

Advanced Placement Literature and Composition College Board Certified Syllabus and Course Expectations: 2018 – 2019

Instructor: Mrs. Hausmann

Office Hours: during ELO or by scheduled appointment

Email: stephanie.hausmann@weldre4.org

Voicemail: 686-8100 ext. 3630 / our class meets in B102

Course website: <http://hausmannaplit.com>

Course Overview and Objectives

AP® English Literature and Composition is a college-level course designed to develop careful readers and critics of imaginative literature and to offer a worthy setting for a lifelong pursuit of meaning. A shared inquiry of the great literary texts will provide these scholars with the essential tools for joining humanity's great conversation of ideas.

This course is designed with a variety of purposes: to increase critical reading and writing skills so that the student can better interpret and discuss a wide realm of classic and modern literature and to accustom each student to the demands of college-level thinking, writing, and workload. This course provides sustained explicit instruction in the areas of:

- Literary terms and devices
- Analytical reading strategies
- Socratic Seminar discussion format
- Conventions and traits of effective expository prose
- Practice strategies for successful completion of the AP Lit and Comp Exam

Course Introduction

Why study literature? Literature is the written history of the human experience; it is the connecting link between humans across time and from all walks of life. At times, we read for enjoyment; at other times we read for understanding; most often, however, we read for connection. Literature is more than just entertainment; literature can be philosophical, leading us to rich understandings about ourselves and the world around us. Literature can also teach us to look within ourselves and question the world around us. It is my goal that through the close, deliberate study of literature in this course, you will study who you are, determine how you've arrived at this point in your life, and determine where you go from here. By becoming critical, analytical, and discerning readers, you will begin to better understand the human condition and how your life fits into it.

We will be reading and studying literature in thematic units this year. Each theme has been chosen with specific philosophical implications pertaining to the world around us and contains specific essential guiding questions which we will attempt to answer and connect back to the human condition. **Here are the course's thematic units:**

- Dystopian Truths in Modern Times / Society vs. the Individual
- Appearance vs. Reality
- Sacrifice and Unrequited Love

- Marriage and Family: The Bonds that Bind
- Faith, Forgiveness, Redemption, and Resiliency: How Does the Past Shape One's Present & Future?

Ultimately, by the end of this course, you will have become an excellent, close reader of literature with refined analytical capabilities that you can successfully demonstrate through polished, insightful, and concise writing. To reach this goal, we will read constantly, write frequently, and think relentlessly about the deeper meanings of life and the human experience.

Course Description

Designed to be a college level introductory course in literature and writing, AP English Literature and Composition is a rigorous course which will challenge, inspire, and enrich the eager literature student. Upon completion of the course, students will be prepared to take the Advanced Placement English Literature exam. This course will engage students in careful and critical reading of literary works ranging from the sixteenth through twenty-first century. Such study will sharpen student awareness of language as well as understanding of writer's craft. Accordingly, students will focus on writing through avenues such as reader response, literary analysis, process papers, and various dialectical forms.

Students will develop critical standards for independent appreciation and understanding of any literary work in order to conceptualize what literature can mean in the larger context of their lives. While performance on the AP exam is a primary goal for the year, the goals and objectives for the course go beyond test performance and also focus upon building the skills necessary for college-level reading and writing. Students, therefore, should expect a rigorous experience with intellectual challenges and a considerable workload that culminates with the AP Literature and Composition Exam in May.

Course Philosophy

This course is designed to inspire and maintain students' love for literature and composition. We will spend a significant amount of time looking at authors' deliberate stylistic choices, use of figurative language techniques, and structural organization. We will continually question: What is the writer trying to do? What means does he/she utilize to accomplish this? Why is this a "great" piece of literature? The answers to these questions, and the reasons to support those answers, will be the primary focus of students' analytical writing for this course.

This is a college-level course. The readings we cover are mature in content and theme, and it is essential that you respond in a mature manner. Understand that an integral component of being a college student and well-rounded, informed reader is being exposed to a variety of different texts and philosophies. You are not expected to like, believe in,

endorse, or agree with everything we read. Part of becoming a mature, discerning adult is determining how others' beliefs and viewpoints compare to your own truth.

