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**The AP English Literature Student's Guide to**

*Close Reading*

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**Read like an AP student...Think like an AP student...Write like an AP student**

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Student Name: \_\_\_\_\_ Period: \_\_\_\_\_  
Date: \_\_\_\_\_ Mr. Williams' AP English Literature Class

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# What is Close Reading?

Close reading is the in-depth analysis of the reading of text. Looking at the elements that make up text and asking vital questions while reading are important to the insightful reader.

## Questions to ask while reading:

1. What is the main idea/theme of the selection?
2. In what ways does the author support his main idea/theme?
3. Is the support logical and consistent? Find examples.
4. What words are you unfamiliar with? What do you think they mean from their use in context? Look them up.
5. How are words used denotatively?
6. What is the author's style? Write a five sentence paragraph imitating this style.
7. Find seven to ten examples of literary/language elements.
8. Write a prompt for this selection.
9. Summarize the selections in no more than five sentences.
10. What other selections (movies, poems, articles, paintings, plays, etc.) can you relate this passage to?
11. What allusions are used? Are they successful?
12. What is the tone of the passage? What words does the author use to help convey this tone?
13. What is the attitude of the author? How is it similar or different from the narrator? How do you know this?
14. What is the intended and probable effect of the passage?

## Annotating Texts:

Annotating simply means marking the page as you read with comments and/or notes.

The principle reason you should annotate your books is to aid in understanding. When important passages occur, mark them so that they can be easily located when it comes time to write an essay or respond to the book. Marking key ideas will enable you to discuss the reading with more support, evidence, and/or proof than if you rely on memory.

### Annotating may include:

- Highlighting key words, phrases, or sentences
- Writing questions or comments in the margins.
- Bracketing important ideas or passages.
- Connecting ideas with lines or arrows.
- Highlighting passages that are important to understanding the work
- Circling or highlighting words that are unfamiliar.

### Specific items for annotating might include:

- Character description
- Literary elements (symbolism, theme, foreshadowing, etc.)
- Figurative language (similes, metaphors, personification, etc.)

- Plot elements (setting, mood, conflict, etc.)
- Diction (effective or unusual word choice)
- Vocabulary words

### Marginal Notes:

- Making notes in the margin allows you to: ask questions, label literary elements, summarize critical elements, explain ideas, make a comment, and/or identify characters.

## Skilled readers...

- \_\_\_ recognize the antecedents for pronouns
- \_\_\_ figure out the meaning of unknown words from context clues
- \_\_\_ figure out the grammatical function of an unknown word
- \_\_\_ understand intonation of character's words
- \_\_\_ identify character's beliefs, personalities, and motivations
- \_\_\_ understand characters' relationships to one another
- \_\_\_ provide details about the setting
- \_\_\_ provide explanations for events or ideas that are presented in the text
- \_\_\_ offer details for events or their own explanations of the events presented in the text.
- \_\_\_ understand the author's view of the world
- \_\_\_ recognize the author's biases
- \_\_\_ relate what is happening in the text to their own knowledge of the world
- \_\_\_ offer conclusions from facts presented in the text

## When Should you write things down:

- Certain details seem important to you
- You have an epiphany
- You learn something significant about a character
- You recognize a pattern (overlapping images, repetitions of idea, details, etc.)
- You agree or disagree with something a character.
- You notice something important or relevant about the writer's style.
- You notice effective use of literary devices.

## Theme Statements:

Your themes no longer are just word; they have become statements or sentences. There is a single word/idea that is developed into a complete thought.

Use this format:

**[Title] is a novel/play/short story/essay/poem about \_\_\_\_\_ . It shows that \_\_\_\_\_ .**

Here's how it works:

- i. **Place a single word or short phrase (an abstract idea or concept) in the first blank. Then explain the truth about human condition as it relates to the work.**
- ii. **Your completion of the sentence should show insight into the issues in the novel. You should ask yourself: "What is the book really about?"**
- iii. **Avoid plot summary. Do not just tell what happens in the story.**

**For example:**

- (a) Huck Finn is a novel about the horrors of slavery and the denigration of human beings.
- (b) Huck Finn is a novel about one person's ethical stand against the immortal practices of society.
- (c) Huck Finn is a novel about the hypocrisy of religion.

