2015-2016 PRE-REQUISITE SUMMER READING
Honors English III

This year for Honors English III, you will read an excerpt about mythology and archetypes, a novel, and an essay. With each work there is an associated assignment to complete. Two of these works are short, but they will require a close, thoughtful initial reading followed by (at least) re-readings of selected passages throughout. As you read, keep in mind my expectation that you will be spending significantly more time and thought per page assigned than you are most likely used to doing.

There is one book you will need for these assignments: East of Eden by John Steinbeck. Please obtain your own copy; purchasing your own copy will allow you to mark in the margins of the text, which will be helpful as you read and, later on, when you are reviewing and writing about the work. The other two works—"Mythological and Archetypal Approaches" and "Paradox and Dream"—are included at the end of this assignment.

Please read "Mythological and Archetypal Approaches" first; this excerpt explains what an archetype is and lists examples commonly found in literature. You will apply this knowledge as you read *East of Eden* and complete the eight reading passage entries. After you have read *East of Eden,* read "Paradox and Dream" and complete the attached questions. These assignments should be complete and ready to turn in on the first day of school. All work (aside from the reading journal) must be according to MLA guidelines: typed, double-spaced, and in 12-point Garamond font (which uses 27% less ink than Times New Roman—let's be as green as possible). All assignments can be submitted through Google Drive. Share your documents with shanson@haywood.k12.nc.us and tjudy@haywood.k12.nc.us. We prefer you use your school email account.*

*You have a student Google email account and can use Drive to create Docs for all these assignments. Your email address is: [computerlogin]@student.haywood.k12.nc.us. The password is the computer login password (last 4 of your student # + year of birth).

Assignment #1: Introduction to Archetypes

Read the excerpt from "Mythological and Archetypal Approaches. This excerpt explains what an archetype is and lists examples commonly found in literature. You will apply this knowledge as you read *East of Eden* and complete the eight reading passage entries.

Assignment #2: Novel

Read *East of Eden* by John Steinbeck. *East of Eden* is divided into four sections. For each of the four parts, you will be expected to write **two** reading passage entries. Each journal is worth 12 points for a total of 100 points (yes, you get four points for completing the assignment). This will count as a test grade. The following are the requirements for your *East of Eden* journal (template is attached):

1. Create a relevant title for each entry and include both the section number and the chapter.

2. Write a ***five*** sentence scene summary.

3. For each entry choose a different character to focus on.
    a. Name the character.
    b. Choose a quote from the chapter that you think best represents the character.
    c. Commentary about why you chose that quote (Why is this significant? Plot? Character? Setting? Theme?)
    d. Describe his/her best and worst qualities.
    e. In one paragraph describe the character's role in the novel.

4. For each entry choose ***one*** meaningful quote, and then describe its significance in the novel.

5. For each entry note at least ***two*** sightings of one or more of the ***archetypes or archetypal motifs or patterns*** described in the handout "Mythological and Archetypal Approaches" or others you notice. Include the relevant page number from the novel.

6. Explain the significance of each archetype, motif, or pattern.

After you have finished the novel and completed the eight reading passage entries, write a sentence out that sums up the theme more fully. Be sure to express it as a complete thought but do not express this theme as a cliché or any other familiar saying.

To help get you started, consider ideas such as fate and free will, good versus evil, identity, jealousy, sibling rivalry, pain of parental rejection, and dreams/hopes/plans.

Finally, I want you to come up with the **two** most important questions we should discuss as a class regarding this novel. List the questions, along with an explanation of why each question is significant. Then, **in a typed page or two**, answer one of your questions.

Assignment #3: Non-Fiction

Read "Paradox and Dream" by John Steinbeck (attached below) and answer the questions following the essay. Be prepared to discuss the article and your answers on the first day of class.