Most class sessions will focus in part on either small or large-group discussion. This means you are regularly **REQUIRED** to speak in class. To do this, you must keep up with and think critically about all readings. You must respect the opinions and reactions of others. We will be learning together, creating independent and collective “truths,” and challenging one another to dig deeper into texts and our own psyches. It is my hope that in this process you will have so much to say that we will run out of time in class discussions.

This year we will read both traditional and contemporary prose, drama, and poetry. Take charge of your learning, read actively and closely, and attend class each session ready to discuss your insights and revelations. If you engage deeply in your learning and fulfill your responsibilities in the class, the grade you deserve (and college credit) will follow.

Expectations

In AP Lit, you will *always be reading something*, and you will *always have some assignment on the horizon*. You must be prepared to read all texts closely and analytically and to fulfill corresponding assignments that are of differing lengths and levels of difficulty. As will be the case in college, this course will require you to be self-driven and motivated; you will need to manage your time wisely and keep up with a variety of deadlines. The readings will be layered thematically which means as we are reading a novel, we will also be reading short stories, poetry, or drama that corresponds to that particular theme of study. Thus, there will be a great deal of reading assigned in manageable chunks.

It is vital that students are willing to devote the time necessary both inside and outside of class in order to get the required work done (which will roughly amount to no more than three hours of reading/writing between each 90 minute class meeting.) The average expectation will be 1.5 – 2 hours between class meetings.

THE COURSE:

The class will contain the following types of texts and writings:

Anchor texts (novels)

Students are encouraged to purchase their own anchor texts (novels). Having your own copy is essential, as I will expect you to annotate. Writing in a book makes one an active reader – a more conscientious reader. I believe books beg to be marked up, dog-eared, and consumed over and over again in one's lifetime—in fact, my AP English teacher told me to always read with a pen in hand, and I still do! We will cover five major shared works this year. You will read and analyze these texts through writing assignments that include but are not limited to various forms of annotation, dialectical journals, reader-responses, blogs, quick-writes, etc. The goal is to engage in a “dialogue” with the text. You will write about

what is striking, illuminating, confusing, important, etc. Each anchor text will be followed by at least one AP-style timed writing and formal Socratic seminar. Some of the anchor texts will also culminate in a literary analysis process paper or literary criticism essay. Various reading quizzes or checks may be given during the course of reading. All anchor texts will involve daily discussions and individual, small group, or pair activities.

Context Texts (videos, short fiction, poetry, film excerpts, non-fiction, etc.)

These texts create prior knowledge that gives context to the complexity of further reading. You will respond to these texts as we begin each unit. I will provide digital or paper copies of all context texts.

Texture texts (plays, essays, articles, short stories, poetry)

These texts will be read in accompaniment with our anchor texts. You will make various connections between our anchor and texture texts as we delve into each thematic unit. I will provide digital or paper copies of all texture texts.

COURSE ANCHOR TEXTS: (all can be purchased via Amazon.com) For most of the books, I would recommend buying the Dover Thrift Editions at Barnes and Noble. These are usually very inexpensive. A few weeks before we begin a new anchor text, I ask Barnes & Noble at Centerra to order in extra copies.

- *How to Read Literature Like a Professor* by Thomas C. Foster, ISBN-10: 006000942X;
- *Brave New World* by Aldous Huxley, Paperback Harper Perennial (2006)
- *Frankenstein* by Mary Shelley (Dover Thrift Editions) (Unabridged) (Paperback)
- *A Tale of Two Cities* by Charles Dickens (Dover Thrift Editions) (Unabridged) (Paperback)
- *The Poisonwood Bible* by Barbara Kingsolver Publisher: Harper 2005
- *Beloved* by Toni Morrison
- Additionally, students will be selecting and reading two independent novels, one each semester.

*If purchasing the books will cause you undue financial distress, please come and speak to me privately to discuss alternate arrangements.

Here is a breakdown of the types of work we will do this year:

Independent Reading (One each semester) (IRP's)

For each semester, you will select one major work which you will read independently. A list of acceptable choices will be provided for you to choose from for each semester (choices will focus on specific time periods and/or themes and will be classified as texts of literary merit.) The independent reading projects will be due in second and fourth quarters. You will receive a specific assignment detailing this project within the first two weeks of school.

