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| **School Year** | 2016 – 2017 | **Teacher Name** | Sarah Steinbach-Ball |
| **Office** | Room 115 A | **Website** | http://deductionandanalysis.weebly.com |
| **Phone** | 720-972-4600 | **Office Hours** | Period Seven (T,Th, F)  Academic Intervention (W) |
| **Email Address** | Sarah.Steinbach@adams12.org |

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| **Course Name** | **AP English Literature and Composition** | | | |
| **Course Description** | Following the College Board’s suggested curriculum designed to parallel college-level English courses, AP English Literature and Composition courses enable students to develop critical standards for evaluating literature. Students study the language, character, action, and theme in works of recognized literary merit; enrich their understanding of connotation, metaphor, irony, syntax, and tone; and write compositions of their own (including literary analysis, exposition, argument, narrative, and creative writing).  AP English Literature & Composition is a year-long course approved by The College Board, which states, “An AP English Literature and Composition course engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work’s structure, style, and themes as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.” This course focuses on the study of fiction, poetry, drama, close reading, and effective, analytical, college-level writing. Students are expected to complete summer/winter reading assignments and take the national Advanced Placement English Literature & Composition examination, which *may* result in college credit. | | | |
| **College Board Exam Scoring Components** | | **Unit of Study** | **Approximate Time Spent or Percent of time Spent** | **Targeted Date of Assessment** |
| * **Scoring Component 1**: The course includes an intensive study of representative works such as those by authors cited in the AP English Course Description. By the time the student completes English Literature and Composition, he or she will have studied during high school literature from both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times. * **Scoring Component 2**: The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering such elements as the use of figurative language, imagery, symbolism and tone. * **Scoring Component 3**: The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work’s structure, style and themes. * **Scoring Component 4**: The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work’s social, cultural and/or historical values. * **Scoring Component 5:** The course includes frequent opportunities for students to write and rewrite timed, in-class responses. * **Scoring Component 6**: The course includes frequent opportunities for students to write and rewrite formal, extended analyses outside of class. * **Scoring Component 7:** The course requires writing to understand: Informal/exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, free writing, keeping a reading journal, reaction/response papers, and/or dialectical notebooks). | | **Introduction to Literary Analysis** | 3 weeks | Ongoing through first semester |
| **Introduction to Short Fiction Analysis** | 3 weeks | Ongoing through first semester |
| **Introduction to Long Fiction Analysis** | 4-7 weeks | Ongoing through first semester |
| **Introduction to Poetry Analysis** | 3 weeks | Ongoing through first semester |
| **Advanced Literary Analysis** | 3 weeks | Ongoing through second semester; **Mock Exam Window (Jan 5 – Feb 16)** |
| **Advanced Short Fiction Analysis** | 3 weeks | Ongoing through second semester |
| **Advanced Long Fiction Analysis** | 4-7 weeks | Ongoing through second semester |
| **Advanced Poetry Analysis** | 3 weeks | Ongoing through second semester |
| **Exam Preparation** | 2 weeks | ***AP Exam, Wed.* May 6** |
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| * **Scoring Component 8:** The course requires writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended interpretation of a literary text. * **Scoring Component 9**: The course requires writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work’s artistry and quality. * **Scoring Component 10:** The course requires writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work’s social, historical and/or cultural values. | | |