ARCHETYPE: An original model or pattern from which other later copies are made, especially a character, an action, or situation that seems to represent common patterns of human life. Often, archetypes include a symbol, a theme, a setting, or a character that some critics think have a common meaning in an entire culture, or even the entire human race. These images have particular emotional resonance and power. Archetypes recur in different times and places in myth, literature, folklore, fairy tales, dreams, artwork, and religious rituals. The psychologist Carl Jung theorized that the archetype originates in the collective unconscious of mankind, i.e., the shared experiences of a race or culture, such as birth, death, love, family life, and struggles to survive and grow up. These would be expressed in the subconscious of an individual who would recreate them in myths, dreams, and literature. Examples of archetypes found cross-culturally include the following:

1) Recurring symbolic situations (such as the orphaned prince or the lost chieftain's son raised ignorant of his heritage until he is rediscovered by his parents, or the damsel in distress rescued from a hideous monster by a handsome young man who later marries the girl. Also, the long journey, the difficult quest or search, the catalog of difficult tasks, the pursuit of revenge, the descent into the underworld, redemptive rituals, fertility rites, the great flood, the End of the World.
2) Recurring themes (such as the Faustian bargain; pride preceding a fall; the inevitable nature of death, fate, or punishment; blindness; madness; taboos such as forbidden love, patricide, or incest)
3) Recurring characters (such as witches or ugly crones who cannibalize children, lame blacksmiths of preternatural skill, womanizing Don Juans, the hunted man, the femme fatale, the snob, the social climber, the wise old man as mentor or teacher, star-crossed lovers; the caring mother-figure, the helpless little old lady, the stern father-figure, the guilt-ridden figure searching for redemption, the braggart, the young star-crossed lovers, the bully, the villain in black, the oracle or prophet, the mad scientist, the underdog who emerges victorious, the mourning widow or women in lamentation)
4) Symbolic colors (green as a symbol for life, vegetation, or summer; blue as a symbol for water or tranquility; white or black as a symbol of purity; or red as a symbol of blood, fire, or passion) and so on.
5) Recurring images (such as blood, water, pregnancy, ashes, cleanness, dirtiness, caverns, the ruined tower, the rose or lotus, the lion, the snake, the eagle, the hanged man, the dying god that rises again, the feast or banquet, the fall from a great height).
The study of these archetypes in literature is known as archetypal criticism or mythic criticism. Archetypes are also called universal symbols.

Mythological and Archetypal Approaches

In Search of Cupid and Psyche: Myth and Legend in Children's Literature

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from *A Handbook of Critical Approaches to Literature.* 3d ed. ed., Wilfred L. Guerin [et al.] New York: Oxford University Press, 1992

Note: A slightly fuller excerpt of this chapter of *Handbook of Critical Approaches to Literature* is also available here

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Mythological and Archetypal Approaches

II. SOME EXAMPLES OF ARCHETYPES

Having established the significance of myth, we need to examine its relationship to archetypes and archetypal patterns. Although every people has its own distinctive mythology that may be reflected in legend, folklore, and ideology--although, in other words, myths take their specific shapes from the cultural environments in which they grow--myth is, in the general sense, universal. Furthermore, similar motifs or themes may be found among many different mythologies, and certain images that recur in the myths of people widely separated in time and place tend to have a common meaning or, more accurately, tend to elicit comparable psychological responses and to serve similar cultural functions. Such motifs and images are called archetypes. Stated simply, archetypes are universal symbols. As Philip Wheelwright explains in *Metaphor and Reality* (Bloomington: Indiana University Press, 1962), such symbols are those which carry the same or very similar meanings for a large portion, if not all, of mankind. It is a discoverable fact that certain symbols, such as the sky father and earth mother, light blood, up-down, the axis of a wheel,

and others, recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal connection among them (111)

Examples of these archetypes and the symbolic meanings with which they tend to be widely associated follow (it should be noted that these meanings may vary significantly from one context to another):

A. Images

1. Water: the mystery of creation; birth-death-resurrection; purification and redemption; fertility and growth. According to Jung, water is also the commonest symbol for the unconscious.

a. The sea: the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious.
b. Rivers: death and rebirth (baptism); the flowing of time into eternity; transitional phases of the life cycle; incarnation of deities

2. Sun (fire and sky are closely related): creative energy; law in nature; consciousness (thinking, enlightenment, wisdom, spiritual vision): father principle (moon and earth tend to be associated with female or mother principle); passage of time and life.

a. Rising sun: birth: creation; enlightenment.
b. Setting sun: death.

