

Course Description:

This course provides motivated students the knowledge and skills normally taught in college and university first and second year composition and literature survey courses in the humanities and English. Novels, plays, short stories, and poems are carefully read and critically analyzed through discussion and writing in and outside the classroom. Writing focuses on the critical analysis of literature and is performed as timed writings in class and more extensive writing over several days to provide feedback from the teacher and peers. Students write multiple research papers involving critical analysis and comparison of at least two works of literary merit.

While most texts read and discussed in class are available in the English Department, students are encouraged to purchase personal copies of the various novels, plays, poems, and short fiction used in the course to facilitate annotation while reading. New and used copies are available from a variety of sources, including but not limited to: Barnes and Noble Booksellers, Borders Books, Books-A-Million, Amazon.com, half.com (EBay), bookstores specializing in used books, and local university bookstores.

Basic Classroom Expectations:

1. Be on time and in your seat when the bell rings. We must maximize our use of time so that all students feel comfortable with the material and skills learned throughout the year.
2. Utilize every minute of class. Be ready to work and stay attentive from bell to bell so that you receive the best education needed to be successful in this AP course.
3. Passes will be issued for emergencies only so make sure you are prepared to come to class ahead of time.
4. School regulations will be followed concerning electronic devices, cell phones, hats, food, drink, attire, etc. These same rules will also apply to the teacher.
5. Respect the opinions and views of your peers. We won't always agree, but we can use this to better our own views and help support our findings. Waiting until someone is done speaking is a powerful tool that allows you to fully understand someone's position before you attempt rebuttal.

Tests, Quizzes, Exams and Make-up Work. EXTRA CREDIT IS NOT AVAILABLE.

1. Each major literary period and/or literary work will culminate in appropriate assessment. This assessment will normally consist of multiple choice, matching, and essay style questions. Vocabulary will be tested almost every week. Reading checks will occur as needed throughout the course.
2. **Late work is not accepted on homework assignments.** As for research papers, presentations, projects, etc. a penalty of 10% will be deducted for each day late up to five (5) days. After five days, an academic detention will be assigned and top grade will be 50%.
3. Make-up work must be done according to the county policy. You will be allowed the same number of days, plus one, to make up missed work. **YOU** are responsible for checking the ASSIGNMENT TRACKER and/or Focus (Moodle) for missed assignments. Be sure to exchange phone numbers with a reliable student to keep current and reference the online course in Focus. After make-up days have expired, rule #2 will apply.
4. Cheating will not be tolerated. Any copying of another student's work, except lecture notes, will be considered cheating. You and all parties concerned will receive a zero and parent contact will be made. **REMEMBER: If you allow someone to copy from your work YOU will also receive a ZERO.** Further disciplinary action will be taken if cheating continues.
5. Office hours for make-up exams and tutoring will be after school from 1:45 – 3:00 on Mondays; **all other times by appointment only.** If an exam has not been completed within one week of original testing date, the grade will be a 0%. This means you have one week beyond the original test date to make up the missed test/exam. Please pre-arrange all sessions.

Written Papers

1. All handwritten papers must be in **BLUE** or **BLACK** ink only. This does not include daily class work. AP students must type papers with a due date in excess of two days. Word processing facilities are available on campus and sometimes in my classroom (mobile lab) for your use.
2. **First and last name, date, period, and assignment name must appear in the top right-hand corner of all papers.**

Homework

It is my policy to assign homework Monday through Friday. Ninety percent of the time this homework will consist of reading (novels, poetry and plays) and writing extended responses to what we have read and discussed. Each student must be prepared to discuss what has been read for homework in the next class meeting.

Grading

A = 90-100 B = 80-89 C = 70-79 D = 60-69 F = 59-0 I = Incomplete.
√ + = 95 √ = 85 √ - = 75 - = 65

Final grades are weighted. Tests: 30%; Homework: 15%; Class Participation/ Bell work/Class work: 30%; Papers/Projects/Presentations: 25% (Test weight is comparable to college/university standards)

***There are three basic requirements to earning an A, B, or C in this course: READ, WRITE, and THINK/ANALYZE EVERY DAY!**

Materials

Pen - blue or black ink only.

