

AP[®] English Literature & Composition

Syllabus

Course Overview

AP Literature and Composition is a 1.5 credit course designed to provide the senior student with the workload and challenges consistent with a typical undergraduate college/university course in English literature. Through close reading, extensive writing, and logical and creative thinking, this course focuses on a variety of genres and literary periods from the sixteenth to the twenty-first century.

Prerequisites for this course are three previous credits in the honor level classes offered in our school (Genres, American Literature, and British Literature) with an average of 84% or better. Also, it is highly recommended that the student have a passion for reading and a strong foundation in writing.

Our year is divided into nine-week quarters and two semesters. Classes meet for eighty-three minutes each day during Semester I (ninety days) and eighty-three minutes every other day during Semester II (forty-five days).

Preparing for and taking the AP English Literature and Composition exam in May is a requirement for all students enrolled in the course; therefore, the course is designed to comply with the objectives and curricular requirements described in the *AP English Course Description*. [C1]

C1: The teacher has read the most recent <i>AP English Course Description</i> .

Components of Course

Reading

*“Samuel rode lightly on top of a book and he balanced happily among ideas the way a man rides white rapids in a canoe. **But** Tom got into a book, crawled and groveled between the covers, tunneled like a mole among the thoughts, and came up with the book all over his face and hands.”*

From *East of Eden* by John Steinbeck

Students in this course are challenged to read actively and deliberately in order to interpret a wide range of imaginative works including essays, short stories, novels, plays, and poetry. Since the course encompasses world literature, the students will encounter voices from different time periods, cultures, and genders and have a thorough grasp of more than one work.

Through analysis and interpretation students will learn how to understand a work’s complexity by making careful observations of the writer’s use of language, structure, style, and themes, as well as smaller scale elements like figurative language, imagery,

symbolism, and tone. Also, the student will reflect on the social and historical values of a work in order to come to an interpretive conclusion about the work's meaning and value. By the end of the course, students will have obtained an appreciation and understanding of a wide variety of literary works, and analytical skills that will be useful throughout their lives.

The works selected for the course include, but are not limited to, the following list of novels, drama, and anthologized material:

[C2]

- *The Great Gatsby* - Fitzgerald
- *Death of a Salesman* - Miller
- *An American Tragedy* - Dreiser
- *Things Fall Apart* - Achebe
- *Oedipus the King* - Sophocles
- *Antigone* - Sophocles or Anouilh
- *Medea* - Euripides
- *Candide* - Voltaire
- *Short stories and essays* - as selected
- *Poetry* - as selected
- *Modern novels* - as selected

In the AP English Literature and Composition course, texts are provided; however, for annotation purposes, the student should consider obtaining a personal copy of the various selections whenever possible.

Writing

AP English Literature and Composition is a writing-based course. In other words, all reading for the course is supported by some kind of writing, and essentially writing is done every day. The main focus of the course is on the critical analysis of literature including expository, analytical, and argumentative essays. Students are expected to be able to understand what they have read and effectively explain and evaluate it in their writing. All critical assignments are based on close textual analysis of structure and style, and social and historical values. [C3]

Critical assignments include:

- AP-style timed writing prompts
- Out-of-class literary analysis essays
- Research-based papers
- Journals- prompts written in class to spur thinking and discussion, but not necessarily handed in.
- Poetry explications [C4]

C2: The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

C3: Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

C4: Students have frequent opportunities to write and rewrite formal, extended analyses and timed in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.

Creative Writing assignments - short story, poems, and drama - are also included as part of the course to sharpen the understanding of the writer's accomplishments and deepen the appreciation of literary artistry. These pieces reflect the student's understanding and application of the techniques of structure, theme, and style used in the literature studied throughout the course. [C3]

C3: Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

Writing in class is run like a workshop which will be detailed more thoroughly in the class syllabus. In short, students will have numerous opportunities to explore different types of writing, to write, to peer-edit, and to conference with me throughout the course. Particular attention will be given to logical organization, a variety of sentence structures, effective word choice, supportive evidence, and correctness as necessary for clear and coherent writing. [C5]

Grammar

Students are expected to come to the course with a working knowledge of the form of words, the parts of speech, and syntax in order to discuss the elements of style, tone, or diction. Instruction is given in this area only as problems arise. Most of these problems can be readily addressed during student/teacher conferencing. [C5]

Vocabulary

Students are expected to have a thorough and exact knowledge of words within the context of their texts, and are encouraged to look up words they are unfamiliar with. They are also expected to have a strong knowledge of traditional literary terms used on the AP exam. They are tested on common terms constantly during class discussion and in vocabulary quizzes given once a week during the first semester, and every other week during the second semester of the course. [C5]

C5: The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work.

