**AP ENGLISH LITERATURE & COMPOSITION**

**COURSE SYLLABUS**

**Spring 2018**

**INSTRUCTOR: Margaret D. Livingston
Email:** mdlivingston@jmcss.org
**UNION UNIVERSITY INTERN: Elizabeth G. Atchison**

**Email**: egatchison@jmcss.org

**Website:** mdlivingston.weebly.com; guest.portaportal.com/mcday; TEAMS

**School Phone:** (731) 506-2195

**Room:** 13 East

**Office Hours:** 6:45-8:50 a.m.
**Open Classroom Hours:** Mondays 2:20-3:30; Wednesdays 2:20-3:30
**Course Offerings:** 2nd, 3rd, 4th periods, Spring Semesters\*
\*This is a block schedule course offered during spring semesters.

**COURSE DESCRIPTION & OVERVIEW:**

Advanced Placement English Literature and Composition is a course offered by South Side High School to students who have previously been recommended to the course or are eager to prepare for the requirements of college coursework. Its purpose is to prepare students for the AP English Literature and Composition exam using rigorous college-level instruction based on close reading of classic literary text and the interpretation of those texts through written analysis. Students who commit themselves to succeeding in this class will be better prepared for the AP exam as well as for college courses.

As this is a college level course to be mastered in an extremely limited amount of time, expectations for performance are high, and the workload is challenging. Students are expected to commit to a minimum of five hours of course work per week outside of class. Often, this work will involve long-term writing and reading assignments, so effective time management is vital. Because of the demanding curriculum, students must bring to the course sufficient command of mechanical conventions and an ability to read and discuss prose, poetry, and drama.

**EXPECTATIONS:**

This class is not about grades, but about learning and growing as students. College-level learning is not primarily about rigor – though that is a part of college – but about responsibility and acceptance of one’s self as a mature student responsible for one’s own academic goals. Reading, thinking, and writing about mature texts is a stimulus for students to make their own decisions about renowned authors, about themselves as writers and thinkers, about their colleagues as writers, and about the deep and ongoing questions that relate to what it means to be a responding, acting human being, both individually and as part of a society. I, therefore, expect students to prepare for each lesson by reading the assigned work alertly, curiously, and critically- that is, in a way that generates meaningful discussions and ideas about the reading that you then bring to class and make part of our discussion. I expect students to improve as writers through writing workshops and a mastery of rhetorical style. If you are committed to the work as well as learning from others, this class will ultimately become one in which we are all teachers and students. We will learn from each other.

The pace of this course will be more rapid than a traditional high school course. Students are expected to come prepared for discussion and/or work based upon the readings each day; therefore, the readings should be completed **before** coming to class. Be sure to keep your texts with you at all times so that if class is cancelled or you are absent you can still complete the reading assignments.

In addition to being thoroughly prepared for each day, I expect students to retain significant, critical understanding of great works of literature and elements of writing style that you have studied in 9th-12th grades, including those studied AP style in my English III H/English IV H courses. Literary works include, but not limited to, *Macbeth, Lord of the Flies, To Kill a Mockingbird, The Crucible, The Great Gatsby, Mythology*, *The Canterbury Tales,* Q1/Q2 novel project selections, and various short stories and poems.

**REQUIRED TEXTS:**

* Johnson, Greg and Thomas R. Arp. *Perrine’s Literature: Structure, Sound, and Sense, 13th edition.* Boston: Wadsworth Publishing, 2017. Print. (ISBN: 0062301675; Please note that there are several editions to this book. We will be using the 13th AP Edition that is green).\*\*
* Hacker, Diana, and Nancy Sommers. *A Pocket Style Manual: 2016 MLA Update, 7th Edition*. Boston: Bedford/St.Martin’s, 2016. Print. (ISBN: 1319083528)\*\*
* Foster, Thomas C. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines, Revised edition.* New York: Harper Books, 2014. Print (ISBN: 0062301675)
* See novel list below. As of right now, I believe the school will be able to provide students with copies of all novels. Students are encouraged to purchase their own copies of novels, however.

\*\*These texts will be provided to the students. The student must purchase all other texts.