Literature Response Journal Blogs (LRJ's)

Instead of a paper/pencil literary journal, we are going on-line. Each of you will create an online blog through Blogger to use as your reading journal. You will be required to post to your blog at least once a week and write about your personal reactions/connections to what we are reading or discussing that week. Entries are to be a **minimum of 500 words**. I will only occasionally assign topics for this; rather, students should glean ideas for topics from our units of study as well as what we are reading and discussing in class. Blogs are due each Monday at 11:59pm for the preceding week. Blogs must be original and not related to any other assignment in any class or course. I will grade your blog assignment based on completion, quality of writing, specific connections to text, and the serious thought you give to it.

Online Blog Discussions

Throughout the school year, all students will be contributing to our class blog, which will be hosted by Schoology. This forum will serve as a classroom community to share analysis of text, reading reflections, and commentary regarding our thematic units' essential questions. I will provide a specific prompt for each blog discussion. Entries will vary, but on average, most should be **one college-level paragraph in length**. For each blog entry, you should respond to two other classmate's posts. When responding to other classmates' posts, several sentences in length should suffice, unless you wish to comment more extensively. In the past, our blog discussions have allowed students to engage in lively, intellectual debate.

Writing

Throughout the year, we will write in a variety of ways for a variety of audiences. Students will be writing for multiple purposes including: writing to understand, to explain, to analyze, to evaluate, to argue, and to respond.

The language experiences of the class will include reading, writing, listening, speaking, and thinking. Class activities and assignments will include the following examples:

- Reading assignments with mandated due dates and one (1) out-of-class formal literary analysis paper a semester;
- Five (5) to seven (7) timed AP in-class writings a semester, approximately two per unit;
- Out-of-class reflective journals (your own blog) these are the literary response journals; online discussions
- Writing workshops requiring peer feedback and re-writing of formal, extended analyses; individual writing conferences with the instructor regarding both out-of-class formal, extended writings as well as in-class writings;
- Oral research presentations and formal written research papers;
- Socratic seminars; various discussions, and quizzes/tests.

- Finally, students will prepare for success with the Advanced Placement Exam in English Literature and Composition by taking previously released AP multiple choice exams and timed writings.

Daily Writing

Students will complete daily writing tasks, which may include responses to text, timed writings, formulation of paragraphs and thesis statements, creation of discussion materials, and question papers. You are expected to apply your best skills to these assignments. Teacher feedback will many times be provided on these assignments to help develop organizational and rhetorical writing skills.

Thematic Essays / Process Papers

You will write an argumentative/literary analysis essay approximately every six weeks. This will require you to develop an interpretive writing based on the text of a single work or numerous related works, possibly considering social and historical contexts, theme, figurative language, and other literary elements. A significant portion of the essay grade will consist of prewriting, editing, and revision activities. A strong emphasis is placed on the writing process, not only the final outcome for process papers. At the completion of each writing process, before submitting the final draft, you will write an evaluative piece which reflects upon what you have learned in the process, along with your perceived areas of strength and weakness. You will receive teacher feedback before, during, and after these writing processes. **Once final process essays are polished and turned in, you are encouraged to revise any essay you would like to improve for a higher grade. (Any revisions are due no later than one week after the graded essay is returned.)**

Writing Workshops: One of the rigorous requirements of AP English Literature and Composition is the constant pursuit of the sharpened, focused written expression in our study of a work of literature.

For process papers, writer's workshops and the resulting editing will follow the objectives for developing students' abilities to explain clearly and soundly their understanding and interpretation of literary works as presented in the College Board's *AP English Course Description*:

- wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness
- variety of sentence structures, including appropriate use of subordinate and coordinate constructions;
- logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis
- balance of generalization with specific illustrative detail
- effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis.

