



Upper School Summer Reading Requirements 2018: Forms III, IV & V

Summer reading at Landon serves a dual purpose. First, it encourages students to maintain and sharpen their skills over the summer months. Second, it encourages an appreciation of stories and their power to broaden our perspectives and quicken our hearts.

To this end, all students will complete requirements particular to their English class. Please follow the links below for details. They are organized by form level.

If you have any questions, you may email
English Department Chair Emily Matthews at Emily_Matthews@landon.net.

Summer Reading Guidelines

- [Form III Requirements](#)
- [Form IV Requirements](#)
- [Form V Requirements](#)
- [Faculty-Student Summer Reading Club Assignments](#) (located in separate document)

FORM III REQUIREMENTS

All rising freshmen should complete the four steps outlined below.

- I. Read the required summer reading text for Form III students.** All students should read this short story collection:

The Vintage Bradbury by Ray Bradbury (Vintage; reprint edition: July 14, 1990; ISBN: [978-0679729464](https://www.amazon.com/dp/978-0679729464))

- II. View the film *Life Is Beautiful*.**

Life Is Beautiful

Directed by Roberto Benigni

ASIN: [B00004D0DU](https://www.amazon.com/dp/B00004D0DU)

We recommend students rent this movie rather than purchase it and watch the subtitled (not the dubbed) version.

- III. Complete the writing and viewing exercises on the next page.**

- IV. Read the “Faculty-Student Summer Reading Club” selection to which you are assigned.** See the separate [Faculty-Student Summer Reading Club document](#) for your individual assignment. Students will meet with others who have read their book for a roundtable discussion at the beginning of the school year.

Keep in mind that we will begin the year by discussing and assessing you on the work you complete this summer. Do your best to refresh your memory of the material as necessary right before we return. Finally, enjoy the stories and film!

Form III Reading & Viewing Exercises

Note: at some point early on (within the first full week of classes) you will have a short answer “quiz” to check that you’ve done the reading and watched the movie.

I’m ALIVE. Thinking about it, noticing it, is new. You do things and don’t watch. Then all of a sudden you look and see what you’re doing and it’s the first time, really.

This quote — almost a refrain, in fact — from Ray Bradbury’s *Dandelion Wine* captures not only an essential quality of being young and conscious, it pretty much anticipates what the first weeks of your Upper School lives will be all about: first times and all-of-a-suddens.

Douglas (the protagonist) keeps a notebook he calls DISCOVERIES AND REVELATIONS. One of your tasks will be to do the same with the summer reading/viewing.

Exercise ONE:

- A) For each story in the Bradbury Anthology, **underline, then transcribe** (onto a savable document for future reference) **your favorite passage/the most provocative line**. There are 27 stories gathered in this particular anthology, so you should collect 27 lines/short passages.

Note: this will take the place of *annotation*—the summer reading protocol for the last quarter century. You’re welcome to annotate if it helps you stay focused, but your books will not be checked.

- B) Note as you read some of Bradbury’s recurring themes: childhood/old age; the collision of the modern world with ancient instincts; technology vs. tradition; the nature of evil and the potential for good—for example. We will discuss many of these themes in great depth over the course of the year.

Exercise TWO:

Watch *Life is Beautiful* straight through—as you would, say, *Jurassic Park XXIII: All the Humans Have Been Eaten So There will Be No More Sequels*. Do **not** take notes. As you watch, consider whether you’re more inclined to laugh—or to cry. Ask yourself if you would categorize the film as a “comedy” or a “tragedy/drama”—recognizing, of course, that it has elements of both. Is a funny movie about the Holocaust “appropriate”?

For the record: the author of these questions suggests watching the movie in the original Italian—with subtitles.

The second time, watch with an eye to detail.

- A) Identify *three* short scenes that you find especially important. Be ready to discuss *one* of these scenes and to explain how it functions in the movie.
- B) Speaking of sequels: be ready to propose a brief (2–3 minute) *epilogue* to the film. Where is Giosué 20 years later—thinking back on what happened to Guido?
- C) At one point, anti-Semitic slurs are painted on Guido’s uncle’s horse. Reflect on the issue of “hate speech”—both public and, more problematically, anonymous (online).

~End of Form III Guidelines~

FORM IV REQUIREMENTS

To prepare for your sophomore year, all students—whether you are registered for English II or American Studies—should complete the three steps outlined below.

I. Read the Required Summer Reading Text for American Studies/English II: All rising sophomores should read *The Autobiography of Malcolm X* (as told to Alex Haley) by Malcolm X (Ballantine Books: 1992; ISBN: [0345376714](#)).

II. Annotate *The Autobiography of Malcolm X*. A *transformation*, as its root words imply, occurs when a person or object changes from one form to another. In many ways, this story is a chronicle of the many transformations the author undergoes, the most obvious of which is symbolized by the change of his name from Malcolm Little to Malcolm X. In addition to names, transformation can also be registered by changes in all the components of our identity: clothing, leisure pursuits, work, dreams, faith, friends, values and many other aspects.

As you read, mark the passages where you see significant transformations in Malcolm. [You do not have to annotate every page, just those passages that specifically address the topic outlined above.] Please also select the **four** such passages you think are most important and come to class ready to share these passages and defend your decisions.