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| **Potential Primary Text(s) with Descriptions from Amazon.com and notation of mature content** | |
| ***Bless Me, Ultima*** | Stories filled with wonder and the haunting beauty of his culture have helped make Rudolfo Anaya the father of Chicano literature in English, and his tales fairly shimmer with the lyric richness of his prose. Acclaimed in both Spanish and English, Anaya is perhaps best loved for his classic bestseller ... Antonio Marez is six years old when Ultima comes to stay with his family in New Mexico. She is a *curandera*, one who cures with herbs and magic. Under her wise wing, Tony will test the bonds that tie him to his people, and discover himself in the pagan past, in his father's wisdom, and in his mother's Catholicism. And at each life turn there is Ultima, who delivered Tony into the world-and will nurture the birth of his soul. (Sexual Content, Profanity, Violence) |
| ***Pride and Prejudice*** | "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." Next to the exhortation at the beginning of Moby-Dick, "Call me Ishmael," the first sentence of Jane Austen's Pride and Prejudice must be among the most quoted in literature. And certainly what Melville did for whaling Austen does for marriage--tracing the intricacies (not to mention the economics) of 19th-century British mating rituals with a sure hand and an unblinking eye. As usual, Austen trains her sights on a country village and a few families--in this case, the Bennets, the Philips, and the Lucases. Into their midst comes Mr. Bingley, a single man of good fortune, and his friend, Mr. Darcy, who is even richer. |
| ***Hamlet*** | One of the greatest plays of all time, the compelling tragedy of the tormented young prince of Denmark continues to capture the imaginations of modern audiences worldwide. Confronted with evidence that his uncle murdered his father, and with his mother’s infidelity, Hamlet must find a means of reconciling his longing for oblivion with his duty as avenger. The ghost, Hamlet’s feigned madness, Ophelia’s death and burial, the play within a play, the “closet scene” in which Hamlet accuses his mother of complicity in murder, and breathtaking swordplay are just some of the elements that make Hamlet an enduring masterpiece of the theater. (Sexual Content, Profanity, Violence) |
| ***Rosencrantz and Guildenstern are Dead*** | Acclaimed as a modern dramatic masterpiece, Rosencrantz & Guildenstern are Dead is the fabulously inventive tale of Hamlet as told from the worm’s-eve view of the bewildered Rosencrantz and Guildenstern, two minor characters in Shakespeare’s play. In Tom Stoppard’s best-known work, this Shakespearean Laurel and Hardy finally get a chance to take the lead role, but do so in a world where echoes of Waiting for Godot resound, where reality and illusion intermix, and where fate leads our two heroes to a tragic but inevitable end. Tom Stoppard was catapulted into the front ranks of modem playwrights overnight when Rosencrantz and Guildenstern Are Dead opened in London in 1967. Its subsequent run in New York brought it the same enthusiastic acclaim, and the play has since been performed numerous times in the major theatrical centers of the world. It has won top honors for play and playwright in a poll of London Theater critics, and in its printed form it was chosen one of the “Notable Books of 1967” by the American Library Association. (Sexual Content) |
| ***The Picture of Dorian Gray*** | Celebrated novel traces the moral degeneration of a handsome young Londoner from an innocent fop into a cruel and reckless pursuer of pleasure and, ultimately, a murderer. As Dorian Gray sinks into depravity, his body retains perfect youth and vigor while his recently painted portrait reflects the ravages of crime and sensuality. (Sexual Content, Profanity, Violence) |
| ***The Handmaid’s Tale*** | The Handmaid's Tale is not only a radical and brilliant departure for Margaret Atwood, it is a novel of such power that the reader will be unable to forget its images and its forecast. Set in the near future, it describes life in what was once the United States, now called the Republic of Gilead, a monotheocracy that has reacted to social unrest and a sharply declining birthrate by reverting to, and going beyond, the repressive intolerance of the original Puritans. The regime takes the Book of Genesis absolutely at its word, with bizarre consequences for the women and men of its population. The story is told through the eyes of Offred, one of the unfortunate Handmaids under the new social order. In condensed but eloquent prose, by turns cool-eyed, tender, despairing, passionate, and wry, she reveals to us the dark corners behind the establishment's calm facade, as certain tendencies now in existence are carried to their logical conclusions. The Handmaid's Tale is funny, unexpected, horrifying, and altogether convincing. It is at once scathing satire, dire warning, and tour de force. It is Margaret Atwood at her best. (Sexual Content, Profanity, Violence) |
| ***Fences*** | The 1987 Winner of the Pulitzer Prize for Drama. From August Wilson, author of The Piano Lesson and the 1984-85 Broadway season's best play, Ma Rainey's Black Bottom, is another powerful, stunning dramatic work that has won him numerous critical acclaim including the 1987 Tony Award for Best Play and the Pulitzer Prize. The protagonist of Fences (part of Wilson’s ten-part “Pittsburgh Cycle” plays), Troy Maxson, is a strong man, a hard man. He has had to be to survive.  Troy Maxson has gone through life in an America where to be proud and black is to face pressures that could crush a man, body and soul. But the1950s are yielding to the new spirit of liberation in the 1960s... a spirit that is changing the world Troy Maxson has learned to deal with the only way he can...a spirit that is making him a stranger, angry and afraid, in a world he never knew and to a wife and son he understands less and less.... (Sexual Content, Profanity, Violence) |
| ***Atonement*** | The novel opens on a sweltering summer day in 1935 at the Tallis family’s mansion in the Surrey countryside. Thirteen-year-old Briony has written a play in honor of the visit of her adored older brother Leon; other guests include her three young cousins -- refugees from their parent’s marital breakup -- Leon’s friend Paul Marshall, the manufacturer of a chocolate bar called “Amo” that soldiers will be able to carry into war, and Robbie Turner, the son of the family charlady whose brilliantly successful college career has been funded by Mr. Tallis. Jack Tallis is absent from the gathering; he spends most of his time in London at the War Ministry and with his mistress. His wife Emily is a semi-invalid, nursing chronic migraine headaches. Their elder daughter Cecilia is also present; she has just graduated from Cambridge and is at home for the summer, restless and yearning for her life to really begin. Rehearsals for Briony’s play aren’t going well; her cousin Lola has stolen the starring role, the twin boys can’t speak the lines properly, and Briony suddenly realizes that her destiny is to be a novelist, not a dramatist. (Sexual Content, Profanity, Violence) |
| ***The Kite Runner*** | The New York Times bestseller and international classic loved by millions of readers. The unforgettable, heartbreaking story of the unlikely friendship between a wealthy boy and the son of his father's servant, The Kite Runner is a beautifully crafted novel set in a country that is in the process of being destroyed. It is about the power of reading, the price of betrayal, and the possibility of redemption; and an exploration of the power of fathers over sons—their love, their sacrifices, their lies.  A sweeping story of family, love, and friendship told against the devastating backdrop of the history of Afghanistan over the last thirty years, The Kite Runner is an unusual and powerful novel that has become a beloved, one-of-a-kind classic. (Sexual Content, Profanity, Violence) |

