

Ms. Morgan
Summer Reading 2017-2018
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1. *The Odyssey* by Homer--translated by Stanley Lombardo; ISBN #: 0-87220-484-7
2. *The Epic of Gilgamesh*--attached
3. *The House on Mango Street* by Sandra Cisneros; ISBN #: 0-679-73477-5 or
978-0-329-57244-0

At the beginning of the school year, we will discuss the above listed works. **There will be a test on *Odyssey* on the first day of class.** Therefore, please make sure you have read it when you return from summer break.

We will not get to *The House on Mango Street* until a few weeks into the semester. It's a short novel, so you will not need as much time to get this one finished. In other words, yes, you can wait until school starts to read it. It takes most students just a few hours to get through.

THE ODYSSEY AND THE HOUSE ON MANGO STREET:

For *The Odyssey* and *The House on Mango Street*, you will create reductions similar to the one you created for Mrs. Riedmaier's class. Attached, you will find my expectations. Each reduction should be on a separate sheet of paper.

Reductions are a wonderful way to condense a novel, especially one that you might need to use again. In this case, both of the novels frequently appear on the AP Exam that most of you will take during your senior year. Keep these reductions until then, and you will have an excellent study tool for the exam. You should also keep any that you have done in Mrs. Riedmaier's class because the novels you read for her also show up on the AP exam.

Due date for *Odyssey* reduction: Monday, August 14 (A day) and Tuesday, August 15 (B day).

Due date for *The House on Mango Street* reduction: To Be Announced (I will tell you when I see you. You will have plenty of time.)

We will get into thorough discussions of both of the novels during the course of first semester.

THE EPIC OF GILGAMESH

You will find below a list of questions for this epic poem that must be typed. They are due on Monday, August 14 (A) and Tuesday, August 15 (B). We will be using them for discussion, so bring a hard copy.

- Double-space, 12 point font, Times New Roman or Cambria
 - Be thorough, although concise: Answers should run between 8-12 sentences. Sentences should be complex; use the skills you learned in Mrs. Riedmaier's class.
 - Note: Do not answer the questions within the packet.
1. *The Epic of Gilgamesh* is very old. We read it through many different cultural filters, as well as through translation. Try to think of the epic for a moment outside of its historical context and cultural contingencies. Think of the work simply as a story. What can you say about it simply as a story with some meaning? In other words, what is the point of it?
 2. Gilgamesh was two-thirds god and one-third man. What conflict might derive from such a combination?
 3. What is the significance of Gilgamesh's tyranny and his fighting against gods and goddess?
 4. Can you recognize a pattern of growth in the story of Gilgamesh's quest? Describe this pattern briefly.
 5. What is the relationship between Gilgamesh and Enkidu? Analyze the complexity and deeply felt nature of the relationship. On what is it based?
 6. What purpose does the "flood" serve in *The Epic of Gilgamesh*?
 7. When the snake steals the plant of youth, why doesn't Gilgamesh return for more?
 8. What insight into life can we gain from reading this epic?
 9. The epic begins as it ends, with a description of the mighty walls around Uruk. What has Gilgamesh learned, and how did he learn it? How has Gilgamesh, the greatest king of Uruk, developed as a person? Has he attained wisdom? How is wisdom defined here?

Recap of what's due on August 14 and 15:

- *Odyssey* reduction
- *Epic of Gilgamesh* questions (You do not have to do the packet questions.)

What can wait: *The House on Mango Street*

Joseph Heller May 1, 1923

was born in Brooklyn, New York. Even from a young age Heller enjoyed writing and even sent a story he wrote to the New York Daily News as a teenager. At the age of 19 he joined the U.S. Army Air Corps and flew 60 missions in Italy during World War II. His first story was published in 1948 and from there his writing career began. Catch-22, his first novel, was published in 1961, though its concept began to be formed in 1953. Heller wrote several other novels in his lifetime, including a sequel titled Losing Time in 1994. Heller died of a heart attack on Long Island on December of 1999.

CATCH-22

Impact success after its release, while the critical reviews were mixed and the novel has not won any official publication awards. It has, in its own way, "blood the test of time" and remains popular even today. The term "Catch-22" has become a common term in English vocabulary when referring to a lose-lose situation that cannot be gotten out of.

Themes of "The Man" - The novel throughout the novel, John Yossarian begins to realize that war is on a grander scale, he is just a puppet fighting for other people's problems. "The man in charge makes the rules, and these rules usually benefit those who make them and not the ones who have to abide by them." The soldier really has no power. - Death - Yossarian comes to realize that death is inevitable, especially in war where millions of people are trying to kill you. He then sees that he only has two options in this regard: immortality or death. He does all he can in order to avoid death, like faking illnesses to stay in the hospital. However, death seems to find all of his war friends instead of him in the end. - The insanity of war - much of the novel focuses on insanity of people but that is all part of a larger insanity picture. War itself is dumb and crazy. It is merely groups fighting without purpose.