The length of the sentence is up to you, but it must be only one sentence. You may choose to write a lengthy statement or a short one, but **insightfulness is key!**

## Abstract Ideas and Concepts to Consider:

- \_\_\_ alienation vs. acceptance
- \_\_\_ ambition vs. stagnation
- \_\_\_ appearance vs. reality
- \_\_\_ custom/tradition
- \_\_\_ betrayal
- \_\_\_ bureaucracy
- \_\_\_ chance/fate/luck
- \_\_\_ children
- \_\_\_ courage/cowardice
- \_\_\_ cruelty/violence
- \_\_\_ defeat/failure
- \_\_\_ despair/discontent/disillusionment
- \_\_\_ domination/suppression
- \_\_\_ dreams/fantasies
- \_\_\_ duty/responsibility
- \_\_\_ education/school and institutions
- \_\_\_ escape/imprisonment
- \_\_\_ exile/acceptance
- \_\_\_ faith vs. loss of faith
- \_\_\_ falsity/pretense
- \_\_\_ family/parenthood
- \_\_\_ free will/will power
- \_\_\_ games/contests/sport
- \_\_\_ greed-avarice
- \_\_\_ guilt
- \_\_\_ heaven/paradise/utopia vs. dystopia/hell
- \_\_\_ home vs. strange land
- \_\_\_ initiation
- \_\_\_ illusion vs. reality
- \_\_\_ instinct
- \_\_\_ innocence vs. loss of innocence
- \_\_\_ journey/quest
- \_\_\_ law/justice vs. unruliness/injustice
- \_\_\_ loneliness
- \_\_\_ materialism
- \_\_\_ memory
- \_\_\_ mobs vs. individualism
- \_\_\_ music/dance vs. silence/stagnation
- \_\_\_ mysterious/stranger vs. the known and comfortable
- \_\_\_ persistence/perseverance
- \_\_\_ patriotism
- \_\_\_ poverty vs. affluence
- \_\_\_ prejudice
- \_\_\_ prophecy
- \_\_\_ reason
- \_\_\_ repentance and redemption
- \_\_\_ resistance/rebellion vs. conformity
- \_\_\_ revenge/retribution
- \_\_\_ ritual/ceremony
- \_\_\_ scapegoat/victim
- \_\_\_ social status
- \_\_\_ supernatural/time/eternity
- \_\_\_ war
- \_\_\_ women/feminism

\*\*\*Can you come up with Original Ones? \*\*\*

# What AP Readers Long to See

This list was compiled during the 1994 AP English Reading @ Trinity University in San Antonio.

1. Read the prompt. It hurts to give a low score to someone who misread the prompt but wrote a good essay.
2. Do everything the prompt asks. Most writers focus on a few strategies and never fully answer the question.
3. Think before you write. Which strategies are used and how do they answer the prompt.
4. Plan your response. It is not easy for the reader to pick over an essay attempt to decipher sentences. A little organization will help you avoid extensive editing.
5. **Make a strong first impression. Build your opening response. Don't parrot the prompt word for word. The reader knows it from memory.**
6. Begin your response immediately. Do not take a circuitous route with generalizations.
7. Be thorough and specific. Do not simply "point out" strategies. Explain how they are used, give examples, and show how they establish what the question is asking. No Long Quotes!
8. Use clear transitions that help the reader follow the flow of your essays. Keep your paragraphs organized; do not digress.
9. Resist putting in a "caned" quotation or critic's comment if it does not fit. You will get a response from your reader but it will not be the one you want.
10. Write to express, not to impress. Keep vocabulary and syntax within your zone of competence. Students who inflate their writing often inadvertently entertain, but seldom explain.
11. Demonstrate that you understand style. Show the reader how the author has developed the selection to create the desired effect. This indicates that you understand the intricacies of the creative process.
12. Maintain an economy of language: saying much with few words. The best student writers see much, but say it quite succinctly. Often ideas are embedded rather than listed.
13. Let your writing dance with ideas and insights. You can retrieve a 6 or 7 with a lockstep approach, but the essay that earn 8's or 9's expand to a wider perspective.
14. Write legibly. If a reader cannot read half the words (especially at 4:30 p.m. on the 6<sup>th</sup> day of the readings) you will not get a fair reading - even if your essay is passed on to a reader with keener eyesight. Patience decreases as the reading progresses.
15. Let your work stand on its own merits. Avoid penning "pity me" notes on the reader ("I was up all night." "I have a cold," etc.)

