



**Middletown Township Public Schools  
High School North and High School South**



***AP Literature and Composition: Summer Assignment  
2016***

Read the following:

- Invisible Man, by Ralph Ellison
- How to Read Literature Like a Professor: a Lively and Entertaining Guide to Reading Between the Lines, by Thomas C. Foster

After reading the above two texts, complete all 3 parts that follow:

**Part 1**

**Choose one of the following prompts to which to respond in a 3 to 5 page essay.** *All work is to be handwritten.*

A. In a novel by William Styron, a father tells his son that life “is a search for justice.” In what ways is the life of the narrator of Invisible Man an example of that search? Your well-developed essay should analyze the narrator’s understanding of justice, the degree to which his search is successful, and the significance of this search for the work as a whole.

B. According to critic Northrop Frye, “Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about them, great trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divisive lightning.” The narrator of Invisible Man functions as an instrument of both his own suffering and the suffering of others. Your well-developed essay should explain how the suffering brought upon others by the narrator contributes to the tragic vision of the work as a whole.

C. In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. How does the unnamed narrator of Invisible Man contend with some aspect of the past, either his personal past or societal and/or historical past? Your essay should include how the narrator’s relationship to the past contributes to the meaning of the work as a whole.

**Part 2**

**The questions below require you to apply your understanding of *How to Read Literature Like a Professor (HtRLLaP)* to select themes and elements in *Invisible Man*.**

**For 3 of the 6 prompts listed below complete the assignment as described.** Each response should be 250 – 400 words in length.

***HtRLLaP* Chapter 1 – “Every Trip Is a Quest (Except When It’s Not)”**

Apply the five aspects of The Quest to the narrator’s journeys in Invisible Man. You can view any single segment of his movements or view the entirety as his quest.

***HtRLLaP* Chapter 5 – “Don’t Read with Your Eyes”**

Choose a scene or episode and discuss the importance of understanding it from a contemporary (of the time in which the novel is situated) perspective regarding assumptions that the author makes, assumptions that would not necessarily be those of a 2015 reader.

***HtRLLaP Chapter 11*** – “...More Than It's Gonna Hurt You: Concerning Violence”

Many types of violence are evident in the novel. For two of these discuss the effects on the narrator.

***HtRLLaP Chapter 12*** – “Is That a Symbol?”

Using the process Foster describes, investigate the symbolism in the book. Keep your analysis focused on two or three.

***HtRLLaP Chapter 19*** – “Geography Matters...”

Discuss at least four different aspects of geography (remember, Foster’s definition of “geography” is very broad) and how they impact the themes events of the novel.

***HtRLLaP Chapter 22*** – “He's Blind for a Reason, You Know”

The title of the novel, being blindfolded, blindness, eyes – they all come up, as do psychological, moral and intellectual sightedness and its absence. Explore this topic.

Invisible Man is available on-line 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 3:**

**POETRY: You are responsible for all literary devices listed below.**

*AP poetry TPCASTT Digital Notebook*

*Please copy this document to create your own, save as “AP poetry analysis”  
There are 2 blank charts for you to use to explicate your poems, you should keep a blank template to use in the future.*

**TPCASTT: Literary Analysis Made Easy**

- T** **Title:** Ponder the title
- P** **Paraphrase:** Translate the poem into your own words – paraphrase line by line for short poems OR summarize stanza by stanza for long poems.  
Look for: Syntactical units (complete sentences rather than line by line) Enjambment vs. End-stopped lines
- C** **Connotation:** Contemplate the meaning beyond the literal. Examine any and all devices, **focusing on how such devices contribute to the meaning, the effect, or both.**

|                     |   |
|---------------------|---|
| <i>Alliteration</i> | repetition of identical or similar consonant sounds, normally at the beginning of words   |
| <i>Allusions</i>    | a direct or indirect reference to something which is presumable commonly known, such as an event, book, myth, place, or work of art |
| <i>Ambiguity</i>    | double meanings   |
| <i>Antithesis</i>   | direct contrast of structurally parallel word groupings – sink-swim, best-worst   |
| <i>Apostrophe</i>   | speaker addresses remarks to a dead person, an absent person or a non-human object  |
| <i>Assonance</i>    | repetition of identical or similar vowel sounds - “A land laid waste with all its young men slain”                                  |



Please analyze this poem line by line, and then fill out a chart using TPCASTT method of analysis.

**“Introduction to Poetry”  
Billy Collins**

I ask them to take a poem  
and hold it up to the light  
like a color slide  
or press an ear against its hive.  
I say drop a mouse into a poem  
and watch him probe his way out,  
or walk inside the poem’s room  
and feel the walls for a light switch.  
I want them to water ski  
across the surface of a poem  
waving at the author’s name on the shore.  
But all they want to do  
is tie the poem to a chair with rope  
and torture a confession out of it.  
They begin beating it with a hose  
to find out what it really means.

**POETRY ANALYSIS USING TPCASTT**

|          |                    |  |
|----------|--------------------|--|
| <b>T</b> | <b>TITLE</b>       |  |
| <b>P</b> | <b>PARAPHRASE</b>  |  |
| <b>C</b> | <b>CONNOTATION</b> |  |
| <b>A</b> | <b>ATTITUDE</b>    |  |

|          |               |  |
|----------|---------------|--|
| <b>S</b> | <b>SHIFTS</b> |  |
| <b>T</b> | <b>TITLE</b>  |  |
| <b>T</b> | <b>THEME</b>  |  |