? In what ways do the minor characters function as informants who provide alternate points of view?

9. Christopher provides insight into his behavior on p. 7 when he begins to press his forehead on the ground, ignoring the policeman. However, the policeman does not have the vantage point that we have. If we were ignorant about Christopher in the way that the policeman is, what would we think of Christopher? If the policeman had known what we know about this narrator, how might he have approached Christopher differently?

10. On pages 83–84, Christopher explains why he doesn't like yellow and brown, and admits that such decisions are, in part, a way to simplify the world and make choices easier. Why does he need to make the world simpler? Which aspects of life does he find unbearably complicated or stressful? Can you relate?

11. One of the unusual aspects of the novel is its inclusion of many maps and diagrams. How effective are these in helping the reader see the world through Christopher's eyes?

12. One of the primary disadvantages of the autistic is that they can't project or intuit what other people might be feeling or thinking --- as illustrated in the scene where Christopher has to guess what his mother might think would be in the Smarties tube (pp. 115–16). When does this deficit become most clear in the novel? Does Christopher seem to suffer from his mental and emotional isolation, or does he seem to enjoy it?

Sophomore Summer Reading Guide

Required Reading:

Narrative of the Life of Frederick Douglass by Frederick Douglass

Fahrenheit 451 by Ray Bradbury

The Absolutely True Diary of a Part-Time Indian by Sherman Alexie

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***Narrative of the Life of Frederick Douglass* by Frederick Douglass**

1. What are Douglass's views on Christianity?
2. What are the elements of traditional African religion and dialect in the autobiography?
3. What are Douglass's strengths?
4. What are the various ways in which Douglass expresses the horrors of slavery?
5. What are the tone and style Douglass employs in his prose?
6. What are Douglass's perceptions of the North?
7. How does Douglass attain literacy and what does this ability do for him?
8. Why are William Lloyd Garrison and Wendall Phillip's preface and letter, respectively, included at the beginning of the book?
9. How does Douglass's abolitionism begin and develop?
10. How does Douglass evolve from a boy and a slave to a fully realized man and human being?

***Fahrenheit 451* by Ray Bradbury**

1. Why would society make "being a pedestrian" a crime? (Clarisse tells Montag that her uncle was once arrested for this.)
2. One suicide and one near-suicide occur in this book. One woman, who shuns books but loves TV and driving fast in her car, anesthetizes herself; "We get these cases nine or ten a night,"

says the medical technician. Another woman, who cherishes her books, sets herself on fire with them; "These fanatics always try suicide," says the fire captain. Why would two people who seem to be so different from each other try to take their own lives? Why does suicide happen so frequently in Montag's society?"

3. Captain Beatty quotes history, scripture, poetry, philosophy. He is obviously a well-read man. Why hasn't he been punished? And why does he view the books he's read with such contempt?

4. Beatty tells Montag that firemen are "custodians of peace of mind" and that they stand against "those who want to make everyone unhappy with conflicting theory and thought." How well are the firemen accomplishing these objectives? Are conflicting ideas the only source of unhappiness in their society? What other sources might there be? Can conflicting ideas exist even without books that have been destroyed and outlawed?

5. Why do you think the firemen's rulebook credited Benjamin Franklin—writer, publisher, political leader, inventor, ambassador—as being the first fireman?

6. Why does Beatty program the Hound to track Montag even before Montag stole the book? Do you believe Beatty had seen him steal books before? Or is it that Beatty had detected a change in Montag's attitude or behavior? Cite incidents in the book that support your answer.

7. Montag turns to books to rescue him; instead they help demolish his life— he loses his wife, job and home; he kills a man and is forced to be a nomad. Does he gain any benefits from books? If so, what are they?

8. Do you believe, as Montag did, that Beatty wanted to die? If so, why do you think so?

9. Since the government is so opposed to readers, thinkers, walkers, and slow drivers, why does it allow the procession of men along the railroad tracks to exist?

10. Once Montag becomes a violent revolutionary, why does the government purposely capture an innocent man in his place instead of tracking down the real Montag? Might the government believe that Montag is no longer a threat?

11. Granger, spokesperson for the group on the railroad tracks, tells Montag, "Right now we have a horrible job; we're waiting for the war to begin and, as quickly, end...When the war's over, perhaps we can be of some use in the world." Based on what you've read of the world these men live in, do you believe that the books they carry inside themselves will make a difference? Might this difference be positive or negative? Point out episodes in Fahrenheit to support your

response.