3. Colors

a. Red: blood, sacrifice, violent passion: disorder.
b. Green: growth; sensation; hope; fertility; in negative context may be associated with death and decay.
c. Blue: usually highly positive, associated with truth, religious feeling, security, spiritual purity (the color of the Great Mother or Holy Mother).
d. Black (darkness): chaos, mystery, the unknown; death; primal wisdom; the unconscious; evil; melancholy.
e. White: highly multivalent, signifying, in its positive aspects, light, purity, innocence, and timelessness; in its negative aspects, death, terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery (see, for instance, Herman Melville's chapter "The Whiteness of the Whale" in *Moby-Dick).*

4. Circle (sphere): wholeness, unity.

a. Mandala (a geometric figure based upon the squaring of a circle around a unifying center; [image] Note that in its classic Asian forms the mandala juxtaposes the triangle, the square, and the circle with their numerical equivalents of three, four, and seven.
b. Egg (oval): the mystery of life and the forces of generation.
c. Yang-yin: a Chinese symbol [image] representing the union of the opposite forces of the yang (masculine principle, light, activity, the conscious mind) and the yin (female principle, darkness, passivity, the unconscious.
d. Ouroboros: the ancient symbol of the snake biting its own tail, signifying the eternal cycle of life, primordial unconsciousness, the unity of opposing forces (cf. yang-yin)

5. Serpent (snake, worm): symbol of energy and pure force (cf. libido): evil, corruption, sensuality; destruction; mystery; wisdom; the unconscious.

6. Numbers:

a. Three: light; spiritual awareness and unity (cf. the Holy Trinity): the male principle. (<Graves would question this>)
b. Four: associated with the circle, life cycle, four seasons; female principle, earth, nature; four elements (earth, air, fire, water).
c. Seven: the most potent of all symbolic numbers--signifying the union of *three and four,* the completion of a cycle, perfect order.

7. The archetypal woman (Great Mother--the mysteries of life death, transformation):

a. The Good Mother (positive aspects of the Earth Mother): associated with the life principle, birth, warmth, nourishment, protection, fertility, growth, abundance (for example, Demeter, Ceres).
b. The Terrible Mother (including the negative aspects of the Earth Mother): the witch, sorceress, siren, whore, femme fatale--associated with sensuality, sexual orgies, fear, danger, darkness, dismemberment, emasculation, death; the unconscious in its terrifying aspects.
c. The Soul Mate: the Sophia figure, Holy Mother, the princess or "beautiful lady"—incarnation of inspiration and spiritual fulfillment (cf. the Jungian anima).

8. The Wise Old Man (savior, redeemer, guru): personification of the spiritual principle, representing "knowledge, reflection, insight, wisdom, cleverness, and intuition on the one hand, and on the other, moral qualities such as goodwill and readiness to help, which makes his 'spiritual' character sufficiently plain. . . . Apart from his cleverness, wisdom, and insight, the old man . . . is also notable for his moral qualities; what is more, he even tests the moral qualities of others and makes gifts dependent on

this test. . . . The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea . . . . can extricate him. But since, for internal and external reasons, the hero cannot accomplish this himself, the knowledge needed to compensate the deficiency comes in the form of a personified thought, i.e., in the shape of this sagacious and helpful old man" (C.G. Jung. *The Archetypes and the Collective Unconscious*, trans. R.F>C> Hull, 2nd ed. (Princeton: NJ: Princeton UP, 1968): 217ff.

