

APIV: Summer Reading 2014

As we began looking at summer reading for 2014, we felt that there was a definite need to address a deficit in many students' literary background. Although some of our students do recognize allusions, they do not know the stories and myths that accompany them. **AP Literature and Composition** students are expected to know basic myths and Bible stories--the cornerstones of Western Literature. If they have not been exposed to basic Greek and Roman myths as well as stories in the Bible, they are somewhat crippled in poetry, the classics and even modern works. From the metaphysical poets to the moderns, biblical and mythological allusions are pervasive. Students who have not been exposed to these are at a disadvantage in unlocking the meaning of a poem such as "The Second Coming" by Yeats, *Dante's Inferno* by Dante Alighieri or Kurt Vonnegut's *Slaughterhouse V.* Our summer reading will include excerpts from Edith Hamilton's *Mythology: Timeless Tales of Gods and Heroes*, as well as several short books from The Old and New Testament of The Bible, and one novel of your own choosing from the copious list below.

Part One

The purpose of this assignment is to simply acquaint you with the stories most alluded to in Western Literature. If you object to reading the primary source, you can research the myths and Bible stories online using the titles we have given for each story. Every one of these stories can be found on Wikipedia. We are looking for exposure to these stories rather than a deep analytical reading. On the earliest allowable date, you will take a multiple choice and matching test. Facts, not inferences, should be your primary concern. We have provided a Quizlet practice that gives you a few sample questions. *The Quizlet is called: APCAIV-Summer Reading Assignment-Brew and Buch-Allusions Practice Quiz*

The Hebrew Bible and Christian New Testament

Any translation is fine, but the King James or New King James versions are the most literary. If, on the other hand, you are the most interested in easily understood language, the NIV or RSV is both approachable.

Old Testament

- **Genesis**

The Creation Story
Adam and Eve
Cain and Abel
Noah and The Flood
Lot and his Wife
Abraham's Family

Hagar and Sarah
Isaac and Rebecca
Jacob and Esau
Jacob's Family
Joseph and his brothers

- **Exodus**

Moses:
His Birth
Moses and the Bull Rushes
Moses and the Burning Bush
Let my People Go
The 10 Plagues
Passover

Red Sea
The 10 Commandments
The Ark of the Covenant
The Golden Calf

- **Job**

The Story of Job

New Testament

- **Matthew**

The Birth of Christ
John the Baptist
The Disciples
The Miracles

The Parables
The Death of Christ
The Resurrection

AND, Edith Hamilton's *Mythology*

Introduction to Classical Mythology

The Mythology of the Greeks

The Greek and Roman Writers of Mythology

Part One: The Gods, the Creation and the Earliest Heroes

The Gods

The Two Great Gods of Earth

How the World and Man Kind Were Created

The Earliest Heroes

Part Two: Stories of Love and Adventure

Cupid and Psyche

Eight Brief Tales of Lovers

The Quest of the Golden Fleece

Four Great Adventures

Part Three

Choose one of the following novels, plays or non-fiction works and read closely for meaning. You will need to analyze the text so text-coding or annotating is recommended.