**RECOMMENDED RESOURCES:**

* Murfin, Ross and Supryia M. Ray.  *The Bedford Glossary of Critical and Literary Terms, 3rd edition.*  Boston: Bedford/St.Martin’s, 2009. Print. (ISBN: 0312461887)
* Murphy, Barbara and Estelle Rankin. *5 Steps to a 5: AP English Literature, 2017 Edition*. New York: McGraw Hill, 2016. Print. (ISBN: 0312461887)\*\*
\*\*A limited number of these texts will be available for check out in the SSHS library. There will also be one class set FOR CLASSROOM USE ONLY in Mrs. Livingston’s classroom.

**PREREQUISITES:**

Due to block scheduling and the shortened nature of the AP Literature and Composition course, **all** students enrolled in AP must take Mrs. Livingston’s English III (H) or English IV (H) course during the fall semester. All students must enter the class with extensive research and analytical writing experience and a thorough understanding of at **least** the following literary works as studied in the AP style during honors classes.
**Juniors**: *Mythology* Hamilton; *To Kill a Mockingbird* Lee; *The Great Gatsby* Fitzgerald; *The Crucible* Miller; various short stories and poems
**Seniors**: *Mythology* Hamilton; *Beowulf; The Canterbury Tales* Chaucer; *Hamlet* Shakespeare; *Lord of the Flies* Golding; various short stories, poems, and essays

**SUPPLIES NEEDED:**

 **Please note: It is imperative that students be organized and that they retain any and all notes, lectures, handouts, etc. Students are responsible for being WELL ORGANIZED.**

* One 1 ½ - 2 inch three ring binder with loose-leaf paper & dividers. Dividers should be labeled as follows.
	+ AP Overview
	+ Bell Work
	+ *Jane Eyre* (Love and Hate)
	+ *Heart of Darkness* (Conformity and Rebellion)
	+ *Beloved* (Community and Devastation)
	+ *Macbeth* (The Presence of Death)
	+ Poetry
	+ Writing Workshops
	+ AP Test Prep
		- Note: Any short fiction/essays will be filed with the associated novel.
		- While we will be moving more toward digital storage, it is pertinent that students are organized with both digital files AND physical files.
* Pencils (#2 lead)
* Blue or black pens (for classwork, homework, & tests)
* Colored Pens and/or highlighters (for annotating, activities, etc.)
* Colored page tabs or 1 7/8 x 1 7/8 inch sticky notes
* Regular Access to a computer, printer, and internet **outside of class time**
* Office 365 account and regular access to TEAMS\*\*
* School Laptop\*\*
* Suggested: Student planner, flash drive
\*\*Provided by JMCSS

**COURSE OBJECTIVES:**

Upon completing the *AP English Literature and Composition* course, students will:

* Use various strategies (including book marking, journaling, and discussion) to become critical readers
* Deepen understanding of the ways writers use language to evoke meaning
* Evaluate differing structures, styles, and themes of various literary works
* Write for various purposes in response to literature, including
	+ Writing to understand a work (through journaling and reader’s logs)
	+ Writing to explain a work (analysis essays focusing on various literary aspects of specific literary works)
	+ Writing to evaluate a work (evaluating a work of literature, explaining judgments made, and exploring the total effect of a work through close analysis, interpretation, & response).
* Build vocabulary skills in order to advance understanding of complex language

**METHODS OF INSTRUCTION:**
At the beginning of each unit, students will receive a reading, writing, and assignment calendar. Students are to adhere to the reading schedule provided.

Discussion will be the preferred method of instruction when evaluating novels, non-fiction texts, and other literary and non-fiction works. Discussion will occur in both large and small group settings and will be student-led rather than teacher-led in many cases. Projects and writing assignments will be completed on an individual basis.

Writing assignments will be evaluated and returned for correction; following that correction, the writing assignments will be reevaluated. Instructor feedback will be in the form of comments on essays for comments, essay rubrics containing comments on grammar and sentence structure, and individual and class discussion as to improvements that need to be made for writing to improve.

Students will submit their writing assignments in a series of drafts that will undergo both instructor and peer review. During these draft reviews, students will work to revise their writing and work to identify key rhetorical devices, such as tone, in order to improve their writing skills. Students will also use these drafts and the comments from each peer review and instructor review in order to improve sentence structure, vocabulary, essay organization, essay balance, and effective use of rhetoric.

Students will use the writing assignments as a way to interpret literature, using its textual details, in order to determine each piece of literature’s social, cultural, & historical values. Certain texts will be assigned for independent reading, while some texts will be read as part of the course. Participation in **ALL** instruction and assignments is **VITAL**.

