

AP English Literature and Composition 12
Course Description
Dr. de Hart

THEMATIC & AUTHOR ANALYSIS ORGANIZATION OF UNITS

This course is designed and taught thematically with emphasis on archetypal core readings and more modern selections that illuminate and expand upon the themes as well as a literary focus on specific authors who are considered essential for Free Response Questions/Essays (55% of AP Exam). This course is based upon world literature with an strong emphasis on British literature. Dr. deHart holds a D.Phil./Ph.D. from the University of Oxford (England) with an emphasis in law, literature, and philosophy.

WRITING OBLIGATIONS

No papers are accepted late for credit. All papers must be handed in at the beginning of the class period. Late papers will receive credit only (a check mark + F) for being completed. All papers must be completed to pass the course.

In-class writings: Five per semester, approximately every 3-4 weeks. Topics will usually relate to the readings from the last few days. (10% per semester)

Response papers: Two to four pages in length. ALL papers prepared outside class must be TYPED and uploaded to turnitin.com by the assigned due date. One paper every other marking period.

Book Analysis: Three to five pages in length on an outside work. One paper every other Quarter (2 & 4).

Quizzes: Approximately five per semester (more as needed). These are unannounced.

Midterms: Given at the ends of quarters 1 and 3.

Final Exams: Given at the ends of quarters 2 and 4.

ORAL OBLIGATIONS

Presentation: A 45 minute presentation which you will prepare and deliver to the class individually. This will tie into a unit we are reading together in class.

Poetry recitations: 40 lines of memorized poetry before the 2nd semester Final. Provide a brief synopsis of poem(s) & author.

Other: See specific assignment sheets.

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AP Literature & Composition Exam must be signed up for BEFORE NOV.

Course Title: AP English Literature and Composition
Teacher: Dr. Scott D. de Hart

Course Description: Students will be reading a great deal of classic, sophisticated world literature from the sixteenth century to contemporary times. *Perrine's Literature* will be used and several novels, plays, and poems will be studied as well. The course will concentrate on the experience of literature, the interpretation of literature, and writing to develop stylistic maturity.

Course Requirements: Students will be required to independently complete demanding reading assignments. A formal paper will be assigned each quarter. Ten formal in-class writes will be given as well as a midterm and a final per semester. Students will be expected to lead one formal class discussion during the year. Other requirements included participation in class discussions, quizzes, and one poetry recitation.

Novels, Short Stories and Plays: The following works will be read and studied in depth:

FRANKENSTEIN (1818 First Edition) Anonymous, attributed to Mary Shelley.
ST. IRVYNE (Shelley)
THE PICTURE OF DORIAN GRAY (Wilde)
SHORT STORIES (Wilde)
GULLIVER'S TRAVELS (Swift)
A MODEST PROPOSAL (Swift)
HAMLET (Shakespeare)
SALOMÉ (Wilde)
POETIC WORKS of SHELLEY, WILDE, WHITMAN, DICKINSON

In addition to the above, many short stories and poems will be utilized, and students will read two outside novels.

Summer Reading: Recommended but not approved by HUSD. IF a student is interested in recommended readings at the end of 11th grade, please see Dr. deHart for a list of recommended books.

AP EXAM must be signed up for/paid by NOVEMBER! Mrs. Harguess, Career Counselor, is OHHS AP Coordinator. Please see Mrs. Harguess for assistance.

The advantage of taking an AP course over "dual enrollment" (according to the College Board) is that students who take AP courses are preferred applicants and far more likely to be accepted to prestigious universities than a "dual enrollment student"; that preference goes UP for students who take the AP exam even without passing, and obviously higher for those who take the course, take the exam, and complete with passing/higher scores.

Parental Permission for AP English Literature and Composition 12

I have read the AP English Literature and Composition memo and the attached course description and reading list.

I give permission for my student _____ to enroll in the AP English Literature and Composition course.

Parent Signature _____

(Return this permission slip to Dr. de Hart by August 30 or you will be removed from the class roster!!)

PRESENTATION OF A LITERATURE LESSON HANDOUT

AP English 12
Lead a Class Discussion

Assignment: Presentation of a literature lesson

Due Date: Determined by individual student

Point Value: (50 points)

Description: You will be responsible once this year for leading a class discussion on a section of a work of literature which we have been reading. I will assign sections during the year; stay current with the reading and notes.

