

Syllabus and Course Expectations

AP Literature – 2016-2017

Course Overview

The AP English Literature and Composition Course is designed to broaden the students understanding and appreciation for imaginative literature. We will subject our texts to both close analysis, in order to understand the “hows,” and we will examine them broadly and comparatively, in order to understand the “whys.” Through close reading, journaling, analytical writing, and persuasive writing, you will work to uncover the meaning and beauty of great works of literature.

The course assignments will lead you through an intensive study of style, structure, literary artistry, as well as historical and social context of the works, with an end goal of your developing an informed, critical, individual interpretation of the work and its value within the literary canon. If you want to keep intact the mysteries of how a text works, or you think that going too deep into a text “ruins it,” then this is most certainly *NOT* the course for you. This course will stretch your understanding and appreciation for the ways in which great literature informs and expands our human condition. This course will undoubtedly be demanding, but ultimately my goal is that you will find that your time and effort have been well spent.

Another goal of this course is to prepare you for the AP Literature Exam. This class should provide you with the tools needed to score a 4 or 5 on the exam in May, as well as prepare you for the college level literature courses you will be taking in the future.

The following four questions will focus our discussions in class for the upcoming year. There are no definitive answers, but we will do our best anyhow.

Q: How does a work of literature reflect the social, cultural and economic values and historical context of its creation? (New Historical / Marxist / Gender approach)

Q: How do the structure, style and theme(s) of a work of literature affect your interpretation? How does form drive content? How do authors use language in creative ways to communicate ideas? (New Critical approach)

Q: What literary forms (i.e. – tragedy, quest, romance) have withstood the test of time and various cultural pressures? Why do we always go back to these ways of telling stories? (Genre / Myth approach)

Q: How does an author’s personal and cultural background affect the style and content of his/ her body of work? (Psychoanalytic approach)

Syllabus – 2016-2017

AP Literature

Summer Reading: Topdog/Underdog – (2001) – Suzan-Lori Parks
Pride and Prejudice – (1813) – Jane Austen

Throughout the Year:

Sound and Sense – eds. Perrine and Arp – one chapter per cycle

Term 1: **Hero/Myth/Archetype**

King James Bible: Genesis – (1611)

Epic of Gilgamesh – (7th century BCE) – Anonymous (Transl. David Ferry)

Quest myth background – (1949) - Joseph Campbell

Paradise Lost – (1667) – John Milton

Analytical focal points

plot, narrative point-of-view, characterization, setting, diction, theme, motif, epic/quest, imagery,

Historical/Social Context

Ancients to Milton

Writing

AP writing prompt on Pride and Prejudice, Analytical and Reader Response Journal, Personal Narrative, Form and Content essay (Analytical), Thematic Comparison of Bible & Gilgamesh (Analytical), Poetry Explications (Expository), Paradise Lost essay (Analytical)

Term 2: **Tragedy**

“The Poetics” – (3rd century BCE) – Aristotle

Beowulf: A New Verse Translation – (7th-10th C.) – Transl. Seamus Heaney

Grendel – (1989) -- John Gardner

“Tragedy” – (1966) – Northrop Frye

Othello – (1603?) – William Shakespeare

Things Fall Apart – (1958) – Chinua Achebe

Contemporary Literature Book Club – students may choose from a list of contemporary novels to discuss at an end-of-semester brunch with a small group. Past choices have included

The Brief Wondrous Life of Oscar Wao – Junot Diaz - 2008

Never Let Me Go – Kazuo Ishiguro - 2006

All the Light We Cannot See – Anthony Doerr - 2013

The Magicians – Lev Grossman - 2010

Analytical focal points

scansion, allegory, foils, tragedy tropes (Aristotelian v. Modern), literary criticism and theory

Historical/Social Context

Questions: How does literature address political/social power? Cross-cultural literary comparisons: how is tragedy used to question cultural assumptions? 19th c. British colonial practices in West Africa

Writing

Thematic comparison of Beowulf and Grendel (Analytical), Othello lines close reading (Analytical), AP in-class writing prompts: Things Fall Apart (Analytical), Analytical and Reader Response Journal, Poetry Explications (Expository), Literary theory paper (Analytical), “Letters from the Books” (Creative/Analytical)

