

## **Course Title: Advanced Placement English Literature and Composition - DL**

**Meeting Times:** This is a thirty-six week course and meets according to the local school schedule. Students engage in the online class according to the same academic calendar of their school. Additionally, they can expect to spend additional time on student activities such as reading, writing, researching, and completing assignments. Some schools may be on block schedules meeting every other day for approximately 85 minutes, and others may be on a daily schedule of approximately 50 minute time periods.

### **Course Description:**

AP English Literature and Composition is designed for students willing to accept an intellectual challenge and is intended to engage creative and analytical thinking skills. Students will experience, interpret, and evaluate challenging imaginative literature of recognized importance. This course provides a “representative” background in the “deliberate reading and critical analysis” of British and American literature in addition to readings drawn from several genres (poetry, drama, fiction, and expository prose) and cultures dating from the sixteenth century to the present. This wide reading will allow students to appreciate the linguistic changes that have occurred with the English language. Readings will be numerous and collegial discussions amongst the students will deepen their understanding of the use, structure, and impact of language embodied in a literary work. Wide reading will provide students the opportunity to explore and appreciate trends in linguistic styles across time. In addition to reading numerous works, students will get to know a few pieces well from multiple perspectives.

Reading and writing are approached as reciprocal processes in this course, and students will have multiple opportunities to recognize and implement good writing and appreciate exemplary literature. What a student reads lends itself to what a student writes; what students write enhances and extends their understanding of literature and the writer’s craft. Students will write to understand, explain, and evaluate literature in a clear and cogent style. Although critical analysis of the literature is the primary focus of this course, students will have the opportunity to write creatively. Timed responses mirroring the demands of the AP exam will be a frequent form of evaluation.

A note to my students: As you train your ability to read challenging material effectively, so also, with instruction, patience, practice, and feedback, your writing skills dramatically improve. The organizational and rhetorical devices of the best writers become your own writing tools. The works I have chosen for this course not only develop an appreciation and consequently, I hope, a lifetime love of good literature, but they will also cultivate specific writing skills to boost your writing competence. We read a great deal, we write a great deal. Each week I’ll teach a number of essential organizational, rhetorical, or literary devices. You will be given many ways to write responses to illustrate your understanding of the concepts taught. (Because this is an online course, all responses are in writing, of course.) But whether your response is by Discussion Forum, Blog, Double-Entry Reading Journal, Poetry Response, Timed Writing, or Essay, I will **always** give feedback, and with essays, there will also be peer feedback, before you revise and receive

a grade for that assignment. My feedback will be in the form of my written comments on all your posted works, as well as by Instant Messaging, and by a telephone conference for each formal essay before you revise.

Though the system has an open enrollment policy, students should understand this is a college class taught in a high school classroom and is designed to culminate in the AP Literature and Composition Exam. Those who are enrolled in AP Literature and Composition may expect a more intense workload; the breadth, pace, and depth of material covered exceeds the standard English class. This course is the equivalent of an introductory college level literature class with college level requirements. It is intended to be both rigorous and challenging.

### **Course Purpose and Goals:**

#### Philosophy

The class is an interactive learning community in which both student and instructor become deeply engaged in the discussion, production, and analysis of literature and writing. Because this is an introductory college level course, students will read a variety of genres and exchange ideas and understandings with their peers, learn to apply the critical thinking skill of analysis, and integrate this skill into their writing. Identifying and evaluating the components that make a piece of literature whole and meaningful on a personal and academic level will be an integral part of this class. Risk taking and questioning are encouraged.

#### Goals

Students will:

- Learn a personal and collective process for making meaning of a literary work, connect this meaning to other pieces of literature, and recognize the commonality of the human experience as expressed through literature.
- Apply the language and vocabulary of the discipline to explain their understanding and interpretation of a literary work.
- Recognize the environmental and historical values manifested in a piece of literature.
- Identify and explain the use of literary devices and elements in a piece of literature.
- Actively participate in group discussions and critique writings about literature.
- Apply the writing process to interpret, experience, and evaluate literary works leading to the development of “stylistic maturity.”

The course is designed in accordance with the College Board AP English Literature and Composition Course Description, May 2007, May 2008. This instructor has read this document and incorporates its principles into instruction.

#### Conceptual Organization

This course begins with a series of reading and writing tests specifically chosen to help students not only determine their academic strengths and weaknesses, but also to acquire efficient work habits in an online environment of timed, dated responses, both objective and subjective, as well as forum discussions, collaborative work, messaging, e-mail, and other methods of online learning. The course is theme-driven, covering thoroughly the elements

and devices of literature students would encounter in a comparable college course, and will encounter on the AP Exam. It is a Search for Personal Identity, as is literature.

**Course Format and Policies**

The online courses have the same level of rigor and adhere to the same standards set forth by the school system and the College Board. To access all courses, students need access to a computer and the Internet via a web browser. All classes are offered via the Blackboard Learning Management System.

In order for students to be successful in a college level course, it is essential that they form the habit of maximizing their time in order to complete all assigned readings prior to class discussions; this is a responsibility students particularly need to cultivate in online courses, as it is very easy to fall behind without a clear regimen of self-discipline. Students will receive a weighted grade for satisfactory completion of an AP course, and the taking of the AP Exam.

Unweighted Scale A = 4	Weighted Scale A = 5
Unweighted Scale B = 3	Weighted Scale B = 4
Unweighted Scale C = 2	Weighted Scale C = 3
Unweighted Scale D = 1	Weighted Scale D = 2
Unweighted Scale F = 0	Weighted Scale F = 0

<b>Grade</b>	<b>Percentage</b>	<b>Grade Point Value</b>	<b>Weighted Point Value</b>
<b>A</b>	<b>90-100%</b>	<b>4.0</b>	<b>5.0</b>
<b>B</b>	<b>80-89%</b>	<b>3.0</b>	<b>4.0</b>
<b>C</b>	<b>70-79%</b>	<b>2.0</b>	<b>3.0</b>
<b>D</b>	<b>60-69%</b>	<b>1.0</b>	<b>2.0</b>
<b>F</b>	<b>59% and below</b>	<b>0.0</b>	<b>0.0</b>

**Textbooks, Materials, and other Resources:**

**Adopted Text:**

Schwiebert, John E., ed. Reading and Writing from Literature. 2<sup>nd</sup> ed. Boston: Houghton Mifflin, 2001.