12. What does Granger mean when he says, "We're going to go build a mirror factory first and put out nothing but mirrors for the next year and take a long time to look at them?" Why would "mirrors" be important in this new society? (Note: In Part 1, Clarisse is said to be "like a mirror.")

13. Although Ray Bradbury's work is often referred to as science fiction, *Fahrenheit 451* has plenty to say about the world as it is, and not as it could be. As you review the book, list examples of the themes mentioned below, as well as others you notice. Discuss how you feel about the stands the author or characters take in *Fahrenheit*.

***The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie**

(The following questions are reprinted from the novel.)

1. Consider the adjectives "absolutely true" and "part-time." What concepts appear to be emphasized by the images and the title? Does the cover make a reference to Junior's internal struggle, or a struggle between Junior and the white power structure, or both, or neither?
2. By drawing cartoons, Junior feels safe. He draws "because I want to talk to the world. And I want the world to pay attention to me." How do Junior's cartoons (for example, "Who my parents would have been if somebody had paid attention to their dreams" and "white, white, white, white, white, white, white, white" and "white/Indian") show his understanding of the ways that racism has deeply impacted his and his family's lives?
3. When Junior is in Reardan (the little white town) he is "half Indian," and when he is in Wellpinit (his home reservation) he is "half white." "It was like being Indian was my job," he says, "but it was only a part-time job. And it didn't pay well at all." At Reardan High, why does Junior pretend to have more money than he does, even though he knows that "lies have short shelf lives"?
4. Junior describes his home reservation as "located approximately one million miles north of Important and two billion miles west of Happy." Yet when he and Rowdy look down from almost the top of an immense pine, he says, "We could see our entire world. And our entire world, at that moment, was green and golden and perfect." What forces drive the dichotomy of Junior's perceptions of his world and allow him to see the land in apparently disparate ways?
5. Cultural outsiders who write young adult fiction tend to romanticize the impoverishment of Indians. Junior is having none of this: "It sucks to be poor, and it sucks to feel that you somehow deserve to be poor. You start believing that you're poor because you're stupid and ugly. And then you start believing that you're stupid and ugly because you're Indian. And because you're Indian you start believing that you're destined to be poor. It's an ugly circle and there's nothing you can do about it. Poverty doesn't give you strength or teach you lessons about perseverance. No, poverty only teaches you how to be poor." How does Junior's direct language address this

stereotypical portrayal of Indians? What about his language draws the teen reader into the realities of his life?

6. Junior's parents, Rowdy's father, and others in their community are addicted to alcohol, and Junior's white "friend with potential," Penelope, has bulimia. "There are all kinds of addicts, I guess," he says. "We all have pain. And we all look for ways to make the pain go away." How does Junior's understanding of addiction transcend ethnicity and class?

7. Junior refers to his home reservation as "the rez," a familiar name for the place in which he was born, the place in which his friends and relatives for many generations back were born and are buried, and the land to which he is tied that, no matter how bad things get, will now and forever be called "home." What would Junior think of a cultural outsider, such as Ian Frazier, who visits a reservation to gather material for a book and then calls his book *On the Rez*?

8. At Junior's grandmother's funeral, held on the football field to accommodate all the people who loved her, Junior's mother publicly gives a white billionaire his comeuppance to the delight of the whole community. "And then my mother started laughing," Junior says. "And that set us all off. It was the most glorious noise I'd ever heard. And I realized that, sure, Indians were drunk and sad and displaced and crazy and mean but, dang, we knew how to laugh. When it comes to death, we know that laughter and tears are pretty much the same thing. And so, laughing and crying, we said goodbye to one grandmother, we said goodbye to all of them. Each funeral was a funeral for all of us. We lived and died together." How does this story reflect a cultural insider's perspective and how does it disrupt stereotypes about stoic Indians?

9. "I'm fourteen years old and I've been to forty-two funerals," Junior says. "That's really the biggest difference between Indians and white people." In the community of Wellpinit, everyone is related, everyone is valued, everyone lives a hardscrabble life, everyone is at risk for early death, and the loss of one person is a loss to the community. Compare Wellpinit to Reardan, whose residents have greater access to social services, health care, and wealth, and people are socially distanced from each other. How does Junior use this blunt, matter-of-fact statement to describe this vast gulf between an impoverished Indian community and a middle-class white town just a few miles away?

