Welcome to English 12 AP! I hope you will bring all your previous experiences and insights, as well as a true love of reading and writing, to our studies. This course is designed to accomplish several things:

- You will practice and improve your writing through a variety of assignments, all designed to help you think, revise, and polish your work at the college level. You are expected to keep a Reader’s Response Journal (RRJ) where you will record your observations, then form and test your interpretations before we discuss. More on the RRJ later.
- You will practice and improve your reading through the study of a variety of literature from many time periods and cultures. Most of the readings are of English language literature so that we may more accurately consider style on a sentence level, but we also study some works in translation.
- You will practice refining your ideas and sharing them in both formal and informal discussion settings.
- You will prepare for the AP English Literature and Composition Exam by completing timed writings and reading selected passages closely to answer challenging questions of style, purpose, and meaning. Please remember, however, that this course is far more about developing thoughtful habits of mind than it is about training you for a specific task.

Your preparedness is the most important part of your success in and enjoyment of this class. It is imperative that you be thoroughly prepared for each class session. You will get out of this class just as much as you put into it. Of course, your attendance is important. No make-up assignment can adequately replace the in-class learning that goes on.

**Course Structure**

Our school year is divided into six-week periods, so I have organized our studies thematically to fit (mostly) into those time periods. See the list of readings and essential questions on the following pages to discover the big ideas we will consider. Thank you for your input through the survey! Literature teaches us empathy, so I expect you always to try to connect what we study to life as you know it.😊

You will be assigned a text well in advance of our study of it. You will discover quickly that simply reading the book is not enough. I recommend allowing enough time both to read the book for plot and theme and also to review the text for style, structure, and evidence of your conclusions. You will see a large banner at the front of the classroom that reads, “What is your evidence?” Live by this question as you read.

This is a college level class. In just a few months you will be off on your own to discover and evaluate what you read. I trust you to choose wisely for your independent reading and to keep your parents informed about those choices. The texts selected for class study will, I hope, challenge you on more than one level. An educated person is able to consider the world from multiple points of view.

I do give quizzes to make sure that everyone is playing fair. You may or may not know about the quiz in advance. I collect your RRJ’s and assign credit based on the effort and integrity of your work. I often assign you a specific task to complete in your RRJ--generally you will have some choice about the focus of your thinking in the RRJ. A typical pattern for our study is as follows:

- Read the text and complete the RRJ assignment
- Take a quiz to demonstrate your basic comprehension of the text
- Participate in a formal, student-led discussion of the text

Our mission is to read, write, speak, and think above the Common Core State Standards for senior English.
• Write an essay on a topic that derives from our discussion
• Score your own or another’s writing using the AP-style scoring guide or other rubric
• Decide whether to revise your writing and polish it for a second reading

Of course, we vary this pattern with other fun ways to demonstrate comprehension and analysis.

Writing--Lots
The formal writing in this class is divided fairly equally between in-class essays and out-of-class essays. You will have an opportunity to rewrite any timed writing to improve your score. You may conference with me at any time about your writing; in fact, I require at least one out of class conference per semester. For out-of-class essays, you will be able to give and receive peer and teacher comments before the due date. At-home essays may not be rewritten since we will have many chances to improve them before the deadline.

Do whatever you need to do to get comfortable with the idea of peer review and evaluation. You will practice evaluating one another’s work. I often select sample papers to share with the class (both good and bad samples). I never reveal whose paper I have used, and I type the text to avoid the “I-know-whose-handwriting-this-is” issue. While you will never see your own paper used as an example in your class section, you may recognize a sentence or two when we do “Beauties and Bloopers”—a review of the good the bad and the ugly at the sentence level of students’ writing. This practice may seem painful, but this kind of workshop strategy does help you improve your writing because you see real mistakes and real successes. Former students always say that, other than the sheer number of papers, the chance to read others’ essays and to rewrite is what helped them most to improve. Rest assured we do not use anybody’s writing to make fun of or to scoff at errors. Your writing is always treated with respect.