A Moveable Feast by Ernest Hemingway

A Passage to India by E.M. Forster

A Room of One's Own by Virginia Woolf

A Thousand Acres by Jane Smiley

A Thousand Splendid Suns by Kahled Hosseini

Absalom, Absalom! by William Faulkner

Age of Innocence by Edith Wharton

All the King's Men by Robert Penn Warren

An Enemy of the People by Henrik Ibsen

Anna Karenina by Leo Tolstoy

As I Lay Dying by William Faulkner

Atonement by Ian McEwan

Behind the Beautiful Forever's by Katherine Boo

Billy Budd by Herman Melville

Bless Me, Ultima by Rudolfo Anaya

Brave New World by Aldous Huxley

Candide by Voltaire

Catch-22 by Joseph Heller

Ceremony by Leslie Marmon Silko

Crime and Punishment by Fyodor Dostoyevsky

David Copperfield by Charles Dickens

Don Quixote by Miguel Cervantes

Frankenstein by Mary Shelley

Gone with the Wind by Margaret Mitchell

Great Expectations by Charles Dickens

Gulliver's Travels by Jonathan Swift

Hedda Gabler by Henrik Ibsen

In Cold Blood by Truman Capote

Lessons from My Father by Barack Obama

Long Day's Journey into Night by Eugene O'Neill

Lord Jim by Joseph Conrad

Lords of Discipline by Pat Conroy

Main Street by Sinclair Lewis

Madame Bovary by Gustave Flaubert

Middlemarch by George Eliot

Moby Dick by Herman Melville

Mrs. Dalloway by Virginia Woolf

My Antonia by Willa Cather

Native Son by Richard Wright

One Day in the Life of Ivan Denisovich by Alexander

Solzhenitsyn

Portrait of the Artist of as a Young Man by James Joyce

The Professor's House by Willa Cather

Siddhartha by Hermann Hesse

Narcissus and Goldman by Hermann Hesse

One Flew Over the Cuckoo's Nest by Ken Kesey

One Hundred Years of Solitude by Gabriel Garcia

Marquez

Pilgrim's Progress by John Bunyan

Portrait of a Lady by Henry James

Pride and Prejudice by Jane Austen

Prince of Tides by Pat Conroy

Profiles in Courage by John F. Kennedy

Ragtime by E.L. Doctorow

Silas Marner by George Eliot

Slaughterhouse Five by Kurt Vonnegut

Song of Solomon by Toni Morrison

Splendor in the Grass by William Inge

Streetcar Named Desire by Tennessee Williams

Tess of the D'Urbervilles by Thomas Hardy

The Paris Wife by Paula McClain

The Blind Assassin by Margaret Atwood

The Bonesetter's Daughter by Amy Tan

The Cherry Orchard by Anton Chekhov

The Color Purple by Alice Walker

The Count of Monte Cristo by Alexandre Dumas

The Doll's House by Henrik Ibsen
The Glass Menagerie by Tennessee Williams
The House of Mirth by Edith Wharton
The House of the Spirits by Isabel Allende
The Invisible Man by Ralph Ellison
The Jungle by Upton Sinclair
The Kite Runner by Khaled Hosseini
The Piano Lesson by August Wilson
The Picture of Dorian Gray by Oscar Wilde
The Poisonwood Bible by Barbara Kingsolver

Their Eyes Were Watching God by Zora Neale Hurston
The Sun Also Rises by Ernest Hemingway
The Things They Carried by Tim O'Brien
Watership Down by Richard Adams
The Return of the Native by Thomas Hardy
The Tempest by William Shakespeare
Waiting for Godot by Samuel Beckett
Wide Sargasso Sea by Jean Rhys
Who's Afraid of Virginia Woolf? by Edward Albee
Wuthering Heights by Emily Bronte

Directions: From the following list of Open-ended questions below, choose the prompt that you feel will work best with your summer reading novel, play or non-fiction work and construct an outline. Bring your outline to class where we will write an in-class essay on September 3rd or 4th, 2014.

Important: All of the questions below, implicitly or explicitly, ask you to

- Be sure to avoid mere plot summary.
- Be sure to ANSWER the prompt.

Open-ended Questions for Advanced Placement English Literature and Composition, 1970-2014

1970. Choose a character from a novel or play of recognized literary merit and write an essay in which you (a) briefly describe the standards of the fictional society in which the character exists and (b) show how the character is affected by and responds to those standards. In your essay do not merely summarize the plot.

1970. Also. Choose a work of recognized literary merit in which a specific inanimate object (e.g., a seashell, a handkerchief, a painting) is important, and write an essay in which you show how two or three of the purposes the object serves are related to one another.

1971. The significance of a title such as *The Adventures of Huckleberry Finn* is so easy to discover. However, in other works (for example, *Measure for Measure*) the full significance of the title becomes apparent to the reader only gradually. Choose two works and show how the significance of their respective titles is developed through the authors' use of devices such as contrast, repetition, allusion, and point of view.

1972. In retrospect, the reader often discovers that the first chapter of a novel or the opening scene of a drama introduces some of the major themes of the work. Write an essay about the opening scene of a drama or the first chapter of a novel in which you explain how it functions in this way.

1973. An effective literary work does not merely stop or cease; it concludes. In the view of some critics, a work that does not provide the pleasure of significant closure has terminated with an artistic fault. A satisfactory ending is not, however, always conclusive in every sense; significant closure may require the reader to abide with or adjust to ambiguity and uncertainty. In an essay, discuss the ending of a novel or play of acknowledged literary merit. Explain precisely how and why the ending appropriately or inappropriately concludes the work. Do not merely summarize the plot.