9. Garden: paradise; innocence; unspoiled beauty (especially feminine); fertility.

10. Tree: "In its most general sense, the symbolism of the tree denotes life of the cosmos: its consistence, growth, proliferation, generative and regenerative processes. It stands for inexhaustible life, and is therefore equivalent to a symbol of immortality" (J.E. Cirlot, *A Dictionary of Symbols*, trans. Jack Sage [New York: Philosophical, 1962]: 328; cf. the depiction of the cross of redemption as the tree of life in Christian iconography). <See also Eliade in *Sacred and Profane* for an elaboration>)

11. Desert: spiritual aridity; death; nihilism, hopelessness.

These examples are by no means exhaustive, but represent some of the more common archetypal images that the reader is likely to encounter in literature. The images we have listed do not necessarily function as archetypes very time they appear in a literary work. The discreet critic interprets them as such only if the total context of the work logically supports an archetypal reading.

B. Archetypal Motifs or Patterns

1. Creation: perhaps the most fundamental of all archetypal motifs--virtually every mythology is built on some account of how the cosmos, nature, and humankind were brought into existence by some supernatural Being or beings.

2. Immortality: another fundamental archetype, generally taking one of two basic narrative forms:

a. Escape from time: "return to paradise," the state of perfect, timeless bliss enjoyed by man and woman before their tragic Fall into corruption and mortality. <See *Myth of the Eternal Return*>
b. Mystical submersion into cyclical time: the theme of endless death and regeneration--human beings achieve a kind of immortality by submitting to the vast, mysterious rhythm of Nature's eternal cycle, particularly the cycle of the seasons. <Eliade would show how b) is a version of a)

3. Hero archetypes (archetypes of transformation and redemption):

a. The quest: the hero (savior, deliverer) undertakes some long journey during which he or she must perform impossible tasks, battle with monsters, solve unanswerable riddles, and overcome insurmountable obstacles in order to save the kingdom.
b. Initiation: the hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood, that is, in achieving maturity and becoming a full-fledged member of his or her social group. The initiation most commonly consists of three distinct phases: (1) separation, (2) transformation, and (3) return. Like the quest, this is a variation of the death-and-rebirth archetype.
c. The sacrificial scapegoat: the hero, with whom the welfare of the tribe or nation is identified, must die to atone for the people's sins and restore the land to fruitfulness.

East of Eden Reading Passage Entry, Part 1

Title	Section Number and Chapter
Write a ***five*** sentence scene summary	
Character Focus: Quote from the chapter that you think best represents the character.	Commentary on selected quote
Best and worst qualities	
Character's role in the novel	
For each entry choose ***one*** meaningful quote, and then describe its significance in the novel.	Commentary (Why is this significant? Plot? Character? Setting? Theme?)
Archetype or archetypal pattern	Commentary on archetype, motif, or pattern
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East of Eden Reading Passage Entry, Part 2

Title	Section Number and Chapter
Write a ***five*** sentence scene summary	
Character Focus: Quote from the chapter that you think best represents the character.	Commentary on selected quote
Best and worst qualities	
Character's role in the novel	
For each entry choose ***one*** meaningful quote, and then describe its significance in the novel.	Commentary (Why is this significant? Plot? Character? Setting? Theme?)
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East of Eden Reading Passage Entry, Part 3

Title	Section Number and Chapter
Write a ***five*** sentence scene summary	
Character Focus: Quote from the chapter that you think best represents the character.	Commentary on selected quote
Best and worst qualities	
Character's role in the novel	
For each entry choose ***one*** meaningful quote, and then describe its significance in the novel.	Commentary (Why is this significant? Plot? Character? Setting? Theme?)
Archetype or archetypal pattern	Commentary on archetype, motif, or pattern
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For each entry choose ***one*** meaningful quote, and then describe its significance in the novel.	Commentary (Why is this significant? Plot? Character? Setting? Theme?)
Archetype or archetypal pattern	Commentary on archetype, motif, or pattern
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East of Eden Reading Passage Entry, Part 4