You will be amazed at the end of the year when you see how much you have learned about focusing your thesis, supporting your assertions with evidence, and extending your conclusions to make the reader both understand and care about what you have to say.

Grading and Other Nasty Details
You must complete every paper to pass the class. Papers turned in one day late receive a 10% penalty. Papers turned in after one day are graded for completion credit only. It is much better to do September’s essays on time than to have to do them in November for zero points. You must complete all papers for a semester before the final exams for that semester if you intend to earn a passing grade. Approximately 50% of your grade is based on your writing. I use a point system so the value of an assignment is built into the score. For example, papers are worth 200 points, while a quiz may be worth 30 points, and an RRJ assignment is worth 60 points. Tests are worth 100 points.

You will be very familiar with the scoring guide used to evaluate timed writings since you frequently will use it yourselves to evaluate your own or another’s paper. This scoring guide is based on those used at the AP readings. Since I have been a reader for both the Language and the Literature exams, I feel confident that our scoring guide reflects the high standards of the course. When another scoring guide is used, you will receive it along with the writing assignment. Whenever possible, I will also show you a sample paper and discuss its evaluation with you so you have a clear idea of what is expected.

We do many different kinds of writing: creative or explanatory responses to reveal comprehension or
connections you make to our world; interpretive pieces to share with the class in discussion; evaluative comments, analyses of style or structure. Once each semester you will be assigned to be a discussion leader for one of our major texts. Full directions for this assignment are posted online. You will also receive a handout with the full directions—don’t lose it. In short, you will find two scholarly, critical articles on that work, read them, prepare an annotated bibliography of your reading, and prepare five thought-provoking questions with tentative answers.

We have many other grades: vocabulary, discussion, literature circle responses, research, reading responses, teamwork, and the like. Each of these assignments will be assigned a point value to reflect its importance. You will know the point values of assignments in advance.

In keeping with our department policy for AP and pre-AP coursework, there is no extra credit offered in this class. Do your work, and I will know you.

Finally, as you know, if you’re in this course, you’re expected to take the AP exam in English Literature and Composition. This test is expensive ($93, I believe) so start planning now to pay for it. If you think you’re likely to need financial assistance to pay for the test, get involved now with the AP Book Club—they do at least one fundraiser to help defray the cost of the exam for club members. Other financial assistance is also available.

Attached you will find an outline of our readings for this year, along with the number and type of formal papers you can expect.

A Few Other Nasty Necessities:
Late work is defined as work that was assigned when you were present, but not turned in when due. I rarely give over-night assignments since I believe we all need more time to arrange our lives, so absence, excused or not, is not a factor in whether work is late.

Papers and RRJs-- RRJ’s are (usually) read and returned the class meeting after you have submitted them. Be sure to send your RRJ with a trustworthy soul so it gets here on time. If I get your RRJ before I have finished reading them all, I will read it with no penalty; otherwise, be glad you did the work as your thinking will help you on the exams and papers. Papers are NEVER late, no matter what: email, fax to school, send with a friend, use Google Classroom, do what it takes. Papers turned in one day late receive a 20% penalty. Papers turned in after one day are graded for completion credit only. (Yes, you read this earlier). If you miss an in-class essay, be prepared to write it the day you return to school.

Make up work is defined as work assigned while you were absent. I follow the school policy for make-up work.

Tardies and Other Rude Behaviors:
I follow the school policy for tardies. If the bell has rung, go to B-1 for a pass. Be polite when entering late.

Supplies: writing utensils, a three-prong binder with filler paper, another notebook for handouts etc., diligence, and sense of humor

Well, you’re still here, still reading, so you’re off to a good start.
Semester I
(I recommend you purchase your own books, simply so you can mark in them. If this is not convenient for you, please invest in some small sticky notes to mark significant passages).