Oral Activities

The climate of the AP classroom is important to its success which means that discussion by students is a priority. Once the tools of literary talking are established, the tempo of the class is in the hands of the students. Activities that foster such a climate include Socratic seminar, cooperative learning, presentations, role-playing, and oral interpretation to name a few. By the end of the course, students should be able to generate thoughtful and analytical discourse during class discussions, and deliver reports with poise and clarity.

Course Timeline

Pre-Course Activities

Over the summer, students signed up for AP English Literature and Composition must read three novels:

- *The Great Gatsby* – Fitzgerald – addressed within the first few weeks of school during a unit titled “The American Dream”
- At least one other classic novel of their choice from a selection of American, British, and World literature typically found on past AP exams
- At least one novel of their choice from a list of current popular, yet well-acclaimed novels

In order for students to keep track and remember what they have read, they are asked to complete book cards on either 5x8 index or computer generated cards for each of their selections. Credit will be given to those students who turn them in at the beginning of the course.

1. Title/author- give a brief biographical background.
2. Date of publication/Literary time period
3. Setting of novel
4. Characters- main one with a few key words to denote personality
5. Plot Summary- no more than 100 words
6. Theme(s)- one sentence each –try for three
7. Significant quotes(s)/passages that relate to theme(s)
8. At least 3 unique literary devices (style, symbolism, allusions, irony, diction, syntax, etc). Give examples of each.

Evaluation will include combination of in-class written response, formal essays, discussion, objective tests, and quizzes. I also recommend that they create book cards for selections that they have read in previous courses and others that they will encounter in this course, as they prove to be a valuable tool for review during the course and for the AP test at the end of the year. [C2]

<p>C2: The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.</p>
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Semester I

During Semester I the main emphasis is on the reading, interpretation, and analysis of novels and plays using a thematic approach. Short stories, essays and poetry are incorporated into the individual units and into workshop activities to reinforce the theme

of the particular unit and to emphasize literary characteristics. Also, students need to include selections of these items in their research paper/presentation; therefore, selections vary from year to year depending on need and choice.

The focus of the writing at this time is on the critical analysis of selected readings through the use of:

- Journals- Students often begin the block by responding to a prompt pertaining to a reading. Prompts vary from, but are not limited to, an analysis of an element of style or structure, to a commentary on the social condition or historical background, to creative writing assignments that might ask students to mimic the writing style of a particular author. The prompt is used to generate class discussion, and it might or might not be collected.
- AP-style timed writing prompts- At least six-eight prompts are assigned during the first semester. The process pertaining to the administration of these prompts is explained in Unit I.
- Formal Compositions- These are developed from the in-class writing prompts. The process pertaining to the administration of these prompts is explained in Unit I.
- Research-based paper on “The American Dream” and its reflection in literature. Students are told to write from their perspective first, and to reinforce their argument by using support from valid outside sources. The MLA format is required. [C3]

C3: Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

Unit I- Workshop

Approximate # of weeks: 3+

Workshop is what I consider to be the most important component covered in my AP English Literature and Composition Course. It is during this designated time that the climate of the class is set, that the expectations of the course are explained to the students, and that students are assessed /evaluated for strengths and weakness.

Attention is given to:

- the ability to comprehend, interpret, and analyze literature
- the perfection of the structure, style, and content of writing in response to literature using AP guidelines
- an improvement of deliberate reading skills which will aid in the understanding of a work’s complexity, its richness in meaning, and the ability to analyze how that meaning is embodied in literary form
- an enhancement of critical thinking skills as a result of repeated analysis and interpretation of literature spanning several genres and periods [C2]

C2: The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

- reinforcement of grammar as necessary
- weekly vocabulary quizzes

The first week and a half to two weeks of the course are devoted to determining the classes and individual student's knowledge pertaining to the above objectives. By the end of that time, I have a good knowledge of what areas I need to pay particular attention to **and** the amount of time I need to spend in those areas. For example, if I find that students are having trouble answering critical reading questions, or coming up with support for their opinions, I make them go back to the text and clarify their responses by showing not just telling. Students know what I mean when I write on their papers "SHOW don't TELL."