Title	Section Number and Chapter
Write a ***five*** sentence scene summary	
Character Focus: Quote from the chapter that you think best represents the character.	Commentary on selected quote
Best and worst qualities	
Character's role in the novel	
For each entry choose ***one*** meaningful quote, and then describe its significance in the novel.	Commentary (Why is this significant? Plot? Character? Setting? Theme?)
Archetype or archetypal pattern	Commentary on archetype, motif, or pattern
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East of Eden Reading Passage Entry, Part 4

Title	Section Number and Chapter
Write a ***five*** sentence scene summary	
Character Focus: Quote from the chapter that you think best represents the character.	Commentary on selected quote
Best and worst qualities	
Character's role in the novel	
For each entry choose ***one*** meaningful quote, and then describe its significance in the novel.	Commentary (Why is this significant? Plot? Character? Setting? Theme?)
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Theme:
Important Discussion Question
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In a typed page or two, answer one of your important discussion questions.

"Paradox and Dream" (1966)
John Steinbeck

(1) One of the generalities most often noted about Americans is that we are a restless, a dissatisfied, a searching people. We bridle and buck under failure, and we go mad with dissatisfaction in the face of success. We spend our time searching for security, and hate it when we get it. For the most part we are an intemperate people: we eat too much when we can, drink too much, indulge our senses too much, Even in our so-called virtues we are intemperate: a teetotaler is not content not to drink--he must stop all the drinking in the world; a vegetarian among us would outlaw the eating of meat. We work too hard, and many die under the strain; and then to make up for that we play with a violence as suicidal.

(2) The result is that we seem to be in a state of turmoil all the time, both physically and mentally. We are able to believe that our government is weak, stupid, overbearing, dishonest, and inefficient, and at the same time we are deeply convinced that it is the best government in the world, and we would like to impose it upon everyone else. We speak of the *American Way of Life* as though it involved the ground rules for the governance of heaven. A man hungry and unemployed through his own stupidity and that of others, a man beaten by a brutal policeman, a woman forced into prostitution by her own laziness, high prices, availability, and despair--all bow with reverence toward the *American Way of Life*, although each one would look puzzled and angry if he were asked to define it. We scramble and scrabble up the stony path toward the pot of gold we have taken to mean security. We trample friends, relatives, and strangers who get in the way of our achieving it, and once we get it we shower it on psychoanalysts to try to find out why we are unhappy, and finally, if we have enough of the gold we contribute it back to the nation in the form of foundations and charities.

(3) We fight our way in, and try to buy our way out. We are alert, curious, hopeful, and we take more drugs designed to make us unaware than any other people. We are self-reliant and at the same time completely dependent. We are aggressive, and defenseless. Americans overindulge their children; the children in turn are overly dependent on their parents. We are complacent in our possessions, in our houses, in our education; but it is hard to find a man or woman who does not want something better for the next generation. Americans are remarkably kind and hospitable and open with both guests and strangers; and yet they will make a wide circle around the man dying on the pavement. Fortunes are spent getting cats out of trees and dogs out of sewer pipes; but a girl screaming for help in the street draws only slammed doors, closed windows, and silence.

(4) Now there is a set of generalities for you, each one of them canceled out by another generality. Americans seem to live and breathe and function by paradox; but in nothing are we so paradoxical as in our passionate belief in our own myths. We truly believe ourselves to be natural-born mechanics and do-it-yourselfers. We spend our lives in automobiles, yet most of us--a great many of us at least-do not know enough about a car to look in the gas tank when the engine fails. Our lives as we live them would not function without electricity, but it is a rare man or woman who, when the power goes off, knows how to look for a burned-out fuse and replace it. We believe implicitly that we are the heirs of the pioneers; that we have inherited self-sufficiency and the ability to take care of ourselves, particularly in relation to nature. There isn't a man among us in ten thousand who knows how to butcher a cow or a pig and cut it up for eating, let alone a wild animal. By natural endowment, we are great rifle shots and great hunters--but when hunting season opens there is a slaughter of farm animals and humans by men and women who couldn't hit a real target if they could see it. Americans treasure the knowledge that they live close to nature, but fewer and fewer farmers feed more and more people; and as soon as we can afford to we eat out of cans, buy microwave dinners, and haunt the delicatessens. Affluence means moving to the suburbs, but the American suburbanite sees, if anything, less of the country than the city apartment dweller with his window boxes and his African violets carefully tended under lights. In no country are more seeds and plants and equipment purchased, and less vegetables and flowers raised.

