

# Challenge Early College High School Summer Reading Assignment

## 2015-16 School Year

### English III: Advanced Placement Literature and Composition

Welcome to AP English III, a rigorous class with plenty of personal challenges and rewards. Below you will find two summer reading assignments (a non-fiction work and a novel). Please be aware that **both assignments** are due on the **second day of class** and will be counted as **two major grades**. Failure to complete the summer reading assignments will greatly reduce your chances of passing the first nine weeks of AP English III. You should purchase your own copies of the summer reading works. You may purchase used copies, but avoid books that are heavily marked. Expect an **assessment** over both works on the **second day of class**. The summer reading assignment is not an option; we will be using these two works for several assignments during the first nine weeks in the class. Do not wait until the end of the summer to purchase your copies. Get them now, and begin reading. \*Please contact me ASAP if you need assistance procuring a copy of these books.

#### Reading List:

→ *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*, Thomas C. Foster (**Read this one first.**)

→ *Invisible Man*, Ralph Ellison. You may read the PDF online at

[http://bpi.edu/ourpages/auto/2010/5/11/36901472/Ralph%20Ellison%20-%20Invisible%20Man%20v3\\_0.pdf](http://bpi.edu/ourpages/auto/2010/5/11/36901472/Ralph%20Ellison%20-%20Invisible%20Man%20v3_0.pdf)

#### Part One—Required Reading: Non-fiction – *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*, Thomas C. Foster

What does it mean when a fictional hero takes a journey? Shares a meal? Gets drenched in a sudden rain shower? Often, there is much more going on in a novel or poem than is readily visible on the surface—a symbol, maybe, that remains elusive, or an unexpected twist on a character—and there's that sneaking suspicion that the deeper meaning of a literary text keeps escaping you. In this practical and amusing guide to literature, Thomas C. Foster shows how easy and gratifying it is to unlock those hidden truths, and to discover a world where a road leads to a quest; a shared meal may signify a communion; and rain, whether cleansing or destructive, is never just rain. Ranging from major themes to literary models, narrative devices, and form, *How to Read Literature Like a Professor* is the perfect companion for making your reading experience more enriching, satisfying, and fun. (from the publisher)

**Assignment:** Read this book in its **entirety**. At a **minimum** you need to complete five of the **paragraph assignments** on required chapters. Responses should be **typed**. These short writing assignments are designed not only to help you practice your literary analysis skills but also to help me get to know you and your literary tastes. Whenever I ask for an example from literature, you may use short stories, novels, plays, or films (yes, film is a literary genre). However, you should use *Invisible Man* in at least two of your paragraph analyses. I encourage you to refer to works you studied previous years in English. If your literary repertoire is thin and undeveloped, use Foster's Appendix to jog your memory or to select additional works to explore. At the very least, watch some of the "Movies to Read" that are listed on pages 293-294. You may use the same literary work more than once in completing the other prompts. **Please note that you are only required to do five of the thirteen paragraph responses. All five paragraph assignments will be due on our second class meeting**

Again, remember your responses should be paragraphs—not pages! A well-developed paragraph should be at least eight sentences. Some chapters do not have a prompt, but you still need to have these chapters read by the second class meeting.

As you compose each written response, re-phrase the prompt as part of your answer and label the paragraph by the chapter to which you are referring. In other words, I should be able to tell which question you are answering without referring back to the prompts. Support your opinions with evidence from the texts you use. You must back up your assertions with quotes from the texts. Always record the page numbers for quotes and use MLA guidelines for referencing page numbers.

## **Paragraph Assignments for Foster's *How to Read Literature Like a Professor*:**

### **Introduction: How'd He Do That?**

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

**Chapter 1 -- Every Trip Is a Quest (Except When It's Not)** List the five aspects of the QUEST and then apply them to something you have read (or viewed) in the form used on pages 3-5.

### **Chapter 2 -- Nice to Eat with You: Acts of Communion**

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

### **Chapter 3 -- Nice to Eat You: Acts of Vampires**

What are the essentials of the Vampire story? Apply this to a literary work you have read or viewed. [Look at works that have a vampire-like character, *not* a vampire story, so nothing from the *Twilight* series.]

### **Chapter 10 -- It's More Than Just Rain or Snow**

Discuss the importance of weather in a specific literary work, not in terms of plot.