Thereafter, every Friday is set up as a workshop day; however, more time is allotted as necessary. Focus on areas that need improvement takes precedence over additional reading selections. Quality rather than quantity is the desired goal.

The main activity on these days is usually writing. Students work together or with me to improve previously written work, to plan upcoming assignments, or to work on areas that improve writing skills. I always start by complimenting them on what they do well, and encouraging them, most often, to work on structure, sentence variety, appropriate word choices, and illustrative detail. Students who do not need attention on a particular day spend their time on future projects, or silent sustained reading. Worksheets and specific lessons pertaining to elements of literature, writing, and grammar are also covered at these times. [C5]

<p>C5: The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work.</p>

Introduction (up to 2 weeks)

- Hand out syllabus & course calendar
- Collect pre-course book cards
- Administer AP objective test- I like to give a sample test at the beginning because it lets students know what to expect, and it gives me an idea on what they know. We discuss how to approach and analyze the prose and poetry selections on this part of the test, and I reinforce these methods by giving them worksheets of this nature throughout the course. On the worksheets, I have them annotate the excerpt, and note where they found the answer to the multiple choice questions. I also have them look up any unfamiliar vocabulary words or literary terms. I try to make a point on incorporating those words/terms into objective or vocabulary tests.
- Administer AP Open Essay Prompt pertaining to their pre-course reading- For the first essay, I give them three prompt selections. Although I give them time to look over these prompts and make their decisions, I do not make any other

comments. When forty minutes are up, I tell them to stop and make a slash on their paper, but to then continue writing until they are finished.

- AP 9 Point Rubric explained- I hand out and review with the class the AP rubric, but at this point I do not apply any percentage grades to the different levels. Next, I distribute the prompts from the day before, (names have been removed) and have individual students grade at least two of them by using the scale. I ask that they support their grade with reasons, and that they offer constructive comments and suggestions.
- During the next block, I return their papers with my grade, and also the results of the student evaluations, along with a percentage grade (9= 97-100; 8= 90-96; 7= 87-89; 6= 80-86; 5= 70-79; 4= 65-69; 3= 60-64; 2= 50-59; 1= <50). I then conference with each individual student on his or her score, and the score he or she gave their fellow students. I use this method until all students understand the rubric and the process of peer editing. This helps me pinpoint the strength and weaknesses of each individual student, and enables students to work with other individuals in the class besides me for help. During the first marking period, students are allowed to rewrite any open essay prompt as many times as they want to improve their score. The only stipulation to that is that now they have to turn the response into a formal composition by expanding the introduction and conclusion, adding additional support, and basically doing anything necessary to improve and refine their writing. Also, rewrites need to be word processed and properly formatted before they are turned in. This process is continued into the second marking period, but only one rewrite is allowed at that time.[C5]
- Handouts distributed these first two weeks include “The AP 9 Grading Rubric,” “AP Vocabulary List,” “The Cube Approach to Literary Analysis,” “Reading and Working Different Types of AP Prompts,” and “Guidelines for Written Response.” During the course, I also distribute other handouts and work on other areas pertaining to style analysis, tone, writing analysis, timing the essay, and any other areas that need to be addressed. Most of these handouts have been garnered over the years from AP Central or the AP Vertical Team.
- *The American Tragedy* by Dreiser is distributed and assigned to be read outside of class. Students are also given instructions on a “Reading Response Journal” for this project. The journal is checked at least twice during the course of

C5: The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work.

“The American Dream Unit,” and a grade is given at the end.