(5) The paradoxes are everywhere: We shout that we are a nation of laws, not men-and then proceed to break every law we can if we can get away with it. We proudly insist that we base our political positions on the issues--and we will vote against a man because of his religion, his name, or the shape of his nose.

(6) We believe in the manliness of our men and the womanliness of our women, but we go to extremes of expense and discomfort to cover any natural evidence that we are either.

(7) We fancy ourselves as hardheaded realists, but we will buy anything we see advertised, particularly on television; and we buy it not with reference to the quality or the value of the product, but directly as a result of the number of times we have heard it mentioned. The most arrant nonsense about a product is never questioned. We are afraid to be awake, afraid to be alone, afraid to be a moment without the noise and confusion we call entertainment. We boast of our dislike of highbrow art and music, and we have more and better attended symphonies, art galleries, and theaters than any country in the world. We detest abstract art and produce more of it than all the rest of the world put together.

(8) One of the characteristics most puzzling to a foreign observer is the strong and imperishable dream the American carries. On inspection, it is found that the dream has little to do with reality in American life. Consider the dream of and the hunger for home. The very word can reduce nearly all of my compatriots to tears. Builders and developers never build houses--they build homes. The dream home is either in a small town or in a suburban area where grass and trees simulate the country. This dream home is a permanent seat, not rented but owned. It is a center where a man and his wife grow graciously old, warmed by the radiance of well-washed children and grandchildren. Many thousands of these homes are built every year; built, planted, advertised, and sold-and yet, the American family rarely stays in one place for more than five years. The home and its equipment are purchased on time and are heavily mortgaged. The earning power of the father is almost always over-extended. If the earner is successful and his income increases. right away the house is not big enough, or in the proper neighborhood. Or perhaps suburban life pails, and the family moves to the city, where excitement and convenience beckon.

(9) Some of these movements back and forth seem to me a result of just pure restlessness, pure nervousness. We do hear, of course, of people who keep the same job for twenty years, or thirty years, or forty years, and get a gold watch for it; but the numbers of these old and faithful employees are decreasing all the time. Part of the movement has to do with the nature of business itself. Work in factories in supermarkets, for contractors on the construction of houses, bridges, public buildings, or more factories is often temporary; the job gets done, or local taxes or wage increases or falling sales may cause a place of business to move to a new area. In addition, many of the great corporations have a policy of moving employees from one of their many branches to another. The employee with the home dream finds that with every removal he loses money. The sellers of homes make their profit on the down payment and on the interest on the loan; but the private owner who wants to turn over his dream home and move on to another finds that he always takes a loss. However, the dream does not die--it just takes another form.

(10) There is no question that American life is in the process of changing, but, as always in human history, it carries some of the past along with it. Automobile manufacturers discovered and developed the American yearning for status. (Substitute TV, computers, CD players, etc). By changing the appliances and gadgetry on each new model, they could make the car owner feel that his perfectly good automobile was old-fashioned and therefore undesirable. His children were afraid to be seen in it; and, since a family's image of success in the world, or status, is to a certain extent dependent on the kind of a car the man drives, he was forced to buy a new one whether he needed it or not. The pattern has not changed: and none of this has in any way affected the American dream of home, which remains part Grandma Moses and part split-level ranch house in an area where to keep a cow or a pen of chickens is to break the law.

