Advanced Placement Literature and Composition

Sabino High School

Ms. Allen

Class Syllabus

**2019/2020**

# Course Overview

The AP Literature and Composition course follows the curricular requirements outlined by the College Board engaging students in close reading and critical analysis of imaginative literature. The course includes intensive study of texts of recognized literary merit from various genres and periods and the writing assignments include in-class timed writes and formal process essays with opportunities for revision. This course is designed to prepare students for reading, writing and critical thinking at the college level. Subsequently, students will be asked to read and analyze challenging, provocative, dense, and sometimes controversial material. It is imperative and students are expected to come to class prepared to be challenged and to challenge others with interesting discussion points.

The course design is based on the premise that the AP English Literature exam measures skills needed for success in college. The focus of the course is NOT the exam; rather it is the skill set that will lead to success on the exam and to success in college. The course will focus on improving skill sets related to confidence and facility with language; skill in reading, writing and thinking; and success in academic endeavors. ***All students are expected to take the exam on Wednesday, May 6, 2020.***

# Class Goals

As taken from the College Board’s AP English Literature and Composition Course Description, upon completion of the course students should be able to:

* Write an interpretation of a piece of literature that is based on careful observation of textual details, considering the work’s structure, style and themes
* Write and rewrite formal, extended analyses and timed, in-class responses
* Create and sustain arguments based on reading, research, and/or personal experience;
* Demonstrate understanding and mastery of standard written English as well as stylistic maturity in their own writings;
* Produce expository and argumentative compositions that introduce a complex central idea and develop it with appropriate, specific evidence;
* Write analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work’s artistry and quality, and its social and cultural values

Homework and Preparation

In order to be successful in this class, students will come to class every day prepared to work with the text being studied. Have a copy of the text with you. Discussing varying aspects of literature, including style and structure, will be a daily practice. In preparation for these discussions, students will be asked to complete written homework to accompany reading homework. Homework will consist of assignments specific to the text being studied. As juniors you learned the importance of actively engaging with the text through annotating and completing a Homework Protocol. ***As seniors it is imperative that you continue to actively engage with the text.*** You many continue to use the HWP technique or another technique of your choosing. As a college student next year it will be up to you to determine what technique works best for you. ***Do not misinterpret this to mean that you are not completely responsible for all reading and notes. It will be very obvious if you have not completed the necessary work prior to the discussion.***

Writing Portfolio

Each student will maintain a Writing Portfolio containing the following items:

* Comprehensive notes from daily class discussions, writing strategies and rhetorical elements
* Copies of all literature selections with annotations
* Completed compositions with all drafts
* Timed Write prompts, rubrics and scored responses
* Writing conference notes for peer editing and teacher/student conferences
* Student written reflections on all compositions and timed writes completed

Grade Criteria

Unlike the junior class the senior class grade is not weighted. Points are divided between timed writes, classwork (including participation), homework, quizzes and tests. That being said, timed writes still constitute the majority of points in the class with the exception of a few presentations that require extensive preparation time outside of class.

Grades are assigned as follows:

90-100 = A

80-89 = B

70-79 = C

60-69 = D

59-0 = F

#### Expectations Regarding Writing

This course requires you to write formally and informally. Formally, you will write for a variety of purposes and a variety of audiences. Informally, you will write to reflect on your choices as a writer as well as to explain the process by which you made these choices. You will also write informally to process information and to deepen your understanding of important concepts.

Formally, you will write expository, analytic and argumentative essays. Expository essays require you to explain concepts thoroughly or to explain key issues in texts for specific purposes and specific audiences. Analytic essays will require you to analyze language/literary devices for aesthetic effect, to build an argument that elucidates your interpretation using evidence from the text. Argumentative essays will require you to build a compelling argument for a literary interpretation of merit, choosing evidence that proves your argument, and drawing inferences from that evidence that successfully explain how and why the evidence proves your thesis. Some argumentation essays will require you to do research and to document the sources used.

Informally, you will write for a variety of purposes that support your learning and your further development as a writer.

Most importantly, you will regularly move through the writing process. You will continue employing a variety of invention strategies to generate material from which to craft essays. You will continue employing a variety of inference and argument building strategies to reconsider the material in your rough drafts. You will follow the homework protocol in preparing for a writer’s conference.

## Academic Dishonesty

Plagiarism – representing another person’s ideas as a student’s own – will not be tolerated. Plagiarism within any assignment **will immediately result in a zero on the assignment, parental contact and referral to administration. Please refer to the plagiarism contract for additional details.**

**Character Counts**

Students are expected to follow Sabino’s 6 Pillars of Character during all academic activities. The 6 Pillars are Responsibility, Caring, Respect, Fairness, Citizenship, and Trustworthiness.