Unit II – The American Dream

Approximate # of weeks: 6

I begin this unit by distributing and reading a copy of the essay “This Is an American” by Hector St. John de Crevecoeur since it is one of the first pieces of writing that expresses concepts of the American Dream. This leads to a discussion of the perception of the American Dream at that time. Next, I have them think about or research what they define as the American Dream, how it perhaps has changed over time, and how it might be different for different Americans. This becomes a journal entry/essay that will begin class discussion the next block, and lead to the introduction of the unit and the fact students will be studying the selections listed below, not only for their literary value, but also for their historical and social values, and how, ultimately, these selections reflect the American dream. [C2]

C2: The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

Reading selections and activities include:

- “*This Is an American*” - de Crevecoeur
- *The Great Gatsby* – Fitzgerald
 - Journal prompts
 - Selected oral reading of seminal scenes
 - Close attention paid to form, style, figurative language [C3]
 - Objective test
 - Open essay- timed in-class [C4]
- *Death of a Salesman* – Miller
 - Journal prompts
 - Read/acted out and discussed in class
 - Close attention paid to dramatic elements such as symbols, flashbacks, figurative language, foreshadowing, and irony and to understand how they are used in the context of the play. [C3]
 - Vocabulary of the theater
 - Excerpts from film (Dustin Hoffman version)
 - Open essay- timed in-class [C4]
- *An American Tragedy* – Dreiser
 - Journal prompts
 - Reader’s Journal
 - Close attention paid to structure and style [C3]
 - Comparison and contrast essay of Fitzgerald’s and Dreiser’s style [C4]
 - Style analysis of own writing
- *Short stories and essays* - as selected

C3: Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

C4: Students have frequent opportunities to write and rewrite formal, extended analyses and timed in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.

- *Poetry* - as selected
- *Research* based paper on “The American Dream” and its reflection in literature. Students make three selections from novels, plays, essays, short stories and poetry and define/explain exactly what concept/perspective is being covered in their paper pertaining to the American Dream. They reinforce their argument using outside sources. The MLA format is required. Some past papers used poems like “I Hear America Singing” by Whitman, “Let America Be America Again” by Hughes, and “Dreaming America” by Joyce Carol Oates. Short stories included “Winter Dreams” by Fitzgerald, “The Jilting of Granny Weatherall” by Porter, and “The Prison” by Malamud. Novels/plays included *The Bell Jar* by Plath, *The Invisible Man* by Ellison, and *The Crucible* by Miller. [C4]
- *Closing Activity*- Student lead a “coffee house” format of their concept/perspective of the American Dream, and selected readings of poems or excerpts of stories to support that.

<p>C4: Students have frequent opportunities to write and rewrite formal, extended analyses and timed in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.</p>
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Unit III - The Tragic Hero

Approximate # of weeks: 5

Instead of beginning this unit with a lecture on the background of Greek Theater and Greek Tragedy, I split my class into groups and have them surf the net, since there are loads of great sites out there, for answers to the following questions. (If time, I reinforce research by having them provide a bibliography of the sites they found.)

Questions:

1. A. What were the major parts of a theater in Ancient Greece and what were the functions of each part?
B. Name three types of machinery that were used in the production of plays and their functions.
C. Why and how were masks used in Greek Theater?
2. A. How did Greek tragedy develop? What was the significance of the Festival of Dionysius?
B. Who was Sophocles and what was his contribution to Greek theater?
C. Who was Euripides and what was his contribution to Greek theater?
3. A. What was Aristotle's definition of tragedy?
B. What were the key elements of tragedy according to Aristotle? Be certain to fully discuss plot and character.

4. What is the structure of a Greek tragedy and what occurs during each segment?
5. What else do you think you need to know about Greek Theater that I may have missed?

C2: The course includes an intensive study of representative works such as those cited in the *AP English Course Description*.

This assignment usually leads to an interesting discussion and lesson that is student directed, and provides the class with an excellent background for reading selections. [C2]

Reading selections and activities include:

