

**Course Name: AP Literature and Composition****Course Number: ENG 541/542****Course Description:**

Advanced Placement Literature 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 the 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 course provides students with the skills in analytical reading and expository writing necessary to prepare them for college-level reading and writing. Summer reading and writing will be required of students who enroll in AP Literature.

**Teacher Name: Michelle Hunt****Teacher Phone: 552-5175****Teacher Email: [mhunt@dbqschools.org](mailto:mhunt@dbqschools.org); [michellehunt8@gmail.com](mailto:michellehunt8@gmail.com)****Office Hours: Period 6 in Room C116 (periods 1 & 7 by appointment)****Iowa Core Standards:**

**Standard 1: Reading Strand – Literature--** Students will effectively comprehend, analyze, evaluate, and create using a diverse range of appropriately complex print materials.

**Standard 2: Reading Strand – Informational Text--** Students will effectively comprehend, analyze, evaluate, and create using a diverse range of appropriately complex print materials.

**Standard 3: Writing--** Students will routinely write to learn and to communicate for a range of tasks, purposes, and audiences.

**Standard 4: Speaking and Listening--** Students will participate effectively in a range of rich, structured conversations, collaborations, and presentations.

**Standard 5: Language--** Students will apply knowledge of the English language and its conventions when reading, writing, speaking and listening.

**Course Overview:**

In this course we will engage in actively reading and discussing challenging and, oftentimes, provocative texts—classical and contemporary, fiction and nonfiction. We will write to illustrate our critical thinking for one another as well as other authentic audiences. Some of the writing will be “in process”, other written work will be critiqued, revised, and polished (some even sent in for publication). We will also be looking at language arts skills that transfer to real-world application: writing college application essays, filling out applications accurately and clearly, practicing interviewing skills, interacting with adults in the work place and education arenas during research acquisition. We will spend time throughout the year practicing and reviewing past AP exams, including scoring student work and self-assessing in light of how AP scorers scored student essays. We will build on the rhetorical skills we developed last year in AP Language and Composition—diction, syntax, structure and organization, clarity, tone, solid argumentation.

We will employ various types of workshop strategies with our writing and discussion: teacher conferences, large group workshops, small-group workshops, partner feedback, Socratic circles with coaching, Jigsaw, pair-share, etc., in order to prepare you for various learning environments you will encounter in college. All of you will be expected to evidence your leadership skills throughout the year—facilitating discussion, organizing group work, providing feedback to a partner or small/large group, problem-solving group issues, sharing your findings with the class, developing your keen listening skills.

I look forward to learning with you as we explore complex and profound texts together. In addition to annotating the texts we read, I will ask you to keep a journal throughout the course that will house your thinking about texts, grammar mini lessons, vocabulary, and independent reading reflections.

## Course Components:

- ❖ **Literature:** Texts range from B.C.E. to contemporary, authored by men and women, from a variety of world views, showcasing unique literary and philosophical perspectives.
- ❖ **Composition:** Writing assignments range from informal notes and reflections to numerous drafts of formal and extensive writing. Creative pieces (poetry, fables, artistic representations) will also be assigned throughout the course. All composition pieces will undergo some form of focused feedback: teacher conferencing, peer review, large and small-group workshopping, and/or self-assessment
- ❖ **Grammar, Usage, Mechanics (G.U.M.):** Through various mini lessons over the course of both semesters, we will look at how language usage, sentence constructions, and punctuation can both aid and hinder effective communication.
- ❖ **Vocabulary:** We will explore weekly vocabulary (approx. 10 words/wk.) taken from words that have appeared on SAT exams. The focus is on application of these words into students' vernacular.
- ❖ **Tests & Quizzes:** We will have periodic reading check quizzes as well as essay exams (including timed exams in class).
- ❖ **AP Exam Preparation:** Throughout the course of both semesters, you will review, complete, and score work based on past AP English Literature and Composition exams. You will work in small groups to analyze answers to the multiple-choice practice exams as well as student work on the essay portions of the exams. Second semester will include more time for extensive and focused test prep.
- ❖ **Independent Reading:** You will be assigned an independent novel/text each semester. You will actively read these texts—annotate, reflect in your journal, discuss with classmates. You will also be encouraged to join Literary Society—a student-run club that chooses texts to read and discuss.
- ❖ **College Application and Essay Practice:** First semester we will write college and scholarship application essays as preparation for the actual college and scholarship application processes.