In class timed essays

To adequately prepare for the AP Lit exam in May, you will write a variety of AP style essays over the course of the year, most timed and in class, although, second semester, some will be written at home. These essays will be scored holistically using the AP 1-9 rubric. These essays will receive teacher feedback and include extensive class debriefings to aid you in improving your future timed essay writing abilities. On average, you will write a timed essay every three weeks; however, as we move into March and April, we will write more frequent timed essays.

Major Works Data Sheet

These will be due with every anchor text and the two major independent readings. This will require close analysis of the text in addition to research regarding the relevance of the author's life and style, plus the historical and cultural context in which the book was produced. **These sheets will be HUGEY valuable when you begin prepping for the AP exam in the spring.**

Vocabulary Study

We will study vocabulary throughout the year, as it is critical you know as many words as possible both for understanding the reading on the AP exam and to be able to use effectively in your own writing. This class will include continued vocabulary development, emphasizing both denotative and connotative implications and both general vocabulary and vocabulary particular to literary analysis;

Grammar Instruction

Grammar instruction will focus on varied sentence structure, semi-colon and colon use, integration of quotes in formal writing, and techniques for varying sentences to affect mood and tone. Grammar will be taught in context, reviewed in written assignments, and addressed in mini lessons as needed. We will also focus specifically on pronoun/antecedent agreement and how writers strategically use punctuation stylistically and to convey meaning.

COURSE OUTLINE: Please find the overall structure of the course and its major assignments on the following pages.

<p>Thematic Focus One: Dystopian Truths in Modern Times / Society vs. the Individual</p> <p>Essential Questions</p> <ul style="list-style-type: none"> ○ What is a dystopia and is its occurrence plausible in humanity’s future? ○ What elements of a dystopia are most disturbing? ○ What steps or actions must take place to prevent the emergence of a dystopian-like existence? ○ Who and what give us our identity? ○ How and in what ways does society try to control the individual? ○ In what ways does society expect us to conform? ○ What is the individual’s obligation to society? ○ What happens when an individual and the society in which he/she live in collide? <p>An additional focus of this unit will be the examination of satire and its relevance and importance to society. <i>What is the purpose of satire?</i></p>	<p>September – early Oct</p> <p>Anchor Text: <i>Brave New World</i> by Aldous Huxley</p> <p>Texture Texts:</p> <ul style="list-style-type: none"> ○ “All Watched Over by Machines of Loving Grace” –Richard Brodigan ○ “Smart Appliances” – Dave Barry ○ “There Will Come Soft Rains” –Sara Teasdale ○ “There Will Come Soft Rains” –Ray Bradbury ○ “Ode to Science” – Edgar Allan Poe ○ “The Ones Who Walk Away From Omelas” –Ursula Se Grim ○ “The Machine Stops” E.M. Forrester ○ “The Man Who Spilled Light” – David Wagoner ○ “A Sound of Thunder” – Ray Bradbury ○ “On Advice to a Prophet” – Richard Wilbur 	<p>Other highlights:</p> <ul style="list-style-type: none"> ○ Choose independent reading text #1 ○ Summer reading assessment on <i>How to Read Literature Like a Professor</i> ○ The search for patterns in literature is a search for meaning and the introduction to close textual analysis and literary terminology ○ Detailed group presentations on summer reading ○ Name vignettes – voice lessons ○ The College Application Essay: In search of voice ○ Discussion of literary archetypes as introduced in T. Foster. ○ Literary and vocabulary terms ○ Soma videos ○ Begin instruction of prose and open writing ○ Two diagnostic timed writings, prose and open question ○ Dialectical journals ○ Formal Socratic seminar ○ Poetry 101: Demystifying Poetry
--	---	---