Weeks 1-3: Literary Boot Camp—elements of fiction, poetry, art
Vocabulary protocol
Close reading of 2018 Exam passages/responses
Intro to MC from Exit West by Mohsin Hamid
Tanagra (The Builders, New York) by Childe Hassam
Short stories from Literature and Composition
Setting and Character:
“The Yellow Wallpaper” 1066
“My Last Duchess” (1104)
“A&P” 462
“A Good Man is Hard to Find” 1211
Plot and Point of View:
“The Destructors” (online/Google Classroom)
“The Man He Killed” (handout)
“Interpreter of Maladies” 434
Symbol, Image, Allusion, Allegory, Theme:
“The Sky is Gray” (online/Google Classroom)
The Arrival (class set)
“A Worn Path” (online/Google Classroom)
“Once Upon and Time” (online/Google Classroom)
“Young Goodman Brown” 452
“A Very Old Man with Enormous Wings”
(online/Google Classroom)

Papers/Projects: Three-four short essays for “boot camp” on literary elements, “Theme for Mrs. B”-personal writing, essay on selected passage from summer reading.

Weeks 4-9: Identity and Culture: What makes us who we are?
Heart of Darkness
Frankenstein
Young Frankenstein (film)
Beowulf
“Trifles” (short drama)
“Civil Peace” (story)
Poetry selections in Literature and Composition
Visual texts from Literature and Composition and other sources.

Papers/projects: Timed writing, resume, personal essay/college app essay, analysis, comparison/contrast, book card(s) Additional writing in RRJ. Discussion Leader—at some point during first semester.

Canterbury Tales (stories in verse)
“The Rape of the Lock” (mock-epic)
“A Modest Proposal” (essay)
Fences (drama)

Papers/projects: satiric character sketch, analysis of theme (timed), analysis of literary devices, book card(s), present literary periods project.

Three projects:

Our mission is to read, write, speak, and think above the Common Core State Standards for senior English.
1. With a small group, research, develop and present a computer slide show on an assigned literary period. Your presentation will include a discussion of the characteristics of your period and an analysis and commentary on a representative prose passage and a sample poem.

2. Participate in a literature circle on one of the following books and prepare (with your group) an independent reading unit for the book. (You need 3-6 people in your group). You will also complete a book card for your chosen text. This project is done primarily OUT OF CLASS, so you can use online collaboration tools. More info to follow.

   * Tale of Two Cities (1859) — Charles Dickens (England)
   * True History of the Kelly Gang (2000) — Peter Carey (Australia)
   * **No Exit** (1944) — Jean Paul Sartre (France) ** IF we don’t use this in class.
   * **Arcadia** (1993) — Tom Stoppard (England) ** IF we don’t use this in class.
   * Grendel (1971) — John Gardner (U.S.)
   * Pygmalion (1912) — G. B. Shaw (England)
   * The Blind Assassin (2000) — Margaret Atwood (Canada)
   * The Mayor of Casterbridge (1886) — Thomas Hardy (England)
   * Oryx and Crake (2003) — Margaret Atwood (Canada)
   * The House of Mirth (1905) — Edith Wharton (U.S.)
   * Invisible Man (1947) — Ralph Ellison (U.S.)

3. Prepare discussion leader notes and help to lead a discussion on one of the major works we study.

   **Ongoing lessons** from Vocabulary for the College-Bound Student (Harold Levine) and from Sentence Composing for College by Don Killgallon (Heinemann, 1998)

   **Primary Texts:** Literature and Composition (Jago, Shea, et al)

   In addition, you will keep a notebook (RRJ) of your progress with various exercises assigned throughout the semesters.

   **Semester II** — You will be working on your independent author reading and writing during the first part of this semester—that’s why the reading load looks lighter. 😊

   **Semester 2**

   **Weeks 1-9  Conformity and Rebellion**—Which boundaries do I respect...and when?

   How should we act in a shifting world? When should we conform? Rebel?
   
   “Allegory of the Cave” from Plato’s Republic (ancient Greek)
   * Hamlet by Shakespeare
   * July’s People by Nadine Gordimer
   “Bartleby the Scrivener”
   * Metamorphosis
   * Candide
   * No Exit—Sartre (20th c. drama), or Arcadia—Stoppard

   Poetry and Visual selections in Literature and Composition

   **Papers:**
   - What guides us (or should) when all the signposts are removed?—a synthesis paper
   - Author project paper—stylistic analysis
   - An original satirical piece

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Timed writings on each novel/major work (approximately 6 throughout the semester).