Note: It is best to acquire and annotate your own text. If you cannot write in your copy of *The Autobiography of Malcolm X*, compile your annotations and the corresponding page numbers in a separate document and bring it to class on the first day.

III. Read the “Faculty-Student Summer Reading Club” selection to which you are assigned. See the separate [Faculty-Student Summer Reading Club document](#) for your individual assignment. Students will meet with others who have read their book for a roundtable discussion at the beginning of the school year.

~End of Form IV Guidelines~

FORM V HUMANITIES REQUIREMENTS

All rising juniors should complete the four steps outlined below.

I. Read the Required Summer Reading Texts.

Nineteen Eighty-Four
George Orwell
Publisher: Plume
ISBN: [0452284236](#)

*The Odyssey** (Homer)
Translated by Robert Fagles
Publisher: Penguin
ISBN: [0140268863](#)

*Note that *only* this edition of *The Odyssey* is acceptable for Humanities, as different translations and abridged texts are problematic. Please use the ISBN numbers provided above.

- II. **Annotate *The Odyssey*:** You are required to read all of *The Odyssey*, but you only need to annotate the following books: 1, 4, 7–12, 21–23. Be thoughtful and selective in what you choose to underline/highlight. When you find a passage particularly intriguing or provocative, mark it—this is often the source of the best material for compositions—and then add a note in the margin that **interprets** the content. We ask that you keep in mind the guide questions on the next page as you read and to focus your annotations on the material engaged by them.

Note: If you cannot write in your copy of *The Odyssey*, compile your annotations and the corresponding page numbers in a separate document and bring it to class on the first day.

- III. **Guide Questions:** You will not have to submit written answers to the [guide questions](#) that follow. However, during the first week of class you will be asked to respond to a number of them in a graded exercise. Consider each one carefully as you read. Review your answers and annotations just before the start of school.
- IV. **Read the “Faculty-Student Summer Reading Club” selection to which you are assigned.** See the separate [Faculty-Student Summer Reading Club](#) document for your individual assignment. Students will meet with others who have read their book for a roundtable discussion at the beginning of the school year.

Guide Questions for Form V Humanities

Questions for Homer's *Odyssey* (annotate Books 1, 4, 7–12, 21–23)

1. What laws, customs and ethical rules of their culture have the suitors violated?
2. What seems to be the relationship between Odysseus and the gods? What qualities do the gods exhibit?
3. How do the gods influence the action of the epic? What laws, customs, and ethical rules do they follow?
4. What do the adventures on the isles of the Lotus-Eaters, Calypso, and Circe have in common?
5. How is the Greek afterlife depicted?
6. Explain the symbolism of the Test of the Bow.
7. What qualities does Telemachus need to develop in order to become a man?
8. What qualities, dispositions, and actions define Odysseus as a hero?
9. In what ways do Odysseus and Penelope have "two hearts, two minds that work as one" (VI.200-3)?
10. What injustices are perpetrated throughout the epic? Is justice ultimately served?

***Nineteen Eighty-Four* Reading Guide**

Glossary of Terms

- Airstrip One
- Doublethink
- Hate Week
- Ingsoc
- Inner Party
- Ministries of: Love (Miniluv), Peace (Minipax), Plenty (Miniplenty), and Truth (Minitrue)
- Newspeak
- Party Slogans: "War is Peace," "Freedom is Slavery," "Ignorance is Strength"
- Prole
- Telescreen
- "The book"
- Thought Police/Thoughtcrime
- Two Minutes Hate
- Victory products

Characters

- Winston Smith
- Julia
- O'Brien
- Mr. Charrington
- Ampleforth
- Parsons
- Symes
- Jones, Aaronson and Rutherford
- Emmanuel Goldstein
- Big Brother

Questions for *Nineteen Eighty-Four*

Part I

1. Who is Winston Smith? What are his hopes? His fears? His job? What actions does he take? How does he justify those actions?
2. Is it possible to have friends in Oceania? Is it possible to have a “normal” family life? Why or why not?
3. Consider the techniques and concepts used by the government of Oceania—mottos, Newspeak, thoughtcrime, telescreens, Two Minutes Hate, etc. Are they unusual? What is their purpose?
4. Who are the proles? Does Winston see them as significant? Does the Party?
5. Why does the Party want to “control” history? How does it attempt to do so?
6. What is the significance of “ $2 + 2 = 4$ ”?

Part II

7. How does Winston’s relationship with Julia develop in Part II? In what ways are their characters similar? In what ways are their characters different? Are they in love? (Is “love” possible in Oceania?)
8. What is “Hate Week”? What does Oceania do to prepare for it? What is its purpose?
9. What does Winston realize about love and loyalty as a result of his dream about the paperweight? How does this dream affect Winston’s attitude toward the Party and the proles?
10. Although both seem to be loyal members of the Party, how do both Syme and Parsons encounter difficulty?
11. Is there a difference between confession and betrayal?

Part III

12. What is Room 101? What might it symbolize? What is its purpose? Is it effective?
13. What does O’Brien reveal to Winston about the philosophy of the Inner Party?
14. How and why does Winston’s feeling about Big Brother change? (Does it change?)
15. What is the significance of the final two paragraphs of the book?

~End of Form V Guidelines~