Term 3: Existentialism/Irony and Satire

“Existentialism is a Humanism” – (1946) – Jean-Paul Sartre

No Exit– (1944) – Jean-Paul Sartre

“Irony and Satire” – (1966) – Northrop Frye

Waiting for Godot – (1949) – Samuel Beckett

British “trench poetry” – (1912-1914) – various authors, including S. Sassoon & W. Owen

Mrs. Dalloway – (1925) – Virginia Woolf

Analytical focal points

irony v. satire, free indirect discourse, epiphany, mood, tone, fatalism v. moral explicability

Historical/Social Context

Victorianism and gender; Modernism, Existentialism & Postmodernism: How did the trauma of WWI/WWII affect the forms of European literature?, literary use of the absurd

Writing

Mrs. Dalloway essay (Expository), AP in-class writing prompts: No Exit (Analytical) and Waiting for Godot (Analytical), Woolf style imitation (Creative/Analytical), Analytical and Reader Response Journal, Poetry Explications (Expository)

Term 4: Comedy/Romance

“Comedy” – (1966) – Northrop Frye

“Romance” – (1966) - Northrop Frye

The Handmaid’s Tale (1998) – Margaret Atwood

Canterbury Tales – (late 14th century) - Geoffrey Chaucer

Research Paper: comparative critique of two works of your choice

Poetry Slam – students read and watch contemporary poetry performances and prepare individual and team performances to compete in a Poetry Slam.

Analytical focal points

Comedy tropes, dystopia, pastoral, fabliaux, Romance tropes

Historical/Social Context

Romanticism, Medieval attitudes on gender, race, and religious corruption, gender orthodoxy

Writing

AP in-class writing prompts: The Handmaid's Tale (Analytical) and The Canterbury Tales (Analytical), Analytical and Reader Response Journal, Poetry Explications (Expository), **Critical Analysis Research Paper (Critical)**, Original Poetry (Creative), Chaucerian Profile (Creative)

Writing Expectations and Requirements

The course teaches and requires students to write in several forms (e.g. reflective, narrative, creative, expository, analytical, and argumentative essays). Each formal essay proceeds through several drafts, with revision aided by peers and teachers. **Per term, each student has the opportunity to rewrite one major essay.** A writing conference is required in advance of the rewrite(s).

After-school appointments are encouraged to discuss the development of the essays. For in-class essays, a rubric based off the AP Exam Rubric is used. The students self-grade to the rubric and then I provide my feedback and grade based on the same rubric.

Many AP prompts from previous years are used throughout the year to work on the analytical, comparative, and argumentative essays offered on the AP exam.

Sample Analytical/Expository essays

Sample #1 – *The Canterbury Tales* essay

The following prompt was from Form B of the 2006 AP exam. Answer it using The Canterbury Tales. Remember: read the question very carefully, craft a specific and debatable thesis, and back up your argument with specific references to elements of the text.

In many works of literature, a physical journey - the literal movement from one place to another - plays a central role. Choose a novel, play, or epic poem in which a physical journey is an important element and discuss how the journey adds to the meaning of the work as a whole. Avoid mere plot summary.

Sample # 2 – *Othello* essay 1

Choose two different sections from different acts of the play that are each **14 lines or less** and do a close comparative analysis of these sections of the text. First, think about the sections on a literal level – who is saying what to whom? Then, think about them on a figurative level – how is the speaker using language? Your thesis should state what literary structures or devices are being used and why. You might ask yourself:

- What theme is most important here and what statement is being made about that theme?
- What motif is present and what is the text saying about that motif? Is it symbolic of some greater idea in the play?
- What allusions are being made? How do they relate to the rest of the text?
- What similes/metaphors are being used and why?
- What poetic devices are being used and why? (ex: what kind of imagery, rhyme etc.)

Sample #3 - Poetry Explanations

We will be using Sound and Sense throughout the year to structure our discussion of poetry. Each cycle you will turn in a two-page typed (a *little* over or under is okay) analysis of a poem (or poems) of your choosing from the chapter that we will be discussing that day (you are expected to read the whole chapter first, not just choose a poem at random). These papers will be graded out of 30 points for soundness of argument and mechanics.

Your analysis should always discuss the way that the form (poetic devices, genre, sound, rhythm, etc.) interacts with the content (meaning, story) of the text. You may use the questions that follow each poem as jumping off points, but your analyses should never be in Q & A format. Your analyses should be entirely your own work. I will often encourage you to consult outside sources, but these papers should **not** be written with help from any secondary sources. (This means no “Googling” the poem to find out what other people think.)

