

“To read without reflecting is like eating without digesting.” –Edmund Burke

AP LITERATURE & COMPOSITION: *Students in an AP English Literature and Composition course are expected to read actively. The works taught in the course require careful, deliberative reading. And the approach to analyzing and interpreting the material involves students in learning how to make careful observations of textual detail, establish connections among their observations, and draw from those connections a series of inferences leading to an interpretive conclusion about the meaning and value of a piece of writing (50).*

The above information is taken from the College Entrance Examination Board publication English: English Language and Composition English Literature and Composition at www.collegeboard.com. For more detailed information about this course, visit the College Board website.

You will read college-level, complex pieces of literature that require your full and continued attention throughout the summer and the school year. You must read thoroughly, thoughtfully, and meet all reading schedule deadlines.

PREMISE FOR SUMMER WORK: Our goal for the summer assignment is to prepare students for the type of work that will be required during the school year. AP Literature & Composition is a college-level course; therefore students need to be prepared for the rigor of the course. Part of preparing for the course will be the completion of the summer reading assignment.

OVERVIEW OF SUMMER WORK: Students will research allusions commonly found in literature (Mythological and Biblical). Understanding, recognizing, and evaluating allusions will be an important skill in this course. Students will also review important literary terminology. Students will read one novel. The novel will be used at the beginning of the Fall semester to instruct students as to the type of critical reading and analysis that is expected in this course. It is also strongly suggested that students read or re-read *How to Read Literature Like a Professor* by Thomas Foster. *HTRLLAP* is an important book for the course, and students should be familiar with the terminology and be able to apply Foster’s ideas to the material read in the course.

SUMMER READING ASSIGNMENTS:

- 1) Greek/Roman Myths and Biblical Allusions Review (See the handouts at the end of this document and follow the directions). Note: There are 40 allusions total. Answers must be handwritten.
- 2) AP Terminology Review (See the list at the end of this document and follow the directions). Answers must be handwritten.
- 3) Read Ralph Ellison’s novel, *Invisible Man*. Complete a Major Works Data Page (MWDP). “Think Questions” will be provided for this work and should guide your reading of the work and prepare you for the first few weeks of the course. The “Think Questions” can be found at the end of this document. We have also included a reading guide at the end of this document for the novel. The reading guide is optional. The MWDP is posted as a separate file. You will type the information for your MWDP into the doc file. Save the file as a doc file. (NO pdf files will be accepted). When school begins, you will get directions for submitting the file into turnitin.com. You will also submit a hard copy of the MWDP.
- 4) Suggested Reading: *How to Read Literature Like a Professor* by Thomas Foster
- 5) IB Students ONLY: In addition to the summer reading assignments listed, you will need to write the first draft of your World Literature Written Assignment. You will submit a complete first draft on the first full day of classes. Your English III Honors teach will give you the information you need for this before the end of second semester.

SUMMER READING ASSIGNMENTS DUE DATES: ALL summer assignments are due on the first full day of school.

SUMMER READING ASSESSMENTS: The first week of school students will have one test on the allusions and literary terms AND a second test on *Invisible Man* (This will be a reading check test, i.e. did you read it?). During the **third or fourth week** of school, students will write an in-class essay based on *Invisible Man*.

SOURCES FOR SUMMER READING WORKS: For the mythology terms, it is strongly suggested that students read Edith Hamilton's book, *Mythology*. Students can also find mythology terms online. For the Biblical terms, students may consult the King James Version of the Bible and related online sources. Students can find *Invisible Man* and *How to Read Literature Like a Professor* at the LINC, public library, or for purchase at bookstores or online. We will also provide a PDF copy of *Invisible Man* on the summer work assignment page. Note: When using online sources, be sure to visit only reputable sites. For example, an educational institution would be a reputable site whereas Wikipedia or someone's blog would not be considered a good source.