**Parents or students may opt out from materials with mature content by providing an email or other written request for assignment of alternate material to the instructor. The written notice should be provided to the instructor at least five school days prior to the planned commencement of the mature content so that the instructor has adequate time to identify alternative materials and instructional supports for the student. An opt-out notice provided less than five school days in advance of commencement of the material shall not preclude the students/parent from opting out but may delay the identification of alternative materials and implementation of alternative instructional supports.**

**For additional information regarding primary texts in alignment with Superintendent Policy 6230, the links below are intended to provide families with multiple perspectives**

*(The opinions and views expressed at or through these websites are the opinions of the designated authors and do not necessarily reflect the opinions or views of the classroom teacher.)*

**For additional information regarding primary texts please visit:**

* Amazon book reviews: [www.amazon.com](http://www.amazon.com)
* Goodreads.com: [www.goodreads.com](http://www.goodreads.com)
* Common Sense Media: [www.commonsensemedia.com](http://www.commonsensemedia.com)
* Thriving Family--A Focus on the Family publication: [www.thrivingfamily.com/family/Media.aspx](http://www.thrivingfamily.com/family/Media.aspx)

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| **Grading Scale** | | **Grade Percentages/Weights** | |
| **A** | 90-100 | **Summative Assessments & Projects** | **80%** |
| **B** | 80-89 | **Formative Assessments & Projects** | **20%** |
| **C** | 70-79 | **My grades are based on cumulative (total) points for the semester. I do not average quarter grades to determine your semester grade.** | | **\*Weekly progress grades are posted at https://ic.adams12.org/campus/portal/adams12.isp** |
| **D** | 60-69 |
| **F** | 59 or below |

