

Summer Reading 2018

AP Literature

Students must obtain a physical copy of the books they read over the summer.

Read and annotate the poems in the poetry packet. There are questions for each poem in the packet; type the answers in a separate document. These answers and annotations are **due on the first day of class**.

Read and annotate Robert Penn Warren's *All the King's Men*.

You must also read ONE novel of your choice:

Jean Rhys, *Wide Sargasso Sea*

Toni Morrison, *Song of Solomon*

Sarah Orne Jewett, *Country of the Pointed Firs*

and prepare notes on this book so you can give a **presentation** on it at the beginning of school. Presentation parameters will be discussed when you return in August. (Remember that the shortest book is not necessarily the easiest...)

English 11

Students must obtain a physical copy of the books they read over the summer.

Gather together twenty poems in English of your choice in a Google Doc. Use poems you can find on the following websites: <https://www.poets.org/>, <https://www.poetryfoundation.org/>, and <http://www.poetry.org/>. You should look for poems that, to you, represent a single theme, idea, or experience -- for instance, you might choose "love," or "disappointment," or "fear." Prepare yourself for a presentation on these poems, which will explain the link between them, and why you have chosen them. (Email me if you're not sure about your idea.)

And read and annotate **one** of the following books:

Jean Rhys, *Wide Sargasso Sea*

Flannery O'Connor, *Wise Blood*

Toni Morrison, *Song of Solomon*

Ernest Hemingway, *The Sun Also Rises*

AP Composition

Students must obtain a physical copy of the books they read over the summer.

You are required to read *The Hairstons* by Henry Wiencek. Write a response to **two** of the following questions. 12 point Times New Roman font, double-spaced, no more than two pages per response.

- 1) Explain how reading *The Hairstons* has changed the way you think about ONE local building or site.
- 2) Identify one person from *The Hairstons* who you believe deserves to be commemorated by a statue. Based on their experiences and actions, argue for a specific statute design (doesn't have to be drawn, just described), where it should be placed, what aspects of their life should be memorialized, and why.
- 3) How did slavery and Jim Crow laws subject men and women to different pressures? Choose one man, and one woman, and use their lives as examples of how racism treats men and women differently.

You must also read an additional book. Choose ONE of the following:

Any volume of Philip Ball's *Nature's Patterns* trilogy (*Branches* or *Shapes* or *Flow*)
Pauline Maier, *American Scripture*
Rebecca Solnit, *The Faraway Nearby*
Leslie Jamison, *The Empathy Exams*
Ralph Ellison, *Invisible Man*
Robert Penn Warren, *All the King's Men*

English 12

Students must obtain a physical copy of the books they read over the summer. Choose one of the following:

Tim O'Brien, *The Things They Carried*
Richard Wright, *Native Son*
Ta-Nehisi Coates, *Between The World and Me*
Sylvia Plath, *The Bell-Jar*

Then, write an essay in response to the following prompt:

American writers often use their novels to make a statement about America -- the country's morality, its culture, its expectations for the future and its disappointments. Choose one incident from the book you read, and explain how the author is using that incident to make a point about the state of America. You should also mention other similar or related incidents, but really concentrate on one event in your essay. Use 12 point Times New Roman font, double-spaced, your name and page number in the upper-right hand corner, at least three pages.

Summer Poetry Anthology

Instructions

Read and annotate each poem. The poems are divided into sections that roughly indicate what I want you to notice. Any unusual or technical words are defined in footnotes; any unusual literary terms are defined in a glossary at the back. Please email me at gmorrison@carliseschool.org over the summer with questions – I will answer them as I am able.

Write your answers, in complete sentences, in a separate, typed document. Some of these don't necessarily have single *right* answers – they are interpretive questions. That means that as long as you can support your contention, you'll be rewarded. It also means that these questions are meant to provoke thought, so make sure you're spending quiet, uninterrupted time with these poems.

Diction & Syntax

Sir Walter Raleigh, “What is Our Life”

What is our life? The play of passion. 1
Our mirth? The music of division:
Our mothers’ wombs the tiring-houses¹ be,
Where we are dressed for life’s short comedy.
The earth the stage; Heaven the spectator is, 5
Who sits and views whosoe’er doth act amiss.
The graves which hide us from the scorching sun
Are like drawn curtains when the play is done.
Thus playing, post² we to our latest rest,
And then we die in earnest, not in jest. 10

1. Raleigh is comparing life to performing a part in a play. Do you think that Raleigh means this as a positive comparison? What words or phrases make you form this opinion?
2. What does it mean that Heaven is the “spectator”? What does that imply Heaven *isn't*? (Heaven is here understood to mean God and all the angels)
3. The last word of the poem is “jest.” Why does Raleigh end with another word for “joke”? Is there anything funny about the subject matter of this poem?

