

## Advanced Placement English Literature and Composition

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**Grade:** 12

**Credit:** 1 **Prerequisite:** English III or better and recommendation of teacher.

**Comment:** Fulfills requirement for English IV. Students must sit for AP Literature & Composition exam.

### Description:

According to The College Board, AP English Literature and Composition engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work's structure, style and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism and tone.

The description and expectations for this course will mirror the College Board's description, but broaden to include the practice of those techniques about which we study during the course. This course, though an intensive study of literature, is also founded on a study of composition and how those elements of composition create the literature which we study. Students are expected to take risks and mature, critically and creatively, beyond where they are at the beginning of the course. This requires both an open mind and a ready voice for participation. Participation is compulsory – there is no such thing as a passive education. We will regularly confer and discuss progress in the course, including development of participation skills, growth of writing (both “formal” and “informal”), and evolution of thinking and logic skills.

### Course Standards

These are aligned with the adopted Highlands High School course requirements as well as the Common Core Requirements:

**During or by the end of the course, students will...**

- *Build* upon and *complement* the reading done in previous English courses so that by the time students complete their AP course, they will have read, studied, and built an understanding (and hopefully appreciation for) works from several genres and periods — from the 16th to the 21st century.
- *Read* deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form.

- *Develop* a greater understanding for how an author creates meaning with a variety of literary techniques and devices and how they, too, might *manipulate* language by *incorporating* these different techniques and devices in their own writing.
- In addition to considering a work's literary artistry, *reflect* on the social and historical values it reflects and embodies.
- *Demonstrate* growth as a participant in a community of critical and creative readers and writers, learning to *respond to*, *evaluate*, and *integrate* not only the texts, but also the ideas developed and presented by their peers.
- *Understand* and *incorporate* the various critical approaches (deconstructionist, psychoanalytical, feminist, new historicist, reader response etc.) and the relative theories into their own thinking, discussion, and writing within their critical community.
- *Pay* careful attention to how both textual detail and historical context provides a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.
- *Write* regularly, both creatively and analytically, to sharpen understanding of what writers have accomplished and deepen their appreciation of the art.
- *Speak, Listen, and Observe* in both formal and informal settings and developing the skills needed to participate in a learning community
- *Employ* (in both writing and discussion) a wide-ranging, succinct vocabulary used with denotative accuracy and connotative resourcefulness; a variety of effective sentence structures, including appropriate use of subordinate and coordinate constructions.
- *Compose* using logical organization, enhanced by specific techniques of coherence such as repetition, transitions and emphasis; a balance of generalization with specific illustrative detail; and an effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis.
- *Develop* an understanding of how grammar and language create a rhetorical effect in what they read and *manipulate* each to create similar effects in their own writing.

### **General Instructional Methods:**

Generally, a few things drive the course: 1) Student-Teacher conferencing on writing and constant revision of both In-class Essays and Major Papers; 2) Reading-writing workshop style mini-lessons on literary and writing skills that are then applied to short passages/poetry, longer texts, and student writing; and 3) Seminar on and close-readings/explication of multiple texts that are read during the course. Ultimately, the idea is to establish high and growing expectations and gradually release responsibility for learning to the students. (These are general methods; specific projects/assignments are detailed within the "Course Content" section of this syllabus.)

**In-Class Essay Quizzes:** All In-Class Essays are released AP items chosen in relation to the specific skill that they are addressing. Following each quiz, the class will debrief by reading, conducting a seminar on, and then revising their essay from the quiz. In the 1<sup>st</sup> quarter, students get the prompt the day before, may use all notes, and get an hour in-class. In the 2<sup>nd</sup>

quarter, student do not get the prompt ahead of time, may use their notes, and get an hour. In the 3<sup>rd</sup> and 4<sup>th</sup> quarter, students may not use their notes, may not get the prompt ahead of time, and only get 40 minutes. This is designed to account for growing skills while also hold students accountable for learning the skills and the process.

**Writers' Workshop:** Each of the Major Papers will be processed through teacher conferences, daily mini-lessons relative to both writing skills and literary skills expected in the paper. Each paper, with exception of the final paper (#5), will go through two drafts. Students will also be allowed and encouraged to conference and revise following the graded draft.