**TYPES OF ASSIGNMENTS:**

* Weekly poetry responses due each Thursday- All information herein is available on my website.
* Shorter papers, essays, and journals
* Literary analysis essays
* Various types of writing, including argumentative, poetic, analytical
* Multiple choice practice quizzes
* Timed practice AP exams
* Book discussions over required reading
* Quarterly novel projects over independent reading

**COURSE REQUIREMENTS AND GENERAL INFORMATION:**

* Students will be expected to read and write daily. This will include reading various American literature fiction texts, non-fiction texts (including essays, journals, & memoirs); and writing essays, research assignments, and journal assignments
* Students will be required to turn in all work ON TIME.
	+ **This course is designed to mimic a college course. Deadlines in an AP course are not like deadlines in regular high school courses or honors courses. Deadlines are expected to be met either on or before the assigned due date.**
	+ **There will be NO EXTENSION OF DEADLINES** with the exception of extreme unforeseen illnesses with physician’s note or instructor decision. Prescheduled doctor’s appointments, school trips, and any other excused absence will not be acceptable excuses for late work. If you have an unexcused absence, the work you miss or do not turn in will result in a zero for that assignment.
	+ Late work will not be accepted. If you know you will miss class for any reason, the work is to be turned in BEFORE the due date.
* Students will be required to be active participants in this class. This includes but is not limited to the following:
	+ Participating in class discussions and activities
	+ Participating in online discussion forums via TEAMS
	+ Completing all assignments (including homework, outside reading assignments, projects, essays, quizzes, exams, and any other assignment given)
	+ Maintaining regular, punctual attendance
* You are responsible for keeping up with all course material and using it to study for your AP exam.
* All drafts of formal writing assignments should be typed according to MLA guidelines unless the instructor specifies otherwise.
* Students will be expected to attend several REQUIRED after school practice test sections prior to the AP Exam.
* Students will be offered a Saturday session where the students will take **an entire practice test** in an exam environment.
* As a culmination of the course, you will be provided the opportunity to take the AP English Literature and Composition exam given in May. A grade of a 4 or 5 on this exam is equivalent to a 3.3-4.0 for comparable courses at the college or university level. A student who earns a 3 or above on the exam will be granted college credit at most colleges and universities throughout the United States.
* **Students are expected to take the course for the ENTIRE semester. You will not be allowed to drop the course and/or switch to regular English 4, Honors English 4, or Dual Enrollment English.**
* **In case of snow, school closures, abbreviated schedules, etc. STUDENTS ARE EXPECTED TO CHECK THEIR SCHOOL EMAILS AND TEAMS FOR EXPECTATIONS UPON RETURN. Not knowing about changes during school closures will be unacceptable. STUDENTS ARE FULLY RESPONSIBLE FOR CHECKING THEIR SCHOOL EMAILS AND TEAMS REGULARLY.**

**ATTENDANCE:**

School attendance is crucial to success in AP English. Students who have multiple absences often find themselves far behind simply because of the demanding nature of this course. Please make every effort to be at school and in this class every day! **DO NOT** miss this class to attend to needs of other classes, including giving blood, filming HAWK TV, making up another teacher’s work, etc.

**TARDY POLICY:**

Excessive tardiness interferes with productivity in the classroom and will not be accepted. First time offenders will sent to the office with a referral, per South Side High School Policy.

**ELECTRONIC DEVICES:**

Cell phones, iPods, and laptops are not to be brought to class. If you have one of these items, it will be confiscated and appropriate consequences will occur as listed in the South Side High School Student Handbook.

**FOOD/DRINK/GUM:**

No food, drink, or gum will be allowed unless permission for such items has been given. If an infraction occurs, the appropriate consequences will occur as listed in the South Side High School Student Handbook.

**CLASSROOM DISCIPLINE POLICY:**

Since this is an advanced, college-level class, I do not anticipate any discipline issues whatsoever. I expect you to behave as the mature, responsible, and respectful adults that I know you are. Any type of cheating or plagiarism will be unacceptable and will result in a zero on the assignment. Excessive offenders will be sent to the Principal for the appropriate consequence.

**MAKE-UP WORK:**

Please refer to the above-mentioned policy on absences, assignments, and late work. Make-up work is **ONLY** allowed if a student misses due to an extreme unforeseen illness with a physician note. In this case, the work is to be turned in **within one day of the absence**. If the student misses multiple days with said illness, the work is to be turned in within two days of the last absence. Students are responsible for coming to Mrs. Livingston in order to get the work they missed and submitting it within the allotted time. You are in a college level class and are expected to be responsible for anything you miss.