¹ Tiring-house: a section of a theater reserved for the actors and used especially for dressing for stage entrances

² *Post we* = we travel

Emily Dickinson - “[Forever – is composed of Nows]”

Forever – is composed of Nows –
‘Tis not a different time –
Except for Infiniteness –
And Latitude of Home –

From this – experienced Here –
Remove the Dates – to These –
Let Months dissolve in further Months –
And Years – exhale in Years –

Without Debate – or Pause –
Or Celebrated Days –
No different Our Years would be
From Anno Dominies –

1. Which words in this poem are technical – requiring external historical or scientific knowledge?
2. Why does Dickinson make words like “Now” and “Anno Domini” plural? Is this usage normal? Why would a poet do something unfamiliar with language?

Emily Dickinson, “[‘Hope’ is the thing with feathers]”

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I’ve heard it in the chilliest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

1. This is an extended metaphor. What is “hope” being compared to? Why do you think she puts “hope” in quotation marks?
2. What “crumb” do you think the “thing with feathers” asked her for?
3. What do the “song,” the “gale” represent? Explain how you would interpret the metaphor of this poem for a younger person.
4. What’s the difference between saying “Hope is like a bird,” and the first line of this poem?

Gwendolyn Brooks, "We Real Cool"

THE POOL PLAYERS.

SEVEN AT THE GOLDEN SHOVEL³.

We real cool. We
Left school. We

Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

1. Why "real cool" and not "really cool"?
2. Why is "we" isolated at the end of the line? What might that have to do with the end of the line?
3. "Strike" can, of course, mean "to hit someone." But it can also refer to striking a pool ball with a cue. Have these young men done anything to deserve their eventual fate? Why do you think Brooks ends the poem so suddenly?

Ezra Pound, "In a Station of the Metro"⁴

The apparition of these faces in the crowd :

Petals on a wet, black bough .

1. What does "apparition" mean? What impressions does this word give you, about the place where the poet is?
2. What would happen to this poem's effect if you replaced "bough" with "twig"? Would you like it better? Worse? Why?
3. Switch "apparition" with "ghosts." Switch "apparitions" with "images." How are these different? Do these alternate word choices mean less than Pound's original choice?

³ Presumably a pool hall.

⁴ The subway system in Paris.

Eli Siegel, "The Dark That Was Is Here"

A girl, in ancient Greece, 1
Be sure, had no more peace
Than one in Idaho.
To feel and yet to know
Was hard in Athens, too. 5
I'm sure confusion grew
In Nika's mind as she,
While wanting to be free,
Hoped deeply to adore
Someone; and so no more 10
Be wretched and alone.
— Ah, hear the keen, wise moan
Of wind at twilight, past
Old trees, which darken fast.
That wind was heard, that blur 15
Of trees was seen by her
Of Attica⁵.— The sound
Of wind on dry, cool ground
Once more is heard by girl,
With heart in autumn whirl. 20
The trees stand up in grey;
It is their ancient way—
All this in Idaho,
Where grieving girls now go
In mingled love and fear. 25
The dark that was is here.

1. Look through this poem for alliteration and assonance (the repetition of sounds). What are the dominant sounds in lines 9, 10, 15, and 24?

⁵ A region in Greece.

2. This poem is about how some feelings recur over and over, in distant and unlikely places. Why does Siegel put “was” and “is” next to each other in the last line?

Sound & Rhythm

John Lyly, “Spring's Welcome”

What bird so sings, yet so does wail?

O 'tis the ravish'd nightingale.

'jug, jug, jug, jug, tereu!' she cries!

And still her woes at midnight rise,

Brave prick-song! Who is't now we hear? 5

None but the lark so shrill and clear;

Now at heaven's gate she claps her wings,

The morn not waking till she sings.

Hark, hark, with what a pretty throat

Poor robin redbreast tunes his note! 10

Hark how the jolly cuckoos sing

Cuckoo! to welcome in the spring!