## THE AP READING PROCESS

### The Process

\* Before the exam a small group of experienced readers and college professors select literature and create appropriate questions.

\* The questions are subsequently field-tested with groups of freshman English students in colleges and universities around the U.S. and are then reexamined and refined for validity.

\* After the exam, the Test Development Committee and exam leadership meet to select potential samples.

\* The table leaders arrive one day prior to the start of the reading to validate, refine, and even challenge scores. Samples to be used by all readers are selected and sequenced.

\* Readers are broken into tables consisting of one table leader and six readers.

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\* First morning (and sometimes part of the afternoon) is dedicated to training readers using preselected samples and scoring guides.

\* Later in the day, each reader receives a packet with a scoring sheet and twenty-five exams, which goes on forever or seven days, whichever comes first.) Table leader checks by "reading behind" new readers and reading "selected samples" from all readers throughout at least the first several days and usually the entire reading.

\* Every session (even after breaks and lunch) begin with normed readings which diminish as the week progresses.

\* Chief reader and question leaders offer, inspiration, and humor.

### The Reading Atmosphere

\* Friendly, collegial, academic, enlightening

\* Many activities - both intellectual and inane: barbecues, cultural events, poetry/fiction readings, symposia, films, dances, receptions, sports, tours, etc.

\* Good food and plenty of it, great conversation and opportunities for insight as well as inspiration and exchange of ideas.

### Readers

- About 60% college instructors, 40% AP teachers.
- Remarkable egalitarian spirit - nobody tries to "pull" rank

# from How to Read Literature Like a Professor

By Thomas C. Foster

## 1. Every Trip is a quest (except when it's not):

- a. a quester
- b. A place to go
- c. A stated reason to go there
- d. challenges and trials
- e. the real reason to go—always self-knowledge

## 2. Nice to Eat With You: Acts of Communion:

- a. whenever people eat or drink together, it's communion.
- b. not usually religious
- c. an act of sharing and peace
- d. a failed meal carries negative connotations

## 3. Nice to Eat You: Acts of Vampires

- a. Literal Vampires: nasty old men, attractive but evil, violates a young woman, leaves his mark, takes her innocence.
- b. Sexual implications—a trait of 19<sup>th</sup> century literature to address sex indirectly.
- c. Symbolic Vampirism: selfishness, exploitation, refusal to respect the autonomy of other people, using people to get what we want, placing our desires, particularly ugly ones, above the needs of another.
- d. If it's about ghosts and vampires, it's never just about ghosts and vampires.

## 4. If it's Square, It's A Sonnet:

## 5 Now, Where Have I Seen Her Before?

- a. There is no such thing as a wholly original work of literature—stories grow out of other stories, poems out of other poems.
- b. There is only one story—of humanity and human nature, endlessly repeated
- c. "Intertextuality"—recognizing the connections between one story and another deepens our appreciation and experience, brings multiple layers of meaning to the text, which we may not be conscious of. The more consciously aware we are, the more alive the text becomes to us.
- d. If you don't recognize the correspondences, it's ok. If a story is no good, being based on Hamlet won't save it.

## 6. When in Doubt, It's from Shakespeare

- a. Writers use what is common in a culture as a kind of shorthand. Shakespeare is pervasive, so he is frequently echoed.
- b. See plays as a pattern, either in plot or theme, or both. Examples:
  - \_\_\_ Hamlet: heroic character, revenge, indecision, melancholy nature

\_\_\_ Henry IV: a young man who must grow up to become king, take on his Responsibilities

- \_\_\_ Othello: jealousy
- \_\_\_ Merchant of Venice: justice vs. mercy
- \_\_\_ King Lear: aging parent, greedy children, a wise fool

## 7. ...Or the Bible:

- a. Before the mid 20<sup>th</sup> century, writers could count on people being very familiar with Biblical stories, a common touchstone a writer can tap.
- b. Common Biblical stories with symbolic implications:
  - \_\_\_ Garden of Eden: women tempting men and causing their fall, the apple as symbolic of an object of temptation, a serpent who tempts men to do evil, and a fall from innocence.
  - \_\_\_ David and Goliath: overcoming overwhelming Odds
  - \_\_\_ Jonah and the Whale: refusing to face a task and being "eaten" or overwhelmed by it anyway.
  - \_\_\_ Job: facing disasters not of the character's making and not the character's fault, suffers as a result, but remains steadfast; not losing faith
  - \_\_\_ The Flood: rain as a form of destruction; rainbow as a promise of restoration.
  - \_\_\_ Christ figures: in 20<sup>th</sup> century, often used ironically. Ultimate sacrifice, welcomed not by family and friends, but by others.
  - \_\_\_ The Apocalypse: Four Horsemen of the Apocalypse usher in the end of the world.
  - \_\_\_ Biblical names often draw a connection between literary character and Biblical character.