**GRADING:**

* The approved grading scale for South Side High School will be used in this course. Per Jackson/Madison County Policy, this class will adhere to the 60%, 30%, 10% grading policy.
	+ 60% Mastery Grades: essays, discussions, tests, novel projects
	+ 30% Daily Grades: short papers/responses/journals, multiple choice practice, quizzes, data sheets
	+ 10% Poetry Responses: (Due each Thursday)

**WRITING ASSIGNMENT GRADING**:

* Essays will be scored using the AP Literature 1-9 grading scale and rubrics.
* Students will write to understand, to explain, and to evaluate both in and out of class.
* Students will have opportunity to revise both individually and in small groups.

|  |
| --- |
| **Essay Conversion Scores Q2** |
| 9 | 100 |
| 8 | 97 |
| 7 | 93 |
| 6 | 90 |
| 5 | 83 |
| 4 | 76 |
| 3 | 70 |
| 2 | 60 |
| 1 | 50 |

|  |
| --- |
| **Essay Conversion Scores Q1** |
| 9 | 100 |
| 8 | 98 |
| 7 | 95 |
| 6 | 93 |
| 5 | 86 |
| 4 | 80 |
| 3 | 74 |
| 2 | 68 |
| 1 | 58 |

**AP ENGLISH LITERATURE & COMPOSTION EXAM INFORMATION:**

The exam, which will take play in May, is three hours long and has two parts — multiple-choice and free-response. The multiple choice section is worth 45% and the free response section is worth 55% of the final exam grade.

**Section I: Multiple Choice** — 55 Questions; 1 hour

The multiple choice section tests your critical reading skills. You'll read several passages and answer questions about the content, form, and style of each. Total scores on the multiple-choice section are based on the number of questions answered correctly. Points are not deducted for incorrect answers and no points are awarded for unanswered questions.

**Section II: Free Response** — 3 free-response questions; 2 hours

**THE EXAM FEE IS $94
This year’s exam is on Wednesday, May 9, 2018 at 8:00 a.m.**

**COURSE OUTLINE**

*NOTE: The following outline is subject to change.*
\*Weekly Bell Work and Assignments Due:

1. Exercise in diction, detail, imagery, syntax, and tone from Nancy Dean’s *Voice Lessons* each Monday
2. Hacker pocket manual quiz and short discussion each Tuesday
3. Vocabulary/ Prefix/Suffix study each Wednesday
4. Poetry responses due each Thursday- All information and assignments herein are available on my website.
5. Writing workshops every other Friday
	1. Each writing workshops will include a specific focus and topics selected from the reading of student papers. Follow up exercises will include essay revision, correction of mechanical errors, student assessments and/or exercises for specific areas of improvement. Revision assignments may vary; students may revise the entire essay or a selected section. Writing workshops will also include peer evaluation and revision.
6. Timed AP practice exams every other Friday
\*Quarterly Independent Novel Projects due (see below).

Unit 1 – Introduction to AP Literature and Composition (1-2 weeks)

* Intro to AP course
* Introduce Hacker style assignments
* Intro to syllabus and weekly expectations
* Introduction to voice lessons
* Sample AP essays
* Supplies questions and clarifications
* “The Falling of Icarus” Art activity and poems
* Review AP writing chunks and writing style
* Introduce poetry response assignments
	+ Poetry analysis – “The Whipping” and “Who Hurt You So?” to practice responding to poetry
* Review poetry terms
	+ Denotation, connotation, imagery, metaphor, symbolism, paradox, allusion, tone, musical devices, etc.
* Fall reading assignment due: *How to Read Literature Like a Professor* and discussion
* Reading: “Writing about Literature”(3 – 54) – discuss why we write about literature, for whom, basic approaches, choosing a topic, proving a point, writing the paper, in-class essays and essay tests

Unit 2- Love and Hate (4-5 Weeks)

 **Novel**

* *Jane Eyre* Brontë
* Social and historical significance
* Multiple choice and open response test; Writing/writing workshops: Character and deception (2016)