Cuckoo! to welcome in the spring!

1. This is about a sequence of bird songs, over night and into the day. What connection does this time sequence – night into morning – have to what's happening at the end of the poem?
2. List the three verbal sounds that most often appear in this poem. How often does each one appear?
3. This is a poem about birds; why is there so much repetition and elaboration of sound patterns?

Francis Beaumont, “On the Tombs in Westminster Abbey”

Mortality⁶, behold and fear

What a change of flesh is here!

Think how many royal bones

Sleep within these heaps of stones;

⁶ He means any mortal human being.

Here they lie, had realms and lands, 5
 Who now want strength to stir their hands,
 Where from their pulpits seal'd with dust
 They preach, 'In greatness is no trust.'
 Here's an acre sown indeed
 With the richest royallest seed 10
 That the earth did e'er⁷ suck in
 Since the first man died for sin:
 Here the bones of birth have cried
 'Though gods they were, as men they died!'
 Here are sands, ignoble things, 15
 Dropt⁸ from the ruin'd sides of kings:
 Here's world of pomp and state
 Buried in dust, once dead by fate.

1. Make a list of the words at the end of the lines, in rhyming pairs. Choose two of these pairs and say why you think Beaumont has linked them together.
2. This poem uses *juxtaposition* a great deal. What do these contrasts tell you?

T.S. Eliot, "Cape Ann"

O quick quick quick, quick hear the song sparrow,
 Swamp sparrow, fox-sparrow, vesper sparrow
 At dawn and dusk. Follow the dance
 Of goldenfinch at noon. Leave to chance
 The Blackburnian wabler, the shy one. Hail
 With shrill whistle the note of the quail, the bob-white
 Dodging the bay-bush. Follow the feet
 Of the walker, the water-thrush. Follow the flight

⁷ e'er = ever

⁸ dropt = dropped

Of the dancing arrow, the purple martin. Greet
In silence the bullbat. All are delectable. Sweet sweet sweet
But resign this land at the end, resign it
To its true owner, the tough one, the sea gull.
The palaver⁹ is finished.

1. This poem is meant to imitate bird song. Copy three lines that you think mimic bird song well. Copy one that doesn't.
2. It's unclear who's speaking, or even who is being addressed. What does that focus the reader's attention on?

Speaker and Situation

Walt Whitman - "Hours Continuing Long"

Hours continuing long, sore and heavy-hearted,

Hours of the dusk, when I withdraw to a lonesome and unfrequented spot, seating myself, leaning my face in my hands;

Hours sleepless, deep in the night, when I go forth, speeding swiftly the country roads, or through the city streets, or pacing miles and miles, stifling plaintive cries;

Hours discouraged, distracted—for the one I cannot content myself without, soon I saw him content himself without me;

Hours when I am forgotten, (O weeks and months are passing, but I believe I am never to forget!)

Sullen and suffering hours! (I am ashamed—but it is useless—I am what I am;)

Hours of my torment—I wonder if other men ever have the like, out of the like feelings?

Is there even one other like me—distracted—his friend, his lover, lost to him?

Is he too as I am now? Does he still rise in the morning, dejected, thinking who is lost to him? and at night, awaking, think who is lost?

Does he too harbor his friendship silent and endless? harbor his anguish and passion?

⁹ *palaver* = chatter, noisy talk

Does some stray reminder, or the casual mention of a name, bring the fit back upon him, taciturn and deprest¹⁰?

Does he see himself reflected in me? In these hours, does he see the face of his hours reflected?

1. Who do you think Whitman is writing to? Why doesn't he speak directly to the person he misses?
2. Why does Whitman repeat phrases or words so frequently? What does this indicate to you about the speaker?

Walter Savage Landor, "Mother, I Cannot Mind My Wheel"

Mother, I cannot mind¹¹ my wheel¹²;

My fingers ache, my lips are dry:

Oh! if you felt the pain I feel!

But oh, who ever felt as I?

No longer could I doubt him true— 5

All other men may use deceit;

He always said my eyes were blue,

And often swore my lips were sweet.

1. Who do you think the "he" of this poem is? What words or phrases convince you?
2. This poem ends suddenly. Why do you think that is? What's different about the verbs at the end of the poem, compared to the ones at the beginning?