The following are helpful resources for *how* to write effective analyses of poetry:

- “General Questions for Analysis and Evaluation” Sound and Sense p. 29
- “Writing About Poetry” Sound and Sense pp. 344-369
- Example of Poetry Analysis Sound and Sense pp. 370 - 373
- “Analyzing Poetry Checklist”

Sample Argumentative Essays

Sample #1 - Critical Analysis Term Paper

This assignment is designed to teach you how to blend your own analysis of literature with the critical claims of others. To do so, you will each be reading a play and analyzing how and why the conflict in the text drives theme.

Your thesis must be controversial enough that someone could argue against you, but you cannot just make wild and whirling generalizations. Your argument must be grounded in cited examples from the primary text and must be backed up by 7-10 secondary sources (literary criticism primarily, though depending on your topic, you may also want to include some historical or biographical research, reviews, or production and staging notes). All of your secondary sources must be published and print-based (i.e. – not the school project website of some random sophomore from Minnesota). If you find a particularly wonderful Internet source, you may use it if and only if you carefully check the legitimacy of its authorship and run it by me first.

Sample # 2 - *Paradise Lost* essay

In Paper 1 you practiced close reading of a few of Milton's epic similes. For this paper, I want you to look at the poem through a broader lens. What ideas or opinions have you developed about this epic poem? What conclusions have you drawn? Choose a topic that interests you and pursue it. Develop a strong thesis statement and support it with brief, precise excerpts from the poem. Continue to practice close textual analysis, but do so in support of a more comprehensive analysis of the poem.

Possible topics

- Choose a major character (other than Satan). Explore and evaluate Milton's portrayal.
- Explore a dichotomous motif such as order vs. chaos, obedience vs. disobedience, or light vs. dark.
- Compare and contrast the difference in language between God and Satan and the ways their language develops their characters.
- Discuss the shift in diction and tone from Satan's speeches in Hell to Satan's address to the sun in Book IV.
- Compare Adam and Satan as rebels who resist authority.
- Explain how successful Milton is in his attempt to "justify the ways of God to men."

Please refrain from using outside sources. Check the M.L.A. guide if you are unclear on the proper formatting of the paper and use your *Sound and Sense* for tips on smooth incorporation of excerpts. Length: 3-4 typed pages, double-spaced.

Sample Narrative Essays

Sample #1- Personal Narrative

Your first assignment is to write a short personal narrative. Basically, tell me an anecdote, the story of something you have done or something that has happened to you these past few months. Choose ONE small incident; for instance, don't tell me about your summer as a camp counselor, but rather about the afternoon that you spent playing game after game of spit with a homesick nine year-old, or when you walked on the beach one cloudy morning and found a starfish and a perfectly white rock buried in the seaweed, or when you when on a giggle jag at your job for no reason and couldn't stop even though all the customers thought you were insane. This does not have to be a huge or profound thing, as you can see by my examples, and you should not be trying to impress me with your greatness. The purpose of the assignment is for me to get to know you and your writing style.

The things to think about most in this assignment are your personal voice and sensory description. By personal voice I mean that anyone who knows you, a sibling or a friend, would be able to pick this up and know that you wrote it without reading your name. Also, focus on sensory details; allow your reader to see, feel, taste (?) your experience.

The narrative should be **between 1-2 pages**. Since this is personal writing, I will not be grading these for content; as long as you clearly put a lot of effort into it, you'll receive a grade of 20/20. However, signs of carelessness like typos and grammatical errors will reduce your grade. Plus, this is your first chance to show me what you've got.

Sample #2 - Literature of Your Life Assignment

Your final mission in this class will be to ponder the pain and joy of memory, the value of remembrance, and how we cannot help but be shaped by our experiences. Many of you are looking forward to moving on; some of you are tentative about the future; all of you have built what is ahead of

you on what has occurred in the past. You are, for better or for worse, an accumulation of memories. Throughout your life, you have come into contact with works of literature that have shaped you. What are they? In your personal reading – newspapers, magazines, comics, plays, poems, and novels – what stayed with you? What work changed the way you thought about something, brought you together with friends or family or seemed to illuminate some aspect of your life or the world?

