

Advanced Placement English Literature and Composition Summer Assignment 2016

This summer we will explore the writing and ideas of the “Lost Generation,” writers such as Ernest Hemingway and F.Scott Fitzgerald, who lived or came of age during the time of World War I. Their writing and attitudes are directly related to the events they witnessed during and as result of World War I.

The phrase “Lost Generation” is used, in general, to describe “the post-World War I generation, but specifically a group of U.S. writers who came of age during the war and established their literary reputations in the 1920s. The term stems from a remark made by Gertrude Stein to Ernest Hemingway, “You are all a lost generation.” Hemingway used it as an epigraph to *The Sun Also Rises* (1926), a novel that captures the attitudes of a hard-drinking, fast-living set of disillusioned young expatriates in postwar Paris.

The generation was “lost” in the sense that its inherited values were no longer relevant in the postwar world and because of its spiritual alienation from a U.S. that, basking under Pres. Warren G. Harding’s “back to normalcy” policy, seemed to its members to be hopelessly provincial, materialistic, and emotionally barren. The term embraces Hemingway, F. Scott Fitzgerald, John Dos Passos, E.E. Cummings, Archibald MacLeish, Hart Crane, and many other writers who made Paris the centre of their literary activities in the ’20s.” "

Lost Generation". *Encyclopædia Britannica. Encyclopædia Britannica Online.*

Encyclopædia Britannica Inc., 2016. Web. 11 May. 2016 <<http://www.britannica.com/topic/Lost-Generation>>.

Task – What you need to do:	Where to find the text
<p>Read <u>The Sun Also Rises</u> by Ernest Hemingway</p> <p>Complete the graphic organizer below.</p> <p>Come to class at the start of your senior year ready to discuss the novel and to write about it.</p> <p>Take notes or annotate your text.</p>	<p>Libraries and bookstores. Forty-six copies are available in the BHS library for those who would like to check them out.</p> <p>The full text is available online at: http://www.24grammata.com/wp-content/uploads/2013/06/Hemingway-TheSunAlsoRises-24grammata.pdf http://pdbooks.ca/books/english/authors/hemingway-ernest/the-sun-also-rises/</p>
<p>Read 4 or more poems written by World War I poets from the list at the Poetry Foundation’s website.</p> <p>Take notes and annotate the poems.</p>	<p>http://www.poetryfoundation.org/features/articles/detail/70139</p>
<p>Explore and think about the issues and ideas raised in the novel and poems. Do research on your own. Study World War I, the writers known as the “Lost Generation,” and any other related topics. Then internet and libraries are FULL of fascinating resources!</p>	
<p>Need help? Confused? Have questions? AP students take responsibility for their learning and get help! Contact Mr. McAdams or Ms. Padilla via e-mail: Michael_McAdams@cjusd.net or Lisa_Padilla@cjusd.net. Have a great summer! We’re looking forward to the next school year with you!</p>	

Almost all of the AP English Literature and Composition Exam’s essay questions take this format:
“In a well-organized essay, analyze how the author uses specific literary devices to shape/convey the meaning of the work as a whole (i.e. theme).”

As a way of preparing to approach literary texts from this perspective, complete this graphic organizer as you read *The Sun Also Rises*. Bring this form, completed, to the first days of class. You will be using it to write an essay.

- Use this form as a guideline. You will find that you wish to make your own or put your responses on a different sheet so that you have more room to write.

<i>The Sun Also Rises</i> – by Ernest Hemingway		
Theme(s) - Express the theme as a complete sentence. *		
Now explore the ways in which Hemingway structures the novel in order to express the theme.		
Characterization	How do the characters and the way they are portrayed help to convey the theme?	Specific references to the text to support your examples (quotation and page number)
Setting	How does the setting help to convey the theme?	Specific references to the text to support your examples (quotation and page number)
Point of View	How does the point of view and dialogue help to convey the theme?	Specific references to the text to support your examples (quotation and page number)
Images and symbols	How do images and symbolism help to convey the theme?	Specific references to the text to support your examples (quotation and page number)

* Themes need to be expressed as complete sentences, not single words. “Revenge” or “Betrayal” or “War” are not themes. It may help to think of the theme as a general or universal question - “How does one live a ‘good’ and fulfilling life?” “What are the effects of revenge upon a person?” Think about theme as a statement about humankind, society, or our world. Themes are general rather than specific to particular characters.

For example, the theme of *The Great Gatsby* is not “love” or “the dangers of money;” a more sophisticated and complete expression of the theme of *The Great Gatsby* might be something like this: In *The Great Gatsby*, F. Scott Fitzgerald explores the disintegration of the American dream in an era of unprecedented prosperity and material excess.