**Supplemental Materials:**

Baker, Sheridan. The Practical Stylist. 8<sup>th</sup> ed. New York: Addison Wesley Longman, Inc., 1998

Dean, Nancy. Voice Lessons: Classroom Activities to Teach Diction, Detail, Imagery, Syntax, and Tone. Gainesville: Maupin House, 2000.

Foster, Thomas C. How to Read Literature Like a Professor. New York: Harper Publishers, Inc., 2003.

Kennedy, X. J. and Dana Gioia, ed. Literature: An Introduction to Fiction, Poetry, and Drama. 7<sup>th</sup> ed. New York: Addison Wesley Longman, Inc., 1999.

Strunk, William and E.B.White. The Elements of Style Illustrated. New York: Prentice Hall, 2005.

**Some of the Supplementary Resources found on the Internet:**

"A Clean, Well-Lighted Place" by Ernest Hemingway. 2007.

<<http://www.mrbauld.com/hemclean.html>>

"An Image of Africa: Racism in The Heart of Darkness by Chinua Achebe." 2007.

<<http://social.chass.ncsu.edu/wyrick/debclass/achcon.htm>>.

"Collegeboard AP Central". Collegeboard.com. 2007.

<<http://apcentral.collegeboard.com>>.

"Complete Collection of Poems by Emily Dickinson." Great Books Online. 2007.

<<http://www.bartleby.com/113/>>

"Heart of Darkness" by Joseph Conrad. Electronic Text Center. 02 Nov 2006. University of Virginia Library. <<http://etext.virginia.edu/toc/modeng/public/ConDark.html>>.

"Heart of Darkness" by Joseph Conrad. Project Gutenberg. 2007.

<<http://www.gutenberg.org/etext/526>>

"King Lear." The Complete Works of William Shakespeare. 01 Nov 2000. MIT.

<<http://shakespeare.mit.edu/lear/index.html>>

"Landscape with The Fall Of Icarus" by Mary Jo Bang. New Yorker. 12 Mar 2007.

[http://www.newyorker.com/fiction/poetry/2007/03/12/070312po\\_poem\\_bang](http://www.newyorker.com/fiction/poetry/2007/03/12/070312po_poem_bang)

Moon, Jenny. "Reflective Writing: Initial Guidance for Students." Employability. 2006. <University of Exeter.

<http://www.services.ex.ac.uk/cas/employability/students/reflective.htm>>.

"My Wicked, Wicked Ways" by Sandra Cisneros. 2007.

<<http://wordsworth2.net/projects/wickedways/poemplus.htm>>

New Yorker. 2007. < <http://www.newyorker.com>>

“Oedipus the King.” Internet Classics Archive.2007.  
<<http://classics.mit.edu/Sophocles/oedipus.html>>

"One Art" by Elizabeth Bishop. Poets.org. 2007. Academy of American Poets.  
<<http://www.poets.org/viewmedia.php/prmMID/15212>>

“Shooting an Elephant,” by George Orwell. The Complete George Orwell. 2007.  
<[http://www.george-orwell.org/Shooting an Elephant/0.html](http://www.george-orwell.org/Shooting_an_Elephant/0.html)>

"Sophocles." Great Books Index. 2005. <<http://books.mirror.org/gb.sophocles.html>>.

"The Bible, King James Version." 02 Nov 2006, Electronic Text Center,  
<<http://etext.virginia.edu/kjv.browse.html>>

"The Dead." WW Dubliners Reference. 1997.  
<<http://www.mendele.com/WWD/WWDdead.html>>.

"The Koran." 07 Jan 2001. University of Michigan.  
<<http://quod.lib.umich.edu/k/koran/browse.html>>.

## **Course Content Outline:**

### **Major Works**

- A Sophocles – Oedipus Rex
- B James Joyce – The Dubliners
- C Joseph Conrad – Heart of Darkness
- D William Shakespeare – King Lear or
- E Toni Morrison – selections from Beloved and Song of Solomon
- F Flannery O’Connor – “Revelation”, “A Good Man is Hard to Find,” her Essays
- G Feodor Dostoyevsky – Crime and Punishment
- H Virginia Wolfe – Mrs. Dalloway, with Michael Campbell, The Hours  
or Tim O’Brien, The Things They Carried

### **Major Themes**

#### **Cognitive Dissonance A, B**

plus poetry by Langston Hughes, Elizabeth Bishop, many others  
“To His Coy Mistress” Andrew Marvell  
“The Flea” John Donne, “On a Subway” Sharon Olds, “One Art”  
Elizabeth Bishop, “Invictus,” William Ernest Henley, “A Coat,”  
“Adam’s Curse,” William Butler Yeats and short stories selected from  
Tillie Olsen, Alain de Botton, Richard Selzer, Langston Hughes,  
D.H. Lawrence

## The Search –

### **Recognition of Driving Forces C, D, or E**

and poems by William Wordsworth, William Carlos Williams, Richard Wilbur, Eavan Borland, “The Love Song of J. Alfred Prufrock,” “The Hollow Man,” “The Wasteland.” T.S. Eliot  
“Muse’e des Beaux Arts” W.H. Auden  
“Landscapes with the Fall of Icarus” William Carlos Williams  
Non-fiction - “Shooting an Elephant,” George Orwell  
Non-fiction - “Racism in *Heart of Darkness*,” Chinua Achebe

### **Diversity of Voices and Values (B, brief repeat of voice elements) F, and Contemporary Women’s Poetry,**

Short Stories by Flannery O’Connor, James Joyce, Tim O’Brian, Sandra Cisneros, Leslie Silko, plus myths and legends from the *Bible*, the *Qur’an*, and Bullfinch’s *Mythology*, also poems “Ogun” E.K. Brathwaite, “Blackberry Picking” Seamus Heaney, “Strictly Germproof” by Arthur Guiterman

### **Reaching for Personal Identity G, H**

Short Stories by Herman Melville, part of *Beowulf* interpreted by Seamus Heaney, Emily Dickinson poems: “The difference between Despair,” “I never lost as much but twice,” “I live with Him- I see His face,” “Till Death-is narrow Loving,” “My Life had stood -a Loaded gun,” “Apparently with no Surprise,” “The difference between despair,” “I never lost as much but twice,” “Success is counted Sweetest,” “Cocoon above! Cocoon below,” “I cannot live with You.” Also poems by Anne Bradstreet, Gary Soto, e.e. cummings, W.S. Merwin, Percy Bysshe Shelley, John Keats, Galway Kinnell, Cathy Song.

