

Summer Reading Assignment, AP English Lit. and Comp.

B. Warren, WHS

Dear AP Student,

Welcome to AP English Literature and Composition. This summer you will be required to complete two reading assignments in preparation for the school year.

Objective: After reading *How to Read Literature Like a Professor*, you will apply the principles discussed in the book by closely reading *All the Pretty Horses* by Cormac McCarthy and then writing three literary analyses over three separate passages.

Directions:

1. Read *How to Read Literature Like a Professor* by Thomas C. Foster—you DO NOT have to annotate the book. Note: parts of this book may be confusing as Foster cites examples from novels you may not be familiar with; however, your objective is to understand the broader principles that he lays out in his book and often highlights in bold text.
2. After reading *How to Read Literature Like a Professor*, apply the principles he outlines as you write three literary analyses over *All the Pretty Horses* (see details and grading rubric below). Though similar in content, the format for these analyses will not be the same as essays. You are not required to have a thesis statement, introductory paragraph or conclusion.
3. **Don't procrastinate! We will start on day one, and not completing your summer reading will put you at a disadvantage right from the start.**

Your literary analyses will be collected the first day of school and will be counted as one test grade. There will be a multiple choice test over *How to Read Literature Like a Professor* and *All the Pretty Horses* the first week of school. Finally, after a Harkness discussion, you will write an AP analytical essay over *All the Pretty Horses* the second week of school.

If you have any questions, you can contact me at brent.warren@wimberleyisd.net, and, should you lose the instructions, you can download another from the Wimberley HS website (search the Academics tab for Summer Assignments).

Happy reading,

Mr. Warren

Honors/AP ELA Teacher

Instructions for Literary Analysis

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Objective: The purpose of literary analysis is to encourage close reading of a text and demonstrate your understanding of the literary elements within the text, how they are used, and the author's purpose. The student, rather than passively reading (i.e., reading the words without paying attention to what he/she is reading), should actively think about what he/she is reading while making notes about the text itself and his/her thoughts on the text. A literary analysis is not the same as summarizing. Summarizing simply demonstrates a student's ability to regurgitate what he/she has read. **Literary analysis is *interacting with the text to comment on and to interpret the significance of various elements within the text*; specifically, the student makes note of such things as literary devices used and to what purpose, characters' traits, connections between various passages of the text, motifs that contribute to the overall themes of a text, questions that the student has about the text, and unfamiliar vocabulary.**

Directions:

1. Read "Close Reading Techniques for Literary Analysis" (page 4-5).
2. Read the "Honors/AP Literary Analysis Grading Rubric" to understand specifically what you will be graded on and the quality of work we are looking for in your analysis.
3. **Select three short passages from Parts I, II, and III of *All the Pretty Horses*.** The passages may be one to several pages long (the passage should be complete with a start and a stop; it should not start in the middle or end abruptly) that are significant to one of the themes of the novel. (You will be connecting these passages to each other, so keep that in mind when selecting your passages.)
4. Look for the following literary elements in the passage:
 - symbolism
 - motifs
 - diction/connotation (diction is single, specific)
 - figurative language
 - imagery
 - irony
5. Analyze and discuss the importance of these elements and how they contribute to an understanding of the passage.
6. Discuss how these elements contribute to the overall tone (or tones if there is a shift) of the passage, and how they contribute to developing one of the themes of the novel.