**Late Work Policy**

The Sabino High School English department has established the policy outlined below regarding submission of student late work.

* 1. Students who are absent have one day for each day of absence to complete missed assignments and submit those assignments for grading. Work submitted by students with excused absences will be given a grade and/or points.
  2. Students with unexcused absences or incomplete work may submit late work for a 40% penalty (TUSD Board Policy JE-R).
  3. Students with 10 excused and/or unexcused absences will lose credit; however, students will have the opportunity to appeal a loss of credit (TUSD Board Policy JE).
  4. Students must submit **ALL** assignments in order to receive any earned extra credit.
  5. Extra credit points will be added to a student’s total points earned at the end of each semester.

You are responsible for any material covered during an absence. That means that you must get notes from someone in class. I recommend you obtain the notes the day you return to school.

***If you miss an in-class assignment, you must make it up according to the policy stated above in Item A or make alternative arrangements with me. However, you must see me immediately to schedule make-up work. Failure to follow these directions will result in a zero for that assignment.***

**Website**

Students can access the class website for information regarding daily assignments, texts to print for class and links to important sites. I recommend checking the website on a daily basis. Msallensapenglish.weebly.com.

**Tardy Policy**

Students are expected to arrive to class on time. Students who are late to class must have a pass excusing the tardy. If the tardy is unexcused students will be disciplined per the guidelines on Sabino’s Progressive Discipline plan.

**Cell Phone Policy**

Cell phones are to be silenced and out of sight during class. Students who use cell phones during class will have the cell phone confiscated and sent to administration. Confiscated cell phones can be obtained in the administration office by a parent/guardian.

**Dress Code/Student ID Policy**

Students are to follow appropriate dress code guidelines as stated in the Student Rights and Responsibilities handbook. Additionally, students must wear student IDs at all times. Students who violate either of these policies will be given the appropriate disciplinary action.

**Ethics**

There is a great deal of reading in this class, and while some of you may feel the temptation to consult Cliffs Notes (or Sparks Notes, etc.) as an *alternative* to the reading, it would be better to resist the urge. This course is geared toward helping you become better readers (and subsequently writers), and shortcuts will only defeat the purpose. Be aware that your instructor has a reputation for designing especially detailed quizzes and exams as a means of discouraging the use of supplements as a replacement for the readings! On the other hand, certainly feel free to consult legitimate critical resources *alongside* the reading, but please make sure to carefully read the plagiarism contract that follows this syllabus.

## Parent Contact

The most efficient way to contact me is via email. If you are inclined to try the phone system my number is 584-7888. I typically have a 24-hour response time.

## Grade Reports

Grades will be posted on the TUSD Parental Access website weekly beginning the week of August 12, 2019.

## The Content

## Fall Semester

**Independent Reading Assignment**: Recommended that each student concurrently read a text of literary merit. Consult IRA list on website for approved selections.

### Unit 1 Identity and Society

#### Essential Questions

What makes us who we are?

Is human companionship necessary for survival in society?

How much does environment influence individual identity?

Do we create an identity or inherit one?

***Texts:*** Review: Academic Writing, Language Registers, Spheres of Writing, Bloom’s Taxonomy, Academic Detractors

*The Great Gatsby* F. Scott Fitzgerald

“To a Grey Dress” Arthur Symons

“She walks in Beauty” Lord Byron

“Love is not all” Edna St. Vincent Millay

“Storm Warnings” Adrienne Rich

“The Quiet Life” Alexander Pope

“Hunters in the Snow” Tobias Wolff

“Miss Brill” Katherine Mansfield

“Misery” Anton Chekov

“The Lottery” Shirley Jackson

“The Yellow Wallpaper” Charlotte Gilman Perkins

“A & P” John Updike

“Self-Portrait on the Border…” Frida Kahlo

### Unit 2 Home and Family

#### Essential Questions

What makes a house a home?

How are a writer’s own feelings about home and family reflected in his/her writing?

Do writers reflect our own homes and families?

How much does our family influence who we are?

How much influence do our parents have on us?

***Texts***

“Death of a Salesman” Arthur Miller

*The Bonesetter's Daughter* Amy Tan

“First Grade” Ron Koertge

“A Family Supper” Kazuo Ishiguro

“Everyday Use” Alice Walker

“Learning to Read” Franz Wright

“For Julia, In the Deep..” John N. Norris

“My Father’s Song” Simon Ortiz

“Desiree’s Baby” Kate Chopin

“The Possessive” Sharon Olds

“My Son, the Man” Sharon Olds

“Rite of Passage” Sharon Olds

“Listening to Grownups Quarreling”

Ruth Whitman

“Those Winter Sundays” Robert Hayden

“I Stand Here Ironing” Tillie Olsen

“The Moths” Helena Maria Viramontes

“Marks” Linda Pastan

“A Family” Jacob Lawrence

### Unit 3 Love and Relationships

***Essential Questions***

What is it about love and relationships that has captured the imaginations of writers?