### **A Personal Answer – (Post Exam Paper)**

The Pastiche – a Collage Essay, both reflective and researched, which focuses on answering a single question of personal emerging philosophy, supported by literature studied, including original writings in 5 genre: a poem or 2, a personal narrative essay, a Socratic dialogue, a letter to someone, an argumentative essay.

Unit I - **Cognitive Dissonance** – explores the discomfort that arises and is manifested in writing when the familiar aspects of our known world – its mores, stories and myths, seem to change and betray us, and how this has been so since the beginning of the written word. In this unit we examine some post 9/11 writings, and works by Sophocles, Joyce, Olsen, de Botton, Hughes, and Olds.

Unit II - **Recognition of Driving Forces** introduces the student to what drives literature, as in the works of Conrad, Shakespeare, Morrison, Wordsworth, Boland, Williams, and Orwell.

In Unit III - **The Search: Diversity of Voices**, students hear the voices that contributed answers in the past, and ones that are heard today, recalling new aspects of Sophocles, Joyce, Brathwaite, O'Connor, Dostoyevsky, Achebe, Wilbur, Cisneros, and contemporary women poets writing now.

Finally, Unit IV - **Reaching for Personal Identity** opens up the work of Albee, Heaney, Dickinson, Keats, Merwin, Soto, Bradstreet and Ibsen. As students engage others' thinking about the writings they encounter, they will also be developing their writing efficiency, style, and hence competence. Also, they will be conducting their personal search for meaning, preparing them for the higher level thinking they will need to employ in college.

Those four major units create a pathway for the students. Some heavier with materials than others, they are not divided according to the geography of four school-term quarters. Each unit is subdivided into teaching modules of two to four weeks for class management, and **every** module contains a test of vocabulary, lecture content quizzes, practice AP reading and multiple choice tests, and in-class timed writings as well as essays prepared out of class, peer edited, and revised. More detail is provided within the **Assessment** section.

## Course Outline

*“Literature is the question minus the answer.”* Roland Barthes

<b>FIRST QUARTER – Nine Weeks</b>			
<b>Unit I - Cognitive Dissonance</b>			
<b>Module 1 (two weeks)</b>			
<b>Objectives</b>	<b>Themes/Topics</b>	<b>Instruction</b>	<b>Assessments</b>
1. To establish a working procedure for an online class using the Blackboard platform  2. To identify	Setting the standards for the course: introduction to the level of work expected, and how to achieve that level	Video presentation – introduction to Bb: how to submit work, enter discussion.  Video presentation – how to respond to a timed multiple-choice test, save, and close.	No grades recorded from these evaluation tests – instead, private phone or message conferences with each student about his/her evaluation of strengths