Format:

1. **Each of the three analyses should be ONE to THREE PAGES long and TYPED on SEPARATE Google Docs.**
2. Follow WHS/MLA style guidelines (can be found on my school webpage).
3. Double space.
4. Include page numbers of the passage in the title (e.g., Passage One: pp 18-21). **DO NOT INCLUDE THE PASSAGE**—only the page numbers.
5. Write in complete sentences; use transitions between ideas; check for G.U.M. issues before submitting.
6. Use properly **embedded quotes** (see Embedding Quotes handout on my webpage) to support discussion of literary elements, tone, and theme.
7. You can organize your response in one of two ways:
 - organize your response by literary element (e.g., group all examples of diction together and discuss)
 - or work through the passage in chronological order, working from beginning to end and discussing literary elements as they appear in the passage

NOTE: The use of **AI programs such as ChatGPT or book guides such as SparkNotes or any other similar resource** for any part of this assignment **will be considered cheating** and result in an **automatic zero**. To ensure that you have not used AI or other sources, **I will be checking the history of your Google Doc and run it through a real-time AI checker**. The best way to avoid possible issues is to complete the assignment on your **SCHOOL issued Chromebook**.

Close Reading Techniques for Literary Analysis

(UIL Literary Criticism Guidelines adapted from AP Teacher Resources and Dr. Chad Osborne of the Teacher Development Network)

Students **SHOULD NOT** answer all questions in the order they are presented. Instead, these questions should serve as a guide to help students move through the **levels of analysis** to have a greater understanding of the text. Literary analysis should focus on the author's use of **language** to develop his/her style as well as the author's use of **literary elements** to convey meaning. Students may return to an earlier level of analysis at any point in the novel. Students **SHOULD NOT** annotate each page of the text; instead, find significant passages that lead to AHA! moments.

I. Use of Language (LANGUAGE: first impressions, vocabulary, diction): The first few chapters heavily focus on the author's style of writing. Your literary analysis should focus on finding examples of the author's techniques in writing as well his/her development of tone (tone is the author's attitude towards the characters or subject matter of the literary work and is critical in determining theme).

- What are the first things you notice about the text? What does the title suggest?
- Do the things you noticed complement each other or contradict each other and what does that imply?
- What mood does the opening passage create? Why?
- Do any words have double meanings or extra connotations?
- What are the unfamiliar words? How can you determine their meanings?

II. Setting/Character/Conflicts (LITERARY): The first few chapters will also establish the exposition of the novel and relate to the following questions.

- What detail/imagery is used to describe the setting? Is the setting allegorical, or does it have a greater symbolic significance?
- What major characters are introduced? How are the main characters developed with direct characterization with physical attributes?
- How are major characters developed with indirect characterization (actions/speech/motivations/thoughts/effects on others)?
- How do the minor/flat characters develop a main character? Does the author utilize a character as a foil?
- What background is revealed about the characters? What important information about the characters adds insight?
- What primary conflicts arise? What are the implied conflicts?

III. Discerning Patterns (LANGUAGE: Repetitions, Similarities, Contradictions): Throughout the text, you will also find elements based on how the author frames the narrative, and how language is used to achieve the overall purpose.

- Could this passage symbolize the entire work? Could this passage serve as a microcosm—a little picture--of what's taking place in the whole work?
- What is the sentence rhythm like? Short and choppy? Long and flowing? Does it build on itself or stay at an even pace? What is the style like? Look at the punctuation. Is there anything unusual about it?
- Is there any repetition within the passage? What is the effect of that repetition?
- What modes of writing are in the passage (narration, description, argument, dialogue, rhymed or alliterative poetry, etc.)?

IV. Literary Language/Point of View/Characterization (LITERARY: figurative language, imagery, internal/external conflicts)

- How does the passage use figurative language such as metaphor/simile/personification?
- Does the writer make allusions to mythology, history, or religion? Explain significance.
- How does the passage make us react about any characters or events within the narrative?
- Are there colors, sounds, or physical descriptions that appeal to the senses? Does this imagery form a pattern?
- Who speaks in the passage? To whom does he or she speak? Does the narrator have a limited point of view? Or does the narrator appear to be omniscient, knowing things the characters couldn't possibly know? Do the characters represent something greater (symbolic or allegorical meaning)?