## 8. Hansel and Gretel: Using fairy tales and kid lit

- a. Hansel & Gretel: lost children trying to find their way home
- b. Peter Pan: refusing to grow up, lost boys, a girl-nurturer
- c. Little Red Riding Hood: see vampires
- d. Alice in Wonderland/The Wizard of OZ: Entering a world that doesn't work rationally or operates under different rules, the Red Queen, the White Rabbit, the Cheshire Cat, THE Wicked Witch of the West, the Wizard who is a fraud.
- e. Cinderella: orphaned girl abused by adopted Family saved through supernatural intervention and by marrying a prince
- f. Snow White: evil woman who brings death to an innocent—again, saved by heroic/princely character

- g. Sleeping Beauty: girl becoming a woman, symbolically, the needle, blood=womanhood, the long sleep an avoidance of growing up and becoming a married woman, saved by, guess who, a prince who fights evil on her behalf.
- h. Evil Stepmothers, Queens, Rumpelstiltskin
- i. Prince Charming heroes who rescue women. 20<sup>th</sup> century has women saving men.

### 9. It's Greek to Me:

- \* Myth is a boy of story that matters---the patterns present in mythology run deeply in the human psyche.
- \* Why writers echo myth—because there's only one story
- \* Odyssey and Iliad
  - i. men in an epic struggle over a woman
  - ii. Achilles—a small weakness in a strong man; the need to maintain one's dignity
- iv. Penelope (Odysseus' wife)—the determination to remain faithful and to have faith
- v. Hector: the need to protect one's family
- \* The Underworld—an ultimate challenge, facing the darkest parts of human nature or dealing with death
- \* Metamorphoses by Ovid—transformation (Kafka)
- \* Oedipus: family triangles, being blinded, dysfunctional family
- \* Cassandra: refusing to hear the truth
- \* A wronged woman gone violent in her grief and madness—Aeneas and Dido or Jason and Medea
- \* Mother Love—Demeter and Persephone

### 10. It's more than just rain or snow

- a. Rain –
  - \_\_\_ fertility
  - \_\_\_ Noah and flood
  - \_\_\_ drowning—one of our deepest fears
- b. Why?
  - \_\_\_ plot devices
  - \_\_\_ atmospheric
  - \_\_\_ misery factor—challenge characters
  - \_\_\_ democratic element—the rain falls on the just and unjust alike
- c. Symbolically -
  - \_\_\_ rain is clean—form of purification, baptism, removing sin or stain
  - \_\_\_ rain is restorative—can bring a dying earth back to life
  - \_\_\_ destructive as well – causes pneumonia, colds, etc. hurricanes, etc.
  - \_\_\_ ironic uses—April is the cruelest month (T.S. Eliot, *The Wasteland*)
  - \_\_\_ Rainbow—God's promise never to destroy the world again; hope; a promise of peace between heaven and earth.
  - \_\_\_ Fog—almost always signals some sort of confusion; mental, ethical, physical "fog"; people can't see clearly.
- d. Snow –
  - \_\_\_ negatively-cold, stark, inhospitable, inhuman, nothingness, death
  - \_\_\_ positively—clean, pure, playful

### 11. ...More than It's Gonna Hurt You: Concerning Violence

- a. violence can be symbolic, thematic, biblical, Shakespearean, Romantic, allegorical, transcendent
- b. Two categories of violence in literature
  - 1. character caused—shootings, stabbings, drownings, poisonings, bombings, hit and run, etc.
  - 2. Death and suffering for which the characters are not responsible. Accidents are not really accidents.
- c. Violence is symbolic action, but hard to generalize meaning
- d. Questions to Ask:
  - i. what does this type of misfortune represent thematically?
  - ii. What famous or mythic death does this one resemble?
  - iii. Why this sort of violence and not some other?