<p>weaknesses and strengths in reading and writing by an AP Reading/ Multiple Choice test section, and by a test writing</p> <p>3. To identify weaknesses and strengths in grammar, punctuation, spelling, vocabulary, and effective expression by evaluating results of the Purdue English Exam</p> <p>4. To identify the Taxonomy of Thinking, specifically the levels of questions</p> <p>5. As a result of initial testing, to evaluate one's strengths and weaknesses in skills needed in this course</p>	<p>online.</p> <p>Speaking of levels – What are the three levels of asking questions in literature? Which level do you believe will be most appropriate in this course? Why? (And the above three questions – what levels were <i>they</i>?)</p>	<p><b>Assignments</b></p> <p>Introduce yourself in the Discussion Forum. Respond to others' introductions and form a dialog.</p> <p>Take the Reading Comprehension multiple choice test (15 minutes) (This is one section of a past AP Lit exam)</p> <p>Submit one paragraph writing on a given topic.</p> <p>Take the Purdue English Exam (needs 90 minutes, or two parts 45 min. – can be taken only once.)</p> <p>Read the short, short story “Girl” by Jessica Kinkaid. Answer the level one, level two and level three questions <i>to yourself</i>, but as a journal entry define what is meant by a level one, level two and level three question</p> <p>Upon teacher feedback about these tests, submit a self evaluation to include ability in grammar, spelling, effective expression, punctuation, vocabulary, and reading comprehension according to a specific format given. Effective Expression refers to elements of coherence: parallel structure, repetition, transitions. Students are asked to write sentences evaluating their understanding of all elements tested, to show awareness of their weaknesses and strengths upon entering this AP course.</p> <p>Read <u>How to Read Literature Like a Professor</u>, Introduction, and chapters 1-3.</p>	<p>and weaknesses and ability to handle this course.</p> <p>First Assessment – the presentation, timeliness, and accuracy of student's self-evaluation of his/her writing and reading skills, as well as awareness of weaknesses and skills in grammar, punctuation and effective expression. The Purdue English Exam Effective Expression section identifies students who need work in coherence: parallel structure and repetition, and transition. These students will be given extra work in these areas.</p> <p>The paragraph submitted will be used to assess students' ability to recognize paragraph organization techniques, sentence variety, subordination in sentence structure, parallel construction and effective vocabulary.</p> <p>Discussion Forum topic.</p>
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<b>Module 2 – (three weeks)</b>			
<b>Objectives</b>	<b>Themes/Topics</b>	<b>Instruction</b>	<b>Assessments</b>
<p>1. To identify and utilize the conversational mode of reading and writing</p> <p>2. To identify the function of narrative, and its many elements, such as dialog, description, anecdote, tension, tone, and discern how to Show rather than Tell</p> <p>3. To demonstrate understanding of significance (So What?)</p> <p>4. To apply narrative elements to successful argumentative writing, such as the College Application Essay for entrance/scholarship.</p> <p>5. To be able to discuss topics online in open forum dealing with the effectiveness of narrative devices found in given pieces of literature</p> <p>6. As the 3-part College Essay is revised down to one-third, to understand how concise writing becomes more effective</p> <p>7. To show comprehension of expected standards of writing by peer editing at least three college essays written by classmates</p> <p>8. To demonstrate ability to work collaboratively online to complete a Master Works Data Sheet</p>	<p>Interactive Reading leads to Reflective Writing.</p> <p>The properties of Narrative Writing</p> <p>Narrative writing and the College Application Essay</p> <p>Narrative devices in James Joyce, Langston Hughes, which contribute to theme.</p> <p>The College Application Essay’s narrative significance</p>	<p>Conversational reading, hence reflective writing.</p> <p>Genre-specific: The Narrative. The part of descriptive detail, dialog, anecdote, in narrative writing. “Show, not Tell, and So What?”– the importance of significance.</p> <p>Applying the Personal Narrative Essay to writing the College Application Essay. Students are taught coherence through transitions, and emphasis. The College Application Essay is a five-stage writing exercise which incorporates not only narrative skills, but also recognition of the importance of detail, significance, and word choice.</p> <p>James Joyce and <u>The Dubliners</u>.</p> <p>The elements of group work: brain storming, task assignment, taking turns, support opinions, clarify by quoting, illustrating, etc.</p> <p><b>Assignments</b>  Read “A Conversation Mode of Reading and Writing” (Schwiebert, pp 3-9) and complete the reflective writing assignment in daily journal – submitted using the Blackboard Blog tools.</p> <p>Read “Four-Step Process for Writing from Reading” (Schwiebert, pp 10-25) and complete the reflective writing assignment in daily journal, submitted as a Blackboard Blog.</p> <p>Read “Salvation” by Langston Hughes as a short example of narrative form. Respond to this short story reflectively as a Daily Journal (Blog) entry.</p> <p>Read the poems in poetry package # 1 and select one poem to write a Poetry Response for each week. This is a continuing assignment all term.</p> <p>Read “Araby” and “The Dead” from <i>The Dubliners</i> by James Joyce  <a href="http://www.mendele.com/WWD/WWDdead.txt">http://www.mendele.com/WWD/WWDdead.txt</a></p> <p>In groups, complete a mini <b>Major Works Data Sheet</b> on “<i>The Dead</i>”, which includes narrative devices, plot development, character development, symbolism, and the theme Cognitive Dissonance.</p>	<p>Reflective writing as Daily Journal Blogs (at least 3)</p> <p>Short time/dated quizzes to appraise comprehension of conversational reading, writing, and the narrative form devices</p> <p>Participation in Discussion Forum about Narrative elements, and “The Dead.”</p> <p>A three-part College Application Essay, peer-edited and revised, using the Blackboard course tools</p> <p>Three Poetry Responses due this module.</p> <p>Group participation in a mini version of the Major Works Data Sheets that are to come. This small version for “The Dead.”</p>

<b>Module 3 (four weeks)</b>			
<b>Objectives/Standards</b>	<b>Themes/Topics</b>	<b>Instruction</b>	<b>Assessments</b>
<p>1. To recognize kernel sentences, how they expand and transform into a multiplicity of syntax patterns, and to show why such patterns would be used by a writer</p> <p>2. To show developing mastery of such good terms needed as parallel structure, independent and dependent clause, agreement of pronoun and antecedent, dangling elements, and misplaced modifiers</p> <p>3. To define tragedy, and understand the mode <i>definition</i> includes many methods: genus/species/differentia, example, anecdote, negative definition</p> <p>4. To demonstrate an understanding of the elements of plot in <i>Oedipus Rex</i></p> <p>5. To explain how and why irony was used, and to evaluate how the author used those and other literary devices (tragedy, plot, definition, irony, symbolism, specific figurative language</p> <p>6. To establish the purpose of the reading guides issued, and to establish the procedure of the Double-Entry Reading Log</p> <p>7. To develop an understanding of how to</p>	<p>Mini grammar lessons: Sentence analysis leads to the syntax sophistication needed to express sophisticated ideas.</p> <p>Becoming acquainted with Strunk and Whites' <i>Elements of Style</i> as a life-time reference book, by noting one's errors on the Purdue exam and finding their corrections in Strunk and White.</p> <p>Tragedy and Greek Theater. Themes in Sophocles and psychology.</p> <p>Irony in Greek tragedy, and in present literary examples – a concept that does not change.</p> <p>Hemingway and Bowen will be compared to illustrate not only irony, but also the effect of diction and imagery on tone.</p> <p>Then Olds – looking again at tone from point of view, imagery...and what else establishes tone in "On the Subway."</p>	<p>Taking another look at the <i>Purdue English Exam</i>, specifically Effective Expression. See what revelations Strunk and White add.</p> <p>What is the Nature of Tragedy? Definition as a mode, use it to define tragedy. This and all following lectures will be sent as podcast or wmv files with written scripts for students to follow or use as review. Where necessary, Power Point presentations will be included in the course site, also with written scripts.</p> <p>Greek Theater – the Chorus, the Amphitheater, the perpetual Personae. (PPT)</p> <p>Sophocles – symbolism, irony, sacred mythology – a bit of Greek history and politics to place the plays of Aeschylus, Sophocles, and Euripides in the context of their times and understand the social and historical values reflected.</p> <p>Writing chunks of Literary Analysis – how to – why. Using DIDLS to evaluate prose or poetry. Diction-Images-Details-Language-Sentence Structure. First Literary Chunk – Sentence Structure.</p> <p><b>Assignments:</b> Expanding kernel sentences – and then naming the new parts. A written exercise in sentence structure.</p> <p>A written exercise from Strunk and White, <u><i>Elements of Style</i></u>, assigned according to individual student needs.</p> <p>Sheridan Baker, pp. 309-312; parallel construction examples and exercises.</p> <p>Read Hemingway, "A Clean, Well-Lighted Place" <a href="http://www.mrbauld.com/hemclean.html">http://www.mrbauld.com/hemclean.html</a> (Discussion Forum deals with Hemingway's tone expressed through syntax scarcity.) Read Bowen, "The Demon Lover" (Schwiebert, pp. 36-40). Respond to both with the 4 Step Reading to Writing Process in your Daily Journal Blog. Then go to the Discussion Forum and respond to the question posted there. Second DIDLS chunk – Diction. Question deals with tone expressed through Bowen's diction and syntax)</p> <p>Read Sharon Olds, "On the Subway," Schwiebert, p. 752. Write a reflective journal entry, and submit it. <u>Then</u> respond to the Discussion forum questions.</p>	<p>Several worksheet exercises in sentence development</p> <p>Daily Journal (Blackboard Course tools Blog) entries</p> <p>Timed and dated lecture-content quizzes</p> <p>Participation in Discussion Forums.</p> <p>At least two AP Exam sections (reading plus 14 or so multiple choice questions</p> <p>Two or more timed, dated essays from past AP Exams addressing current topics</p> <p>Double-Entry Reading Log for <i>Oedipus Rex</i></p> <p>MWDS for <i>Oedipus Rex</i></p> <p>Literary analysis for <i>Oedipus Rex</i></p>

