

**RUMSON-FAIR HAVEN REGIONAL HIGH SCHOOL**  
**2021 SUMMER READING PROGRAM**  
**GRADE 11**



Students enrolled in *ENGLISH III* are required to read one of the listed works.

**THE PROMISE OF LIGHT (Paul Watkins)**

Set in Rhode Island and Ireland in 1921, Paul Watkins's *The Promise of Light* charts the remarkable journey of Ben Sheridan, a young Irish-American banker whose quest to determine the identity of his true father takes him back to Ireland during the waning days of the Irish War of Independence. As Ben seeks the truth of his paternity, he finds himself thrust into the bitter fighting between Irish rebels and the notorious British-supported "Black and Tans" and is forced to take a side in a conflict that proves to be the key to discovering the identity of his unknown father.

**THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE (Robert Louis Stevenson)**

First published in 1866, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* is a fascinating novella that explores the repressive polarization of virtue and vice in the Victorian era, the ethical boundaries of medical experimentation, and psychological dimensions of man's dual nature. A slim but complex work, *The Strange Case of Dr. Jekyll and Mr. Hyde* confirms why the names of its hero/antihero live on in our cultural language today.

**YEAR OF WONDERS (Geraldine Brooks)**

Inspired by the true story of Eyam, a 17<sup>th</sup> Century village in rural England, Geraldine Brooks' *Year of Wonders* is the tale of an unlikely heroine and healer: a shepherdess named Anna Firth. The year is 1666: an infected bolt of cloth carries plague from London to Eyam. The residents decide to quarantine their plague-infested village to prevent the contagion from spreading. Through Anna's eyes, the reader watches the fateful year of 1666 unfold, as she and her fellow villagers confront the spread of disease and superstition. As death reaches into every household and villagers turn from prayers to murderous witch-hunting, Anna must find the strength to confront the disintegration of her community and the lure of illicit love. As she struggles to survive and grow, a year of catastrophe becomes instead *annus mirabilis*, a "year of wonders."

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Students enrolled in *AP ENGLISH LITERATURE & COMPOSITION* are required to read both of the listed works.

**GHOSTS (Henrik Ibsen)**

Henrik Ibsen's *Ghosts* is a powerful psychological drama that exposes the hypocrisy of social conventions and moral codes in European society at the end of the 19<sup>th</sup> Century. Ibsen was at the forefront of early modernist writers who challenged society by unmasking the corruption that was hidden behind the façade of social idealism. Even though Ibsen's Captain Alving is literally in his grave, his "ghost" will not rest: it haunts the characters of *Ghosts* and demonstrates the awful power of ingrained moral contamination. Students are asked to secure *Four Great Plays* by Henrik Ibsen (Bantam Classics: ISBN 978-0553212808; Translator—R. Farquharson Sharp).

**JANE EYRE (Charlotte Brontë)**

Mistakenly believed to be a true account due to its subtitle "An Autobiography," Charlotte Brontë's *Jane Eyre* expressed the idea of the "modern individual" in an era when women struggled against imposed social destinies. Brontë's first-person narrative describes a destitute orphan girl searching for a secure identity in Victorian England—first among an unloving family, then at an austere charity school, and finally with the wealthy but unattainable employer she falls in love with. Unable to find her sense of self through others (especially the man she loves), Brontë's protagonist makes the surprising decision to turn inward and find her true sense of being. *Jane Eyre* remains the greatest work of a ground-breaking writer who has been referred to as "the first historian of the private consciousness."

Students enrolled in *AP ENGLISH LANGUAGE & COMPOSITION* are required to read the selections from both listed works and complete the corresponding tasks. Carefully listen to [this Screencastify](#) for detailed instructions. (Note: This video was made in 2019, but the directions are the same for this year, 2021, except that there is a 4th edition of *WYSKAP*.)

**AMERICAN POLITICAL SPEECHES (Richard Beeman, Ed.)**

*American Political Speeches* includes samples of American rhetoric that span our nation’s history. These selections are not limited to those spoken by elected public officials: they include the speeches of other famous Americans who moved and changed our nation through language.

1. You are required to read the following political speeches in the collection based on this chart:

<b>ALL Students</b>	<ul style="list-style-type: none"> <li>• John Winthrop’s "City on a Hill"</li> </ul>
<b>AND</b>	
<b>Students with last names starting with A-H:</b>	<ul style="list-style-type: none"> <li>• Thomas Jefferson’s “We are all Republicans, We are all Federalists”</li> <li>• Barack Obama’s “Let Us Brave Once More the Icy Currents”</li> </ul>
<b>Students with last names starting with I-P:</b>	<ul style="list-style-type: none"> <li>• Abraham Lincoln’s “With Malice Towards None”</li> <li>• Franklin D. Roosevelt’s “Nothing to Fear but Fear Itself”</li> </ul>
<b>Students with last names starting with Q-Z:</b>	<ul style="list-style-type: none"> <li>• Carrie Chapman Catt’s "The Women's Hour Has Struck"</li> <li>• Ronald Reagan’s “The Aggressive Impulses of an Evil Empire”</li> </ul>