**Poems**

* **“Reading the Poem” (744)**
* “The Passionate Shepherd…” Marlowe (1074)
* “The Triple Fool” Donne (735)
* “Shall I compare thee…” Shakespeare (733)
* “Let me not to the marriage of true minds” Shakespeare (1089)
* **“Figurative Language” Simile, Metaphor, Personification, Apostrophe, Metonymy (794)**
* “A Valediction: Forbidding Mourning” J. Donne (808-809)
* “To His Coy Mistress” Marvell (810-811)
* “To Helen” Poe (copy)
* Writing: Figurative language relates to theme, various reactions, TPCASTTs

**Short Fiction/Essays**

* “**Symbol, Allegory, and Fantasy” (288)**
* Gilman’s “The Yellow Wallpaper” (285 – 299); write in-class essay- madness versus sanity (332)
* “Blue Beards” A Fairy Tale (copy)

**Assessment**

* Multiple choice and open response test
* TEAMS online discussion forum

Unit 3 – Conformity and Rebellion (2-3 weeks)

**Novel**

* *Heart of Darkness* Joseph Conrad- Writing/Writing workshop: *Heart of Darkness* and *Apocalypse Now* comparison/contrast essay
* Social and historical significance

**Poems**

* **“Figurative Language” Paradox, Overstatement, Understatement, Irony (836)**
* “Much Madness is Divinest Sense ” Dickinson (837)
* “Ozymandias” Shelley (844)
* “Sound and Sense” Pope (955)
* “To the Men of England” Shelley (copy)
* “Harlem” Hughes (795)

**Short Fiction/Essays**

* **“Point of View” (243-248)**
* Jackson’s “The Lottery” (266)
* *A Modest Proposal* Swift (Senior Literature Book), **Satire**
	+ Video clip from The Colbert Report: “A Modest Proposal” found at: http://www.cc.com/video-clips/nvdygh/the-colbert-report-the-word---modest-porpoisal
* Social and historical significance
* “Two Kinds” Amy Tan (copy)
* Writing/writing workshop: Write your own Modest Proposal (Students will use the previous examples of satire, the period in which they were written, and the audience for whom they were written and then apply it to the way authors use modern satire today)

**Drama**

* “Realistic and Nonrealistic Drama” (1164)
* *A Doll’s House* Isben (1169)
* Writing/Writing workshops: A Doll House: symbol functions to work as a whole (2009) or advocate changes in social and political attitude or in traditions (1987).

**Assessment**

* Multiple choice and open response test
* TEAMS online discussion forum

Unit 4- Community and Devastation (4-5 weeks)

**Novel**

* *Beloved* Toni Morrison
* Social and historical significance
* Multiple choice and open response test- Writing/writing workshop: Argumentative Essay (focus on tone and clarity): Evaluate the Morrison’s novel Beloved and compose an argumentative essay that defends the use of this book in an Advanced Placement course even though it contains questionable and possibly inappropriate material.

**Poems**

* **“Denotation and Connotation” (763)**
* “The world is too much with us” Wordsworth (770)
* “Cinderella” Anne Sexton (copy)
* **“Allusion” (857)**
* “Out, Out—“ Frost (858)
* **“Meaning and Idea” (873)**
* “I Sit and Sew” Dunbar (1051)
* “Southern History” Trethewey (882)
* **“Evaluating Poetry” (990); (1002)**
* “The Love Song of J. Alfred Prufrock” Eliot (1017)
* Writing: reactions, TPCASTTs, AP poetry Prompt

**Short Fiction/Essays**

* **“Plot and Structure” (97-104)**
* “A Rose for Emily” Faulkner (459)
* **“Characterization” (142-146)**
* Walker’s “Everyday Use” (147-154) – Writing/writing workshop: Convincing characterization, how form relates to theme, societal impact of southern literature

 **Assessment**

* Multiple choice and open response test (*Beloved-* Cruelty important to theme (2015) or illuminating moment (2011B)
* TEAMS online discussion forum

Unit 5 – The Presence of Death (3 weeks)

**Novels**: (choose one of the following options for independent reading)

* *The Awakening* Chopin
* *As I Lay Dying* Faulkner
* *1984* Orwell
* *One Flew Over the Cuckoo’s Nest* Kesey
* *Everything is Illuminated* Foer