For your last assignment, you are going to collect the “literature of your life.” Choose **five** artifacts of your literary experience and explain how these works shaped who you are today. For each work you must write a reflection of *at least 1 page* typed double-spaced. If the work you are discussing is brief (e.g., a poem), please include the full text. For longer works, provide excerpts and a brief summary of the work (perhaps also a copy of the cover art). These inclusions **do not** count toward the 1 page requirement.

Each reflection should attempt to answer whichever of the following questions apply, but feel free to take each reflection in whatever direction you want.

- What time in your life or people in your life does this work remind you of?
- When in your life did this work first become important to you, and how has its meaning changed for you since that time?
- What does this work mean to you?
- How is this work reflective of your past, emotions, feelings, goals, aims, and relationships?
- What do you love or hate about this work?
- What is innovative about this work?
- What does this work say about the cultural values of its creator or creator’s culture?
- How is this work a reflection (or opposition) of your values?
- What themes or big questions does this work address?
- What particular lines in this work have stuck with you and why?
- What do you wish you could change about your memories of this work?

Sample Reflective and Creative Writing

Sample #1 - Daily Journal Writing

The books that you will read in AP Lit this year are probably some of the most difficult texts you have yet encountered. They are rigorous, but rich when you spend the time getting to know them. To this end, every reading assignment comes with an accompanying journaling assignment. I want you to read and think about what you have read. These journals will allow you to reflect more purposefully and will be the food for our in-class discussions. Sometimes I will give you a specific writing assignment or questions to focus on, but when I do not, you may choose from any of the options on the following list or come up with your own (just run it by me for approval). Mix it up - do not use the same option over and over.

The Specs: Be sure to date each entry in your journal and give it some sort of title – the cleverer the better. *Always* bring your Response Journal to class. Sometimes we will use class time to write in it, and it will often serve as our jumping off point for discussions. If you have particularly horrendous handwriting or have a strong preference for typing over handwriting, talk to me about your options.

Grading: Each entry in your journal is worth 10 points, a homework grade. You will get a full 10 points for thoughtful completion of each entry, not just a couple of notes. You cannot be “wrong” in your journals, so don’t hold back your actual ideas/opinions. I will collect and grade your Response Journals 1-2 times per term, but I will sometimes do a Response Journal spot check for a quiz grade on an unannounced day, just to keep you honest.

Options:

- Choose 7-10 quotations that you found most important, interesting or meaningful. Note their lines or page numbers and a few key words. Then give each quotation a short paragraph of explanation/analysis – Why is this important? What is unique about it in terms of form? How does it establish a theme or emotional state?
- Trace a few themes, motifs, images or symbols throughout the section, noting at least 7-10 instances of these devices. Comment on the context of each occurrence and what meaning the text seems to be establishing through this device. At the end of your reading, create a thesis about these devices' functions in this section of text.
- Narrative Point of View and Tone – In at least a page or two, respond to the following questions: Who is the narrator? How do you know? What attitude does the narrator take toward the events in the text? How does the narrator influence the reader's understanding of the text?
- Intertextuality – What other texts or works of art does this particular section remind you of? Do you think that one was actually in response to the other, or are they both following an established literary/artistic pattern? Justify your ideas using quotations from the text(s).
- Paragraph of questions – Write at least a page of questions that the text brings up. This shouldn't be a list, but rather should look and read like a paragraph - just one without any statements. Attempt to answer your initial questions through new questions.
- Left-Side, Right-Side – Divide your notebook paper in half vertically. As you read the section, record the major plot points or important quotations on the left side (with page numbers). Then record your emotional reaction on the right. Try to also figure out *how* the text got you to have that particular emotional reaction – certain words, phrases, literary devices?
- Freewrite – After completing the section, pose and write down a few general questions to yourself. For **two full pages**, try to answer them. It is okay if you get a little side-tracked or get in to personal issues, but do try to keep coming back to the text.
- Creative Writing Inspiration – Record 7-10 quotations from the section that inspire you to write a piece of your own. Write a brief paragraph after each quotation, explaining what about that text (form and/or content) inspires your idea and what that idea is. If you are so inspired, write the first draft in your journal!
- Found Poem – Using lines from the section of text, and **ONLY** from the section of text, create a poem. Afterwards, do a brief analysis of how it complements or refutes the ideas in the original text.
- Write a monologue, letter or poem from the point of view of one character, adopting the character's speech pattern and attitudes. Letter or Monologue - at least 2 pages. Poem – at least 20 lines, or several short poems. Write a brief paragraph at the end justifying your character choices in terms of the original text.
- Sketch images that come to mind as you read on one page of your notebook, then explain/justify those images on the next page, incorporating quotations from the text. At least one page of justification.
- Deleted scenes – What was left on the editing room floor? Write a “deleted scene,” imitating the author's original style. At least 2 pages.