10. In many ways, Junior is engulfed by the emotional realities of his life and his community. Yet his spare, matter-of-fact language and his keen sense of irony help him to confront and negotiate the hurt, the rage, and the senselessness of Wellpinit's everyday realities. How does Junior use language to lead readers, whose lives may be very different from his own, to the kind of understanding that they will not necessarily get from other young adult fiction, whose writers do not have this same kind of lived experience?

11. Cultural markers can be defined as the behaviors, speech patterns, ways of seeing the world, ethics, and principles that identify a person as belonging to a particular culture. When Rowdy and Junior play one-on-one at the end of the book—and they don't keep score—how is their friendship solidified by their deep knowing of who they are and what they come from?

Junior Summer Reading Guide

These guide questions are intended to assist you in your reading as well as to help you review for the comprehensive exam during the first week of school. We English teachers highly recommend that you write down your answers (including textual support) in a summer reading journal and then review these notes prior to the comprehensive exam. Your reading journal will not be graded or turned in; it is for your use only.

Required Reading:

The Odyssey by Homer (Translated by Stanley Lombardo)

Brave New World by Aldous Huxley

The Odyssey of Homer

While some names and places are spelled differently by translators, you will be able to answer these questions no matter what translation you read—Fitzgerald, Lombardo, or Fagles. All spellings and citations in the following questions will be from the Lombardo translation.

Supplementary materials: note the useful supplements in the Lombardo translation. A map of the eastern Mediterranean Sea, a map of Odysseus' palace, a glossary of names, and an index of speeches will all prove useful during your reading. Consult these resources regularly during your reading.

Part 1: The Story of Telemachus (Books 1-4)

Note that Homer chooses to begin the story with Odysseus' son, Telemachus, not with Odysseus himself. During this section of the epic, consider the challenges that Telemachus faces due to the twenty-year absence of his father.

Book 1

1. The whole of the action and most of the principal persons are introduced in the first few hundred lines. What is contained in the **proem** (the opening lines)? How does it define Odysseus? Why is Poseidon angry? As you read on, ask whether the action goes as the proem says it will.
2. As with *The Iliad*, Homer begins the epic *in media res*, i.e. in the middle of things. Homer begins the tale of Odysseus during the hero's twentieth year away from his home. Why begin the story here?
3. What types of gods does Homer present? What kind of system of morality does Zeus invoke? Why is Athena so concerned with Odysseus?
4. Athena goes disguised to Ithaca to see Telemachus and persuade him to seek news of his father. What is happening in Ithaca? What kind of person is Telemachus? How old is he? What does he need?
5. Note the concern with hospitality (what the Greeks call *xenia*), which will be a key theme throughout the epic. What are the standards of hospitality?

6. Penelope is upset at the song of a bard who tells of the sufferings of the heroes. Telemachus replies that Zeus, not the bard, is to blame. Zeus earlier blamed humans for their sufferings. As you read the rest of the epic, think about whether Zeus or Telemachus is correct.

Book 2

1. Telemachus complains in the assembly of the suitors' bad behavior and smashes a scepter to the ground. What is the significance of this behavior?
2. Athena, disguised as Mentor, appears to Telemachus and promises help. He sails off. Who is in charge in Ithaca? Why should Telemachus visit Nestor and Menelaus?
3. How has Penelope kept the suitors at bay for so long?

Book 3

1. Telemachus' travels begin. At each place, act as an anthropologist, noting the customs, landscape and character of the people; start with Ithaca itself. T. arrives first at the palace of Nestor. Why go there first? What do we learn about O. here? Note the gracious hospitality he receives from Nestor; compare T.'s reception of Athena earlier.

Book 4

1. T. and Pisistratus are welcomed at Sparta (Lacedaemon) by Menelaus and Helen, who recognize T.'s resemblance to his father. They all cry in grief over old memories, and Helen puts a soothing drug in their wine. Do you see any pattern in the accounts of the heroes as they return from Troy?
2. Menelaus predicts the destruction of the suitors and tells the story of his return, including the encounter with Proteus, who told him of the other homecomings. Do M and H deserve the happy afterlife Proteus predicts? In general, so you see any signs that Telemachus is maturing?
3. Why does T. stay in Sparta? What awaits him upon his return to Ithaca?

Part 2: Odysseus' Journey to Ithaca (Books 5-12)

We finally meet our hero, Odysseus. Note that Odysseus is in some ways an atypical hero. His heroism is not like that of Achilles, which was based primarily on prowess in battle. Odysseus' heroism primarily involves virtues of intellect: he is the hero of many plans, the crafty and cunning hero. (Recall that it was his great plan to employ the Trojan Horse, the tactic that finally ended the Trojan War.) Pay attention to Odysseus' unique brand of heroism; pay attention to his command of words and storytelling; pay attention to his intellect and his ability to devise plans. Odysseus does not rely on brute strength as a hero; he relies mainly on his words and his mind.