Plagiarism

It is extremely important to do your own work on all parts of this assignment; this is not a group project. Assignments that are similar indicate a lack of original thought, which will be construed as plagiarism and will result in a zero for the entire assignment.

If you have any questions about summer work, you may contact one of the following teachers:
Mrs. Chacon at kchacon22@yahoo.com or Mrs. Kelly at DBKellySMK@aol.com.

SUMMER DOCUMENTS/ASSIGNMENTS: See the next page for all documents. See separate file for MWDP.

NOTE: THE LITERARY TERMS AND ALLUSIONS HANDOUTS MUST BE HANDWRITTEN. THE MWDP MUST BE TYPED.

NAME: _____ (PLEASE PRINT OUT PAGES 3-16; one to a page)

Allusions

AP LIT

Summer 2017

Understanding allusions will be an important part of AP Lit. The more familiar you are with allusions, the better prepared you will be for the assignments in this course as well as for the AP test in May. You need to know these allusions and understand the significance. We will have a comprehension test on these during the first week of the semester. Print out this sheet and handwrite your answers. Typed responses WILL NOT be accepted.

GREEK/ROMAN MYTHOLOGY

Identify the following characters or stories from Greek/Roman Mythology. Your responses should focus on the significance of the person to Greek/Roman Mythology and/or the message or lesson of the story.

CHARACTER(S)	STORY	SIGNIFICANCE/MEANING/LESSON
Ex. Achilles' Heel	Achilles was one of the greatest warriors in Ancient Greece. He was invincible except for one spot on his heel where he was held by his mother Thetis, when she dipped in the River Styx. He killed the great Trojan warrior Hector, before being slain by his brother Paris.	An Achilles' Heel means that one has a physical weakness that leads to his/her downfall despite overall strength.
1. Adonis		
2. Perseus		
3. Cupid and Psyche		

4. Orpheus and Eurydice		
5. Arachne and Minerva		
6. Sisyphus		
7. Dido and Aeneas		
8. Paris and the Golden Apple		
9. Demeter and Persephone		

10. Daedalus and Icarus		
11. Prometheus and Io		
12. Midas		
13. Echo and Narcissus		
14. Pygmalion and Galatea		
15. Theseus		

16. Hercules		
17. Agamemnon, Orestes, and Electra		
18. Bacchus		
19. Medea		
20. Hero and Leander		

BIBLICAL ALLUSIONS Identify the following characters or stories from the King James Version of the Bible. Your responses should focus on the significance of the person to the Bible and/or the message or lesson of the story.

CHARACTERS/STORY	SOURCE (LOCATION/BOOK IN THE BIBLE)	STORY SUMMARY	SIGNIFICANCE/MESSAGE/LESSON
21. Cain and Abel			

22. Tower of Babel			
23. Abraham and Isaac			
24. David and Goliath			
25. Jonah and the Whale			
26. Moses and the Exodus			
27. Samson and Delilah			

28. Daniel in the lion's den			
29. Sodom and Gomorrah			
30. John the Baptist			
31. Joseph and the Coat of Many Colors			
32. Parable of the Prodigal Son			
33. Lazarus			

34. Judas			
35. Solomon			
36. Noah and the Flood			
37. Elijah			
38. Adam and Eve			
39. Ruth and Naomi			
40. Jonathan and David			

NAME: _____

TERMINOLOGY REVIEW

AP LIT

Summer 2017

STUDENTS WILL BE EXPECTED TO LEARN THE FOLLOWING TERMINOLOGY. THE STUDY OF TERMINOLOGY WILL BE A THREE-STEP PROCESS: learning the definition, identifying the device when it appears in literature, and being able to discuss the effect or purpose of the device.