## Semester 1

### Units of Study:

#### 1. Summer Reading Selections and Online Assignment Submission

(June 1–August 23; August 24–September 15)

- During the summer, you will read three texts (*The Handmaid's Tale*, *A Raisin in the Sun*, *Pride and Prejudice*) and respond to various assignment prompts (see below) posted on Canvas (our learning management system) in preparation for extensive discussion during the first two weeks of school. We will discuss the texts informally and formally in both large and small-group settings.
- **Assignment Prompts:** *The Handmaid's Tale:* 1) Dystopian novel reflection/comparison to other dystopian novels 2) Article reflection on the subjugation of women in today's society 3) Reflection on a symbol in the text 4) Video discussion on Atwood's ending of the text—WHY she chooses to end the novel the way she does. *A Raisin in the Sun:* 1) Discussion on communication symbols—identify symbols the characters use to communicate rather than directly state their motives, ideas or emotions. 2) Reflection about the communication in the play and how well the characters understood each other—what benefited their communication and what inhibited it. Then consider the effect on the plot if these factors were changed (for better or worse. *Pride and Prejudice:* 1) Discussion on overcoming prejudice in personal relationships—friends, significant others, family members. 2) Scene script based on the Canvas discussion posts in which some form of prejudice or misunderstanding gets in the way of two characters falling in love with each other.
- *The Importance of Being Ernest*—humor as a vehicle to social criticism (connection to *Pride and Prejudice*)
- Chaucer's "The Wife of Bath's Tale"—Chaucer's view of social hierarchy
- Performance Assessment: scene of prejudice script/enactment
- Writing Assignments: Analytical synthesis essay based on the assigned summer reading, comparison/contrast essay on social and cultural values of English society (Wilde & Austen), gender role reflection on Chaucer's tale

## 2. Taking the Plunge: Analyzing Literature Through Various Critical Lenses (September 16-October 15)

- Annie Dillard’s “Living Like Weasels”—annotation review; freewrite on style, language, syntax, tone, and mood
- Plato’s “The Allegory of the Cave”—the philosophy of learning
- Confucius & Lao Tzu—life reflection
- Excerpts from Machiavelli’s *The Prince*—Do the ends justify the means?
- Orwell’s “Shooting an Elephant”—choices & consequences—a look at imagery and symbolism
- Biblical allusions: Cain & Abel, Adam & Eve, Lot’s Wife—continued choices & consequences
- Two poems both titled “Lot’s Wife”—Szyborska & Akhmatova—choices & consequences; a look at perspective and intent with each poem
- “A Valediction Forbidding Mourning”—Donne & “To His Coy Mistress”—Marvell—a look at form & meaning
- Literary Criticism & Critical Reading Lenses—reader-response, historical, sociological & psychological, gender, archetypal, biographical, political, etc.
- Introduction to AP Literature & Composition Exam
- Shakespeare Review—Study and read the selected play we will attend at American Players Theatre in Spring Green, WI. (This year: *A Midsummer Night’s Dream*)
- Writing Assignments: free writing/reflection, college application & essay, world view reflection, This I Believe Essay submitted to NPR site, critical lens essay, AP exam writing prompts, interpretation essay based on social, cultural, and historical analysis)

## 3. The Monsters in Our Midst (October 15-January 15)

- Conrad’s *Heart of Darkness* (connect to previous text from sophomore read: *Lord of the Flies*)
- Excerpts from Dante’s *Inferno*
- Sartre’s *No Exit*
- Excerpts from Milton’s *Paradise Lost*
- Shelley’s *Frankenstein*—the frame story
- Coleridge’s *Rhyme of the Ancient Mariner*
- Shakespeare’s *Macbeth* OR *King Lear*
- Eliot’s “The Hollow Men”—focus on structure and organization, and motif
- Arnold’s “Dover Beach” and Browning’s “My Last Duchess”—focus on theme
- Shelley’s “Ozymandias” and Keates’ “Ode on a Grecian Urn”—focus on form & theme
- Dickinson’s “Safe in Their Alabaster Chambers”—focus on structure, organization, & allusion
- Various poets—connected to independent literature circle texts (*East of Eden, A Farewell to Arms, Jayne Eyre, The Awakening, Death of a Salesman*)—social, cultural, gender, biographical, & historical analyses
- Performance Assessments: graded discussion(s), literature circle presentation
- Writing assignments: character analysis essay (formal essay with several revisions)—how diction, imagery, and syntax help convey the character’s state of mind, personal narrative essay—connecting to specifics in a text: section/line, motif, character

## Semester 2

## 4. Absurdity—Why Ask Why? (January 16-March 31)

- A look at existentialism—the tenets and proponents
- The film: *Changing Lanes* (connection to existentialism)
- Camus’ *The Stranger*
- Atwood’s “This Is a Photograph of Me”
- Kafka’s fables & *The Metamorphosis*
- Ellison’s *Invisible Man* (connection to summer read: *A Raisin in the Sun*)
- Excerpts from the book of Job
- The film: *Catch 22* (connection to postmodernism & AP Language read: *Slaughterhouse-Five*)
- Various poems—AP Poem Analysis Prompts
- Performance Assessment: absurd scene creation OR *Catch 22* situational skit

- Writing assignments: poem submitted to *Lyrical Iowa*, existential fable, AP exam prompt on poetry (poetry analysis: how poetic techniques contribute to purpose & theme)

## 5. Test Preparation (April-May)

- *Sound and Sense*—selected readings
- Plath’s “Mirror” & “Words”
- Eliot’s *The Waste Land*
- Faulkner’s *The Sound and the Fury*
- Various AP practice exams
- Performance Assessment: artistic representation of a work studied this year with accompanying analysis
- Writing assignments: AP exam prompts, Conversation essay based on Faulkner’s work (emphasis on tone and voice)-our culminating assignment for the year

A WORD (or many) ABOUT PLAGIARISM: Please note that the issue of plagiarism is a very serious one, especially at this level. I’ve included the policy here for you to review. It is also located on pages 32-33 of the student planner.