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| **General Expectations**   * Grades are based upon the demonstration of proficiency on units associated with a standard given during each formative or summative assessment. Formative grades in addition to summative unit assessments will be used to holistically determine your grade. * **Summative: 80%** Summative measures of achievement are taken when unit master is expected. (i.e., unit tests, culmination of a project, embedded assessments, etc.) * **Formative: 20%** Formative assessments measure the scaffolding skills and/or content embedded in the unit. Formative assessments are taken frequently, after a student has practiced a skill or become familiar with content. Examples of formative assessments include but are not limited to exit tickets, paragraphs, oral check for understanding, warm-ups, stages in a large project, etc. * Assessments will be graded based on teacher/district/state rubrics. * On group projects, students will receive a grade for individual work and a group grade. * Grades are based on achievement of Content Standards and Grade Level Expectations. |
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| **Class Expectations**  **Missing or incomplete assignments/assessments for this course:** Superintendent Policies 6280 Homework and 6281 Make-Up Work, will be followed for this course. |
| ***Class Materials:***  ***Class Materials:***   * Loose-leaf paper; 3-ring binder * Two pocket folder (for handouts/resources) * Appropriate writing utensils – pens and pencils (you will need both) * Highlighters (three different colors) * Whatever text we are using at the time   ***The Big Picture:***  This class has many objectives. It is a reading class. It is a writing class. It is an analysis class. It is equivalent to a college class. Consequently, this class will be both intense and demanding, but if you take it seriously, you will learn a ton about reading, writing, and yourself this year.  **The first commitment you must make is to the readings.** Doing well in this course requires thinking well, and thinking well begins with reading well. You are expected to come to class each day not only having read the assigned material, but having thought about the meaning, having made interpretations. You should be ready to discuss that material, ask questions about it, and even argue for your particular way of reading the text at hand. When you sit down to read the material for this class, have a pencil in hand and take notes in the text or on paper about what strikes you as significant, interesting, or confusing; underline important passages and passages you want to ask questions about. Reading in a careful and focused manner throughout the year is the only way to succeed in writing papers, completing examinations, and maintaining an active and valuable presence in the classroom. Real reading is about YOU as much as it is about the text. **What do YOU think?**  **The second (and equally important) commitment you must make is to improving your writing.** You have accomplished some level of success with your writing or you wouldn’t be here, and that’s important to acknowledge. Many students never make it this far. However, we are all in this class to learn to improve our writing skills. I am still improving mine. You must be ready to improve yours.   * **The only way to become a better writer is to write.** Reading helps; it’s informative; it’s the flip side of the coin. But you don’t learn how to hit a homerun by watching baseball. You need to grab a bat and take a swing—or several hundred, more likely (particularly if you play for the Rockies this year). * **Good writing is hard to produce.** I defy you to find any published writer in the history of language who’s ever said writing is easy. Writers know how painful and frustrating and maddening writing is. And they continue to do it not because they make a lot of money (most don’t), but because it’s intrinsically rewarding. It is the best way to *deeply* learn about the world your place in it. * **There is no one way to write well.** I will provide you with many tools to improve your writing this year. We will discuss and work with the writing process; you will learn how to write an essay that doesn’t contain five paragraphs! But ultimately I won’t improve your writing. If your writing improves, that will be a result of YOUR hard work. You need to find what works for you—through experimentation, repetition, and thinking until your brain hurts. Past students have found that waiting to start working hard on their writing doesn’t work. Your writing assignments will grow increasingly complex as the year progresses. * **You’re taking this class, not your parents.** Active parents are wonderful! I encourage you to show your writing to yours and ask for advice. But you know the assignment best; you have the benefit of classroom instruction; there may come a time when you know more than Mom does about what to do. Please keep that in mind.   **“If you cannot write well, you cannot think well; if you cannot think well, others will do your thinking for you.” George Orwell**  This sentiment is especially true in this course. Based on past experience, what readers of your AP exam will be looking for is YOU, not an essay which looks like everyone else’s. The more you increase your breadth of knowledge, the more you will learn to think for yourself, and increasing that talent will have benefits FAR beyond this classroom. I can only bring you so far. The best AP students are those who are independently curious and who learn to take academic risks, even at the risk of occasional failure. |
| **Student Expectations** |
| ***Attendance and Behavior:***   * **You will not be successful in this class unless you attend habitually.** Excused, unexcused, the bottom line is that college professors (and bosses) will not really care why you don’t show up. You simply cannot expect to learn if you aren’t in class. * **Reminder**: You will not be successful in this class unless you attend habitually. This is a fast-paced class. It is designed to be equivalent to a college course. If you fall behind, you will be sunk. If you do become ill or need to miss class for another legitimate reason, you MUST be ready to come in on your own time to work with me. * If you miss class, **you are responsible** for getting the day's assignments, information, notes, etc. from another student or from my Weebly site. See me if you have questions. * I have a great deal of respect for people who understand when there is too much piling up on their plate and need an extension on an assignment or project. I am willing to work with you, but I do so only if you see me before the assigned due date. You understand far better than I what is going on in the rest of your life (both personal and academic), so you must be proactive rather than reactive in your decision-making**. I cannot help you solve a problem if I do not know it exists**; therefore, communication becomes the key that can unlock the chains that bind you. * **Unexcused absences are not your friend.** On days essays, projects, or other significant assignments are due you MUST be in class or receive a zero. In situations as these I consider ALL single period absences as unexcused. If you are here for even one period you have time to get your assignment to me. This is not negotiable. Don’t try to play games with your attendance. * Students are expected to be **in their assigned seats when the bell rings**. I can handle a tardy or two a semester. Beyond that I consider tardiness an insult to both me and your classmates. * Inevitably, there will be conflicts in this class**. I will expect that if you have a conflict or concern YOU will come to see me privately.** I expect that as you learn how to behave as an eventual college student you will try to solve your own issues.   ***Plagiarism:***   * **Plagiarism or cheating/copying of any sort will result in a loss of credit for the entire assignment.** If you are working with a classmate, your writing should still be individual. All plagiarism incidents will be documented and referred to Student Relations as well as the Assistant Principal in charge of Curriculum and Instruction, Terrell Price.   **Saturday Study Sessions**:  These dates are still being discussed. As soon as I know the dates, you will know the dates.  **Mock Exam Window**:   * To be determined. This is a required activity for all students. Plan accordingly! |