1974. Choose a work of literature written before 1900. Write an essay in which you present arguments for and against the work's relevance for a person in 1974. Your own position should emerge in the course of your essay. You may refer to works of literature written after 1900 for the purpose of contrast or comparison.

1975. Although literary critics have tended to praise the unique in literary characterizations, many authors have employed the stereotyped character successfully. Select one work of acknowledged literary merit and in a well-written essay, show how the conventional or stereotyped character or characters function to achieve the author's purpose.

1975 Also. Unlike the novelist, the writer of a play does not use his own voice and only rarely uses a narrator's voice to guide the audience's responses to character and action. Select a play you have read and write an essay in which you explain the techniques the playwright uses to guide his audience's responses to the central characters and the action. You might consider the effect on the audience of things like setting, the use of comparable and contrasting characters, and the characters' responses to each other. Support your argument with specific references to the play. Do not give a plot summary.

1976. The conflict created when the will of an individual opposes the will of the majority is the recurring theme of many novels, plays, and essays. Select the work of an essayist who is in opposition to his or her society; or from a work of recognized literary merit, select a fictional character who is in opposition to his or her society. In a critical essay, analyze the conflict and discuss the moral and ethical implications for both the individual and the society. Do not summarize the plot or action of the work you choose.

1977. In some novels and plays certain parallel or recurring events prove to be significant. In an essay, describe the major similarities and differences in a sequence of parallel or recurring events in a novel or play and discuss the significance of such events. Do not merely summarize the plot.

1978. Choose an implausible or strikingly unrealistic incident or character in a work of fiction or drama of recognized literary merit. Write an essay that explains how the incident or character is related to the more realistic of plausible elements in the rest of the work. Avoid plot summary.

1979. Choose a complex and important character in a novel or a play of recognized literary merit who might on the basis of the character's actions alone be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

1980. A recurring theme in literature is the classic war between a passion and responsibility. For instance, a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion or drive may conflict with moral duty. Choose a literary work in which a character confronts the demands of a private passion that conflicts with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effects upon the character, and its significance to the work.

1981. The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Select a literary work that makes use of such a sustained reference. Then write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work's meaning.

1982. In great literature, no scene of violence exists for its own sake. Choose a work of literary merit that confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary.

1983. From a novel or play of literary merit, select an important character who is a villain. Then, in a well-organized essay, analyze the nature of the character's villainy and show how it enhances meaning in the work. Do not merely summarize the plot.

1984. Select a line or so of poetry, or a moment or scene in a novel, epic poem, or play that you find especially memorable. Write an essay in which you identify the line or the passage, explain its relationship to the work in which it is found, and analyze the reasons for its effectiveness.

1985. A critic has said that one important measure of a superior work of literature is its ability to produce in the reader a healthy confusion of pleasure and disquietude. Select a literary work that produces this “healthy confusion.” Write an essay in which you explain the sources of the “pleasure and disquietude” experienced by the readers of the work.

1986. Some works of literature use the element of time in a distinct way. The chronological sequence of events may be altered, or time may be suspended or accelerated. Choose a novel, an epic, or a play of recognized literary merit and show how the author’s manipulation of time contributes to the effectiveness of the work as a whole. Do not merely summarize the plot.

1987. Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader’s or audience’s views. Avoid plot summary.

1988. Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.

1989. In questioning the value of literary realism, Flannery O’Connor has written, “I am interested in making a good case for distortion because I am coming to believe that it is the only way to make people see.” Write an essay in which you “make a good case for distortion” as distinct from literary realism. Analyze how important elements of the work you choose are “distorted” and explain how these distortions contribute to the effectiveness of the work. Avoid plot summary.

1990. Choose a novel or play that depicts a conflict between a parent (or a parental figure) and a son or daughter. Write an essay in which you analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work. Avoid plot summary.

1991. Many plays and novels use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Choose a novel or play that contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work.