LITERARY TERMS

TERM	DEFINITION
1. ALLEGORY	
2. ALLUSION	
3. AMBIGUITY	
4. ANALOGY	
5. ANAPHORA	
6. ANECDOTE	
7. ANTAGONIST	
8. ANTITHESIS	
9. APHORISM	
10. APOSTROPHE	
11. ARCHETYPE	
12. ASYNDETON	
13. CHARACTERIZATION	

14. CHIASMUS	
15. COLLOQUIALISM	
16. CONFLICT	
17. CONNOTATION	
18. DENOTATION	
19. DICTION	
20. EPISTROPHE	
21. EUPHEMISM	
22. EXPOSITION	
23. FIGURATIVE LANGUAGE	
24. FORESHADOWING	
25. FRAME STORY	
26. GENRE	
27. HYPERBOLE	

28. IMAGERY	
29. IRONY DRAMATIC SITUATIONAL VERBAL	
30. LITOTES	
31. LYRIC POETRY	
32. METAPHOR	
33. METONYMY	
34. MOOD	
35. MOTIF	
36. ONOMATOPOEIA	
37. OXYMORON	
38. PARADOX	
39. PARALLELISM	

40. PARODY	
41. PERSONIFICATION	
42. POINT OF VIEW FIRST PERSON THIRD PERSON OMNISCIENT OBJECTIVE	
43. POLYSYNDETON	
44. PROSE	
45. PROTAGONIST	
46. SATIRE	
47. SETTING	
48. SIMILE	
49. STREAM OF CONSCIOUSNESS	
50. SYMBOLISM	
51. SYNECDOCHE	
52. SYNESTHESIA	

53. THEME	
54. TONE	
55. UNDERSTATEMENT	

METRICAL TERMS (POETRY)

TERM	DEFINITION
56. ALLITERATION	
57. ANAPEST	
58. ASSONANCE	
59. BALLAD	
60. BLANK VERSE	
61. CEASURA	
62. CINQUAIN	
63. CONSONANCE	
64. COUPLET	
65. DACTYL	
66. DRAMATIC MONOLOGUE	
67. ELEGY	

68. END-STOPPED	
69. ENJAMBMENT	
70. EPIC	
71. FREE VERSE	
72. HEROIC COUPLET	
73. HEXAMETER	
74. IAMB	
75. INTERNAL RHYME	
76. METER	
77. OCTAVE	
78. ODE	
79. PENTAMETER	
80. PERFECT RHYME	
81. QUATRAIN	
82. REPETITION	
83. RHYME SCHEME	
84. SESTET	
85. SONNET	
86. SPONDEE	

87. STANZA	
88. TERCET	
89. TERZA RIMA	
90. TETRAMETER	
91. TROCHEE	
92. VILLANELLE	

GRAMMATICAL TERMS

TERMS	DEFINITION
93. ANTECEDENT	
94. CLAUSE	
95. ELLIPSIS	
96. MODIFIER	
97. RHETORICAL QUESTION	
98. SUBJECT COMPLEMENT	
99. SUBORDINATE CLAUSE	
100. SYNTAX	

Use the following questions as a guide for your reading of the novel. The questions will be the basis for class discussions about the novel and a written assignment to be given later.

****Note:** We will not collect your responses to these questions. However, we **STRONGLY** recommend that you use these questions as a guide for your reading and understanding of the novel. Furthermore, these questions will be an important part of our class discussions and assignments in the fall.

1. Apply each of the following plot patterns to the novel: rite of passage, initiation, fall from innocence, and quest. HINT: *How to Read Literature Like a Professor!!!*
2. In Ralph Ellison's *Invisible Man*, racism is presented as a complex problem, involving more than simply the conflict between different racial groups. Rather, racism has an inner-racial component, with some African Americans perpetuating notions of black inferiority. In other words, discuss the ways that the novel points to African Americans in general as contributors, at times, to an ideology that positions them and their cultural uniqueness as inferior.
3. In Ralph Ellison's *Invisible Man*, the boxing ring, the college campus, the Golden Day, and the chapel are important places. In each of them, the narrator begins learning important lessons about the nature of race relations, power, and wealth. Identify several places that become important to the narrator once he leaves college. Explain what the narrator learns in these places about race, about power, about wealth, and about other issues. Explain how these learned lessons lead him to a discovery of his invisibility.
4. 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. Consider the narrator in *Invisible Man* and show how that character's alienation reveals the surrounding society's assumption and moral values.