Sample #2 - Mrs. Dalloway creative writing assignment

As you have learned, Virginia Woolf employed unconventional writing styles when creating Mrs. Dalloway. In 1931, critic William Empson parodies Virginia Woolf's style in the following paragraph:

We arrive, for instance, with some phrase like “and indeed” into a new sentence and a new specious present. Long, irrelevant, delicious clauses recollect the ramifications of the situations (this part corresponds to the blurring of consciousness while the heroine waits a moment to know her own mind; and it is here, by the way, that one is told most of the story); then by a twist of thought some vivid but distant detail, which she is actually conscious of, and might have been expected to finish the sentence, turns her mind towards the surface. From then on the leaps, each, perhaps, showing what she would have done about something quite different, and just at the end, without effort, washed up by the last wave of this disturbance, like an obvious bit of grammar put in to the round off the sentence, with a partly self-conscious, wholly charming humility in the heroine (how odd that the result of all this should be something so flat and domestic), we get the small useful thing she actually did do.

Using Woolf's techniques that we have discussed-- "tunneling" and "stream-of-consciousness"-- create a brief narrative of your own. This should, like Mrs. Dalloway, ostensibly focus on a mundane incident, yet transport the reader into the consciousness and the past of the character (which can be you!).

Grading

This course develops students' abilities to engage in active discussion of texts. The seminar format provides opportunity for students to lead class discussions, aiding them in their ability to articulate and defend their insights into the literature in both written and verbal form. Through a focus on style and structure, students are guided to develop their powers of close analysis in the classroom, in advance of their written expressions.

The AP Literature teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop these skills: a wide-ranging vocabulary used appropriately and effectively; a variety of sentence structures, including appropriate use of subordination and coordination; logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis; a balance of generalization and specific illustrative detail; and an effective use of rhetoric, including controlling voice, and achieving appropriate emphasis through diction and sentence structure.

For in-class AP prompts, the following rubric is used:

An 8-9 essay responds to the prompt clearly, directly, and fully. This paper approaches the text analytically, supports a coherent thesis with evidence from the text, and explains how the evidence illustrates and reinforces its thesis. The essay employs subtlety in its use of the text and the writer's style is fluent and flexible. It is also free of mechanical and grammatical errors.

A 6-7 essay responds to the assignment clearly and directly but with less development than an 8-9 paper. It demonstrates a good understanding of the text and supports its thesis with appropriate textual evidence. While its approach is analytical, the analysis is less precise than in the 8-9 essay, and its use of the text is competent but not subtle. The writing in the paper is forceful and clear with few grammatical and mechanical errors.

A 5 essay addresses the assigned topic intelligently but does not answer it fully and specifically. It is characterized by a good but general grasp of the text using the text to frame an apt response to the prompt. It may employ textual evidence sparingly or offer evidence without attaching it to the thesis. The essay is clear and organized but may be somewhat mechanical. The paper may also be marred by grammatical and mechanical errors.

A 3-4 essay fails in some important way to fulfill the demands of the prompt. It may not address part of the assignment, fail to provide minimal textual support for its thesis, or base its analysis on misreading of some part of the text. This essay may present one or more incisive insights among

others of less value. The writing may be similarly uneven in development with lapses in organization, clarity, grammar, and mechanics.

A 1-2 essay commonly combines two or more serious failures. It may not address the actual assignment; it may indicate a serious misreading of the text; it may not offer textual evidence or may use it in a way that suggests a failure to understand the text; it may be unclear, badly written, or unacceptably brief. The style of this paper is usually marked by egregious errors. Occasionally a paper in this range is smoothly written but devoid of content.