Your primary goal will be to orchestrate a rich, fruitful discussion. You will need to have read the selection, of course, then create thought provoking questions or “talking points” to guide, nurture, and stimulate what in rural Ireland is called “craic”, or “good chat”, one of the most valued of all social skills. **I will ask you to turn in a typed sheet of your discussion plan and questions just prior to your presentation.** Being a discussion leader does not mean you have to be a class expert of the selection or that you have to guide students to a particular interpretation; rather, your role will be to ask questions and follow-ups, bring up troubling issues, keep the conversation going, and generally ignite and extend sophisticated thinking. Your main goal is not to display your learning or insights; **your main goal is to be a catalyst for the learning of all.**

Your stint as a discussion leader will be a graded performance, and this grade will be saved and made part of your final class grade. You will be evaluated on your preparation, ability to engage the class, quality of questioning techniques (hint: do not ask closed-ended question such as those that start with Do you think? You will only get a yes/no response. Rather use open-ended starters such as Why? How? What? etc.), and appropriate use of time requirement. If you want one or two suggestions from me prior to your presentation, feel free to ask, but **do not pick my brain and expect me to create your questions.** Use your own critical thinking skills to develop your questions. Feel free to use any AV aides of your choosing. I welcome your creative side on this assignment!!

Save this sheet and refer to it when you are preparing for your turn as class discussion leader.

How to Lead a Class Discussion

TIPS ON LEADING CLASS DISCUSSIONS

1. First, read the readings for that day very carefully, preferably more than once.

2. Think about what you want to get across to your classmates. What is the most important point in each of the readings? What insights do you have about how the readings relate to each other? Does one reading shed new light on the other? What questions do they raise about each other?

3. Once you have decided *what* you want to convey, think about *how* you want to convey it. Think about what method might get your ideas across best. Do you want to divide the class into small groups for discussion? Can you think of a role playing assignment that would get people to think about different perspectives of an issue? Do you want to give a short introduction and then moderate a large-group discussion?

4. If there is more than one discussion leader, decide how you want to divide up the tasks involved in leading the discussion. Will one person give the introduction, and the other(s) ask questions? Will you each take charge of parts of the class in small groups, then meet as a whole and discuss comparative conclusions the second half of the class time? Do you want to split up the readings each person is responsible for leading discussion about, or do you want to share responsibility jointly for all of them? (In any case, ALL of the leaders should read and understand ALL of the readings thoroughly.)

5. Things to think about:

- Try not to spill all of your beans at once. A discussion should build gradually, should move forward from point to point. If you explain your whole interpretation of the readings at the very beginning, there is nowhere to go. Save some of the good stuff for later!
- Try not to answer your own questions before you even ask them. For example, people tend to say something like, "We thought that XXX's analysis really did a bad job of taking race into consideration. What did you think about XXX's use of race?"
- Try not to ask "yes" or "no" questions; you want to ask open-ended questions that will get people to share their own ideas about the readings. Questions that begin with "Do you think" can easily be

answered "yes" or "no." Questions that begin with "what, why, and how," generally will spark discussion nicely.

- It is a good idea to have a general sense of the points you want to be sure to cover, and you can sketch out a general map of how you think the discussion might go, but don't expect it to follow your map exactly--and don't try to force it to do so. Sometimes the best parts of a discussion are the unexpected turns it takes. Having said that, keep it on course by being well organized.
- To be well organized, know what is going to be said (by you or someone in the discussion group), and in what order. Work from organized notes. Do not rely on flipping through your highlighted readings looking for the interesting parts. But be a little bit flexible and allow a few moments here and there for the unexpected turns mentioned in the last point.
- Finally, think about your "presentation of self." Be confident, upbeat, engaged, and focused. Make eye contact, speak clearly, and don't rush. Regarding rushing: if you find that you cannot fit all of the points you want to make into the discussion, it will not end the world if you omit some of them. More is gained by everyone if you cover the interesting points thoroughly than if you rush through your list of discussion questions.

AP English Literature and Composition 12
The Book Analysis
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Each semester you will select a work from the list provided (eliminating those read in previous English/social studies courses). You will read the works critically and prepare an analytical paper on each work. The emphasis of your paper is to be on your own analysis of the work rather than a survey of critics' opinions, although you may include a reference or two to a critic's thoughts. The paper will be three to five double-spaced pages and will include these sections.

*A critical biography of the author, no more than one page long, which includes biographical data relevant to the work and the **distinguishing literary characteristics** of the author's works. You may include a brief discussion of the sociopolitical factors that influenced the author and the impact of his or her work; **references consulted must be documented according to the form I gave to you.** You must also attach a copy of the text of your source. Failure to do so will result in a zero grade on your paper. (More on this later.)