- *Oedipus the King* – Sophocles
 - In-class reading and discussion of play
 - Journal Prompt(s) pertaining to how Sophocles’s philosophy about fate and human responsibility fits, and his use of dramatic irony, etc. [C3]
 - View film of *Oedipus the King* with John Gielgud and Claire Bloom
 - Objective test
- *Antigone* - Sophocles or Anouilh OR
- *Medea* – Euripides
 - For this selection, the class is split into two groups. Each group is assigned to read either *Antigone* or *Medea* and to come up with a way to creatively present the play to the rest of the class. When the group is finished, the rest of the class should have a clear understanding of what the play is about. Individual notes should be taken.
 - Journal prompts are used each day to reflect upon/react to some component of the individual play.[C3]
- *Things Fall Apart* – Achebe
 - Assigned as outside reading at the beginning of the unit
 - Notes required which include all elements of literary analysis
 - Close attention paid to the historical timeline of Nigeria and the Umuofian culture
 - Debate on whether Okonkwo is a hero or villain
- *Open essay*- timed in-class question that could apply to any of the unit reading selections [C4]

C3: Students write an interpretation of a piece of literature that is based on a careful observation of textual details

C4: Students have frequent opportunities to write and rewrite formal, extended analyses and timed in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.

Unit IV: The Art of Satire

Approximate # of weeks: 4

This is a unit that is most often assigned right before the holiday break. I begin the unit by having a discussion on the definition of satire, and having the students look for examples of satire that they have probably enjoyed in the world around them. They come up with loads of examples that they have fun sharing with their class—cartoons, caricatures, advertisements, songs, contemporary writers, etc.

Usually students' examples are humorous, so we transcend from there to the different types of satire and the fact that the main purpose of satire is criticism of a definite target. Since most of our reading selections are from the 1700s [C2], the class does spend time reading about and discussing "The Age of Rationalism." Our first reading is Swift's "A Modest Proposal" assigned for homework and discussion. Our focus is on Swift's purpose and how he achieves it, and the difficulty, at times, of understanding satire.

When finished, *Candide* is distributed and assigned for reading over our holiday break. Students are told to be prepared to analyze the novel upon their return. After discussion, students are assigned a formal composition on a choice of topics— theme, point of view, the nature of companions and their moral influence, and the role of reappearing characters. This is their last formal essay for the marking period.

I use this essay for workshop. While students peer-edit with each other, I conference with them individually. We look at their portfolios and discuss how far they have come since the beginning of the year, and decide what areas still need to be worked on (strengths and weaknesses). It's at this point that I switch my emphasis away from the open essay to the prose piece. I especially like James Boswell's (noted below), but I also do at least one other before the end of the semester. I enjoy using Pope's poem as an example of satire because I find it an effective way to transition into poetry. [C5]

Reading selections and activities include:

- "Age of Rationalism"
- "A Modest Proposal"—Swift
- *Candide* – Voltaire
 - Formal Composition
 - Objective test
- Vocabulary of Satire
- Journal Prompts
- *James Boswell's The Life of Samuel Johnson*- prose timed essay
- "Rape of the Lock" (excerpt)- Pope [C3]

C2: The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

C4: Students have frequent opportunities to write and rewrite formal, extended analyses and timed in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.

C5: The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work.

C3: Students write an interpretation of a piece of literature that is based on a careful observation of textual details

Semester II – Classes meet every other day at this point.

Unit V: Poetry

Approximate # of days: 35

During Semester II the emphasis switches from the reading, interpretation, and analysis of novels and plays to that of poetry. Although poetry was certainly incorporated into units and workshop activities in Semester I, the main focus was to read for the literal meaning and enjoyment. Now, however, students are asked to evaluate the effectiveness with which the poet uses the elements of poetry and to be able to show their understanding in writing.

Although I have a classroom set of John Oliver Perry's book *The Experience of Poems: A Text and Anthology*, I tend to draw from a vast collection of worksheets, many from past AP exams that I have collected over the years. Activities will include:

- Journals- Students still respond in writing in their journals sometime during the block. Prompts vary from, but are not limited to, paraphrases of a poem, an analysis of a poetic device, a commentary on the social condition or historical background, or creative attempts at a variety of poetic forms. Prompts are used to generate class discussion, and might or might not be collected. [C3]
- AP-style timed writing prompts- At least four prompts are assigned pertaining to poetry. These prompts are normally given during the weeks that we have three classes. I especially like to use prompts from past AP exams that have student samples. Before students evaluate their own responses, we read, discuss and analyze the poem, and read and evaluate the student examples. Only then do I have students rate their classes' responses. I collect them by the end of the block. They get my grade and an analysis of their results by the next block. [C5]
- Two Poetry Explications (choice from a list provided) - I encourage students to peer edit and conference with me while writing these, but by this time of the year, I do not accept re-writes. [C4]
- Poetry Worksheets (multiple choice questions) - First, I have them read and paraphrase the poem. Next, I have then reread the poem and identify poetic devices. Finally, I tell them to answer the questions using the same format that we have used since the beginning of the year.
- Tests and quizzes mainly dealing with terms and the

C5: The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work.