### **Chapter 12 -- Is That a Symbol?**

Use the process described on page 106 and investigate the symbolism used in a specific literary work you have read.

### **Chapter 13 -- It's All Political**

Assume that Foster is right and "it is all political." Use his criteria to show that a literary work is political.

### **Chapter 14 -- Yes, She's a Christ Figure, Too**

Apply the criteria on page 119 to a major character in a significant literary work. Try to choose a character that will have many matches. This is a particularly apt tool for analyzing film -- for example, *Star Wars*, *Braveheart*, *Gladiator*, *Matrix Trilogy*, *The Green Mile*, *Chronicles of Narnia*, and *The Lord of the Rings*.

### **Chapter 18 -- If She Comes Up, It's Baptism**

Think of a "baptism scene" from a significant literary work. How was the character different after the experience? Discuss.

### **Chapter 19 -- Geography Matters...**

Discuss at least four different aspects of a specific literary work that Foster would classify under "geography."

### **Chapter 21 -- Marked for Greatness**

Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

### **Chapter 24 -- ...And Rarely Just Illness**

Recall two characters who died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

### **Chapter 25 -- Don't Read with Your Eyes**

After reading Chapter 25, choose a scene or episode from a novel, play or epic written before the twentieth century. Contrast how it could be viewed by a reader from a previous century with how it might be viewed by a contemporary reader. Focus on specific assumptions that the author makes, assumptions that would not make it in this century.

## **Part Two—Required Reading: Fiction – *Invisible Man*, Ralph Ellison**

*Invisible Man* is a milestone in American literature, a book that has continued to engage readers since its appearance in 1952. A first novel by an unknown writer, it remained on the bestseller list for sixteen weeks, won the National Book Award for fiction, and established Ralph Ellison as one of the key writers of the century. The nameless narrator of the novel describes growing up in a black community in the South, attending a Negro college from which he is expelled, moving to New York and becoming the chief spokesman of the Harlem branch of "the Brotherhood", and retreating amid violence and confusion to the basement lair of the Invisible Man he imagines himself to be. (from Amazon)

**Assignment:** Read *Invisible Man* in its entirety. As you read use the following study guide questions to guide your reading. Answer all questions in complete sentences. Responses should be **typed**. Also, record the page numbers where you found the answer to each questions. This will be helpful for locating quotes for future discussions and assignments.

## **Study Guide for Ellison's *Invisible Man***

### **Prologue**

1. How would you describe the tone of the first two paragraphs?
2. What is ironic about the narrator's encounter with the blond man?
3. What does it mean when the narrator says that the blond man "had not *seen* [him]"?
4. Who are the "sleeping ones"?
5. Explain the narrator's desire for light in his hiding place in the basement.
6. What is the relationship between the music of Louis Armstrong and the narrator's sense of invisibility?
7. What does the narrator learn about the struggle for freedom during his conversation with a former slave?

### **Chapter One**

1. Explain the advice that the narrator's grandfather gives him: "Let 'em swoller you till they vomit or bust wide open."
2. Explain the ambivalence the narrator feels toward the naked blonde.
3. How does this chapter show the limits of assimilation?
4. How is the following statement an example of foreshadowing? "I've never seen this section before. It's new territory for me."
5. What is the tone that Trueblood uses to tell the story of his incest?
6. What is ironic about the sexual attraction between Trueblood and his daughter?
7. Why would Trueblood's wife bring Aunt Cloe over?
8. Why do you think Trueblood receives so much more charity from the white community than from his own?
9. Why do you think Mr. Norton gives Trueblood \$100?

### **Chapter Two**

1. How is the road in the first paragraph used as a metaphor?
2. What is the rhetorical purpose of the Founder's statue?
3. How are diction and syntax used in the description of the trustees' arrival at Founders' Day?
4. What makes the sleeping farmer "the kind of white man [that the narrator fears]"?
5. Why is Mr. Norton's enthusiasm for his widow so strange to the narrator?

### **Chapter Three**

1. What is the significance of the wide range of professions that the insane men at the Golden Day used to practice?
2. How do the apocalyptic ravings of one of the patients serve to foreshadow the future?
3. Why do the patients find that kicking Supercargo is therapeutic?
4. Why does the veteran call the narrator invisible?