Quotes 1. "It was love at first sight. The first time Yossarian saw the chaplain he fell madly in love with him" (3). The opening sentence of the novel sets up the relationship between the two men and their distinctive stories. 2. "There was only one catch and that was Catch-22, which specified that a concern for one's own safety in the face of dangers... was the process of a rational mind" (46). This explains Catch-22, which is a central motif in the novel. 3. "One of the things [Yossarian] wanted to start screaming about was the surgeon's knife long enough to die" (115). This reference Yossarian's fear of death and his want to survive. 4. "The case against Clevinger was open and shut. The only thing missing was something to charge him with" (71). This quote of Heller's paradoxical sense of humor in combining irrational, opposite thoughts. 5. "...People who did it, on the whole, were often more resourceful and ambitious and successful than people who did not. lie" (97). This shows how power and deceit are actually immediately connected. Power can only be achieved through lies. 6. "Of course you're dying. We're all dying. Where the devil else do you think you're heading?" (182). A doctor here explains to Yossarian how death is inevitable and that even without the threat of war death is still evident. 7. "The enemy... which side he's going to get you killed, no matter Yossarian points out that one's life is most important, and anything or anyone, friend or foe, trying to a right to do anything we can't stop them from doing" (407). This is another example of Catch-22's power over the common man, giving the enemy more power. 8. "The men were perfectly content to fly as many missions as we asked them as long as they thought they had no alternative" (193). Yossarian has realized he is free to control his own life. 9. "I see people lashing in on every decent impulse and human tragedy" (445). Here Yossarian makes note that war has become a way for people to make money off of others' misfortunes.

Following the story of John Yossarian and his realizations of the insanity of war, the book is organized into certain parts. Some sections are in the present, while others are flashbacks that move the plot while giving important information. The book is often comical and satirical, but Heller's sense of humor is also unique. A punishment of a soldier may be stated in one chapter, while the actual joke may be several chapters ahead. At the time the punishment is made, but the joke later keeps the flow moving.

Plot Catch-22 is about its title exactly. The term "Catch-22" is one of the main driving forces in the novel. It serves several purposes, with the most obvious being that people are insane if they want to fly missions, but if they claim to be insane and grounded, the fact that they do not want to fly obviously makes them sane, so they must fly. It is basically a lose-lose situation. It later implies that enemies and officers can do whatever they want and cannot stop them from doing. Since the term drives the plot forward in many ways, with the character being in his own inescapable life-cycle, "Catch-22" makes a perfect title for the novel.

Essential Questions - There are many examples of Catch-22 but does the idea really exist, or is it just an idea supported on nothing? How is Catch-22 different than and similar to the war novel? All Quiet on the Western Front? - How does Snowden's death affect Yossarian? Why does that one death matter so much to him? - Is there an escape from Catch-22, or is every person forever trapped in his own unique war?

Setting The novel takes place in the years towards the end of World War II, around 1944-45 or so. It takes place on the small Italian island of Pianosa. The island does exist in real life, but it is too small to hold all of the events in the story. Heller enlarges it fictionally to accommodate. Some scenes at the end also take place in Rome.

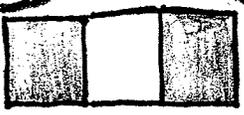
Literary Devices
Symbols
- The soldier in white - the body of a downed pilot is seen in the hospital first chapter of the novel and his treatment shows how valuable human life is in the big picture of the war.
Aerial Photographs - Officers create explosions not for purposes, but for the purpose of photographing them making room for better pictures. This represents how war is becoming glamorous, that destruction is becoming art, overshadowing.
Snowden - At the beginning of the novel, Yossarian briefly mentions the death of Snowden, but only at the end when the details of the death are told and

Characterization
- John Yossarian - The protagonist of the story is very fundamental to the book. He is the leader of the 487th Central Postal Directory and is the last man standing on the island of Pianosa.
- The Chaplain - A man of God, he actually causes him to question his faith. His main concern is that while his job is to promote God's ways of peace and love, the world has become a place where killing others is completely justifiable. He like Yossarian, realizes that he cannot get around the rules, and relies on his self to find a way to make high-powered people look better.
- Milo Minderbinder - is a business man at heart, and profit be damned, his main objective is to begin a likeable man who makes money off of the relation thing leads expense. However, when he finds his own base for money from the demands, he finds this nation that money is the root of all things and will

Plot John Yossarian and many other men are stationed on a small island in Italy for the Air Force towards the end of World War II. They see themselves as puppets in a power struggle not between countries, but inside the ranks of each individual army. The end of the war is not in sight, and Yossarian and his companions keep raising the number of missions a person must fly before they can be sent home, so no one really leaves. He and his companions find themselves trapped in the paradox of Catch-22's that bind them to war, they have no control over their own way out. As the war progresses, internal corruption becomes more evident as officers volunteer their men for dangerous missions to make themselves look better. Yossarian's friends die one by one, and after his friend Nately dies, Yossarian refuses to fly any more, and he wanders the streets of Rome. His officers eventually catch him and offer him the chance to leave if he supports their raising of the mission number. However, he does not want to put innocent men in