Book 5

1. Second council of the gods. When was the first council? Are there any real differences from the first one?
2. Why has Homer kept Odysseus from us for 4 books?
3. What is O's first utterance in the epic and what does it say about his attitude to other humans and to the gods? Why is he like this? Why does he reject Calypso's offer of immortality?

Book 6

1. Note the history of the Phaeacians, and consider whether this affects their reception of O.
2. What do we learn about O's character in his encounter with Nausicaa? What information does he withhold?
3. O addresses Nausicaa; she gives him clothing and food, and instructs him on how best to approach her parents. Why doesn't she take him herself?

Book 7

1. O is hospitably received and promised convoy home. Compare the reception with those we have seen so far. Note exactly what O says about himself. Is he a good guest?

Book 8

1. Describe Demodocus, and think about any other figures that he suggests. Why does O weep at his song?) Demodocus sings three songs that are thematically relevant to the epic as a whole.

2. Alcinous introduces exhibitions of dancing; Demodocus sings of. How does Odysseus react to the story of Hephaestus' revenge on Ares and Aphrodite? How is this story relevant to his life?

3. O. now asks Demodocus for a certain story and weeps again. Alcinous questions him. Think about the content of the songs, O's response to them, and the epithets given to him in this book. What is going on?

Part 2A: Odysseus' Tales of his Wanderings (Books 9-12)

These books are perhaps the most famous section of the epic. In this extraordinary section of the *Odyssey*, Odysseus takes on the role of the storyteller. He relates to the Phaeacians the tales of his wanderings. Note that he is the sole survivor of these wanderings; no one can verify his version of the story. Odysseus may not be an entirely reliable narrator.

Book 9

1. Note exactly how O identifies himself, and how and where he begins his story (Compare it to Menelaus' account of their departure from Troy). Don't assume he's always telling the truth. Pay attention to what he says about his behavior and his awareness of his audience. How does he want his audience to view him?

2. How does Odysseus demonstrate the power of his intellect and his command of language in his dealings with Polyphemus? How does this confrontation with Polyphemus extend Odysseus' wanderings?

Book 10

1. Aeolus, king of the winds, receives O., and sends him off with a bag of winds, which his crew opens when he sleeps. Who is to blame here?

2. O loses 11 ships in an attack on the Laestrygonians. Note his tactics. The remaining ship arrives at the island of Circe. The crew begins to rebel: why? Pay close attention to the description of her house and Circe herself.

3. Compare Circe, Nausicaa, and Calypso; whom does O prefer and why?

Book 11

1. In general, what does the journey to the Underworld symbolize?

2. O. sails to Hades. Whom does he meet? What does he learn from each soul? What impact do they have on him?

3. O. ceases his story to remind the Phaeacians of his eagerness to return home; they persuade him to continue. The tone of the story changes: how?

Book 12

1. O and company return to Aeaea, bury Elpenor, and meet Circe, who warns of further dangers: the Sirens, Wandering Rocks, Scylla and Charybdis, the island of Thrinakria, and the ox herds of Helios.

2. O sets out; they pass the Sirens, Wandering Rocks and Skylla, reaching Thrinakria, where the crew kills the cattle of Helios, to whom Zeus then promises vengeance. After 6 days the Greeks sail on, but a storm drowns all save O., who escapes Charybdis and drifts to Kalypso's island.

This ends his story.

3. How is his crew like the suitors back in Ithaca? Has Odysseus' behavior changed after his experiences in Hades? How many people has Odysseus killed up to this point? How responsible are the men for their own deaths?

Part 3: Odysseus in Ithaca (Books 13-24)

Book 13

1. O. awakens unaware he is home until Athena, in disguise, tells him. He pretends to be a violent Cretan fugitive (why?). Athena then reveals herself. Here we encounter the first of O's "lying tales." Notice the others as they come in the next few books. Why does O lie? Is there any truth hidden in the lies?

2. Athena warns O. about the suitors (does he know this already?) and disguises him as a beggar. She goes to Sparta to fetch Telemachus.

Book 14

1. O. goes to the hut of Eumaeus, his swineherd, and is hospitably received. Eumaeus describes the suitors' arrogance, demonstrates his loyalty to O., and speaks of Telemachus' danger. What is the significance of their interaction? What story does O. tell Eumaeus?