**Poems**

* **“Imagery” (779)**
* “I felt a Funeral, in my Brain” Dickinson (784)
* "A bird came down the walk" Dickinson (copy)
* **“Figurative Language” Symbol, Allegory (813)**
* “Hymn to God, My God, in My Sickness” Donne (829)
* **“Sound and Meaning” (952**)
* “I Heard a Fly Buzz” Dickinson (959)
* **“Pattern” (972)**
* “Death, Be Not Proud” Donne (983)
* “To an Athlete Dying Young” Houseman (1065)
* “Stopping by the Woods” Frost (875)
* “Do Not Go Gentle” Thomas (977)
* Writing: poetry writing sonnet and villanelle, workshop, various reactions, TPCASSTS

**Short Fiction/Essays**

* “The Jilting of Granny Weatherall” Porter (274)
* “The Fourth Tuesday” from *Tuesdays With Morrie* Albom (copy)
* **“Theme” (193-199)**
* Welty’s “A Worn Path” (228-235)
* Writing: How does point of view relate to theme? Endowing journey with significant meaning, considering diction, symbolism, irony, and understatement (241)

**Drama**

* “Tragedy and Comedy” (1292-1298), The tragic hero, pathos
* Shakespearian structure, figurative language, etc. Social and historical significance
* *Macbeth (*Senior Literature Book)- Writing/writing workshop: Rewrite modern scene and perform scene, Diagnose character with mental disorder and compose medical report (research-based)

**Assessment**

* Multiple choice and open response test- Morally ambiguous characters (2002), conformity/questioning (2005) or conflicting directions desires, ambitions (1999)
* TEAMS online discussion forum

Unit 6 – AP Exam Prep and Poetry Review (2-3 Weeks)

* **A Poetry Review and** Social and historical significance
* Sound Devices in Longfellow (“The Children’s Hour”; “Flowers”; “Rain in Summer”; “Christmas Bells”; “The Slaves Dream”)
* Devices in Holmes (“The Last Leaf”; “The Chambered Nautilus”; “The Boys”)
* Form and Style in Whitman (“After the Sea”; “When lilacs Last in the Dooryard Bloom’d”)
* Imagery, metaphor, simile in Dickinson (“I’m nobody! Who are you?”; “I could not stop for death”; “A certain slant of light”)
* Synthesis of texts in Blake’s *Songs of Innocence* and *Experience*
* Significant Works Unit Test- Includes ALL novels studied in English III H/IVH/and Pre AP
* Practice tests
* Review strategies
* Practice essays
* After-school & Saturday study sessions

Weekly Independent Poetry Responses
Due Each Thursday

AP English: Literature and Composition—All poem options and assignments are on my website:
[mdlivingston.weebly.com](http://mdlivingston.weebly.com/)

AP students will be responsible for completing a typed, one page poetry analysis once weekly. This is done outside of the classroom, and will be turned in on Thursdays.

The nature of poetry has always been problematic or mysterious, leading poets, readers, critics, and
scholars to fashion their own solutions and definitions. Emily Dickinson wrote, "If I read a book ' [and] it makes-my whole body so cold no fire ever can warm me I know *that* is poetry." "Poetry is a composition of words set to, music," said Ezra Pound. Alberto Rios wrote that "poems show us what's right in front of us-in a way that surprises and engages:' In addition, Yvor Winters wrote, “A poem is a statement in language about a human experience." The essence of poetry remains elusive and open to a range of definitions.

Our goal this year is not to remove the mystery of poetry; instead, our goal is for you to discover the pleasures and values of poetry even if, or even though, poetry itself is inexplicable. This year we will *approach* or "come nearer to "poetry in two ways. We will study poetry through a formal or structured study in class; we will also study poetry informally through poetry responses. The goal of both methods will be for you to "come nearer to" poetry.

What should you write for a poetry response? You have several options: an analysis of the poem, relating what you think the theme is; an examination of the theme; a narration of a personal experience, relating the poem to yourself What you write is up to you as long as you say something besides how you have no idea what this poem is about. A sample will be given to help you get started.

Guidelines --

* Poetry responses are due at the beginning of class; if absent, they can be turned in at the beginning of class on the day you return to school.
* Mercy Moments may be used for a poetry response; it will be due on FRIDAY.
* When you turn in your first poetry response, you will receive a 100 if you follow directions. **Your grade stays 100 unless you fail to turn in a poetry response**; if so, I subtract 15 points for each missed response.
* Poetry responses are typed, double spaced, and one page in length. If your computer/printer misbehaves, turn in a hand-written response so that your grade will not be penalized. After I record the response, I will ask you to type it for credit. Do not ask me for extensions.
* No printing on my computer, and no printing during class.
* Attach a copy of the poem with your one page analysis.