<p><i>How can it be used for social criticism? What is “thoughtful laughter”? How do we define satire?</i></p>		
<p>Thematic Focus Two: Appearance vs. Reality/ The Nature of Good and Evil</p> <p>“Truth” includes both metaphysical and narrative dimensions. How to live an authentic life is the central metaphysical concern; the narrative dimension is how to read a text in which past, present, and future merge, in which retellings of the same events occur, and in which ambiguity reigns supreme. Additionally, language can be used to hide truth as well as illuminate it.</p> <p>Essential Questions</p> <ul style="list-style-type: none"> ○ What is truth? Is it absolute or relative? ○ What is the relationship between language and truth? ○ How willing are we to embrace the truth? ○ What if a “truth” leads us to violate an essential element of our self-concept? ○ Does literature present truths or undermine them? ○ How do we define 	<p>Mid October - November</p> <p>Anchor text: <i>Frankenstein</i> by Mary Shelley</p> <p>Context Texts—“The Modern Prometheus “, Informative handouts, Maslow’s hierarchy of needs, video excerpts; music selections</p> <p>Texture Texts:</p> <ul style="list-style-type: none"> ○ “The Rime of the Ancient Mariner”—Samuel Coleridge ○ “Nothing Gold Can Stay”—Robert Frost ○ “Hills Like White Elephants” –Ernest Hemingway ○ “Just Walk on By”—Brent Staples ○ “The Birthmark” – Nathaniel Hawthorne ○ “Convergence of the Twain” –Thomas Hardy ○ “Titanic” –David R. Slavitt ○ “Do Not Go Gentle Into That Good Night” –Dylan Thomas ○ “Unholy Sonnet” – Mark Jarman ○ “Victims” –Sharon 	<p>Other highlights</p> <ul style="list-style-type: none"> ○ Continued instruction for prose and open essay ○ Formal literary analysis essay on <i>Frankenstein</i> ○ Open question essay <i>Frankenstein</i> ○ Dialectical journals ○ Formal Socratic seminar ○ Detailed group presentations on summer reading ○ Literary and vocabulary terms ○ In class timed writings and poetry responses ○ Poetry fishbowls on Romantic poetry ○ Introduction to M/C strategy

<p>what is good and what is evil?</p> <ul style="list-style-type: none"> ○ How do we make moral choices? ○ What are the consequences of the choices we make? ○ What is the difference between sin and crime, revenge and justice? ○ How does point of view affect the presentation of good and evil? 	<p>Olds</p> <ul style="list-style-type: none"> ○ “Whatever is” – Charlotte Perkins Gillman ○ “We Real Cool” – Gwendolyn Brooks ○ “Eve to Her Daughters” -Judith Wright 	
<p>Thematic Focus Three: Sacrifice and Unrequited Love</p> <ul style="list-style-type: none"> ○ What is love? ○ Can love make despair, discontent, and envy turn to joy? ○ What are the factors that move individuals to great emotion and what are the consequences? ○ To be genuine, must true love be completely unselfish? ○ How important is self love? ○ If any, what are the boundaries of love and sacrifice, and where does one draw the line between them? ○ Which is more powerful, love (good) 	<p>Late November to mid-January</p> <p>Anchor Text: <i>A Tale of Two Cities</i> by Charles Dickens</p> <p>Texture Texts:</p> <ul style="list-style-type: none"> ○ “The Necklace”—Guy de Maupassant ○ “The Gift of the Magi”—O Henry ○ “O Captain, My Captain”—Walt Whitman ○ “How They Brought the Good News from Ghent to Aix”—Robert Browning ○ “Warren Pryor”—Alden Nowlan ○ “The Windhover”—Gerald Manley Hopkins ○ “The Lady with the Pet Dog”—Anton Chekhov 	<p>Other highlights:</p> <ul style="list-style-type: none"> ○ In-class timed writings with one-on-one teacher conferences following ○ Student group led class discussions for anchor text ○ M/C strategy ○ Formal open question essay for <i>A Tale of Two Cities</i> ○ Dickens' stylistic analysis ○ Dialectical journals / author’s techniques ○ Vocabulary and literary terms ○ Formal Socratic seminar ○ Independent Reading Projects Due