Directions: As you read *Invisible Man*, answer the following questions.

Prologue through Chapter 10

1. Why does the narrator beat up the man who insults him?
2. Since the narrator feels invisible, he feels justified in fighting darkness any way he can. What deeper meaning is implied in his needing so much light in his hole? What is the difference between him as a tinker and those whom he lists as American tinkers?
3. Like Dante's descent into purgatory in *The Divine Comedy*, the narrator's experience with marijuana takes him down into music that reveals parts of the African-American experience. What are the three levels through which he passes?
4. Louis Armstrong's blues song rouses the narrator to reality. Obviously, it gives the narrator a reason to answer the question by telling his story. What does it also inspire in him?
5. What is the significance of the school superintendent's presence at the battle royal?
6. When the narrator gets mixed up and says "social equality," he must immediately correct his error. What is the significance of that exchange between the speaker and the audience?
7. "I was swallowing blood" seems a simple explanation for the narrator being misunderstood. What is the author implying on a deeper level?
8. Comment on the significance of the gold coins being actually "brass pocket tokens advertising a certain make of automobile."
9. What might be foreshadowed by the narrator's dream about going to the circus with his grandfather?
10. At first, one sees the campus (in chapter 2) as a veritable Garden of Eden. Find three passages that do not fit this archetypal concept.
11. What is ironic about the narrator's view of the Founder's statue?
12. In chapter 5, notice the description of the mockingbird on the statue. What is important about this sight in light of the chapel service that has just ended?
13. Reread Dr. Bledsoe's diatribe against the narrator, found at the beginning of chapter 6. What does it reveal about Bledsoe?
14. In chapter 8, what serves to reinforce the narrator's invisibility?
15. In chapter 9, what is the meaning of the blueprints?
16. What is the narrator denying when he refuses to order grits?
17. What does the young Emerson mean when he says, "They're all loyal Americans"? What is satirical about such a remark?
18. What is the significance of the narrator reading the slogan, "If It's Optic White, It's the Right White," and his interpretation of it?

19. The plant produces paint for the government and uses a screaming eagle as a trademark. Explain the significance of these facts.

20. How is the narrator's dismissal from his job similar to his expulsion from school?

Chapters 11 through 21

1. What does the doctor's confidence in his machine satirize about modern society?

2. Explain the importance of the statement, "When I discover who I am, I'll be free."

3. Once, the narrator hoped to become the next Booker T. Washington. Thanks to Brother Tarp's picture, the narrator changes his mind. Why does Frederick Douglass become the narrator's new role model?

4. Read the last sentence of chapter 16. What is the narrator's feeling about the Brotherhood in relationship to his work? Compare that to his philosophy at the end of chapter 17. What change takes place in his thinking?

5. What is revealed about society in the nineteen-year experience of Brother Tarp?

6. Near the end of chapter 18, the narrator remarks that he is beginning to approach the depths of the Brotherhood that he had never been told about. What can now be inferred about the true nature of the Brotherhood?

7. Describe Tod Clifton's dolls. How are they made to dance, and what is their significance?

Chapter 22 through Epilogue

1. What does the narrator mean by his statement about dying with Tod Clifton?

2. What does the narrator mean when he says, "I'd have to do a Rinehart"?

3. The narrator comments that he thought the Brotherhood felt his skin color made no difference. What does he later think about this?

4. What does the narrator tell the audience at Clifton's funeral? What does he mean?

5. In the epilogue, what does the narrator say about the mind?

6. Explain the narrator's change in attitude between the prologue and the epilogue.