### **Chapter Four**

1. Why does the narrator hate Trueblood and the people at the Golden Day?
2. What is the effect of comparing the campus building to an "old plantation manor house"?
3. How has Dr. Bledsoe achieved power in society?

### **Chapter Five**

1. What is the rhetorical argument behind the comparison of the moon to a "white man's bloodshot eye"?
2. What phrase does the narrator use to describe Dr. Bledsoe's position relative to the trustees around him? Why is this significant?
3. How is simile used to express the effect of the Founder's death?
4. What is the rhetorical effect of Rev. Barbee's blindness?
5. What images does the narrator see as he leaves chapel?

### **Chapter Six**

1. Describe Dr. Bledsoe's posture as the narrator goes to his meeting.
2. Why is Dr. Bledsoe so angry with the narrator?
3. How are Dr. Bledsoe's ideas about black/white relations similar to those of the narrator's grandfather?

4. How is repetition used to show the narrator's shock when Dr. Bledsoe calls him a "nigger"?
5. How is Dr. Bledsoe's handshake an example of foreshadowing?

### **Chapter Seven**

1. What does it mean when the vet tells the narrator to be his own father?
2. What allusion is used to describe the narrator's arrival in Harlem?

### **Chapter Eight**

1. What is ironic about the narrator's discovery of a Bible in his room at Men's House?
2. What is ironic about the difference between the way blacks could speak in the North as opposed to the South?
3. What is the significance of the image of the Statue of Liberty, her torch "almost lost in the fog"?
4. What is unusual about the narrator's description of the pictures in Mr. Bates' office?

### **Chapter Nine**

1. What does the vendor mean when he asks the narrator if he "got the dog"?
2. What is the purpose of the drawn-out conversation between the narrator and Mr. Emerson's son?
3. How would you describe the tone of Dr. Bledsoe's letter?
4. What extended metaphor does the narrator use to describe the imagined conversation between the elder Mr. Emerson and Dr. Bledsoe?

### **Chapter Ten**

1. Explain the extended metaphor of Liberty Paints.
2. How are Lucius Brockway and Dr. Bledsoe similar?

### **Chapter Eleven**

1. What is the rhetorical purpose of the conversation that the narrator overhears?
2. How is the narrator different after he leaves the hospital?

### **Chapter Twelve**

1. What is the rhetorical purpose of the "spoiled-cream" complexions of the women that the narrator sees as he careens out of the subway?
2. How does the syntax (sentence structure) of the first three pages contribute to the narrator's sense of disorientation?
3. What purpose does Mary serve for the narrator?
4. How is alliteration used to express the anxiety that the narrator feels?

### **Chapter Thirteen**

1. What is the metaphorical value of the sweet potatoes?
2. What is the purpose of the emancipation letter among the old couple's belongings?
3. Why is the narrator ambivalent about attacking the men who are evicting the old couple?
4. What is the narrator's rhetorical argument as he addresses the crowd?
5. How does the man in the café interpret the narrator's sentiments incorrectly?

### **Chapter Fourteen**

1. What is the narrator's principal motivation for accepting the job?
2. How is color used to affect imagery in the salon?
3. Why does Emma wish that the narrator were blacker?
4. What is the idea behind the narrator's confrontation with the drunken man who wants him to sing, because "all *colored people sing*"?
5. What is the difference between the definition of "we" that people like Mary embrace and the definition that people like Brother Jack embrace?

### **Chapter Fifteen**

1. Why does the narrator get so angry when he notices the cast-iron bank in the shape of a caricature of a black man?
2. What is the metaphorical value of the fact that the clock in Mary's kitchen is slower than the narrator's?
3. Explain the following quotation:  
"Some folks just live in fi lth," she said disgustedly. "Just let a little knocking start and here it comes crawling out. All you have to do is shake things up a bit."
4. What is ironic about the narrator's attempt to get rid of the coin bank?

### **Chapter Sixteen**

1. What is the significance of the narrator's daydream about the bulldog?
2. How does the description of the stage contribute to the narrator's sense of isolation?
3. Why do some members of the Brotherhood object to the narrator's speech?