<p>or hatred (evil)?</p> <p>Thematic Focus Four: Marriage and Family: The Bonds that Bind</p> <p>Essential Questions: When is a family a family? This thematic focus asks you to consider the definition of family and the impact of family on development of characters and of self. There is no one ideal type of family, and American culture draws much of its strength from the diversity of its cultures. When reading a book about a non-traditional, highly dysfunctional family, you will be better equipped to understand your own families, many of which may not resemble the mother, father, sibling arrangement of previous generations.</p> <ul style="list-style-type: none"> ○ What happens when conflict is introduced to a family? ○ How does family influence identity? ○ In what ways does the portrayal of family in literature affect self? ○ Is one's family an integral, inherent part of one's identity? 	<ul style="list-style-type: none"> ○ “The Lady with the Pet Dog” – Joyce Carol Oates ○ Emily Dickinson poetry <p>Mid-January - February</p> <p>Anchor Text: <i>The Poisonwood Bible</i> by Barbara Kingsolver</p> <p>Texture Texts:</p> <ul style="list-style-type: none"> ○ “Separation” –John Updike ○ “Trifles” and “A Jury of Her Peers” – Susan Glaspell ○ “The Story of an Hour”—Kate Chopin ○ “A Sorrowful Woman”—Gail Godwin ○ “A Doll’s House”—Henrik Ibsen ○ “The Flea”—John Donne ○ Anne Bradstreet poetry ○ “My Last Duchess”—Robert Browning ○ “My Papa’s Waltz”—Theodore Roethke ○ Sonnet 29—William Shakespeare 	<p>Other highlights</p> <ul style="list-style-type: none"> ○ Choose independent reading text #2 ○ Congo research project ○ Dialectical journals ○ Student group-led discussions/class teachings for anchor text ○ Explicit poetry essay instruction ○ In-class timed essays prose and poetry ○ Formal open ended essay for <i>The Poisonwood Bible</i> ○ Continued M/C strategy, practice, and instruction ○ Vocabulary and literary terms ○ Poetry fishbowls
--	---	--

<ul style="list-style-type: none"> ○ Is it possible to escape one's history or one's family? ○ How much forgiveness is possible within a family? <p>Thematic Focus Five: Faith, Forgiveness, Redemption, and Resiliency / How Does the Past Shape One's Present & Future?</p> <p>Essential Questions:</p> <ul style="list-style-type: none"> ○ In the face of unspeakable horror or abuse, how is a person able (if at all) to find solace or comfort? ○ What is the role of a mother? ○ How do past experiences affect the individual? ○ Is there any purpose to retelling the past/history? ○ How do we cope with trauma and oppression? ○ How can one come to terms with the emotional and psychological ghosts from one's past? ○ How can one claim and maintain one's humanity in the face of dehumanizing circumstances? ○ Is the cost of being human worth the price? ○ How are we enslaved and how do we enslave 	<p>March – mid April</p> <p>Anchor Text: <i>Beloved</i> by Toni Morrison</p> <p>Texture Texts:</p> <ul style="list-style-type: none"> ○ Excerpts from <i>Incidents in the Life of a Slave Girl</i> Harriet Jacobs ○ “A Rose for Emily” – William Faulkner ○ “We Wear the Mask” –Paul Dunbar ○ <i>Twelve Years A Slave</i> ○ “Down by the Riverside” ○ Excerpts from <i>Portrait of the Artist as a Young Man</i> – James Joyce ○ Last pages of <i>Ulysses</i> –James Joyce ○ Nobel Lecture 1993 – Toni Morrison ○ 2008 speech, Barack Obama (race) ○ “Forgiveness” – Guy de Maupassant ○ “Go Slow my soul to feed thysel” and “Better—than Music for I—who heard it—“ Emily Dickinson 	<p>Other highlights:</p> <ul style="list-style-type: none"> ○ Independent reading project #2 due (April) ○ Envelope projects for <i>Beloved</i> ○ Continual timed writings for poetry and prose essay ○ Open essay flashcards ○ Continued M/C strategy, practice, and instruction ○ Vocabulary and literary terms reviews ○ Formal Socratic seminar ○ Poetry fishbowls ○ Dialectical journals ○ M/C practice / drill ○ Quizlet exam review flashcards ○ One-on-one writing conferences on timed writings
---	---	---

Supplies

Please bring the following required materials to class:

- Two good-sized (1.5 inch) three ring binders for organizing and storing the plethora of handouts, assignments and readings you will receive. (One binder for poetry, one for fiction). It is essential that you keep these materials for the entire year and have them available daily with you in class. This class will require its own binders; do not share binders with another course
- Lined paper with no spiral edges
- A place for class notes (A section in your binder -or if you prefer, a separate spiral notebook-which is exclusively for notes.) You can also create an online notebook in Google Docs, if you'd like.
- A blue/black pen (anything turned in must be in ink)
- Several highlighters and/or colored pens for annotation
- Sticky note flags