William Butler Yeats, "For Anne Gregory"

"Never shall a young man,

Thrown into despair

By those great honey-coloured

Ramparts at your ear,

¹⁰ *deprest* = depressed

¹¹ Pay attention to

¹² Spinning wheel, for cotton

Love you for yourself alone
And not your yellow hair."

"But I can get a hair-dye
And set such colour there,
Brown, or black, or carrot,
That young men in despair
May love me for myself alone
And not my yellow hair."

"I heard an old religious man
But yesternight declare
That he had found a text to prove
That only God, my dear,
Could love you for yourself alone
And not your yellow hair."

1. Are there two people or three people speaking in this poem? Why do you think so? Describe the speaker in each verse.
2. What are "ramparts"? What does it make you think about the woman, or about the men around her, when Yeats uses this word?
3. Why do you think the woman in the poem is interested in dyeing her hair? Are we meant to think this dyeing is a good option?
4. Do you think the first verse is supposed to be a compliment to the woman? What about the last verse?

Ben Jonson, "To Celia"

Drink to me only with thine eyes¹³,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.

¹³ That is, "look at me while you drink, rather than offering a toast to me with words."

The thirst that from the soul doth rise 5
 Doth ask a drink divine;
 But might I of Jove's¹⁴ nectar sup,
 I would not change for thine.

I sent thee late¹⁵ a rosy wreath,
 Not so much honouring thee 10
 As giving it a hope that there
 It could not wither'd be;
 But thou thereon didst only breathe
 And sent'st it back to me;
 Since when it grows, and smells, I swear, 15
 Not of itself but thee!

1. Why do you think that Jonson insists on secret signals between himself and this woman? What does that imply about their relationship?
2. Why does he mean when he says that the flowers won't wither if they're near her? Do you think he really believes this? If he doesn't believe that, why would he say it?

Thomas Nash, "In Time of Pestilence"

Adieu, farewell, earth's bliss!
 This world uncertain is:
 Fond are life's lustful joys,
 Death proves them all but toys¹⁶.
 None from his darts can fly; 5
 I am sick, I must die—
 Lord, have mercy on us!

¹⁴ The chief of the Roman gods - Jupiter

¹⁵ *late* = recently

¹⁶ That is, reveals them all to be nothing but toys.

Rich men, trust not in wealth,
Gold cannot buy you health;
Physic¹⁷ himself must fade; 10
All things to end are made;
The plague full swift goes by;
I am sick, I must die—
 Lord, have mercy on us!

Beauty is but a flower 15
Which wrinkles will devour;
Brightness falls from the air;
Queens have died young and fair;
Dust hath closed Helen's¹⁸ eye;
I am sick, I must die— 20
 Lord, have mercy on us!

Strength stoops unto the grave,
Worms feed on Hector¹⁹ brave;
Swords may not fight with fate;
Earth still holds ope²⁰ her gate; 25
Come, come! the bells do cry;
I am sick, I must die—
 Lord, have mercy on us!

Wit with his wantonness
Tasteth death's bitterness; 30

¹⁷ *physic* = medicine

¹⁸ Helen of Troy, the woman whose kidnapping started the Trojan War. She was said to be the most beautiful woman in the world.

¹⁹ A Trojan warrior, who is killed by Achilles, and whose body is dragged behind Achilles' chariot, to mock the Trojans.

²⁰ open

Hell's executioner
Hath no ears for to hear
What vain art can reply:
I am sick, I must die—
 Lord, have mercy on us! 35

Haste therefore each degree
To welcome destiny;
Heaven is our heritage,
Earth but a player's stage.
Mount we unto the sky; 40
I am sick, I must die—
 Lord, have mercy on us!

1. Write down what you think “Brightness falls from the air” means, in real, concrete terms.
2. What effect does “Brightness falls from the air” have on you? Is your opinion changed by having to translate it into more practical language?
3. Name one line that has a connection to another poem in this anthology, by making a similar comparison or metaphor. Explain what the connection is.

Glossary

alliteration: repetition of the sounds at the beginning of words

assonance: repetition of any sounds throughout a line

diction: the author's word choice

haiku: a pattern of Japanese poetry, which demands only three lines and very few words, defined by the number of syllables

juxtaposition: putting two things side-by-side to highlight difference or similarity.

stanza/verse: in poetry, the equivalent of a paragraph – a section of writing separated off by space

syntax: word order