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A Tale of Two Cities by: Charles Dickens



Charles Dickens (1812-1870) - English Victorian era author of short stories, plays, novellas, fiction, novels, and nonfiction. Master of creating memorable characters. Spokesman for the poor, example includes Great Expectations. In 1824, Dickens' father was imprisoned, and the family minus Charles went with him. Charles worked at a shoe factory to make extra money. Father of 10 children with wife, Catherine Hogarth. Died on June 9th, 1870 from a brain hemorrhage. "He was a sympathiser to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

social system is cruel and unjust. Shows immense virtue when he rejects values of his Uncle, Evrémonde, honest with Doctor Manette. Courageous - returns to Paris to save Gabelle.
 Sydney Carton - insolent, indifferent, alcoholic. Works with Stryver, often is reason for his success. No life goals or wishes. Feelings for Lucie transform him into a man of profound merit. Foil of Darnay, through similar looks.
 Doctor Manette - smart physician. Imprisoned in the Bastille. Shoemaking distracts him from horrors of imprisonment. Overcomes past and transforms into a kind, loving father to Lucie.
 Lucie Manette - grew up in England as a ward to Tellson's Bank. Shows great compassion that holds her family together. Referred to her as the "golden thread". Her love "recalled" her father to life and changes Carton from a "jacket" into a hero.
 Monsieur Defarge - wine shop owner / revolutionary in Saint Antoine, France. Servant for Doctor Manette, shows kindness toward Manette, which Madame Defarge considers a weakness. Intelligent / natural leader.
 Madame Defarge - cruel revolutionary, hatred of aristocracy. Turns out, her brother and sister were killed by Evrémonde brothers, after being raped and he stabbed. Knits registry of everyone who needs to die for revolutionary cause. Blood thirsty / seeks revenge.

Jarvis Lorry - business oriented, works for Tellson's, strong morals, good heart, honest, good friend of Manettes, loyal and trustworthy.
 Jerry Cruncher - messenger for Tellson's, short temper, superstitious, uneducated. "Resurrection Man" - digs up bodies and sells them to scientists.
 Miss Pross - servant to Lucie (raised her), tough, fierce, and loyal. Foil to Madame Defarge, who epitomized chaos of revolution, whereas Miss Pross represented order and loyalty. Eventually, kills Madame Defarge.
 Marquis Evrémonde - hates peasants, embodies the cruel caste system of France, no regard for human life, wants to exterminate peasants.
 John Barsad and Roger Cly - British spies who falsely support patriotism. Claim to be virtuous and honest but actually participate in conniving schemes.
 Gabelle - in charge of keeping up Evrémonde estate after Marquis' death. Becomes imprisoned by revolutionaries but is eventually saved by Darnay. "It was the best of times, it was the worst of times..." (p.1).

Jarvis Lorry travels with Lucy Manette to France meet her long lost father. Father and daughter become extremely close. Five years later, John Barsad and Roger Cly frame Charles Darnay, but case is won by Stryver and Carton. Monsieur Marquis Evrémonde killed by peasant named Gaspard, after he runs over his son and inconsiderately throws coin in him for compensation. Darnay marries Lucie after confessing identity to Doctor Manette, which uses him to relapse. Lorry destroys shoe making machine. Darnay goes to Paris to save Gabelle, former servant of Marquis who has been imprisoned. Darnay is then imprisoned. John Barsad is identified as Solomon Pross. Manette reveals that Marquis raped and killed peasant's wife, murdered husband and brother, but sister is hidden. Descendants of Evrémonde condemned. Madame Defarge is surviving sister, plots to kill Lucie and daughter. Carton overhears and switches places with Darnay. Everyone escapes from France. Solomon Pross stays behind, kills Madame Defarge with his own pistol, Miss Pross goes deaf. Carton is hanged. Darnay and Lucie name son after him (1st son died).

It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known" (p.372).
 "Perhaps second-hand cares, like second-hand clothes, come easily off and on" (p.22).
 "Vengeance and retribution require a long time, it is the rule" (p.177).
 "... that a man in good clothes should be going to prison, (as no more remarkable than that a labourer in working clothes should be going to work)" (p.253).
 "... one added, 'for the love of Liberty,' which sounded in that place like an inappropriate conclusion" (p.254).
 "(In short, said Sydney, 'this is a desperate time, when desperate games are played for desperate stakes'" (p.208).
 "The men - privacy/state secrecy, dissipated living, substitution, buried alive, redemption, revenge, depravity, resurrection, sacrifice, violence.
 Motifs - doubles, shadows/darkness, imprisonment
 Symbols - broken wine cask, Madame Defarge's knitting, the Marquis (Monsieur Marquis and brother)

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