1992. In a novel or play, a confidant (male) or a confidante (female) is a character, often a friend or relative of the hero or heroine, whose role is to be present when the hero or heroine needs a sympathetic listener to confide in. Frequently the result is, as Henry James remarked, that the confidant or confidante can be as much “the reader’s friend as the protagonist’s.” However, the author sometimes uses this character for other purposes as well. Choose a confidant or confidante from a novel or play of recognized literary merit and write an essay in which you discuss the various ways this character functions in the work. You may write your essay on one of the following novels or plays or on another of comparable quality. Do not write on a poem or short story.

1993. “The true test of comedy is that it shall awaken thoughtful laughter.” Choose a novel, play, or long poem in which a scene or character awakens “thoughtful laughter” in the reader. Write an essay in which you show why this laughter is “thoughtful” and how it contributes to the meaning of the work.

1994. In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Choose a novel or play of literary merit and write an essay in which you show how such a character functions in the work. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary.

1995. Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and show how that character's alienation reveals the surrounding society's assumptions or moral values.

1996. The British novelist Fay Weldon offers this observation about happy endings. "The writers, I do believe, who get the best and most lasting response from their readers are the writers who offer a happy ending through moral development. By a happy ending, I do not mean mere fortunate events -- a marriage or a last minute rescue from death -- but some kind of spiritual reassessment or moral reconciliation, even with the self, even at death." Choose a novel or play that has the kind of ending Weldon describes. In a well-written essay, identify the "spiritual reassessment or moral reconciliation" evident in the ending and explain its significance in the work as a whole.

1997. Novels and plays often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Select a novel or play that includes such a scene and, in a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole. You may choose a work from the list below or another novel or play of literary merit.

1998. In his essay "Walking," Henry David Thoreau offers the following assessment of literature:

In literature it is only the wild that attracts us. Dullness is but another name for tameness. It is the uncivilized free and wild thinking in Hamlet and The Iliad, in all scriptures and mythologies, not learned in schools, that delights us.

From the works that you have studied in school, choose a novel, play, or epic poem that you may initially have thought was conventional and tame but that you now value for its "uncivilized free and wild thinking." Write an essay in which you explain what constitutes its "uncivilized free and wild thinking" and how that thinking is central to the value of the work as a whole. Support your ideas with specific references to the work you choose.

1999. The eighteenth-century British novelist Laurence Sterne wrote, "No body, but he who has felt it, can conceive what a plugging thing it is to have a man's mind torn asunder by two projects of equal strength, both obstinately pulling in a contrary direction at the same time."

From a novel or play choose a character (not necessarily the protagonist) whose mind is pulled in conflicting directions by two compelling desires, ambitions, obligations, or influences. Then, in a well-organized essay, identify each of the two conflicting forces and explain how this conflict with one character illuminates the meaning of the work as a whole. You may use one of the novels or plays listed below or another novel or work of similar literary quality.

2000. Many works of literature not readily identified with the mystery or detective story genre nonetheless involve the investigation of a mystery. In these works, the solution to the mystery may be less important than the knowledge gained in the process of its investigation. Choose a novel or play in which one or more of the characters confront a mystery. Then write an essay in which you identify the mystery and explain how the investigation illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2001. One definition of madness is “mental delusion or the eccentric behavior arising from it.” But Emily Dickinson wrote

Much madness is divinest Sense-
To a discerning Eye-

Novelists and playwrights have often seen madness with a “discerning Eye.” Select a novel or play in which a character’s apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the “madness” to the work as a whole. Do not merely summarize the plot.

2002. Morally ambiguous characters -- characters whose behavior discourages readers from identifying them as purely evil or purely good -- are at the heart of many works of literature. Choose a novel or play in which a morally ambiguous character plays a pivotal role. Then write an essay in which you explain how the character can be viewed as morally ambiguous and why his or her moral ambiguity is significant to the work as a whole. Avoid mere plot summary.

2002, Form B. Often in literature, a character’s success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all. Choose a novel or play of literary merit that requires a character to keep a secret. In a well-organized essay, briefly explain the necessity for secrecy and how the character’s choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole. You may select a work from the list below, or you may choose another work of recognized literary merit suitable to the topic. Do NOT write about a short story, poem, or film.

2003. According to critic Northrop Frye, “Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divisive lightning.” Select a novel or play in which a tragic figure functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.

2003, Form B. Novels and plays often depict characters caught between colliding cultures -- national, regional, ethnic, religious, institutional. Such collisions can call a character’s sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character’s response and explain its relevance to the work as a whole.