C4: Students have frequent opportunities to write and rewrite formal, extended analyses and timed in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate

identification of those terms.

- Poetry Project- Research-based explication, worksheet, and activity. Students are told to write their explication first, and to reinforce their explication by using support from valid outside sources. The MLA format is required. Presentations take place after the AP English Literature and Composition Exam in May. [C3]

C3: Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

Attention is given to:

- Major forms- All major forms are covered; however, not all of the same poems or poets are covered each year. Some selections are left to student choice. Here is a sampling of poems that are often included:
 - *Lyric*- “Because I Could Not Stop for Death”- Dickinson
 - *Narrative*-“Kubla Jhan”-Coleridge
 - *Sonnet*- “Shall I Compare Thee”-Shakespeare; “How Do I Love Thee”-Browning
 - *Ode*- “Ode to Immortality”-Wordsworth
 - *Blank verse*- “Directive”-Frost
 - *Free verse*- “Dreams Deferred”-Hughes
 - *Dramatic Monologue*-“My Last Duchess”- Browning
 - *Elegy*- “Elegy Written in a Country Churchyard”- Gray
 - *Ballad*- “La Belle Dame Sans Merci”- Keats
 - *Villanelle*- “One Art”- Bishop; “Do Not Go Gentle into That Good Night”- Thomas [C2]

C2: The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

- Elements of poetry including, but are not limited to, voice, poetic devices, meter, rhyme, figurative language, tone, theme, and dramatic situation.
- Critical analysis of poetry

After AP Test

Poetry Project

Approximate # of days: 10

In this final project, students are asked to teach a lesson on a poem of their choice. They are expected to interpret the poem through close reading and the research of various perspectives resulting in the following activities:

- Explication of student selected poem- research-based
- Copy of poem for each member of class
- A student-devised worksheet modeling questions that might normally be found on an AP exam
- A creative activity (optional)

Student Evaluation

In this course, student reading, writing, thinking, listening, and speaking are all necessary components of class activity. Student performance and progress are continually being assessed and reviewed. Conferences of these results are continually being held with individual students throughout the marking period.

Students are assessed on the basis of the following:

- Writing, which includes AP style writing prompts and out of class literary analysis essays both expository and persuasive, is a major emphasis throughout the course.
- Major assignments include a research paper, reader's response journal, and a poetry project.
- Objective tests and quizzes are given on assigned readings, vocabulary, literary terms, and grammar (if needed).
- Miscellaneous creative assignments associated with literature, drama, and poetry take place throughout the course.
- A note book which contains class handouts, journal responses, notes from readings, and a writing log is required.
- A portfolio of individual work for evaluation purposes is kept as a record of the assignments.
- A final exam is given in June.
- Also, students are required to take the AP test in May.

Student grades are based on an accumulated point system. Each graded assignment or activity is given a certain number of points based on the complexity and the importance of the assignment. At the end of each quarter, a grade is determined by dividing the number of points earned by the number of points possible. The percentages that are figured using the accumulated point system translate into the grades in the scale below.

Numerical Average

96-100

90-95

86-89

80-85

76-79

Letter Grade

A+

A

B+

B

C+

70-75	C
67-69	D
< 67	F

Teacher Resources

College Board. *The AP Vertical Teams Guide for English*. New York: The College Board, 2002.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 6th edition. New York: The Modern Language Association of America, 2003.

Kooy, Mary and Jan Wells. *Reading Response Logs*. Markham, Ontario, Canada: Pembroke Publishers Ltd., 1996.

Perry, John Oliver. *The Experience of Poems: Text and Anthology*. New York: The Macmillan Company, 1972.

Pickering, James H. *Fiction 100: An Anthology of Short Stories*. 2nd Edition. New York: The Macmillan Publishing Co., Inc., 1978.

In-class handouts