#### **Chapter Seventeen**

1. How is paradox used to express the contradictory constraints placed on the narrator?
2. How might Tod Clifton serve as a more effective spokesman than the narrator, at least in the eyes of Emma?
3. How is humor used in the first introduction of Ras the Exhorter?
4. Why do you think the author chooses to have Ras speak the dialect of a native African learning English?
5. What does Tod Clifton mean when he says that "sometimes a man has to *plunge outside history*"?

#### **Chapter Eighteen**

1. Who are "they"? Who will cut the narrator down, according to the letter?
2. How is Brother Tarp's slave chain-link different from Dr. Bledsoe's?
3. What does the narrator mean when he says that Brother Wrestrum "snatched [him] back to the South"?

#### **Chapter Nineteen**

1. How does the setting of the beginning of the chapter contradict the woman's tone?
2. How are sound devices used to express the ambivalence the narrator feels about the woman?
3. Explain the significance of this sentence: "My nerves were in a state of constant tension, my face took on a stiff, noncommittal expression, beginning to look like Brother Jack's and the other leaders'."

#### **Chapter Twenty**

1. Why is there so much resentment toward the narrator in the Jolly Dollar?
2. How did Clifton choose to make his escape from history?
3. Explain the significance of this sentence: "They were outside the groove of history, and it was my job to get them in, all of them."
4. What happens right before the end of the chapter to make the narrator realize the significance of his leadership?

#### **Chapter Twenty-One**

1. In the description of the funeral procession, how do the images show the angry pride of the crowd?
2. How is personification used to show the power of the music in the procession?
3. Why is the narrator envious of the old man?
4. How could an old slave song have such power?
5. Is the peanut vendor an allusion to Christ on the cross?
6. What does the narrator mean when he says that everyone at the funeral is in the box with Tod Clifton?

#### **Chapter Twenty-Two**

1. What is the reason behind the narrator's conflict with the Brotherhood?
2. What is the metaphorical value of Brother Jack's glass eye?

#### **Chapter Twenty-Three**

1. How is humor used when the narrator puts on a pair of sunglasses to escape Ras's goons?
2. Why does Hambro disappoint the narrator?
3. Explain the significance of this sentence: "If they tolerate Rinehart, then they will forget it and even with them you are invisible."
4. How has the narrator become invisible?

#### **Chapter Twenty-Four**

1. How has the narrator come to adopt one of Dr. Bledsoe's strategies?
2. How does the narrator use grammar to ridicule Sybil?

#### **Chapter Twenty-Five**

1. How does the burning tenement show progress?
2. How is humor used to show Ras' ridiculousness?

#### **Epilogue**

1. What does the narrator mean when he says he became "ill of affirmation"?
2. What definition of invisibility spurs the narrator to return to social action?

3. What is the effect of the rhetorical question that ends the novel? What is the rhetorical effect of Ras' getting hit by a spear?

### **Final Notes:**

**Plagiarism:** You are required to read each assigned work carefully, thoughtfully, and entirely by the assigned due date. Plagiarism, whether from commercially prepared notes, the Internet, or another student's work, falls under the heading of cheating. Cheating will result in a zero on the assignment and notification of parents. **And yes, even if you change the wording of the material you obtain, it is still plagiarism unless you document your source with parenthetical citation(s) and provide a works cited.** I will clearly state if an assignment requires outside research. Otherwise, the work assigned in this class should be your honest and diligent response to the text(s). "Cheat sites" such as sparknotes.com are never to be used for this class for any reason. **Please note that you will be required to upload all summer reading assignments to Turnitin.com during the first week of school.**

**Content Disclaimer:** AP English III is a college-level class. Necessarily, because advanced literature courses deal with all facets of living, there will be talk of life, of death, of the various human desires. Also, there may be transgressive language (there will certainly be beautiful language) contained in the work we study. If you feel delicate about such things or are easily offended, let's talk together about the challenges you might face. You can expect mature discussion of a wide variety of subjects, as prompted by the work under examination.

### **Summer Reading Assignment Checklist:**

- ✓ Read *How to Read Literature Like a Professor* in its entirety.
- ✓ Write paragraph responses for **five** of the thirteen writing prompts. (**Typed**)
- ✓ Read *Invisible Man* in its entirety.
- ✓ Answer the study guide questions for *Invisible Man*. (**Typed**)

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