Some background information:

The following is from Amazon.com regarding *The Sun Also Rises*:

The quintessential novel of the Lost Generation, *The Sun Also Rises* is one of Ernest Hemingway's masterpieces and a classic example of his spare but powerful writing style. A poignant look at the disillusionment and angst of the post-World War I generation, the novel introduces two of Hemingway's most unforgettable characters: Jake Barnes and Lady Brett Ashley. The story follows the flamboyant Brett and the hapless Jake as they journey from the wild nightlife of 1920s Paris to the brutal bullfighting rings of Spain with a motley group of expatriates. It is an age of moral bankruptcy, spiritual dissolution, unrealized love, and vanishing illusions. First published in 1926, *The Sun Also Rises* helped to establish Hemingway as one of the greatest writers of the twentieth century.

Helpful websites. Check these out and explore on your own:

- <http://www.litcharts.com/lit/the-sun-also-rises>
- <http://www.mercerislandschools.org/cms/lib3/WA01001855/Centricity/Domain/640/Sun%20Also%20Rises%20Shmoop.pdf>
- <http://www.theatlantic.com/static/infocus/wwi/introduction/>
- <http://www.historyguide.org/Europe/lost-gen.html>

Discussion Questions for *The Sun Also Rises*: You do not need to answer or submit written responses to these questions, but we urge you to consider these questions before, during, and after your reading. These questions will be used for class discussions and writing assignments at the start of the school year.

Book I.

Chapter I.

The chapter opens with a quick sketch of Robert Cohn. What sorts of details does Jake give us? What general impression do we rapidly acquire of Cohn and of Frances, "the lady who had him"? What do we know of Jake Barnes in this chapter? When, in the last sentence, Jake says, "I rather liked him and evidently she led him quite a life," what do you make of this statement?

Chapter II.

We begin to observe a growing contrast between Jake and Robert Cohn. For one thing, Cohn had been reading W.H. Hudson's *The Purple Land* and taking its Romantic outlook too seriously, according to Jake, indeed taking it as a guide to life. For another, Cohn wants to go at once to South America, mainly because, as he says, "I can't stand to think my life is going so fast and I'm not living it" (p. 10). What is established about Jake in this chapter; how does he feel about Paris? What kind of work does he do? (As you go on to later chapters you might consider what work other characters do - or which ones seem to have no occupation at all.)

Chapter III.

We see Paris at night, the boulevards, the crowds, the cafés and restaurants. You might note, by the way, in subsequent chapters, how Hemingway selectively introduces descriptive details that give us a sense of place. Why does Jake pick up Georgette, the poule (whore)? When, after the wine and the meal, she wants to know what's wrong with Jake, he tells her "I got hurt in the war" (p. 17). What revelation is this remark of his pointing toward? (The explanation will come in Chapter IV.) Who are the people in another room of the restaurant? What do you gradually learn about them? In the scene at the dancing club, Brett arrives with a crowd of male homosexuals. What is Jake's reaction to them? How do you explain it? What general sense do you get of the feeling Brett and Jake have had for each other? In the last sentence of the chapter, she says, "Oh, darling, I've been so miserable." What do you read into this sentence?

Chapter IV.

Brett and Jake kiss, and then a passage of dialogue follows in which you are kept in the dark about what they are specifically discussing. What is the point to this concealment from the reader? How does this scene relate to what you learn (pp. 30-31) when Jake goes to bed?

We learn (p. 29) that Jake's flat is on the Boulevard Montparnasse and close to such famous cafes as the Rotonde and the Dome. You need to realize that this area is part of the Latin Quarter of Paris, an area famous as the center for struggling artists, writers, students and, as well, for those who simply liked the Bohemian life and atmosphere. The area is where Hemingway and his wife lived during their time in Paris in the 1920's and, of course, has been a Mecca for many Americans in Paris for a long time.

As Jake undresses he looks at himself in a mirror. In the next three paragraphs (pp. 30-31) we learn what has happened to him in the war, although we learn it obliquely: "of all the ways to be wounded. I suppose it was funny." (p. 30). The Italian colonel made a speech: "You, a foreigner, an Englishman, have given more than your life." (p. 31) About Brett: "I suppose she only wanted what she couldn't have." (p. 31). Finally occurs the sentence: "Then all of a sudden I began to cry." What have you learned about Jake in this passage? What light is thrown on his behavior in the previous chapters?

Jake's wound is both literal and symbolic. Literally, he has suffered a genital impairment so that, while the desire for sex remains, the ability to function has been lost. Can you see any symbolic significance behind the literal fact? Do you see any symbolism in Brett's promiscuity? In any of the other characters?