**Socratic Seminar:** Students learn the method of developing multiple levels of questioning relative to a text that we are reading (including whole novels, excerpts, poetry, art, etc.). Early in the year, this will be modeled and worked on in class. As the year progresses, students will more and more be responsible for leading the seminars. Each seminar will result in student evaluation of 1) their performance, 2) class performance, and 3) the seminar relative to others. Finally, each student will end the seminar with a 5-minute write of a thematic statement with Apt and Specific References (ASR) to the text and to peer comments during the seminar.

**Novel Presentations:** Each novel is read over three to four weeks, with a terminal week of focused study revolving around student reading guides and presentations. Book specific presentations relative to time periods, philosophical contexts, meanings of works as a whole, and specific skills are used to build and demonstrate fluency in skill, text, and context. These presentations require students to use aural and visual components. Students are also held accountable for presentation/speaking/listening skills according. When groups are involved, the teacher reserves the right to assign individual scores relative to performance and/or contribution. Generally, there are 3 components to each presentation: 1) Close reading of a select passage from the text and analyzing for style, fig. lang., and theme; 2) Reading guide focusing on unique elements of plot, characters, and other elements of fiction; and 3) Some critical aspect, be it assigned topics, critical approaches proposed by students, etc.

### **Texts, Novels, Other Longer Works, & Resources:**

#### **Texts:**

*The Bedford Introduction to Literature: Reading, Thinking, Writing* (Meyer)

*Write for College: A Student Handbook* – Great Source / Houghton Mifflin Harcourt  
Course Packet / Binder

#### **Longer Works and Novels:**

*Wuthering Heights* (Bronte, Emily)

*The Awakening* (Chopin, Kate)

*Hedda Gabler* (Ibsen, Henrik)

*The Road* (McCarthy, Cormac)

*No Exit* (Sartre, Jean-Paul)

*Hamlet* (Shakespeare, William)  
*The Merchant of Venice* (Shakespeare, William)  
*The Importance of Being Earnest* (Wilde, Oscar)  
*A Portrait of Dorian Gray* (Wilde, Oscar)  
*Then We Came to the End* (Ferris, Josh)  
\*Choice of National Book Award (fiction) Winners

**Other Resources:** Used in the classroom throughout the year during study and composition.

*They Say/I Say: The Moves that Matter in Academic Writing* – Graff and Birkenstein  
*St. Martin's Handbook* (Lunsford)  
*Harbrace Handbook* (Glenn & Gray)  
*Rhetoric of Fiction* (Booth)  
*Merriam Webster's Encyclopedia of Literature*  
*Essential Literary Terms: A Brief Norton Guide with Exercises* (Hamilton)  
*Bedford Glossary of Critical and Literary Terms* (Murfin & Ray)  
*Oxford Dictionary of Allusions* (Delahunty, Dignen, & Stock)  
*A Dictionary of Literary Symbols* (Farber)  
*Literary Theory: A Very Short Introduction* (Culler)  
*Symbols and Allegory in Art (A Guide to Imagery)* (Battistini)  
Various DVDs (*Stranger than Fiction*, *Hamlet (1996)*, *Much Ado About Nothing*, *The Importance of Being Earnest*)  
In Search of Shakespeare, "Shakespearean Comedy on Film" DVD  
AP Central Website (<http://apcentral.collegeboard.com/apc/Controller.jspf>)  
Glossary of Literature Terms  
([http://www.bedfordstmartins.com/literature/bedlit/glossary\\_p.htm](http://www.bedfordstmartins.com/literature/bedlit/glossary_p.htm))  
Norton Writing and Literature Workshop  
(<http://www.wwnorton.com/college/english/litweb05/>)

### **Grading:**

Students will be evaluated on class assignments, activities, papers, and tests/quizzes. Not all assignments will receive a letter grade. Also, since this class is founded on an open exchange of ideas and critical thinking, a performance/participation grade will be maintained throughout the course of each quarter. This grade is out of 100 point and part of the "Daily Work" for the course. This grade will also vary throughout the quarter based upon your performance in the course. The course grading break-down is as follows.