(11) Of course, the home dream can be acted out almost anywhere. Every summer morning about nine o'clock, on Third Street in New York, a stout and benign-looking lady came down the stairs from her flat to the pavement carrying the

great outdoors in her arms. She set out a canvas deck chair, and over it mounted a beach umbrella of the kind which has a little cocktail table around it--and then, smiling happily, this benign and robust woman rolled out a little lawn made of green raffia in front of her chair, set out two pots of red geraniums and an artificial palm, brought a little cabinet with cold drinks-Coca-Cola, Pepsi-Cola-in a small icebox; she laid her folded copy of the Daily News on the table, arranged her equipment, and sank back into the chair--and she was in the country. She nodded and smiled to everyone who went by, and somehow she conveyed her dream to everyone who saw her, and everyone who saw her was delighted with her. For some reason I was overwhelmed with a desire to con-tribute to this sylvan retreat, and so one day when she had stepped inside for a moment, I deposited on her table a potted fern and a little bowl with two goldfish; and the next morning, I was pleased to see that these had been added to the permanent equipment. Every day through that summer the fern and the goldfish were part of the scene.

(12) The home dream is only one of the deep set American illusions which, since they can't be changed, function as cohesive principles to bind the nation together and make it different from all other nations. It occurs to me that all dreams, waking and sleeping, are powerful and prominent memories of something real, of something that really happened. I believe these memories--some of them, at least--can be inherited; our generalized dreams of water and warmth, of falling, of monsters, of danger and premonitions may have been pre-recorded on some kind of genetic tape in the species out of which we evolved or mutated, just as some of our organs which no longer function seem to be physical memories of other, earlier processes. The national dream of Americans is a whole pattern of thinking and feeling and may well be a historic memory surprisingly little distorted. Furthermore, the participators in the dream need not have descended physically from the people to whom the reality happened. This pattern of thought and conduct which is the national character is absorbed even by the children of immigrants born in America, but it never comes to the immigrants them-selves, no matter how they may wish it; birth on American soil seems to be required.

(13) I have spoken of the dream of home that persists in a time when home is neither required nor wanted. Until very recently home was a real word, and in the English tongue it is a magic word. At first the word "home" meant safety, then gradually comfort. In the immediate American past, the home meant just those two things; the log houses, even the sod houses, were havens of safety, of defense, warmth. food, and comfort. Outside were hostile Indians and dangerous animals, crippling cold and starvation. Many houses, including the one where President Johnson was born, built only a few generations back, have thick walls and gunslits for defense, a great hearth for cooking and for heat, a cellar under the floor and an attic for the storage of food, and sometimes even an interior well in case of siege. A home was a place where women and children could be reasonably safe, a place to which a man could return with joy and slough off his weariness and his fears. This symbol of safety and comfort is so recent in our history that it is no wonder that to all of us it remains dear and desirable.

(14) It is an American dream that we are great hunters, trackers, woodsmen, deadshots with a rifle or a shotgun; and this dream is deeply held by Americans who have never fired a gun or hunted anything larger or more dangerous than a cockroach. But I wonder whether our deep connection with firearms is not indeed a national potential; not long ago we had to be good hunters or we starved, good shots or our lives were in danger. Can this have carried over? Early in World War II, I spent a good deal of time at the schools for aerial gunnery. The British, having been in the war for a long time, sent teams of instructors to teach our newly inducted men to handle the tail and ball-turret guns in our B-17 bombers, but the instruction began with small arms, since all shooting is pretty much the same. I remember an Englishman saying to me. "It is amazing how quickly these men learn. Some of them have never handled a weapon, and yet it seems to come to them as though they knew it; they pick it up much faster than the English lads do. 'Maybe they're just born with the knack."