Why are we drawn to love stories, even when they so often end in tears?

Is there such a thing as true love?

How do our relationships with those we love influence our actions?

How can critical theory influence our interpretation of a character’s actions or a text’s themes?

***Texts***

*Hamlet* William Shakespeare

From *The Art of Courtly Love* Andreas Capellanus

“To His Coy Mistress” Andrew Marvell

“Not my Best Side” U.A. Fanthorpe

For the study of critical theory:

*Green Eggs & Ham* Dr. Seuss

*The Giving Tree* Shel Silverstein

*Where the Wild Things Are* Maurice Sendak

“Siren Song” Margaret Atwood

“It’s a Woman’s World” Eavan Boland

“It’s a Man’s World” James Brown

“Weighing the Dog” Billy Collins

“This was once a love poem” Jane Hirshfield

“A Rose for Emily” William Faulkner

“Bliss” Katherine Mansfield

“The Kiss” Gustav Klimt

### Unit 4 Conformity and Rebellion

***Essential Questions***

What is the relationship between conformity and rebellion?

How does a desire for power influence behavior?

How is the concept of rebellion explored in *Frankenstein?*

Why is the issue of conformity and rebellion so interesting?

How can society’s ideology influence an individual’s perceptions?

***Texts***

*Frankenstein* Mary Shelley

*The Handmaid’s Tale* Margaret Atwood (second semester if necessary)

*Bioethics Articles Various authors – New York Times*

“Heritage” Countee Cullen

“Good & Evil Reconsidered” Frederich Nietzsche

“The Hollow Men” T.S. Eliot

“Once Upon a Time” Nadine Gordimer

“A & P” John Updike

“The Book of the Dead” Edwidge Danticat

“The Collar” George Herbert

“Much Madness is…” Emily Dickinson

“On Living” Nazim Hikmet

#### Writing Assignments

Timed Writes – Poetry, Prose, The Open Question

Literary analysis/creative academic prose.

**Spring Semester**

**Independent Reading Assignment**: Recommended that each student concurrently read a text of literary merit. Consult IRA list on website for approved selections.

### Unit 5 War and Peace

***Essential Questions***

What is it in human nature that is satisfied by what war provides?

If war is so horrific why is it that warriors are considered heroes?

If we value peace why do we find glory in war?

***Texts***

*Macbeth* William Shakespeare

“War” Luigi Pirandello

“The Shawl” Cynthia Ozick

“The Mgmt. of Grief” Bharati Mukherjee

From *Henry V* William Shakespeare

“The Battle of Blenheim” Robert Southey

“Shiloh” Herman Melville

“Dulce et Decorum Est” Wilfred Owen

“Death of the Ball Turret..” Randall Jarrell

“Naming of Parts” Henry Reed

“The Terrorist, He Watches” Wislawa Szymborska

“An Iraqi Evening” Yousif Al-Sa’Igh

“Sadiq” Brian Turner

“Boy Fascist” (photo) New York Times

### Unit 6 Art and the Artist

***Essential Questions***

What is art?

What is the artist’s role in society?

***Texts***

*Portrait of Dorian Gray* Oscar Wilde

“Videotape” Don DeLillo

“London, 1802” William Wordsworth

“The Harlem Dancer” Claude McKay

“The Day Lady Died” Frank O’Hara

“The Blues” Billy Collins

“Nighthawks” (painting) Edward Hopper

“Hopper’s ‘Nighthawks’” Ira Sadoff

“Inventing My Parents” Susan Ludvigson

“The Laundress” (painting) Edgar Degas

“Degas’s Laundresses” Eavan Boland

### Unit 7 Tradition and Progress

***Essential Questions***

Which traditions are worth keeping and which must be jettisoned for the sake of progress?

What responsibility does each generation have to maintain traditions while ensuring progress?

***Texts***

*Our Town* Thornton Wilder

“A Good Man is Hard…” Flannery O’Connor

“Fenstad’s Mother” Charles Baxter

“The Free Radio” Salman Rushdie

“Who’s Irish?” Gish Jen

#### Writing Assignments

Quarter 3: Timed Writes

Quarter 4: Graduation Speech

##### Ms. Allen’s Disclaimer

***This syllabus contains the basic curricula we hope to cover this year. However, there will be additional materials incorporated as necessary and appropriate.***