<p>work as a group to create a wiki, using the Major Works Data Sheet format for the information on plot, structure, analysis of literary devices, literary language, historical background, texture</p> <p>8. To understand the components of literary analysis:</p>	<p>The Double-Entry Reading Log</p>	<p><a href="#">Discussion Forum</a> asks for <b>comparison of Tone based on diction and syntax between Hemingway and Olds.</b></p> <p>After the Tragedy lecture –take a timed and dated quiz on the elements of tragedy.</p> <p>After the Greek theater lecture there will also be a timed, dated quiz.</p> <p>Reading Guide for <i>Oedipus Rex</i>, a respected routine of paying attention to the thoughtful questions as one reads along.</p> <p>Read Sophocles, <i>Oedipus Rex</i>, <a href="http://classics.mit.edu/Sophocles/oedipus.html">http://classics.mit.edu/Sophocles/oedipus.html</a>, and keep a Reading Log according to the directions given.</p> <p>There should be ten Reading Log responses for the entire play, with a schedule of completion dates as personal Blogs.</p> <p>Each section of the Oedipus play is followed by group discussion, and a quiz.</p> <p>In assigned groups, complete the <b>Major Works Data Sheet</b> for <i>Oedipus Rex</i>.</p> <p>Write a <b>Literary Analysis</b> of <i>Oedipus Rex</i> supporting a stand given, in the manner of a typical AP exam essay. These papers must be posted, peer edited, and revised before they are sent to me for grading. Third DIDLS chunk – Details.</p>	
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SECOND QUARTER – Nine Weeks			
Unit I, Module 4 (two weeks)			
Objectives	Themes/Topics	Instruction	Assessments
<p>1. To review the concepts of subordinate and in subordinate clauses, parallel structure, and pronoun agreement in one's writing and the writing of acclaimed authors</p> <p>2. To show how texture, dialog, and style reveal tone, again looking at works as different as Alain de Botton, and Tillie Olsen</p> <p>3. To demonstrate the effect of syntax and diction in setting tone by writing an analysis comparing a short story by Tillie Olsen to one written by Joy Harjo</p> <p>4. To compare two stories each from the <u>Koran</u> and the <u>Bible</u>, in order to focus on similarities and differences in plot structure, narrative techniques, and voice</p> <p>5. Through the use of style and syntax analysis worksheets, to further clarify how the authors' use of syntax affects tone and meaning</p>	<p>Review of essential terminology dealing with syntax and grammatical elements</p> <p>Presentation (and review) of the "working words" needed to discuss short stories: point of view, voice, tone, setting, character, texture, diction</p> <p>The role of diction and syntax in the establishment of tone, including the terms jargon, colloquialism, slang, elevated speech, levels of diction</p>	<p>Riddle: What did Sophocles, Joyce, Olsen, Bowen, Olds, Langston Hughes, and the poets of the first three poetry packets have in common?</p> <p>Mini lessons in syntax as necessary (with written exercise sheets to verify acquisition of sentence recognition and use skills needed).</p> <p><b>Assignments</b> Several worksheets in subordinate and in subordinate clauses, parallel structure, and pronoun agreement.</p> <p>Sheridan Baker, pp. 118-120: repetition of parallel elements, transitions.</p> <p>Continued reading of <u>How to Read Literature Like a Professor</u>, to page 99.</p> <p>Read Tillie Olsen, "I Stand Here Ironing," Schwiebert pp. 299-305.</p> <p>Read Joy Harjo, "The Place of Origins," Schwiebert pp. 351-356.</p> <p>Read two selections: one from Chapter 28, "Narratives" from the <u>Qur'an</u>, &lt;<a href="http://quod.lib.umich.edu/k/koran/browse.html">http://quod.lib.umich.edu/k/koran/browse.html</a>&gt;. and the other from "The Book of Moses," from <u>The Old Testament of The Bible</u>. &lt;<a href="http://etext.virginia.edu/kjv/browse.html">http://etext.virginia.edu/kjv/browse.html</a>&gt;</p> <p>Discussion Forum: plot structure, narrative devices, diction, voice</p> <p>Write a Comparison/ Contrast paper supporting a claim pertaining to narrative elements in the <i>Koran</i> and the <i>Bible</i>.</p> <p>Teacher feedback. Peer editing and revision</p>	<p>Worksheets in syntax apprise students' ability to not only recognize the working syntax of the writers studied, but to also evaluate their own syntax sophistication</p> <p>Timed/dated quizzes</p> <p>Participation in Discussion Forum</p> <p>Out of Class Writing – Comparison/Contrast Narrative Elements in the <i>Koran</i> and the Bible.</p> <p>Peer Editing of Comparison/Contrast papers with Feedback</p> <p>Daily Blog</p> <p>Two Poetry Responses</p>