Pencils; #2 for scantron® tests

Three ring binder or durable folder for daily bell work, handouts, and organized assignments

Notebook paper: loose leaf or micro-perforated only. **NO SPIRAL NOTEBOOKS.**

USB Drive – 128mb minimum

Dictionary/Thesaurus. MLA or APA Style Manual for Writers of Research Papers.

Performance Tasks:

- Timed essays based on past AP prompts modified as necessary for assigned readings.
- Essay questions designed for college-level writers focusing on specific uses of literary techniques in fiction, poetry, or drama.
- Reading, responding to, and analyzing novels, drama, short fiction, and poetry.
- Literary analysis papers based on personal reading and researched criticism.
- Literary response journals and annotation during reading.
- Socratic seminars/guided classroom conversation.
- Vocabulary based on literary elements necessary for effective analytical writing, SAT preparation manuals, vocabulary encountered during reading, and vocabulary designed to increase the working lexicon for speaking and writing.
- Practice examinations utilizing materials provided by College Board or independent companies designed to enhance preparation for AP® testing

Writing Expectations:

Writing assignments include both formal and informal responses to literature. These assignments include both in class and outside writing assignments varying in length from simple paragraph responses to specific readings, three to five page essays explicating various fiction and poetry, and culminate in a ten to fifteen-page research paper which incorporates analysis and criticism of a major works of literary merit.

These assignments may analyze narrative and literary techniques used for characterization, tone, diction, syntax, point of view, imagery or details; ask the student to explain the effect the passage has on the reader; compare/contrast two passages; or identify the attitude of the author or character toward a particular subject. Research papers will include information relating to the historical, social,

and philosophical climate in which the author was writing, criticism, and personal interpretations. Formal research papers use a variety of formats, including MLA (15 page paper), APA (historical study), and Chicago (sociological study) citation systems. When incorporated in the 15 page paper, the APA and Chicago formatting will be changed to MLA seventh edition.

All written assignments undergo multiple revisions provided through individual peer evaluation, class analysis (using document camera and airliner), and conferences with me prior to submission. After the first nine weeks, timed writings are graded and evaluated by me prior to any peer analysis of style and recommendations for revision are made.

Literary Elements of Fiction (*Literature & Composition: Reading, Writing, Thinking; Fiction, various chapters*)

This unit will focus on the literary elements of fiction, including plot and structure; characterization; theme; point of view; symbol, allegory, and fantasy; and humor and irony. Students will read and evaluate through discussion and writing various works of fiction (short stories and novels). Selections will represent works from British, American and world authors.

Short Stories (include, but are not limited to): "Hunters in the Snow," Tobias Wolff; "Interpreter of Maladies," Jhumpa Lahiri; "Everyday Use," Alice Walker; "Miss Brill," Katherine Mansfield; "Gooseberries," Anton Chekhov; "Hills Like White Elephants," Ernest Hemingway; "Where Are You Going, Where Have you Been?" Joyce Carol Oates; "The Guest," Albert Camus.

Novels (include, but are not limited to): *Beloved*, Toni Morrison; *Invisible Man*, Ralph Ellison; *Heart of Darkness*, Joseph Conrad; *The Awakening*, Kate Chopin; *Brave New World*, Aldous Huxley

Independent Reading (One additional novel per quarter): Selection from novels listed as appropriate choices for previous Open Response Question 3. During the first semester, students select a novel and write a comprehensive research paper which includes evaluation and analysis of the novel and how the author uses his work to reflect the social, historical, and philosophical values of the period.

Literary Elements of Poetry (*Literature & Composition: Reading, Writing, Thinking; Poetry, various chapters*)

This unit will focus on the literary elements of poetry, including denotation and connotation; imagery; simile, metaphor, personification, apostrophe, metonymy; symbol and allegory; paradox, overstatement, understatement, irony; allusion; meaning and idea; tone; musical devices; rhythm and meter; sound and meaning; and patterns of poetry. Selections will span the period from 1500 to present, representing works from British, American and world authors.