All In-class Essays and Major Papers will be scored using the General AP Literature Scoring Guide (see attached) and the added rubric specific to the prompt/assignment. Note that the grading does not get more difficult, the scale does – students are expected to demonstrate improvement throughout the year.

60%	40%
Summative	Formative
<ul style="list-style-type: none"> <li>● Major, Workshopped “Outside-of-Class” Essays/Papers</li> <li>● In-class Essays</li> <li>● AP Multiple Choice</li> <li>● Any other larger assignments that allow you to demonstrate your definitive knowledge of a topic</li> </ul>	<ul style="list-style-type: none"> <li>● Classroom Performance Grade (Day-to-Day, In-Class Work, Homework, Participation)</li> <li>● Presentations (presentation skills and content)</li> <li>● Reading Journals/Major Works Data Sheets</li> <li>● Drafts of Major Papers</li> <li>● Reading Checks</li> <li>● Homework</li> <li>● Any other smaller assignments that allow you to demonstrate developing knowledge of a topic</li> </ul>

**High School Grading Scale:**

95-100 (A)    85-94 (B)    75-84 (C)    70-74 (D)    60-69 (F/INC/Redo)

**Performance, Participation, and Attendance:**

Successful performance requires participation and figures into the Performance Rubric, which is a grade out of 100 points which figures as 40% of the grade. Students are expected to be on time and prepared for class. When absent, all make up work must be arranged with the teacher when the student returns to school, generally a week will be allowed for make-up work from the time the student returns to class. Make-up work will be scored as a zero (0) until it is completed. Not all work can be made up, this work will not receive a zero, though you will be responsible for the skill/knowledge - arrangements will be made to accommodate for this. If you are absent on the due date for a major assignment, it is your responsibility to turn-in that assignment via e-mail or some other means. Regular participation in class discussions and activities is also paramount to success.

**Make-up Work:** Failure to attend to late-work/missed assignments in a timely manner (usually a week from the day of return) will result in a zero (0) until completed and the maximum of a sixty (60) when completed. **In-class Work:** Not all in-class work can be made-up. This will be handled on a case-by-case basis.

**Projects, Long-term Papers, other Long-term Work:** Generally, late assignments are not accepted for a grade, though they must be completed. Any assignment not turned-in on the due date will receive a zero (0) until turned-in and then receive the maximum of a sixty (60). It will still be evaluated and returned to the student, if necessary.

**Tests/Quizzes:** May be made-up, with an excused absence, during office hours or during Saturday School (forms available in the room). Generally, a week will be allowed from the time of the student’s return to school, though some circumstances may arise that require special

arrangements. It is still the responsibility of the student to meet with the teacher and make those arrangements.

**Late Assignments:** Generally, late assignments are not accepted for a grade, though they must be completed. If you are absent on the due date for a major assignment, it is still your responsibility to turn-in that assignment via e-mail or some other means. Extenuating circumstances will be dealt with accordingly and the teacher reserves the right to make that determination. Since all assignments are important to the progression of learning in the class, all work must be completed. Any assignment not turned-in on the due date will receive a zero (0) until turned-in and then receive the maximum of a sixty (60). It will still be evaluated and returned to the student, if necessary.

### **Portfolio Requirement:**

As per the Fort Thomas Schools policy, students enrolled in an Advanced Senior English must score a Proficient on their portfolio or they will be required have to remediate. All other students must complete an apprentice level portfolio to pass English IV. If the portfolio is assessed as apprentice or novice, then the student will have the opportunity to revise the portfolio during scheduled remediation sessions. Please see the Code of Conduct in the front of your planner for more details on this process.

### **Academic Honesty Statement:**

We encourage students to research and learn more about the topics of the class. We also encourage student to work together on study guides, vocabulary study, reviewing material, and so on. However, the use of anyone else's work as your own, including copying, sharing responses, or simply using a source without citing it is *Academic Dishonesty. Always give credit to your sources.* Because of the sever implications for this in college (suspension, expulsion, etc.), academic dishonesty will result in a zero (0) on the assignment, notification of parents/teachers, and referral to the Assistant Principal.