Attendance

Class discussions, activities, and lectures will be VITAL to your learning and will be nearly impossible to replicate – so don't be absent. You need to be here to be successful in the class. **If you have frequent absences, this will affect your grade, as well as decrease the likelihood of obtaining the highest score possible on the AP exam in May.**

- **Course website:** hausmannaplit.com
- I will update the course website after each class meets with what we did that day. If you miss class, you are responsible for checking the website AND our Classroom page. It is also your responsibility to take note of the assigned reading and complete it in its entirety **before** the next class (unless you are too ill to do so).
- All assignments are due at the beginning of class on deadline day whether you are in attendance or not. If you are absent, be sure to make arrangements to get your work in on the deadline day.
- You will submit the majority of your work via Google Classroom.
- Major writings will be submitted through turnitin.com

Grades:

Here is the grade breakdown. I have designed it to closely mimic the college course(s) this class is replacing.

- Timed Writings and Process Essays - 35%
- Dialectical Journals / IRP's / LRJ's - 20%
- Reader Responses /Vocabulary Work/ Daily Work- 10%
- Quizzes (including vocabulary quizzes) - 15%
- Socratic Seminars / Discussions / Participation -20%

Grades will be accessible via Infinite Campus and updated regularly. I work diligently to keep the gradebook updated. Expect weekly updates on most process work, but please allow more time for major papers, as the extra time I put into responding to them is the most crucial resource I can contribute to your education and success.

Late work

This is a college-level course. At the college level, late work is not tolerated, and it is important that this course prepare you for that **environment**. **Accordingly, late work will not be accepted.** Know that technological difficulties are not a valid excuse for missing class deadlines. You are responsible for backing up all your coursework. Give yourself adequate time to finish assignments early to avoid potentially troublesome technology issues. Remember that if you're having difficulty with an assignment PLEASE contact me and ask for help **before** the assignment is due.

- You will receive one amnesty pass per semester to use at your discretion. You may use this for any one assignment (individual work only.) The amnesty pass gives you a penalty-free one week extension. Unused amnesty passes can be turned in for extra credit the final week of each semester.

Cell Phones

We have an enormous amount of material to cover and learn in order to adequately prepare you to take the AP Lit exam in May. I want you to earn as much college credit as possible. Cell phones are terribly tempting distracters. Simply stated, we do not have time for cell phones in class.

- Please ensure that your phone is OFF or silent and OUT OF SIGHT when you get to class. I will take your phone if I see you using it. If it's your second offense, I will take it to the main office where you can pick it up at the end of the day.

Plagiarism

Defined as intellectual theft, plagiarism includes using someone else's work without proper citation (this includes another peer's work, copy/pasting from the Internet, etc.) Plagiarism, even if claimed to be accidental, is not tolerated and will result in the following consequences:

1st offense: zero on the assignment (no chance to rewrite); parent contacted; note on academic record (this will result in removal from National Honor Society)

2nd offense: no credit earned; parent contacted; note on academic record; student drop failed from the course

Understand that in college, plagiarism = an automatic failure of the course. The dean of students is contacted, and in many cases, the student is not allowed to continue attending that college or university.

Final Thoughts

Please understand that even though this is a college level course, I am **always** available to help you with any aspect of the class. I am happy to assist you with understanding any piece literature, preparing for college admission, any of your writing, or any other academic need you may have. Please understand how important advocacy and communication are in building effective relationships with instructors and, therefore, proactively speak to me should you encounter difficulties, personal issues, or any life circumstances that may affect your performance in the class.

Understand that you most likely need this course's English credits to graduate, and be aware that it is **your** responsibility to ensure you earn those credits.

Please understand that I'm here as a resource to help you succeed. I am passionate about literature and the content in AP Lit, and I want you to succeed in this class and on the exam.

I'm looking forward to a great year with you! Smile – you're a senior! ☺