- A brief (about one-half page) synopsis of plot.
 - An analysis of the theme of the work, supported by evidence from the plot. This is the book's controlling idea or central insight. Identify the book's central theme. Identify any prominent secondary themes. Express as statements with subject and predicate, not as a word or phrase (i.e. Wrong: "loyalty", or "loyalty to country"; Right: "Loyalty to country often inspires heroic self-sacrifice; Wrong: "the futility of evil"; Right: "Evil is futile.") Discuss the author's intention and make sure to support your assertions with quotations from the novel.
 - A discussion of another element of the work (character, characterization, point of view, setting, style, tone, symbol, irony, figurative language or other distinguishing element) as it contributes to the theme. (Another way of thinking of this section, "How does the author use this second element to express the theme?") What function does the element seem to serve? What effect does the element have on the novel as a whole?
 - Comment on the book's title. What message does the author want to convey with the title? How does the title support the theme?
- These three sections should make up the major part of the paper. They may show some information taken from critics, but these sections should be mostly your own analysis.*
- * A conclusion that explains why the work should be included in a list of works of high literary merit. This means why is it considered a classic, or if you do not think the book should be considered to be a classic, explain your reasons. What insights into

human folly or triumph does it offer? Do you expect any lasting effects on you? Don't underestimate the importance of this last section.

The cover sheet will contain:

Your Name

Date

The question that you will answer in your paper

You should formulate this question to focus on the "How....?" Or "What is the result...?" of the literary techniques employed by the author in writing the work.

Papers will be marked with two grades, content and style (which includes diction and mechanics).

You are admonished not to use commercially prepared notes as a source. Plagiarism from any source will be severely penalized, a referral, and 0. These papers are subject to verification by unannounced work-specific reading quizzes. Remember: when in doubt – CITE!

A copy of the author/title and thesis question for the analysis will be turned in on the Tuesday preceding the due date of the paper. Be sure to keep a working copy of the outline because these will not be returned. You may schedule a conference with me at any time to seek help with selection, analysis, organization, composition, or mechanics.

As always, due dates are firm.

*When you read critiques or literary reviews, be sure they come from substantial, reputable sources (academic sources) and not just Cliffs/Spark Notes or some person on the internet who thinks he/she knows what he/she is talking about. Include a copy of the text of these sources that shows your notes, highlighting, etc. Attach to your works cited page. This is required to get a grade on the paper.

IMBEDDING QUOTATIONS HANDOUT

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To demonstrate how quotations should be used, consider the following examples:

WEAK

When Jerry says, "You have everything, and now you want this bench. Are these the things men fight for?" it shows that he is trying to intimidate Peter by making fun of this honor.

STRONG

Attacking Peter's sense of honor, Jerry orders him off the bench and tauntingly asks if a mere park bench "are the things men fight for" in Peter's small world.

WEAK

When Peter finally says, "Get up and fight," Jerry inquires, "Like a man?" This shows that Jerry is attacking Peter's sense of manliness.

STRONG

Jerry, now desperate to fulfill his suicidal mission, resorts to attacks on Peter's manliness, provoking him into fighting "like a man."

WEAK

In responding to Jerry's comments about having a male child, Peter says, "It's a matter of genetics, not manhood... you monster." It is obvious that Peter is angry at Jerry's insinuations.

STRONG

Although Peter knows that the gender of his children is "a matter of genetics, not manhood," he nevertheless lashes out at Jerry's insults, leaving the reader to doubt Peter's sense of security.

TIPS:

1. Try imbedding the quotation in your own sentence.
2. Make sure the quotation never stands alone; always include the significance.
3. If you use a long quotation, indent all lines of a quotation and separate it from the rest of the paper with spaces.
4. All quotations are not created equal. Choose carefully which words you wish to quote.
5. Do NOT use a quotation as a topic sentence. Topic sentences are part of YOUR structure and should be your unique thoughts and wording.
6. Remember that a mere quotation does not show anything, prove anything, or make anything obvious or evident. YOU, as the writer, have that job.

AP English Literature and Composition
Revision List
Dr. de Hart

This is a wonderful revision strategy list – **internalize it** – and make it your own!!

Select one of your papers and follow these instructions. Turn in both the paper and your analysis.