<b>Unit II</b>			
<b>Module 5 (four weeks)</b>			
<b>Objectives</b>	<b>Theme/Topics</b>	<b>Instruction</b>	<b>Assessments</b>
<p>1. To refresh and expand awareness of the language, theater, historical, and cultural juxtapositions of Shakespeare's time</p> <p>2. To become aware of the significance of the pivotal factors in <i>Lear</i>, and what is was to be a king</p> <p>3. To understand archetypal characters, and what might be considered notable literary techniques – and how this relates to the Driving Forces of Literature</p>	<p>Time permitting, students in groups can prepare a Shakespeare wiki with each group taking charge of a certain aspect: the times, the theater conventions, the chronology, the language, the verse form.</p> <p>Timed writing strategies</p> <p>Multiple Choice test taking strategies</p>	<p>The world as seen by Shakespeare: aspects of his times that compelled the direction of his writing, and established Shakespearean Theater. This will be a series of 2 -3 lectures, optimally, via podcast, or <b>wmv</b> file, with a written script for the students to follow as needed, or use as review.</p> <p><i>King Lear</i> – a preview of the character archetypes, the literary devices. DIDLS – writing Chunks of Literary analysis - Language</p> <p><b>Assignments</b> Read <i>King Lear</i> according to a challenging but manageable reading schedule, with 10 entries in the Double-Entry Reading Log adhering to the given formula, as we go along. Use the Reading guide questions to focus your progress.</p> <p>&lt;<a href="http://shakespeare.mit.edu/lear/index.html">http://shakespeare.mit.edu/lear/index.html</a>&gt; or <a href="http://shakespeare.mit.edu/lear/full.html">http://shakespeare.mit.edu/lear/full.html</a>&gt;</p> <p>After each section of the lecture, respond to a given topic question in the discussion forum, and then take a timed, dated quiz on that material.</p> <p>The poetry package for this module presents 40-50 poets (among them Shakespeare's sonnets, Wordsworth, W.C. Williams, Wilbur, Eliot, Pond). Students will read all (time permitting) and select four poems for Responses.</p> <p>Dean, Nancy, <u>Voice Lessons</u> - Several worksheets in Tone, Diction, and Detail.</p> <p>Daily Journal writings will consist of double-entry reading log writings for <i>King Lear</i>, plus two reactive responses to questions from <i>Lear</i>, plus responses posed by specific questions from poetry reading, plus other reactions, or rebuttals, or defenses of questions that come up during the course of discussions, lectures, etc. This a continuing assignment, adapted to each module.</p> <p>This quarter will see an increase in the number of AP practice tests: multiple choice responses to intensive reading, and timed essay responses.</p> <p>An essay prepared over several days, peer edited and</p>	<p>Quizzes on Shakespeare lectures</p> <p>Double-Entry Reading Log on <i>King Lear</i> – ten entries</p> <p>Discussion Forum participation</p> <p>Reading Guide Worksheets for <i>King Lear</i></p> <p>Major Works Data Sheet on <i>King Lear</i></p> <p>Major argumentative paper on an aspect of <i>King Lear</i></p> <p>Peer Editing</p> <p>Four Poetry Responses</p> <p>Two TP-CASTT analyses on selected poems</p> <p>Timed, dated in-class written essay practices.</p> <p>Timed, dated multiple choice reading comprehension practices.</p> <p>Daily Journal with brief, varied writings</p>

		revised on an aspect of <i>King Lear</i> relating to the theme. Strict attention will be paid to paragraph coherence as well as recognition of tone, and character development. One-on-one teacher conference by telephone before final copy.	
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<b>Module 6 (three weeks – to end of first semester)</b>			
<b>Objectives</b>	<b>Topics/Themes</b>	<b>Instruction</b>	<b>Assessments</b>
<p>1. To examine the novel genre, novels in general and what makes “good literature,” and “layers of meaning”</p> <p>2. To examine the novels chosen most often for the Open Question and why, before selecting one’s novel for individual review</p> <p>3. To review literary terminology of all terms used so far</p> <p>4. To understand what drives literature, especially in <i>The Heart of Darkness</i></p>	<p>Genre: the Novel</p> <p>Post-Modern and Post-Post-Modern Era concepts.</p> <p>Psychology and literature, especially as seen in <i>Heart of Darkness</i></p>	<p>The history of literature (really!)</p> <p>Briefly, colonialism in Africa, its effect on literature</p> <p>Psychology, and the <i>Heart of Darkness</i></p> <p><b>Assignments</b>  <u>How to Read Literature Like a Professor:</u> continue reading to end.</p> <p>Individual novel assignment given now – due in February.</p> <p>Read Conrad’s <i>The Heart of Darkness</i>  <a href="http://www.gutenberg.org/etext/526">http://www.gutenberg.org/etext/526</a></p> <p>Read George Orwell’s essay “Shooting an Elephant”  <a href="http://www.george-orwell.org/Shooting_an_Elephant/0.html">http://www.george-orwell.org/Shooting_an_Elephant/0.html</a></p> <p>Read Chinua Achebe’s essay “An Image of Africa: Racism in <i>Heart of Darkness</i>.”  <a href="http://social.chass.ncsu.edu/wyrick/debclass/achcon.htm">http://social.chass.ncsu.edu/wyrick/debclass/achcon.htm</a></p> <p>Complete <b>Major Works Data Sheet</b> on <i>Heart of Darkness</i> done as collaborative group work</p> <p>Poetry package # 6 includes “Hollow Men,” T.S. Eliot, Yeats, Levertov, Cullen, William Blake The Fly, (remember Donne’s The Flea?), W.S. Merwin, many others.</p> <p><b>Project</b> – Study and discussion of the three Icarus poems – Andrew Marvell, W.C. Williams, and Mary Jo Bang. Create an Icarus Theory of Modern Literature, supported by whatever means possible, or imaginable. Present by best means: news broadcast, newspaper article (<u>Washington Post?</u> <u>Enquirer?</u>), a <u>New Yorker</u> article, a Larry King interview, a professor’s lecture, or a Power Point presentation. Remember – your support must be in tune with the tone of your presentation – and the audience you are informing/convincing – of the new Icarus Era of Literature.</p>	<p>Quizzes on Literature lecture, vocabulary, and <i>Heart of Darkness</i> topics</p> <p>Three Poetry Responses</p> <p>Discussion Forum: Achebe’s concept of racism. Are Conrad and Orwell racist by this definition?</p> <p>Reading Quizzes on <i>Heart of Darkness</i> – especially symbolism, other literary devices</p> <p>Major Works Data Sheet on <i>Heart of Darkness</i></p> <p>Three TP-CASTT poetry analyses – Williams, Marvel, and Bang</p> <p>Reading Comprehension multiple choice exams from past AP Exams</p> <p>Timed, and dated essay writings</p> <p>The New Icarus Era of Literature Project</p> <p>First Semester ends with an entire past AP Exam taken as a semester exam</p>