Analysis notes--

* Remember to listen to the poem.
* Read slowly. Take your time. A poem isn’t meant for speed reading any more than you would speed listen to your favorite song.
* Read straight through the first time, getting a feel for the poem, without worrying about what you do not know.
* Read the poem several times, just as you listen to as song several times, getting to know it, feeling the life within it, each time discovering something new in it.
* Notice the title. Titles are not labels. They can sometimes offer an entry point, can be a part of the poem. They can set a tone or atmosphere, create tension, even interact with the poem itself.
* Work through the sentences, if the poem uses them to get the subjects, verbs, objects, and other elements straight.
* Read the poem aloud at least once. Because sounds and rhythms are crucial parts of poetry, it helps to hear poems, not just “say them in your mind.” Sometimes the sounds and rhythms bring out aspects you will not notice in silent reading.

Quarterly Independent Reading Assignment

AP English: Literature and Composition

1. Select a novel or play of literary merit (most likely from the list I provided), and be sure that you have it approved by Mrs. Livingston. This must be communicated with me by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
	* If you have read **at least 50 pages** of your chosen novel and decide that it is not for you, you may change your choice as long as you communicate with me with adequate time (approx. 2-3 weeks, depending on your level of reading) before the deadline.

2. Stylistic Prose Techniques (30 pts)

* As you read, notice the stylistic techniques or literary devices that the author uses to communicate more effectively and powerfully.
* Examples of stylistic techniques are point of view, tone, diction (only if you’re compelling), syntax, narrative pace, humor, satire, symbolism, figurative language, imagery, irony, selection of detail, and many more.
* Prepare a list of at least 5 examples of powerful prose techniques.
* Explain how the technique added to the work **as a whole.**

3. Reader Response (20 pts) – really well developed paragraphs (8ish sentences)

* Divide your book into fourths. After you finish reading each fourth, write a reader response/reaction to the section. **DO NOT WRITE A SUMMARY**. Naturally, you may need to include some aspects of plot, but I want to read your reactions to what is happening in the novel and to the character and their personalities and motivations.

4. AP Essay (50 pts)

* Do some research and find when your book has been on the AP Exam (if you Google *Book Title* AP Open Response, you can find this information very easily, or you may see me for a prompt). Once you’ve done so, choose one of those questions and write a beautiful essay that addresses the prompt. Be sure to include the prompt you chose at the top of your essay. Although I would prefer that an essay perfected outside of class be typed, I will take a hand-written final draft.

Obviously then, you shouldn’t just choose the first prompt or novel you find, and you have to include the prompt you chose at the top of your essay.

5***. Do not procrastinate—this assignment is due \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*** (TEST grade)***.*** You will use these assignments to prepare for the AP exam in May, so be specific and diligent in your writings.

**Table 4.2—AP English Literature and Composition (Version Q)**

**Scoring Worksheet—2009**

**Section I: Multiple Choice**

[\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ X 1.2272 = \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 Number Correct Weighted Section I Score

 (out of 55) (Do not round)

**Section II: Free Response**

 Question #1 \_\_\_\_\_\_\_\_\_\_\_\_ X 3.0556 = \_\_\_\_\_\_\_\_\_\_\_\_\_\_

 (out of 9) (Do not round)

 Question #2 \_\_\_\_\_\_\_\_\_\_\_\_ X 3.0556 = \_\_\_\_\_\_\_\_\_\_\_\_\_\_

 (out of 9) (Do not round)

 Question #3 \_\_\_\_\_\_\_\_\_\_\_\_ X 3.0556 = \_\_\_\_\_\_\_\_\_\_\_\_\_\_

 (out of 9) (Do not round)

 Sum = \_\_\_\_\_\_\_\_\_\_\_\_

 Weighted

 Section II Score

 (Do not round)

**Composite Score**

 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ + \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ = \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 Weighted Weighted Composite Score

 Section I Score Section II Score (Round to nearest

 whole number)

|  |
| --- |
| **AP Grade Conversion Chart****English Literature and Composition (Q)** |
| Composite Score Range\* | AP Grade |
| 111-150 | 5 |
| 95-110 | 4 |
| 76-94 | 3 |
| 50-75 | 2 |
|  0-49 | 1 |
| \* The students’ scores are weighted according to formulas determined in advance each year by the Development Committee to yield raw composite scores; the Chief Reader is responsible for converting composite scores to the 5-point AP scale. |