Look again at the concluding sentences of this chapter: ..."and of course in a little while I felt like hell again... It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing." What does this passage tell you about Jake?

Chapter V.

In the first part of the chapter, we see Jake going to work. He then attends a press conference at the Quai d'Orsay (the office of the French Foreign Ministry), shares a taxi with two other English-speaking newspaper correspondents and returns to his office where he finds Robert Cohn, with whom he goes to lunch.

What contrast do you see between the first part of the chapter (Jake and others at work) and the last part (Jake and Robert Cohn in conversation)?

In the conversation about Lady Brett Ashley, what is Jake's view of her? What is Cohn's? How do you explain the difference?

Chapter VI.

What do you learn about Harvey Stone? Does his presence serve any function?

Most of the chapter deals with Robert Cohn, Frances Clyne, and Jake in conversation. What is Cohn's attitude toward Frances? What is Jake's attitude toward her?

It is possible to contrast Jake-Brett and Robert-Frances. What important differences do you see in the relationships between each pair?

Chapter VIII.

What do you learn about Count Mippipopolous? What does Brett think of him? What does Jake think of him? When the Count shows his arrow wounds (p. 60), Brett says to Jake: "I told you he was one of us. Didn't I? "What does she mean by us, that is, what does she think the Count, Jake, and herself have in common? Is what they have in common literal? symbolic? both?

Book II.

Chapter VIII.

Bill Gorton's arrival introduces another contrasting character. What do he and Jake have in common? How are they different? What is the basis of their friendship?

We meet Brett again, this time with Michael Campbell. How does Jake regard him?

This chapter also adds to the sense of place, with further descriptions of street scenes, the restaurant where Bill and Jake eat, the view of the Seine and the Notre Dame. Note the admiration Bill expresses for Paris: "It's pretty grand....God, I love to get back." (p. 77) Jake makes no direct comment himself, but can you tell how he feels about the city?

Chapter IX.

If Chapter VIII has been transitional in introducing new characters (Gorton and Campbell) and in preparing for the trip to Spain, Chapter IX actually sees the trip under way and the scene shift from Paris for the first time. The train follows a route southwestward from Paris by way of Tours and Bordeaux to Bayonne, near the Spanish border. If you want to grasp the itinerary better, look at any map of France. Note, too, that Pamplona, in Spain, is not far south of the mountains which mark the border between France and Spain.

Jake learns that Brett had gone to San Sebastian with Robert Cohn. The dialogue (pp. 83-84) is most laconic, however. What do you suppose Jake's feelings must have been? Why do you think Brett made a point of revealing her conduct to Jake?

On the train trip how are the Americans portrayed who share the compartment with Jake and Bill? Why does Jake show them as being rather absurd? What has placed Jake apart from his compatriots?

Chapter X.

As the travelers move toward Pamplona, note the descriptions of the countryside and the mountains. What feeling does Jake have toward the landscape?

In contrast to the serenity of nature and scenery there are still humans who have problems. What does this chapter tell us about Robert Cohn? About Jake's and Bill's attitudes toward him? Why is Cohn so nervous when Brett is mentioned?

Reread the passage describing Jake in the cathedral (pp. 96-97). What does he reveal about himself? Is this passage consistent with what you already know about Jake? What do you think about his prayers? What is the point of his saying, " ...I was a little ashamed and regretted that I was such a rotten Catholic." (p. 97)

Chapter XI.

The pace slows in this chapter as the narrative leaves Robert Cohn behind, and Brett and Mike have not yet joined the group. Note that most of the chapter is devoted to the bus trip up to the mountains, toward Burguete, including some vivid descriptive passages.

The passengers on the bus, including those who sit on top with Bill and Jake, are Basques. They are immediately friendly with the Americans, sharing their wineskins with them. What is the point of all of this? How are these people different from the Paris crowd?

Jake and Bill set in easily at the posada (inn), drinking a great deal, and finally go to bed. What is Jake's attitude toward the world and himself? How is it different from his attitudes in Paris?

Chapter XII.

Bill and Jake are to go fishing, but before that happens there are several pages of banter between the two of them. Note that Bill rags Jake about being an expatriated newspaper man. He sums up the conventional back-home view of the American expatriate in this remark:

"You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed with sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafes." (p. 115)

Is this at all a valid view of Jake Barne's life in Paris from what we know of it so far?