### 12. Is that a Symbol?

- 1. Yes. But figuring out what is tricky.
- 2. There is one definite meaning unless it's an allegory, where characters, events, places have a one-on-one correspondence symbolically to other things. (Animal Farm)
- 3. Actions, as well as objects and images, can be symbolic. E.g. "The Road Not Taken" by Robert Frost.
- 4. How to figure it out? Symbols are built on associations readers have, but also on emotional reactions. Pay attention to how you feel about a text.

### 13. It's All Political:

\* Literature tends to be written by people interested in the problems of the world, so most works have a political element in them.

\* Issues –

- a. Individualism and self-determination against the needs of society for conformity and stability.
- b. Power structures
- c. Relations among classes
- d. Issues of justice and rights
- e. Interactions between the sexes and among various racial and ethnic constituencies

### 14. Yes, She's A Christ Figure, Too

\_\_\_ Characteristics of a Christ Figure:

- ✚ Crucified, wounds in hands, feet, side, and head, often portrayed with outstretched arms
- ✚ In agony
- ✚ Self-sacrificing
- ✚ Good with children
- ✚ Good with loaves, fishes, water, wine
- ✚ 33 years of age when last seen
- ✚ Employed as a carpenter
- ✚ Known to use humble modes of transportation, feet or donkeys preferred

- ✚ Believed to have walked on water
- ✚ Known to have had a confrontation with the devil, possibly tempted
- ✚ Last seen in the company of thieves
- ✚ Creator of many aphorisms and parables
- ✚ Buried, but arose on the third day
- ✚ Had disciples, 12 at first, although not all equally devoted
- ✚ Very forgiving
- ✚ Came to redeem an unworthy world

- \_\_\_ As a reader, put aside belief system
- \_\_\_ Why use Christ figures? Deepens our sense of a character's sacrifice, thematically has to do with redemption, hope, or miracles.
- \_\_\_ If used ironically, makes the character look smaller rather than greater

### 15. Flights of Fancy -

- a. Daedalus and Icarus
- b. Flying was one of the temptations of Christ
- c. Symbolically: freedom, escape, the flight of the imagination, spirituality, return home, largeness of spirit, love
- d. Interrupted flight generally a bad thing
- e. Usually not literal flying, but might use images of flying, birds, etc.
- f. Irony trumps everything

### 16. It's All About Sex...

- ❖ Female symbols: chalice, Holy Grail, bowls, rolling landscape, empty vessels waiting to be filled, tunnels, images of fertility
- ❖ Male symbols: blade, tall buildings, phallic symbols

Why?

- a. before mid 20<sup>th</sup> century, coded sex avoided censorship
- b. can function on multiple levels
- c. can be more intense than literal descriptions

### 17. ...Except Sex...

**When authors write directly about sex, they're writing about something else, such as sacrifice, submission, rebellion, supplication, domination, enlightenment, etc.**

### 18. If She Comes up, it's Baptism-

- a. Baptism is symbolic death and rebirth as a new individual
- b. Drowning is symbolic baptism, IF the character comes back up, symbolically reborn. But drowning on purpose can also represent a form of rebirth, a choosing to enter a new, different life, leaving an old one behind.
- c. Traveling on water—rivers, oceans—can symbolically represent baptism. I.e. young man sails away from a known world, dies out of one existence, and comes back a new person, hence reborn. Rivers can also represent the River Styx, the mythological river separating the world from the Underworld, another form of transformation, passing from life into death.
- d. Ran can be symbolic baptism as well—cleanses, washes

e. Sometimes the water is symbolic too—the prairie has been compared to an ocean, walking in a blizzard across snow like walking on water, crossing a river from one existence to another (Beloved).

f. There's also rebirth/baptism implied when a character is renamed.