<b>SECOND SEMESTER/ THIRD QUARTER</b>			
<b>Unit III – Diversity of Voices and Values</b>			
<b>Module 7 (three weeks)</b>			
<b>Objectives</b>	<b>Themes/Topics</b>	<b>Instruction</b>	<b>Assessments</b>
<p>1. To evaluate one’s performance on the AP Exam taken at the end of the first semester</p> <p>2. To investigate O’Connor’s style as compared to Joyce</p>	<p>Cracking the AP Exam according to <u>AP Central</u>, and according to <u>The Princeton Review</u>.</p> <p>Further argumentative functions of the Comparison/Contrast mode as students compare stylistic aspects of O’Connor, Joyce, and Thomas (compared to their earlier papers comparing Olsen and Harjo, Koran and Bible)</p>	<p>How to Crack the AP Exam. Visit AP Center &lt;<a href="http://apcentral.collegeboard.com">http://apcentral.collegeboard.com</a>&gt;</p> <p>Style – a closer definition An AP Essay which queries style</p> <p>Specific attention on opening strategies – the first sentence, the second</p> <p>James Joyce – a reprise, with Flannery O’Connor, Dylan Thomas, and Tim O’Brien. What do they have in common? What don’t they have in common?</p> <p><b>Assignments</b></p> <p>Style and Syntax Analysis Worksheet comparing two authors as well as your own writing is due.</p> <p>More of Nancy Dean’s Voice Lessons.</p> <p>Past AP Exam in-class timed writings (2) and the out-of-class writing will reflect the work of this module.</p> <p>Read O’Connor’s “A Good Man is Hard to Find,” Kennedy, pp. 363-378, and respond to the Discussion Forum topic. Also read O’Connor’s own comments on her writing: Kennedy, pp. 379-383.</p> <p>Read O’Connor “Revelation,” Kennedy, pp. 363-378.</p> <p>Read the poems from package # 7, which includes poems by Cisneros, Silko, Dickenson, Brathwaite, Szymborska. Besides the 3 poetry responses expected for this module, there will be a set of discussion questions related to the theme (those who ask), posted in the Discussion Forum</p> <p>Note – Voice – that is, Tone as dictated by opinion and exemplified by diction, syntax, imagery - is the prominent teaching element of this Unit.</p> <p>Individual novel exploration due as podcast or wmv file. Listen to all the presentations and comment/evaluate according to a given rubric.</p>	<p>Assessment concentrates on students’ grasp of essay strategy on the AP exam with an exercise in evaluating first sentences from student responses to the AP practice essays written in this module</p> <p>Style and Syntax Analysis Worksheet</p> <p>Two Reading Comprehension Multiple Choice from past AP Exam tests</p> <p>Two AP Exam timed essay responses close to topic from past exams</p> <p>Discussion Forum topics on Joyce and O’Connor, Those Who Ask Theme, and test-taking strategies</p> <p>Major Works Data Sheet on O’Connor</p> <p>Three Poetry Responses due for this module</p> <p>One TP-CASTT poetry analysis on Dylan Thomas</p> <p>Daily Journal</p>

<b>Module 8 (three weeks)</b>			
<b>Objectives</b>	<b>Topics/Themes</b>	<b>Instruction</b>	<b>Assessments</b>
<p>1. To clarify the connection between poetry and the human condition.</p> <p>2. To look at the driving forces of literature – again – specifically the voices of minority writers.</p>	<p>Contemporary poets, especially women include 1-2 poems from Iranian women authors. What are their voices saying? How are they saying it?</p> <p>Now – let’s look at other minority voices – Soto, Rodriguez, Emily Dickinson (yes, she was a minority writer)</p>	<p>Modern, post-modern, and post-post modern – second thoughts. Schwiebert chapter 20 – People and cultures in conflict and change.</p> <p><b>Assignments</b> Read Silko, “Language and Literature from a Pueblo Indian Perspective,” Schwiebert pp.764-773. Use the questions on p. 773 as a basis for your Daily Journal response.</p> <p>The poems of Packet # 8 are all contemporary women poets. Three poetry responses are due from this packet.</p> <p>Also - submit one TP-CASTT analysis from this poetry packet - your choice. Then join the Discussion Forum to discuss the given topic.</p> <p>Write an argumentative paper defending or rejecting minority writing as a major contribution to our national literature.</p> <p>Voice – Tone (diction, language, syntax) is the teaching element of this Unit.</p>	<p>Joyce/O’Connor paper</p> <p>Peer Editing</p> <p>Daily Journal</p> <p>Three Poetry Responses</p> <p>One TP-CASTT poetry analysis – student’s choice of poet this time</p> <p>Three Reading Comprehension Multiple Choice tests</p> <p>Three Timed and dated essay writings from past AP Exams</p> <p>Paper defining or defending the place of minority writing in the national literature</p> <p>Peer editing</p>
<b>Unit IV -</b>			
<b>Module 9 (two weeks) To end of Third Quarter</b>			
<b>Objectives</b>	<b>Themes/Topics</b>	<b>Instruction</b>	<b>Assessments</b>
<p>1. To make connections – the terms of literature, the archetypes, style, the bonds, the drives, the voices, the questions</p> <p>2. To understand the bond between oneself, and a masterworks of literature-- What does <i>Crime and Punishment</i> have to do with me?</p>	<p>Poetry analysis and passages from prose for analysis: Morrison’s <i>Song of Solomon</i>; Other prose passages for analysis of style, and textual detail</p> <p>Playing games with literary terms</p>	<p>Russian Literature, the historical forces driving Dostoyevsky</p> <p><i>Crime and Punishment</i>: Dreams, Symbols, Characters</p> <p><b>Assignments</b> Style analysis passages from Morrison – worksheet due. The given style analysis worksheet examines author’s diction, detail, imagery, tone, very closely.</p> <p>Archetypes worksheet due.</p> <p>Read <i>Crime and Punishment</i> according to the discussion schedule, and keep a double-sided reading log with ten entries</p>	<p>Quizzes on literary terminology</p> <p>Worksheet on style analysis applied to 20 short passages</p> <p>Discussion Forum: from <i>Song of Solomon</i>.</p> <p>Multiple choice and timed essay</p>