Hempstead students are expected to do their own schoolwork. Cheating by looking at another student’s schoolwork, copying others’ work, copying from other sources or similar cheating is not tolerated. With the advent of the Internet, the availability of information has exploded into a whole new and exciting realm for our students. The accessibility of documents has also brought with it an increasing concern regarding plagiarism, which is a form of cheating.

All Hempstead teachers are committed to educating our students about plagiarism, helping them understand what plagiarism is—especially through specific instruction in individual courses. We aim to teach students how to accurately quote and document sources as well as how to effectively convert researched information into their own words. Plagiarism is defined by [www.dictionary.com](http://www.dictionary.com) as: “a piece of writing that has been copied from someone else and is presented as being your own work; taking someone’s words or ideas as if they were your own.” Iowa Core Literacy Anchor Standard #8 for College and Career Readiness states that students will: “Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.”

Cheating, including plagiarism, may result in loss of or reduced credit on an assignment, referral to the Assistant Principal office for documentation on the student’s record, and possible loss of class credit and failing grade.

Plagiarism and cheating exist in many forms and to various extents. Some typical examples are noted here:

1. Copying another student’s assignment/artwork/project; note: BOTH parties are engaging in cheating
2. Using another person’s paper/artwork/project/ in its entirety and calling it your own
3. Copying a paper word-for-word (artwork/project) from an internet document or documents
4. Using sentences from another source but replacing a few words
5. Passing off ideas or critiques as your own when they are someone else’s
6. Not putting quotation marks around exact words pulled from another resource
7. Not documenting the source at all, or documenting the wrong source
8. Not citing the sources used (even when paraphrasing and summarizing)

Incidental plagiarism will be addressed by the classroom teacher, and may include loss of credit for the assignment and parent contact. Consequences for blatant plagiarism and repeated acts of incidental plagiarism are listed below. Disciplinary action by Hempstead administration **may include loss of class credit and failing grade.**

**Freshmen\*:** 1<sup>st</sup> occurrence: 0% on plagiarized piece, possibility of revision for a better grade, parent contact, referral to Assistant Principal for documentation; repeated plagiarized pieces 0% without revision, parent contact and referral to AP Office for possible disciplinary action

**Sophomores\*:** 1<sup>st</sup> occurrence: 0% on plagiarized piece, possibility of revision but with grade reduction, parent contact, referral to Assistant Principal for documentation; repeated plagiarized pieces 0% without revision and referral to AP Office for possible disciplinary action

**Juniors/Seniors:** 1<sup>st</sup> occurrence: 0% on piece without revision, parent contact, referral to Assistant Principal for documentation purposes; repeated plagiarized pieces 0% without revision and referral to AP Office for possible disciplinary action

**AP Students:** 1<sup>st</sup> occurrence 0% on piece without revision, parent contact, referral to Assistant Principal for possible disciplinary action

\*Freshman & Sophomore students enrolled in Junior/Senior level courses will abide by the regulations and consequences set forth for that course.

**ATTENDANCE:** I will follow the attendance policy set forth by the district. That information can be located on page 20 of the student planner.

**STUDENT IDs:** Per District expectation, high school students are to wear their student IDs while at school at all times. In this classroom, you will be expected to wear your student ID. Infractions of this expectation will result in one or more of the following consequences: teacher/student conference, parent contact, and/or office intervention.

**MAKE-UP WORK:** Work missed for any reason **MUST** be made up. Any missing work must be completed by the end of each unit. Students absent on the day of a test will take the test the day they return. Students absent on review days should access the review information on the LMS site and plan to take the test the day they return. Students absent on scheduled graded discussion days will be given an alternative research assignment and are expected to share those research findings with the class. Completion of summer work is required and incomplete work will be dealt with on an individual basis.

There will be some flexibility in due dates, but once we've chosen a hard due date, we will stick with it.

### **Communication Plan:**

School phone: 552-5175

E-mail: [mhunt@dbqschools.org](mailto:mhunt@dbqschools.org); [michellehunt8@gmail.com](mailto:michellehunt8@gmail.com)

School Website: [www.hempstead.dbqschools.org](http://www.hempstead.dbqschools.org)

Office Hours: Period 6 in C116 (and periods 1 & 7 by appointment)

LMS: Canvas @ <https://dubuque.instructure.com>

**My Pledge:** As your teacher, I promise to be diligent, organized, caring, and trustworthy. It is my goal to equip you with the skills you need to be a successful learner. I will push you. I will challenge you. I will expect you to strive for excellence in everything you do.