The humor in this chapter provides a note of levity we have not heard before. Note Bill's absurd characterization of Lincoln as a homosexual (p. 116). Note also the interchange between Bill and Jake (pp. 121-122) about William Jennings Bryan. At the time of this section in the novel (July 1925), Bryan had just participated in the celebrated "Monkey" trial in Tennessee, in which a teacher named Scopes was charged with violating Tennessee law by teaching Darwin's theory of evolution. Bryan, a fundamentalist, supported the State's case; Clarence Darrow, a noted attorney, who was an agnostic, was Scopes' counsel for defense. The mockery of Bryan includes (p. 122) Bill's oration in exaggerated Bryan-esque style.

The main subject of the chapter, however, is the fishing episode. Note that Jake feels perfectly at peace while fishing - and that he and Bill fish separately. What does this episode tell you about Jake? In what ways are you reminded of Nick Adams in "Big Two-Hearted River?"

Chapter XIII.

This chapter introduces us to some of the lore about the bulls at Pamplona, helping to prepare for the festival which will soon follow and the bullfighting scenes in Chapter XV. Why is Montoya convinced that Jake is truly an aficionado but that his companions are not?

Note the final paragraph (p. 146) in which Jake says: "Under the wine I lost the disgusted feeling and was happy. It seemed they were all such nice people." What had Jake been disgusted about? Does it seem consistent that he should now think his companions were "all such nice people"?

Chapter XIV.

One of the shortest chapters in the book, this also is a chapter in which Jake Barnes' attitudes towards life are made most explicit.

Note especially the passage beginning with the fourth paragraph of the chapter (p. 148): What does Jake mean by "paying" for things? Why does he say: "You paid some way for everything that was any good"? What is the effect of the sustained metaphor in this paragraph about paying, buying, money's worth?

Consider this comment of Jake's: "Perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it...." (p. 148). How much of Jake's outlook on life does this statement explain? How important is this passage to your understanding of the whole novel?

Chapter XV.

The fiesta is well under way. Against the background of the continued bickering between Mike Campbell and Robert Cohn, the chapter builds toward its highlight: The introduction of Pedro Romero and the bullfights. What contrasts are developed implicitly between Romero on the one hand, and Jake and his friends on the other?

Chapter XVI.

Brett says: "I'm a goner. I'm mad about the Romero boy. I'm in love with him, I think" (p. 183). Then she says "I don't say it's right. It is right though for me. God knows, I've never felt such a bitch." (p. 184). Why does she say all this to Jake? Why does he respond as he does? Exactly how do you think Jake feels about Brett at this point? Why doesn't Hemingway explicitly tell us what Jake's thought and feelings are?

Chapter XVII.

What is the effect on the comment by the waiter about the death of Vicente Girones? Contrast the waiter's comment with that by Bill in the last line of the chapter when told by Jake that a man was killed in the runaway. "Was there?" Bill says and no more (p. 204).

Note Cohn's baring to Jake his feelings about Brett. Is Cohn being honest with himself or Jake?

When Brett says "Yes. I've had such a hell of a happy life with the British aristocracy" (p. 203), what point is she making in her own defense? In this understated manner what is Hemingway implying about Brett's whole life?

Chapter XVIII.

Note the detailed description of the bullfights. Do you see any difference in the style here? What details can you point to showing such a difference?

The triumphs of Romero provide a climax to Book II. How are the lines of action sorted out, as a result? Consider what has happened to Robert Cohn, what happens to Mike Campbell, and what happens to Brett and Romero. What is Jake's Barnes' reaction to all of these events?

Book III.

Chapter XIX.

This last book of the novel consists of but a single chapter. Do you see any point to this structural arrangements?

After Jake and his companions have gone their separate ways, he is alone at San Sebastian. How does he spend his time? Does he strike you as being lonely or not? Has he developed any "strategies" for survival?

What do the closing lines of dialogue tell you about Brett? About Jake?

From "Hugh Selwyn Mauberly" By Ezra Pound, 1885 - 1972

IV

These fought in any case,
and some believing,
 pro domo, in any case . . .

Some quick to arm,
some for adventure,
some from fear of weakness,
some from fear of censure,
some for love of slaughter, in imagination,
learning later . . .
some in fear, learning love of slaughter;
Died some, pro patria,
 non "dulce" non "et decor" . . .
walked eye-deep in hell
believing in old men's lies, then unbelieving
came home, home to a lie,
home to many deceits,
home to old lies and new infamy;
usury age-old and age-thick
and liars in public places.

Daring as never before, wastage as never before.
Young blood and high blood,
fair cheeks, and fine bodies;

fortitude as never before

frankness as never before,
disillusions as never told in the old days,
hysterias, trench confessions,
laughter out of dead bellies.

V

There died a myriad,
And of the best, among them,
For an old bitch gone in the teeth,
For a botched civilization,

Charm, smiling at the good mouth,
Quick eyes gone under earth's lid,

For two gross of broken statues,
For a few thousand battered books.