Book 15

1. In Sparta Athena tells Telemachus to return to home and advises him how to avoid the suitors' ambush. Meanwhile, in Ithaca, O. offers to leave Eumaeus' hut, but is persuaded to stay.

Book 16

1. Recognition scene: father and son recognize each other. How does Homer present this key scene? Note that Odysseus has not seen his son since he was an infant; Telemachus does not remember his father at all.

Book 17

1. Penelope receives a prophecy that O has already reached Ithaca. Think about P.'s reaction to this, and about her reactions over the next several books to news. O, disguised as a beggar, is mocked and insulted. How does he handle these insults and the others that follow?

Book 18

1. The beggar Irus insults O., who replies. What follows is a parody of a heroic duel. Eurymachus mocks O. and throws a stool at him (recalling which episode?)

Book 19

1. As the story develops, think about the similarities and differences between P and O. Also, do you think P. "recognizes" O here in some way?

2. Note the P almost recognizes O. O refuses to have his feet washed by anyone but Eurycleia. She bathes him and recognizes an old scar, whose origin Homer tells. What does this mythical digression say about Odysseus?

4. P. tells O of her anxieties and a strange dream. Is there anything strange about her dream? Why does she suddenly decide to hold this contest?

Book 20

1. Athena restrains O when the maidservants sleep with the suitors. P. prays for death, which O hears and he calls for a sign from Zeus. What are O and P's states of mind at this point?

Book 21

1. P. brings out O's bow and promises to marry whoever strings it and shoots through the row of axes. O. signals to T not to string the bow himself, after he almost succeeds (!). Consider T's behavior throughout this book.

2. Eurymachus fails; Antinous suggests postponing the contest. O asks to be allowed to try. The suitors abuse him but Eumaeus brings the bow.
3. Eumaeus and Philoetius have the women removed and the doors locked. O strings the bow and wins with one shot. T arms and stands beside O.

Book 22

1. O. shoots Antinoos and reveals himself. Eurymachus fails to appease him and is killed. T kills Amphinomus, and ties up Melanthius.
2. Athena helps O. Is this a fair fight? Which suitors are spared and why?

Book 23

1. Eurycleia tells the incredulous P of O's actions; to what, exactly, does P finally respond?
2. Recognition scene: husband and wife recognize each other. O, now royally dressed, convinces P he really is her husband. How does he do it? How does she test him? Consider P's reactions throughout this episode: are they believable?

Book 24

1. Some scholars have argued that the epic "should" end after Book 23, and that Book 24 is a later addition. What do you think? How different would the epic be without 24?
2. Hermes conducts the suitors' souls to Hades, where Agamemnon, talking to Achilles, then praises P's fidelity. Compare the human perspective on his death with the divine one in Book 1: has the epic shifted focus from human-god relations to male-female?
3. Recognition scene: father and son recognize each other. O visits his father, telling him a false story before revealing himself. Why does he treat Laertes this way? Compare the different ways family members recognize O: what do these tell you about the strength of the different relationships?
4. The Ithacans, learning of the slaughter, march out to fight O. With Zeus' permission, Athena intervenes to save O, who goes to fight along with his father and son. Note that O still wants to fight. How does Athena discourage him? Is this ending believable in your eyes?

***Brave New World* by Aldous Huxley**

Chapter 1

1. How does the opening description of the Fertilizing Room set the mood?
2. What is Bokanovsky's Process?
3. Why are Gammas, Deltas, and epsilons made inferior?
4. What happens to the embryos as they journey along the conveyor belt?

Chapter 2

5. Why are lower-caste infants conditioned to hate flowers and books?
6. Why are the students embarrassed by words such as "mother" and "father"?
7. How is hypnopaedia used in the novel?

Chapter 3

8. What is the State's attitude toward marriage and personal relationships?
9. How is the Nine Years' War important?
10. How is Bernard different from the other Alphas?

Chapter 4

11. How does the episode in the elevator portray the robot-like characteristics of the lower-caste workers?
12. Why does Bernard feel uncomfortable around members of the lower castes?