V. Symbolism: (LITERARY: Images/motifs)

- Does an image remind you of an image elsewhere in the literature? Where? What's the connection? How might this image fit into the pattern as a whole? Are there metaphors? What kinds?
- Is there one controlling or extended metaphor? If not, how many different metaphors are there, and in what order do they occur? How might that be significant?
- Do any objects represent something else? What does that imply?
- Do any of the objects, colors, animals, or plants appearing in the passage have traditional connotations or meaning? What about religious or biblical significance?
- If there are multiple symbols in the work, could we read the entire passage as having allegorical meaning beyond the literal level?

VI. Tone and Theme (LITERARY)

- Are there shifts in tone? How do these shifts reinforce the author's purpose? What is the overall tone (or tones—it is not uncommon for author's to have a shift in tone) of the work? How does the tone help convey the author's theme(s)?
- Based on the information you have gathered from your analysis, what is the theme* (or themes) that is implicitly or explicitly suggested?

*Theme is the main idea of the text and should not be confused with subject. If the subject of the book is love, what does the author say about love? What the author asserts about a subject, either explicitly or more often implicitly, is the theme of the work and can be stated in a complete sentence.

NOTE: Students may review earlier sections as needed throughout the reading.

Honors/AP Literary Analysis Grading Rubric

	Excellent 20	Good 18	Adequate but needs Improvement 16	Lacks Honors/AP Quality 14	Insufficient 10
Width: Variety of topics and lit. elements marked for discussion	Student thoroughly works through a variety of literary elements..	Student identifies and discusses only 4 or 5 literary elements.	Student identifies and discusses only 2 or 3 of literary elements or may not have a complete understanding of literary elements.	Student identifies and discusses only 1 literary element.	Student does not identify or explain any literary elements.
Depth: Significance of commentary	Student offers abundant depth and excellent detail regarding analysis and commentary.	Student offers abundant depth and excellent detail regarding analysis and commentary.	Student offers limited depth in analysis and commentary.	Student offers little depth in analysis and commentary.	Student merely summarizes the text.
Big Picture: author's tone and shifts tagged for discussion, themes are identified.	Student makes connections between passages and to the author's purpose; offers an insightful understanding of the text with extended commentary; clearly identifies theme(s) and general tone of work.	Student makes connections between passages and to the author's purpose; the overall understanding of the text is good; identifies theme(s) and general tone of work but perhaps not clearly or with varied focus.	Student makes limited connection between passages and to the author's purpose; understanding of the text is limited; identification of theme(s) and general tone of work is limited—too narrow a focus on details.	Student makes little connection between passages or to author's purpose; understanding of text is shallow; identifies either theme or tone, but does not identify both.	Student makes no connection between passages or author's purpose. Student does not discuss themes or tone at all.
Formatting/G.U.M	Student's response follows WHS/MLA style guidelines, is double spaced, and 1-3 pages in length AND the response contains only 1-2 minor G.U.M. issues.	Student's response follows WHS/MLA style guidelines, is double spaced, and 1-3 pages in length AND the response contains only 3-5 minor G.U.M. issues.	Student's response follows WHS/MLA style guidelines, is double spaced, and 1-3 pages in length AND the response contains more than 5 minor G.U.M. issues, but they do not interfere with comprehension.	Student's response does not follow WHS/MLA style guidelines, or is not double spaced, or is less than a page long OR the response contains too many G.U.M. issues that make comprehension difficult.	Student's response does not follow WHS/MLA style guidelines, or is not double spaced, or is less than a page long And the response contains so many G.U.M. issues that the response is incomprehensible.
Quotations	The student has included abundant quotes to support the discussion of literary elements AND all quotes are properly integrated; there are no stand alone quotes.	The student has included 4-5 quotes to support the discussion of literary elements AND all quotes are properly integrated; there are no stand alone quotes.	The student has included 3-4 quotes to support the discussion of literary elements AND all quotes are properly integrated; there are no stand alone quotes.	The student has included quotes to support the discussion of literary elements BUT some quotes are not properly integrated, or there are stand alone quotes.	The student has NOT included quotes to support the discussion of literary elements OR quotes are not properly integrated, or they are stand alone quotes.