(15) The inventiveness once necessary for survival may also be a part of the national dream. Who among us has not bought for a song an ancient junked car, and with parts from other junked cars put together something that would run? This is not lost; American kids are still doing it. The dreams of a people either create folk literature or find their way into it; and folk literature, again, is always based on something that happened. Our most persistent folk tales--constantly retold in

books, movies, and television shows--concern cowboys, gunslinging sheriffs, and Indian fighters. (What could you substitute for cowboys today?) These folk figures existed-perhaps not quite as they are re-called nor in the numbers indicated, but they did exist; and this dream also persists. Even businessmen in Texas wear the high-heeled boots and big hats, though they ride in air-conditioned Cadillacs and have forgotten the reason for the high heels. All our children play cowboy and Indian; the brave and honest sheriff who with courage and a six-gun brings law and order and civic virtue to a Western community is perhaps our most familiar hero, no doubt descended from the brave mailed knight of chivalry who battled and over-came evil with lance and sword. Even the recognition signals are the same: white hat, white armor--black hat, black shield. And in these moral tales, so deepset in us, virtue does not arise out of reason or orderly process of law--it is imposed and maintained by violence.

(16) I wonder whether this folk wisdom is the story of our capability. Are these stories permanent because we knew within ourselves that only the threat of violence makes it possible for us to live together in peace? I think that surviving folk tales are directly based on memory. There must have been a leader like King Arthur; although there is no historical record to prove it. The very strength of the story presumes his existence. We know there were gunslinging sheriffs--not many, but some; but if they had not existed, our need for them would have created them. It interests me that the youthful gangs in our cities, engaging in their "rumbles" which are really wars, and doing so in direct and overt disobedience of law and of all the pressures the police can apply--that these gangs take noble names, and within their organizations are said to maintain a code of behavior and responsibility toward one another and an obedience to their leaders very like that of the tight-knit chivalric code of feudal Europe; the very activities and attitudes which raise the hand of the law against these gangs would, if the nation needed them, be the diagnostics of heroes. And indeed, they must be heroes to themselves.

(17) A national dream need not, indeed may not be clear-cut and exact. For Americans too the wide and general dream has a name. It is called "the American Way of Life." No one can define it or point to any one person or group who lives it, but it is very real nevertheless, perhaps more real than that equally remote dream the Russians call Communism. These dreams describe our vague yearnings toward what we wish were and hope we may be: wise, just, compassionate, and noble. The fact that we have this dream at all is perhaps an indication of its possibility.

"Paradox and Dream" by John Steinbeck

DIRECTIONS: Complete the following activities based on the essay, *Americans: Paradox and Dream* by John Steinbeck.

A) Read the attached article at least twice: read through it once for general ideas, and then read more slowly and closely for meaning . Highlight or underline any ideas, quotes, or other examples of supporting evidence you think are important.

B) SUMMARY PARAGRAPH: In your own words, write a *brief* paragraph (3-5 sentences maximum) summarizing Steinbeck's thesis and other main ideas.

C) SHORT-RESPONSE QUESTIONS: Answer the questions below in complete sentences. Include direct quotes from the essay where needed. Use *specific* examples when giving your opinion.

1. In your opinion, what is Steinbeck's thesis in this essay? Where is it located?

2. Which example does Steinbeck use to show that Americans are "restless and dissatisfied?"

3. In your opinion, what are two modern-day examples of Americans acting "restless and dissatisfied?" Be specific and briefly explain your choices.

4. Which example does Steinbeck use to show that Americans "function by paradox?"

5. In your opinion, what are two modern-day examples of Americans functioning by paradox (you might interpret this as hypocrisy)? Be specific and briefly explain your choices.

6. Which example does Steinbeck use to show how Americans respond to advertising and consumerism?

7. In your opinion, what are two modern-day examples of how Americans respond to advertising or exhibit signs of blatant consumerism? Use specific examples from your own observations or experiences.

8. According to Steinbeck, what is most puzzling about the "American Dream?"

9. According to Steinbeck, what functions are served by dreams and illusions? Do you agree or disagree? Briefly explain why.

10. Based on your reading of the essay and your personal experience, do you tend to agree or disagree with Steinbeck's ideas about the paradoxical nature of Americans and the "American Dream?" Briefly explain why.