13. How is Helmholtz Watson different from other Alphas?

Chapter 5

14. How does Lenina demonstrate her hypnopaedic prejudices?

15. How does the night club illustrate the State's philosophy?

16. What is the purpose the Solidarity Service?

Chapter 6

17. How do Bernard's dating habits differ from those of the society?

18. Why is the Director angry after telling Bernard about his visit to the Savage Reservation?

19. How does Bernard's behavior change when he learns that he is being sent to Iceland?

Chapter 7

20. What sights on the Reservation shock Lenina? Why?

21. What is the religion on the Savage Reservation?

Chapter 8

22. Why can't Linda adjust to the Savage society?

23. How does John learn to read and why?

24. What is John's mood when he first recites, "O brave new world that has such people in it"?

Chapter 9

25. Name two reasons Bernard is bringing Linda and John to civilization.

26. What is John's concept of love?

Chapter 10

27. Why is it ironic that the Director of Hatcheries and Conditioning becomes a father?

Chapter 11

28. Describe the changes in Bernard's character after he becomes John's guardian.

29. What is John's tone of voice when he repeats Miranda's words in the factory?

30. What effect do the feelies have on John?

Chapter 12

31. What has Bernard gained as John's guardian?

32. Why can't Mond publish the biological paper?

33. Why won't the Principal publish Helmholtz's poem?

34. What is Helmholtz's opinion of Shakespeare?

Chapter 13

35. How does the confrontation between John and Lenina demonstrate their differences?

Chapter 14

36. Why can't the nurses understand John's concern for Linda?

37. Why do children play in the Park Lane Hospital for the Dying?

Chapter 15

38. Why does the Savage instigate a riot?

39. Why doesn't Bernard help John?

Chapter 16

40. Why is the Cyprus experiment important?

41. How does Bernard respond when told he will go to Iceland? Why?

42. Why did the Controller abandon pure science?

43. Mond relates the best argument for the Brave New World society. What is it?

44. How does Helmholtz gain Mond's approval and admiration?

Chapter 17

45. According to Mond, why can't man be independent?
46. Is there instinct in Brave New World?
47. What is the main argument against Brave New World?
48. What right does John claim?

Chapter 18

49. Why does John purify himself at the lighthouse? What is his ritual?
50. How does society trick the Savage?
51. How does Lenina act when she sees John at the lighthouse?
52. What happens to John when the crowd begins to imitate his behavior?
53. Why does John commit suicide?

Questions for *Brave New World* are from Perfection Learning Corporation's Contemporary Classics' reproducible activities.

Senior Summer Reading Guide

These guide questions are intended to assist you in your reading as well as to help you review for the comprehensive exam during the first week of school. We English teachers highly recommend that you write down your answers (including textual support) in a summer reading journal and then review these notes prior to the comprehensive exam. Your reading journal will not be graded or turned in; it is for your use only.

Required Reading:

No Country for Old Men by Cormac McCarthy

Into the Wild by Jon Krakauer

PLOT

Is the story told chronologically? – If so, tell how the passage of time is presented; if not, explain how flashback is used. Are there particular motifs that unify the plot? What conflicts are at the basis of the story? Where do you see the story's outcome foreshadowed? What three or four scenes do you see as important in the plot's development?

NARRATION

What is the point of view of the narrator? (To answer this question you need to do more than simply identify point of view as first or third person.) Is there a distinction between the writer and the narrator? Explain your response. How does the narrator's selection of details and use of diction depict his or her personality? What do you know about the writer's point of view? What in the writer's experience relates to the book? Describe how the protagonist see his or her world? How does the writer give the point of view of characters other than the protagonist?

SETTING

Where and when does the story take place? How does the setting create mood or atmosphere? What three or four scenes are particularly effective in describing the setting? How is the setting related to book's presentation of characters and theme? (See "Character" and "Theme" questions that follow.)

CHARACTER

Is the protagonist a static or dynamic character? If the protagonist is dynamic, how does he or she change? What are the causes for the change? What are the major conflicts the protagonist faces? To what extent is the protagonist responsible for the outcome of his or her story? Does the protagonist's view of the world he lives in differ from that of the writer? -- In what way? What do you know about the writer that leads you to this conclusion? What three or four scenes are particularly effective in revealing the motivation of the protagonist?

What is the function of the static characters? What is the relationship of their actions to the development of the plot? If there are characters who can be seen as foils, how are they related to the theme of the story?

How can the setting of the book be seen as a microcosm of the larger world? What is the universal truth about human nature that is depicted in the book? Why do you think the book was chosen for your summer reading – in what ways might you identify with the characters? What aspects of the story are relevant to the problems or conflicts faced in your world?

If you see the characters as victims in a world which determines their fates, explain how that view is supported by the story. Do you see the protagonist as a person who acts according to your moral code? –explain.

How is the book's title related to the book's theme? How does the ending of the book reflect the universal truth of the story?