### 19. Geography Matters

- \_\_\_ What represents home, family, love, security?
- \_\_\_ What represents wilderness, danger, confusion? i.e. tunnels, labyrinths, jungles
- \_\_\_ Geography can represent the human psyche (Heart of Darkness)
- \_\_\_ Going south= running amok and running amok means having a direct, raw encounter with the subconscious.
- \_\_\_ Low places: swamps, crowds, fog, darkness, fields, heat, unpleasantness, people, life, death.
- \_\_\_ High places: snow, ice, purity, thin air, clear views, isolation, life, death

### 20...So Does Season

Spring	Summer	Fall	Winter
Youth	Adulthood	Middle age	Old age; Death
Fertility, Life, Happiness, Growth, Resurrection (Easter)	Maturity; Height of life; Enjoyment	Harvest, Reaping what we sow, Both rewards and punishments	Hibernation Lack of growth; punishment

**Christmas: childhood, birth, hope, family**

**Irony trumps all: "April is the cruelest month**

*(The Wasteland)*

### 21. Marked for Greatness

- a. Physical marks or imperfections symbolically mirror moral, emotional, or psychological scars or perfections.
- b. Landscapes can be marked as well—*The Wasteland* by T.S. Eliot
- c. Physical imperfection, when caused by social imperfection, often reflects not only damage inside the individual, but what is wrong with the culture that causes such damage.
- d. Monsters
  - Frankenstein—monsters created through no fault of their own; the real monster is the maker.
  - Faust—bargains with the devil in exchange for one's soul
  - Dr. Jekyll & Mr. Hyde—the dual nature of humanity, that in each of us, no matter how well-made or socially groomed, a monstrous **Other** exists.
  - Quasimodo, Beauty & the Beast—ugly on the outside, beautiful on the inside. The physical deformity reflects the opposite of the truth.

## 22. He's Blind for a reason, you know:

- \_\_\_ Physical blindness mirrors psychological, moral, intellectual (etc) blindness
- \_\_\_ Sometimes ironic; the blind see and sighted are blind
- \_\_\_ Many times blindness is metaphysical, a failure to see—reality, love, truth, etc.
- \_\_\_ darkness=blindness; light=sight

## 23. It's Never Just Heart Disease:

Heart Disease=bad love, loneliness, cruelty, disloyalty, cowardice, lack of determination.  
Socially, something on a larger scale or something seriously amiss at the heart of things (Heart of Darkness)

## 24. ...And Rarely Just Illness:

**Not all** illness are created equal. Tuberculosis occurs frequently; cholera does not because of the reasons below  
**It should** be picturesque.

**It should** be mysterious in origin.

**It should have** strong symbolical metaphorical possibilities:

- (a) Tuberculosis--a wasting disease
- (b) Physical paralysis can mirror moral, social, spiritual, intellectual, political paralysis
- (c) Plague: divine wrath; the communal aspect and philosophical possibilities of suffering on a large scale; the isolation and despair of an indifferent natural world
- (d) Malaria: means literally "bad air" with attendant metaphorical possibilities.
- (e) Venereal Disease: reflects immorality OR innocence, when the innocent suffer because of another's immorality; passed on to a spouse or baby, men's exploitation of women.
- (f) AIDS: the modern plague. Tendency to lie dormant for years, victims unknowing carriers of death, disproportionately hits young people, poor, etc. An opportunity to show courage and resilience and compassion (or lack of); political and religious angles
- (g) The generic fever that carries off a child

## 25. Don't Read with Your Eyes:

\_\_\_ You must enter the reality of the book; don't read from your own fixed position in 2005. Find a reading perspective that allows for sympathy with the historical movement of the story that understands the text as having been written against its own social, historical, cultural, and personal background.

\_\_\_ We don't have to accept the values of another culture to sympathetically step into a story and recognize the universal qualities present there.

## 26. Is He Serious? And Other Ironies:

- i. Irony trumps everything. Look for it.
- II. Example: Waiting for Godot—journeys, quests, self-knowledge turned on its head. Two men by the side of a road they never take and which never brings anything interesting their way.

iii. Irony doesn't work for everyone. Difficult to warm to, hard for some to recognize which causes all sorts of problems. Satanic Verses.

# Purposes of Literature

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There are four major purposes of literature. As you read any form of literature, try to assess which types are being invoked by the writer.

Look at the writer's tone and pay close attention to your mood as you read.

This allows you to set a purpose for reading, and it also allows you to understand clearly the writer's intention.

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### Literature purports to:

- (a) make connections for readers
  - (b) be about people and the human condition
  - (c) stir emotions and provoke thought
  - (d) cause social and/or political change
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You readings should fall into one of these categories, which will enable you to have a closer grip on the reading situation.

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Mr. Williams' AP English Literature Class