2. You must complete the following steps for annotating each speech you read in your copy of *American Political Speeches*; all notes should be recorded legibly and books will be collected and graded upon return to school in September:
  - Read the introductory paragraph and underline facts and information that contextualize the speech
  - Highlight the claims or assertions made throughout the text
  - Identify [literary and stylistic devices](#) used by labeling the device in the margins of the speech
  - Underline notable diction (word usage) throughout the speech
  - Identify the topic of the passage in the space following the speech

**WHAT YOU SHOULD KNOW ABOUT POLITICS...BUT DON'T: A NON-PARTISAN GUIDE TO THE ISSUES THAT MATTER [4<sup>th</sup> EDITION] (Jessamyn Conrad)**

Jessamyn Conrad’s *What You Should Know About Politics . . . But Don’t: a Non-Partisan Guide to The Issues That Matter* is an accessible, balanced, and timely guide to the most relevant issues in contemporary American politics. You are required to read the introduction by Naomi Wolf AND read/annotate the following chapters:

- Chapter 1: Elections
- Chapter 3: Foreign Policy
- Chapter 7: The Environment
- Chapter 10: Socioeconomic Policy
- Chapter 12: Education

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Students enrolled in **HONORS COLLEGE ENGLISH COMPOSITION (DE)** are required to read all listed texts, analyze/view a self-selected TED Talk, and respond to the aligned questions in writing.

**Task:** Complete Part I and Part II, outlined below. Please type your responses (one document for all summer reading work with clearly labeled headings for each text section). Be sure to demonstrate critical thinking and analysis. We will be using your summer work the first two weeks of class. Please make sure you are thorough in your preparation.

### **PART I: REQUIRED TEXTS**

*Directions:* Close read and annotate each source. Address the questions for each source using text evidence.

Text 1: <http://gutsmagazine.ca/blue-capitalism/>

Weeks Maya, "Blue Capitalism", *GUTS Magazine*, Issue 8, 31 May 2017, CA. [gutsmagazine.ca/blue-capitalism/](http://gutsmagazine.ca/blue-capitalism/) Accessed 2 May 2018.

1. What does the author define as "blue capitalism?"
2. How does Weeks support her claim made on page 9 "Consumption as a cultural norm is devastation embodied?"
3. Given Weeks' argument, how would she reform "conscious capitalism?"

Text 2: <https://www.oxfordamerican.org/magazine/item/1366-border-wars>

Robinson, Zandria F., "Border Wars", *Oxford American Magazine*, Issue 99, Winter 2017, 21 November 2017. [oxfordamerican.org/magazine/item/1366-border-wars](https://www.oxfordamerican.org/magazine/item/1366-border-wars). Accessed 2 May 2018.

1. According to the author, what can "voice" connotate?
2. How does the author use the term "border" in various ways?
3. What does the author mean by "real and imagined borders?"
4. How does the author use music to further her argument?
5. Near the end of the essay the author states, "Everybody wants to be Southern but don't nobody want to be Southern too." Explain how she reaches this conclusion through her argument.

Text 3: <https://aeon.co/essays/there-is-no-shame-worse-than-poor-teeth-in-a-rich-world>

Smarsh, Sarah, "Poor Teeth", *Psyche*, October 23 2010, Aeon Media Group. Accessed 27 May 2020

1. In your own words, what is Sarah Smarsh's overall argument? Copy a sentence from the article that supports your idea.
2. What is "classism"? Explain in your own words how the blog, [The People of Walmart](http://www.thepoetryofwalmart.com/), is an example of classism.
3. Smarsh points out, "But Pennsatucky's teeth aren't just 'meth teeth.' They are the teeth of poor folk".. Why is this distinction important? Why is this distinction important to her argument?
4. Smarsh cites W. E. B. Dubois' theory of "double consciousness" in relation to poor people who are also talented or educated. What exactly is "double consciousness"? Why does Smarsh feel that this is an appropriate term for her experience, when Dubois' theory originally applied to the experience of black people?

### **PART II: PODCAST ANALYSIS**

*Directions:* Listen to the linked podcast from best-selling author and podcaster Malcolm Gladwell. Answer the following questions making specific reference to the episode when possible.

Text Site: [https://www.youtube.com/watch?v=ELM\\_WEOV3Ns](https://www.youtube.com/watch?v=ELM_WEOV3Ns)

Episode Transcript: <https://www.happyscribe.com/public/revisionist-history/revisionist-revisited-free-brian-williams>

1. What is the central claim or argument presented?
2. How does Malcolm Gladwell support his claim?
3. How does this talk contribute to conversations about the selected topic?
4. Pose a question to Malcolm Gladwell that demonstrates your engagement with the topic.



**Please note, all summer work is dependent on your finalized schedule AND an assessment on reading of the assigned texts will take place upon return to school in September!**