2004. Critic Roland Barthes has said, “Literature is the question minus the answer.” Choose a novel, or play, and, considering Barthes’ observation, write an essay in which you analyze a central question the work raises and the extent to which it offers answers. Explain how the author’s treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

2004, Form B. The most important themes in literature are sometimes developed in scenes in which a death or deaths take place. Choose a novel or play and write a well-organized essay in which you show how a specific death scene helps to illuminate the meaning of the work as a whole. Avoid mere plot summary.

2005. In Kate Chopin’s *The Awakening* (1899), protagonist Edna Pontellier is said to possess “That outward existence which conforms, the inward life that questions.” In a novel or play that you have studied, identify a character who outwardly conforms while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work. Avoid mere plot summary.

2005, Form B. One of the strongest human drives seems to be a desire for power. Write an essay in which you discuss how a character in a novel or a drama struggles to free himself or herself from the power of others or seeks to gain power over others. Be sure to demonstrate in your essay how the author uses this power struggle to enhance the meaning of the work.

2006. Many writers use a country setting to establish values within a work of literature. For example, the country may be a place of virtue and peace or one of primitivism and ignorance. Choose a novel or play in which such a setting plays a significant role. Then write an essay in which you analyze how the country setting functions in the work as a whole.

2006, Form B. In many works of literature, a physical journey - the literal movement from one place to another - plays a central role. Choose a novel, play, or epic poem in which a physical journey is an important element and discuss how the journey adds to the meaning of the work as a whole. Avoid mere plot summary.

2007. In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Choose a novel or play in which a character must contend with some aspect of the past, either personal or societal. Then write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole.

2007, Form B. Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning of the work as a whole.

2008. In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of a minor character might be used to highlight the weaknesses or strengths of the main character. Choose a novel or play in which a minor character serves as a foil for the main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.

2008, Form B. In some works of literature, childhood and adolescence are portrayed as times graced by innocence and a sense of wonder; in other works, they are depicted as times of tribulation and terror. Focusing on a single novel or play, explain how its representation of childhood or adolescence shapes the meaning of the work as a whole.

2009. A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Select a novel or play and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.

2009, Form B. Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

2010. Palestinian American literary theorist and cultural critic Edward Said has written that "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted." Yet Said has also said that exile can become "a potent, even enriching" experience. Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from "home," whether that home is the character's

birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character's experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. Do not merely summarize the plot.

2010, Form B. "You can leave home all you want but home will never leave you." -- Sonsyrea Tate

Sonsyrea Tate's statement suggests that "home" may be conceived of as a dwelling, a place, or a state of mind. It may have positive or negative associations, but in either case, it may have a considerable influence on an individual. Choose a novel or play in which a central character leaves home, yet finds that home remains significant. Write a well-developed essay in which you analyze the importance of "home" to this character and the reasons for its continuing influence. Explain how the character's idea of home illuminates the larger meaning of the work. Do not merely summarize the plot.

2011. In a novel by William Styron, a father tells his son that life "is a search for justice."

Choose a character from a novel or play who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of this search for the work as a whole.

2011, Form B. In *The Writing of Fiction* (1925), novelist Edith Wharton states the following:

At every stage in the progress of his tale the novelist must rely on what may be called the illuminating incident to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an "illuminating" episode or moment and explain how it functions as a "casement," a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

2012. "And after all, our surroundings influence our lives and characters as much as fate, destiny or any supernatural agency." Pauline Hopkins, *Contending Forces*

Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole. Avoid mere plot summary.

2013. A bildungsroman, or coming-of-age novel, recounts the psychological or moral development of its protagonist from youth to maturity, when this character recognizes his or her place in the world. Select a single pivotal moment in the psychological or moral development of the protagonist of a bildungsroman. Then write a well-organized essay that analyzes how that single moment shapes the meaning of the work as a whole.

2014. It has often been said that what we value can be determined by what we sacrifice. Consider how this statement applies to a character from a novel or play. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character's values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character's values and provides a deeper understanding of the meaning of the work as a whole.

Sincerely,

Mrs. Brewer MBrewer@bluevalleyk12.org

and

Ms. Buchanan KABuchanan@bluevalleyk12.org