Grade Conversion

9	A	97
8	A-	92
7	B+	88
6	B	85
5	B-	82
4	C+	78
3	C	75
2	D	65
1	F/D-	60

On the following is a sample rubric used with some take-home essays:

	Exemplary	Proficient	Needs Improvement	Unsatisfactory
ANALYSIS 30%	<ul style="list-style-type: none"> Analysis reveals relevant details from the text that consistently go beyond the literal and reflect an insightful understanding of text. Interpretation of meaning is thoroughly developed and based on sophisticated insights and observations. Evidence is clearly, consistently and intricately connected to a central argument. There is an efficient balance of significant textual evidence and critical commentary. 	<ul style="list-style-type: none"> Analysis reveals details from the text that mostly go beyond the literal and reflect a strong understanding of text. Interpretation of meaning is well-developed and based on strong insights and observations. Evidence is clearly and consistently connected to a central argument. There is an appropriate balance of significant textual evidence and critical commentary. When appropriate, 	<ul style="list-style-type: none"> Analysis reveals some details from the text that go beyond the literal but also includes plot summary/literal translation. Interpretation of meaning is partially developed but also based on general, vague observations. Evidence is vague and/or inconsistently connected to a central argument. There is an imbalance of relevant textual evidence and critical commentary. 	<ul style="list-style-type: none"> Analysis reveals few relevant details from the text, focusing instead on plot summary/literal translation. Interpretation of meaning is barely developed and based on general, vague observations. Evidence is either insufficient or not connected to essay's focus. There is a lack of balance of relevant textual evidence and critical commentary.

	<ul style="list-style-type: none"> When appropriate, argument reflects a deep understanding of core content and how it contributes to the text as a whole. 	<p>argument reflects a strong understanding of core content and how it contributes to the text as a whole.</p>	<ul style="list-style-type: none"> When appropriate, argument reflects an incomplete understanding of core content and how it contributes to the text as a whole. 	<ul style="list-style-type: none"> When appropriate, argument does not reflect understanding of core content and how it contributes to the text as a whole.
<p>IDEAS & SUPPORT 25%</p>	<ul style="list-style-type: none"> Essay thesis thoroughly addresses prompt and is insightful and debatable. Writing has a clear and precise purpose. Writing consists of specific, developed evidence that supports the purpose of the paper. 	<ul style="list-style-type: none"> Essay thesis is debatable and addresses prompt. Writing has a clear purpose. Writing consists of specific, developed evidence that largely supports the purpose of the paper. 	<ul style="list-style-type: none"> Essay thesis addresses prompt but is not debatable. Writing has a vague or weak purpose. Writing consists of evidence that inconsistently supports the purpose of the paper. 	<ul style="list-style-type: none"> Essay thesis does not address prompt and is not debatable. Writing lacks a clear purpose. Writing lacks evidence that supports the purpose of the paper.
<p>ORGANIZATION 10%</p>	<ul style="list-style-type: none"> Introduction provides context for the topic and leads to a thesis that presents a clear plan for the essay. Paragraphs are organized in a logical progression with: <ul style="list-style-type: none"> topic sentences that state a clear, specific, controlling idea for the paragraph skillfully integrated textual evidence that supports the topic sentence transitional words/phrases that show the relationships between ideas concluding sentences that pull together the ideas of the paragraph Conclusion emphasizes key takeaways from the argument and leaves the reader with an essential idea to consider. 	<ul style="list-style-type: none"> Introduction provides relevant context for the topic and establishes the central argument. Paragraphs are organized in a clear progression with: <ul style="list-style-type: none"> topic sentences that are consistent with the essay's thesis textual evidence that supports the topic sentence. transitional words/phrases that connect ideas concluding sentences that align with the intent of the paragraph Conclusion emphasizes key takeaways from the argument. 	<ul style="list-style-type: none"> Introduction provides some context for the topic and establishes a central argument, but is missing key information. Paragraphs are ineffectively organized with: <ul style="list-style-type: none"> topic sentences that are fact-based or inconsistent with the essay's thesis textual evidence that somewhat supports the topic sentence few transitional words/phrases concluding sentences that restate the ideas of the paragraph Conclusion gives basic summary of the argument. 	<ul style="list-style-type: none"> Introduction does not provide context for the topic or effectively establish a central argument. Paragraphs are disorganized and lack: <ul style="list-style-type: none"> clear topic sentences textual evidence that supports the topic sentence transitional words/phrases concluding sentences that pull together the ideas of the paragraph Conclusion is missing or does not connect with the rest of the piece.
<p>CONVENTIONS 25%</p>	<ul style="list-style-type: none"> Paper contains no errors in grammar, punctuation and spelling. Tone and word choice are always appropriate to the assignment. Format and citations follow all MLA guidelines. 	<ul style="list-style-type: none"> Paper contains few errors in grammar, punctuation and spelling that do not affect understanding. Tone and word choice are usually appropriate to the assignment. Format and citations follow most MLA guidelines. 	<ul style="list-style-type: none"> Paper contains many errors in grammar, punctuation and spelling that affect understanding. Tone and word choice are inconsistently appropriate to the assignment. Format and citations inconsistently follow MLA guidelines. 	<ul style="list-style-type: none"> Paper contains extensive errors in grammar, punctuation and spelling. Tone and word choice are not appropriate to the assignment. Format and citations do not follow MLA guidelines.