1. What styles of sentences can you find? List number of loose, balanced, parallel, and periodic sentences. If you have no sentences of one of these types in your paper, recast some sentences in that style.
2. How long are your sentences? Count words in the paper, count sentences, and divide to arrive at average length.
3. Find your longest sentence. What is the length of the sentence before it? After? If that long sentence is not either preceded or followed by a short sentence, change one of them to a short sentence.
4. What forms are your sentences? Count simple, compound, complex, and compound-complex.
5. Count number of to be verbs. Find three that can be better expressed as action verbs and recast the sentences that way.
6. Count parallel constructions. If fewer than three in the paper, recast three sentences so they contain parallel elements.
7. How do your sentences begin? List subject, adverb, prepositional phrase, gerund, subordinate clause, verb, infinitive, conjunction. If more than half your sentences begin with the subject, recast ten sentences in a way that varies the beginning.
8. Check your comma use by applying these four rules:
 1. Use a comma before and but, for, or, nor, so, yet, and still when those words join independent clauses.
 2. Use a comma between all terms in a series.
 3. Use a comma to set off parenthetical openers and afterthoughts.
 4. Use two commas to enclose parenthetical insertions.

9. Have you used any semicolons? If not, find a sentence or a pair of sentences that would be better punctuated with a semicolon and recast.
 10. Have you used any dashes? If not, find a sentence that would improve with a dash and recast.
 11. Have you inverted any sentence? If not, recast one.
 12. Find all which clauses and recast half of them to eliminate which.
 13. Underline of, in, to, by, and who wherever they occur. Recast to eliminate as many as possible.
 14. Find any nouns used as adjectives and eliminate any not conventionally used this way.
 15. Find all instances of there is or there are and eliminate as many as possible.
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18 Detractors from Mature Academic Voice

1. **Use of first person.** Avoid “I think,” “I believe,” “To me this means...”
2. **Use of second person “you.”** Avoid the use of the second person. No: “When you die...” Instead use: “When humans die...” No: “The slant rhyme makes you notice...” Instead use: “The slant rhyme makes the reader notice...”
3. **Colloquial speech and immature, excessively informal vocabulary.** Examples: “Your average Joe,” “Joe College,” “Back in the olden days,” “Nowadays,” “A bunch of ... a ton of ...” (Does the writer mean “a significant number of ...?”); “I would have to say...” (Not really); “That would have to be...” (Again, not really); “He got off...” (Rather than the more elevated: “He escaped justice...”); “really hassled by” (Suggestion: extremely agitated by”).
4. **Use of psychobabble.** “Pap destroyed Huck’s self-esteem.” “The peer pressure on Hester Prynne,” “Gatsby was depressed by...” “Huck and Jim’s lifestyle on the raft...” “Ok, so Medea had an anger management issue...” “Virginia Wolfe, herself a depressed person, writes a rather bi-polar essay.”
5. **Use of absolutes:** “always” “never” “everybody” “I’ll bet 99.99% of the people...”
6. **Excesses of tone:** hysterical, breathless, indignant, self-righteous, cute, breezy, etc. Example: “If a homeless man even talks he gets arrested.” Purple prose is a sub-genre of this category.

7. **Cheerleading**, a special kind of excess tone when the student lavishes praise on an author or her work. Examples: "The greatest poet..." "Does a magnificent job of ..." "... so awesome," "obviously a genius," "... will affect me for the rest of my life." (Note: this observation is not intended to squelch true passion or heart-felt response to literature.)
8. **Silly, weak, childish examples:** students' lack of discernment with regard to quality of examples or evidence; using cartoons, Disney movies, etc. as legitimate evidence.
9. **Rhetorical questions**, especially those with an indignant response, such as: "Do we Americans have to put up with this? I think not!"
10. **Clichés**, all of them. They're as old as the hills.
11. **Exclamation points**, especially lots of them!!!!
12. **Most adverbs**, such as basically, obviously, surely, certainly, very, really, incredibly, totally, etc. should be used sparingly!
13. **Writing about the author and speaker or narrator as though they are the same.** Weak: Dickinson greets Death as a courtly suitor. Stronger: Dickinson's speaker greets Death as a courtly suitor.
14. **Misspelling the author's name**, although I am partial to "Whit Waltman."
15. **Referring to authors by their first names.** Please use "Whitman and Dickinson," never "Walt and Emily."
16. **Writing about an author's life rather than his or her work or specific purpose in a text.** Weak: "Whitman and Dickinson write about death differently due to their different life experiences." Better: "Dickinson's purpose in using this image is ..." or "Whitman's imagery suggests ..."
17. **Using technical vocabulary incorrectly.** Examples: "Green uses emotional syntax." "She uses dictional phrases like ..." "His short fragments are all connected by commas and collaborated into a few run-on sentences."
18. **Gobbledygook**, usually some kind of combination of the characteristics listed above. It imitates pretentious writing but says little. Examples: "The author brilliantly uses a hyphen in order to emphasize and reinforce motivation and justice that God provides and installs in each and every man." "Meger (sic) imagery provided by the author commences to place a precedence (sic) of their style, a conventional rhetoric that gives the passage somewhat of a quixotic tone."