Weeks 10-16  Power in Relationships: What’s love go to do with it? How do we meld the social and the personal? Are there rules for loving? How do we know a love is true? What makes love difficult?
“The Love Song of J. Alfred Prufrock” by T. S. Eliot (poetry 1034)
*The Importance of Being Earnest* (comedy of manners)
“The Birthday Party”
“The Lady of Shalott”
“Ode on a Grecian Urn”
“A Valediction: Forbidding Mourning”
Arranged--video

Weeks 17-18—Loose Ends, Author Project wrap-up; Exams, etc.
Author Meal May 2

**Two Projects:**
1. Prepare discussion leader notes and help to lead a discussion on one of the major works we study
2. Choose an author from the list I supply (see attached), read two works, choose significant passages and comment on style. Prepare a one-page information sheet on your writer. Write a documented paper analyzing the author’s style and recurring themes. Full directions will be handed out separately.

**Ongoing lessons** from *Vocabulary for the College-Bound Student* (Harold Levine) and from *Sentence Composing for College* by Don Killgallon (Heinemann, 1998)
Suggested Authors for the Great English Language Author Project.
Choose FIVE (5) and label them in descending order of desirability from 1-5. You will read at least TWO books by your chosen author, but one of those two must be listed here. This is a sample list. I frequently add or replace authors based on student suggestions and my own reading. I will never put an author on this list before I have read his/her work. Still, I welcome your offerings for my summer reading.

Chinua Achebe— Arrow of God, Things Fall Apart
Martin Amis—Time’s Arrow
Margaret Atwood—Cat’s Eye
John Banville—The Sea
Julian Barnes—England, England
Pat Barker—Regeneration, Border Crossing
Sebastian Barry—The Secret Scripture
Samuel Beckett—Endgame, Waiting for Godot
A.S. Byatt—Possession
Peter Carey—True History of the Kelly Gang
J.M. Coetzee—Life and Times of Michael K.
Jim Crace—Being Dead, The Gift of Stones
Anita Desai—Feasting, Fasting; In Custody
Kiran Desai—The Inheritance of Loss
Emma Donoghue—Room
Roddy Doyle—Barrytown Trilogy, Paddy Clark, Ha, Ha
Umberto Eco—The Name of the Rose
Anne Enright—The Gathering
Jennifer Egan—The Keep; A Visit from the Goon Squad
Louise Erdrich—The Round House
Penelope Fitzgerald—Gate of Angels
Nadine Gordimer—The Conservationist, The House Gun
Linda Grant—The Clothes on Their Backs
Shirley Hazzard—The Great Fire
Lloyd Jones—Mister Pip
Ha Jin—Waiting

Kazuo Ishiguro—Remains of the Day
Doris Lessing—The Fifth Child, The Good Terrorist
Jonathan Lethem—Motherless Brooklyn
Andrea Levy—The Long Song
Hilary Mantel—Wolf Hall
Ian McEwen—Amsterdam
Andrew Miller—Oxygen, Pure
Rohinton Mistry—A Fine Balance
David Mitchell—The Thousand Autumns of Jacob de Zoet, Cloud Atlas
N. Scott Momaday—House Made of Dawn
Simon Mawer—The Glass Room
Jonathan McCarthy—C
V.S. Naipaul—A Bend in the River, Half a Life
Tim O’Brien—Going After Cacciato, In the Lake of the Woods
Michael Ondaatje—The English Patient
Louis Owens—Bone Game
Chaim Potok—The Chosen
Arundati Roy—The God of Small Things
Carol Shields—The Stone Diaries, Unless
Tom Stoppard—Arcadia, After Magritte
Graham Swift—Last Orders, Waterland
Leslie Marmon Silko—Ceremony
Amy Tan—Saving Fish from Drowning
William Trevor—Story of Lucy Gault
Colm Toibin—The Story of the Night, The Master
Barry Unsworth—Sacred Hunger
James Welch—Winter in the Blood

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