Authors to be studied: 16th & 17th Century: Abraham Cowley; John Donne; George Herbert; Ben Jonson; Andrew Marvell; John Milton; William Shakespeare; Sir Thomas Wyatt; 18th Century: Thomas Gray; Alexander Pope; 19th Century: Matthew Arnold; William Blake; Robert Browning; Samuel Taylor Coleridge; Emily Dickinson; Ralph Waldo Emerson; Gerard Manley Hopkins; John Keats; Alfred, Lord Tennyson; Walt Whitman; Williams Wordsworth; 20th Century: Elizabeth Bishop; Amy Clampitt; Billy Collins; T.S. Eliot; Robert Frost; Seamus Heaney; Langston Hughes; Yusef Komunyakaa; Wilfred Owen; Marge Piercy; Sylvia Plath; Henry Reed; Adrienne Rich; Dylan Thomas; Richard Wilbur; William Carlos Williams.

Independent Reading: Students will select and explicate three poems demonstrating their ability to read and analyze independently.

Analysis of Drama (*Literature & Composition: Reading, Writing, Thinking; Drama, various chapters*)

This unit will focus on the elements of drama including plot and characterization; themes and motifs. The unit will include realistic and nonrealistic drama, tragedy and comedy.

Plays: *Oedipus the King*, Sophocles; *Macbeth*, *Hamlet*, Shakespeare; *A Doll House*, Henrik Ibsen; *Tartuffe, or The Imposter*, Molière; *The Importance of Being Earnest*, Oscar Wilde; *Rosencrantz and Guildenstern Are Dead*, Tom Stoppard; *A Streetcar Named Desire*, Tennessee Williams

Textbooks:

Aufes, Jago, Scanlon, and Renee H. Shea. *Literature & Composition: Reading, Writing, Thinking*. Boston: Bedford/St. Martin's, 2011. Print.

Foster, Thomas C. *How to Read Literature Like a Professor*. New York: Harper Collins, 2003.

Hacker, Diana. *A Pocket Style Manual*. 4th Ed. Boston: Bedford/St. Martin's, 2004.

Roberts, Edgar V. *Thinking and Writing About Literature*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1978.

Workbooks:

Dean, Nancy. *Voice Lessons*. Gainesville, FL: Maupin House Books, 2000.

Rankin, Estelle and Barbara L. Murphy. *5 Steps to a 5: AP English Literature*. New York: McGraw-Hill, 2002.

Reed, Daniel A. *Vocabulary Power Plus for the New SAT*. Ed. Paul Moliken. Cheswold, DE: Prestwick House, Inc., 2004.

Novels and Plays: (Selected from, but not limited to the following list)

Austen, Jane. *Pride and Prejudice*. Mineola, NY: Dover Press, 1995.

Bronte, Charlotte. *Jane Eyre*. Mineola, NY: Dover, 2002.

Camus, Albert. *The Stranger*. Trans. Matthew Ward. New York: Random House, Inc., 1988.

Chopin, Kate. *The Awakening*. Mineola, NY: Dover, 1993.

Conrad, Joseph. *Heart of Darkness* and *The Secret Sharer*. New York: Bantam Books, 1989.

Ellison, Ralph. *Invisible Man*. New York: Random House, 1995.

Flaubert, Gustave. *Madame Bovary*. New York: Bantam Books, 1989.

Ibsen, Henrik. *Four Great Plays*. Trans. R. Farquharson Sharp. New York: Bantam Books, 1958.

Shakespeare, William. *The Tragedy of Hamlet, Prince of Denmark*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992.

---. *The Tragedy of King Lear*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1993.

---. *The Tragedy of Macbeth*. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square-Pocket, 1992.

Sophocles. *The Three Theban Plays: Antigone, Oedipus the King, Oedipus at Colonus*. Trans. Robert Fagles. New York: Penguin Books, 1982.

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. New York: Grove Press, Inc., 1991.