STYLE 10%	<ul style="list-style-type: none"> • Writing exhibits skillful use of rich vocabulary. • Sentence structures are sophisticated, varied and clear. 	<ul style="list-style-type: none"> • Writing exhibits consistent use of clear vocabulary. • Sentence structures are varied and clear. 	<ul style="list-style-type: none"> • Writing exhibits inconsistent use of clear vocabulary. • Sentence structures are sometimes basic, confusing and/or awkward. 	<ul style="list-style-type: none"> • Writing exhibits limited vocabulary. • Sentence structures are often basic, confusing and/or awkward.
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Course Work Expectations

1. *Communication and Etiquette*

Teacher will:

- Clearly articulate concepts and background that will help students to better understand and enjoy literary analysis.
- Create a classroom environment based on mutual respect, open-mindedness and fun.
- Help to generate conversation.
- Be available for extra help before or after school – appointment boards are posted in the classroom.
- Make mistakes and learn from them.

Students will:

- Create a classroom environment based on mutual respect, open-mindedness and fun.
- Actively participate in conversation – respecting, but not blindly accepting, the opinions of others.
- Make mistakes and learn from them.

2. *Preparation*

Teacher will:

- Have thoroughly studied the texts we'll be reading.
- Prepare varied and interesting lessons that present information effectively and encourage thoughtfulness and discussion.

Students will:

- Complete all homework assignments and required reading on time.
- Arrive to class on time with all necessary materials: notebook(s), pen, assigned text, brain.

3. *Grading*

Teacher will:

- Establish clear due dates and guidelines for assignments.
- Assess students' coursework in a fair and open way. (see grade rubric)
- Present general grading rubrics for essays and grade according to those rubrics.
- Answer any grading questions *after* school by appointment and **NOT** during class time.

Students will:

- Put forth their best efforts on all assignments, remembering that in an AP class there is a very high standard of academic achievement and work will be judged accordingly.
- Show improvement throughout the year in order to receive a steady grade.
- Present work that is only and entirely their own original work. Any copying from a previous paper, from another student, from another text or from the Internet is **plagiarism**. Plagiarism is intellectual theft, and is not taken lightly by your teacher, school administration or the colleges that you will be applying to. Please see the NHS student handbook for details and consequences of academic misconduct.

4. *Grading Rubric:*

Grading in this course is based on a point system. This is a general rubric and may occasionally change for specific assignments.

- Multiple-Draft Analytical / Critical Essays (at least 1 per term): 100 points
- In-Class Timed Essays (at least 2 per term): 50 points in Term 1; 100 points in Term 2
- Group Projects and/or Presentations: 50 points
- Poetry Analyses (one per cycle): 30 points
- Reading checks and quizzes: 10-30 points
- Daily homework (including Response Journals): 10-20 points
- Class Participation: 100 points (graded at least once per term)
 - *As you can see, class participation is a significant part of your grade, since in an AP class you are required to be thoroughly prepared and actively involved every day. I will randomly select 3-5 students prior to the start of most discussion classes and evaluate them for the day based on the quality of their responses and participation.*

5. *Late Work:*

- Assignments are due in my inbox at the beginning of class.
- Unless I agree to an extension before the due date, essays submitted one day late will be accepted for 60% of the total grade. Essays will not be accepted more than one day late. No other homework will be accepted late.
- Work assigned before an absence is due the day you come back to school.
- Work assigned while you were out is due **within 3 school days**.
- Missed quizzes must be made up on your time (after school or during a study) **within two weeks**. If a quiz is not made up within this time, it will be recorded as a zero.

5. *Suggested Materials:*

- Reading Journal (loose-leaf notebook is fine)
- Binder or notebook for in-class note taking (should be separate from the aforementioned journal)
- MLA Handbook (we're on the 7th edition, folks!)
- Collegiate Dictionary

- Enthusiasm
- Brain