FOURTH QUARTER			
Unit IV – Module 10 (four to five weeks – until the Exam)			
Objectives	Themes/Topics	Instruction	Assessments
<p>To be aware of the greater picture of literature from which the smaller views have come</p>	<p>The psychology of <u>Crime and Punishment</u> and the <u>Things they Carried</u></p> <p>What were the questions Dostoyevsky and O’Brien would have us ask? Are there answers – if so, what?</p> <p>War writing – poems, novels</p>	<p><i>Crime and Punishment</i> – the importance of the dreams, the character archetypes, and the connections to earlier characters we have met along the way.</p> <p>The tenth and final poetry packet contains works by e.e. cummings, Seamus Heaney, Galway Kinell, Cathy Song, Anne Bradstreet.</p> <p>Review of all literary terms used, and, again, connections made between various authors’ effective understanding of these terms.</p> <p><b>Assignments</b> Group Discussions leading to group-written explanation of the dreams in <i>Crime and Punishment</i>, or other topic choice, due to be posted as a wiki page.</p> <p>Read <i>The Things They Carried</i> by O’Brien.</p> <p>The final four weeks, online students will play a twice-weekly game called Connections. When he/she logs on, four terms or names relating to specific works studied will be displayed one at a time – and the student, in 3 concise, supported sentences, must make the connections – from the first to the second, then the first two to the third, then all three to the fourth. As the days and weeks progress, the connections will become more challenging. These connections force a review of all the concepts, vocabulary, of the course.</p>	<p>Quiz on <i>Crime and Punishment</i> lecture</p> <p>Reading Guide Worksheet on <i>Crime and Punishment</i></p> <p>Double-Entry Reading Log due on <i>Crime and Punishment</i> – ten entries</p> <p>Group-written worksheet due: the dreams in <i>Crime and Punishment</i>, or other from choice of topics</p> <p>Group MWDS on <i>Crime and Punishment</i></p> <p>Four Poetry Responses due for this module</p> <p>Double-Entry Reading log on <i>The Things They Carried</i>, short novel – five entries</p> <p>At least 3 timed and dated multiple choice tests in reading, taken from old AP Lit Exams; more as time allows</p> <p>At least 3 timed and dated essays from past AP exams, scored according to the College Board rubrics given. (Time permitting) Some may be scored holistically by the students in groups trained to do so. Individual feedback given</p>

<b>Module 11 – (usually two to three weeks to the end of term)</b>			
<b>Objectives</b>	<b>Themes/Topics</b>	<b>Instruction</b>	<b>Assessments</b>
<p>To put it all together in a multi-genre collage essay which combines research, organizational and annotation skills</p> <p>(Students ask a question, and support their answers with insights from literature studied, including some original, creative work)</p>	<p>There's catharsis in Socratic dialog</p> <p>Found Poetry and Pattern Poetry</p> <p>Writing a Letter to Someone (who may never read it – remember – Existentialists tell us the value is in the writing.)</p>	<p>What do <i>you</i> carry with you?</p> <p>Tales from <u>Life 101</u>, to ascertain one's purpose, first must know priorities, and then – pose an essential question.</p> <p><b>Assignments</b> Exercises from <u>Life 101</u>.</p> <p>Read “What Am I Doing Teaching?” by first grade teacher Cathy Ellis.</p> <p>Read Alice Walker's “Beauty: When the Other Dancer is the Self.”</p> <p>From the your Journal/Blog kept throughout the course, pull out the verses, passages, reading insights taken from double-sided reading logs, and from your reflective writings, your contributions to wikis, and arrange this material to organize the Pastiche, according to the style-form ideas given.</p> <p>From your reading, your journal, and exercises in <u>Life 101</u>, poses your personal essential question which will be the thread running throughout, and will serve as the organizing factor, tying all parts of this collage essay together. Use grammar and syntax transitions rather than subject headlines throughout (which chop up the work).</p> <p>Be certain to quote (directly or indirectly) <u>all</u> material used that is not primary source, and follow all the standards of MLA citation as given: Citation machine - <a href="http://citationmachine.net/">http://citationmachine.net/</a> OWL MLA formatting guide - <a href="http://owl.english.purdue.edu/owl/resource/557/01/">http://owl.english.purdue.edu/owl/resource/557/01/</a> Templates for MLA, APA, Chicago - <a href="http://www.wright.edu/%7Emartin.maner/rptemp.htm">http://www.wright.edu/%7Emartin.maner/rptemp.htm</a></p> <p>Write your poem or poems, Socratic Dialog, and Letter to Someone</p> <p>Write the personal essays that introduce your paper with your question, and conclude your paper with your answer.</p> <p>Put your Pastiche together. Share it with us. You are done!</p>	<p>The Researched Multi-Genre Collage Essay</p>

## Major Assessments

Assessment Type	Goal	Description
<b>Poetry Response</b>	To assess students' ability to verbalize understanding of a poem at both an experiential level and an interpretational/analytical level. By interpretational writing and reflective writing, students exhibit ability to connect skills of reading and writing, and understanding of content knowledge. By responding to a poem each week, students have read over 100 poems and responded to 30 by the time of the AP Exam in May, and they rarely find a poem on the exam so difficult they cannot make a creditable response. I am indebted to a College Board presenter for this assignment.	Every module students receive a packet of poems I select that relate to the theme, or display poetic devices or concepts under current study. Students read all, but choose <b>one poem each week</b> to respond to in writing. Responses are open and varied: they may interpret the poem, or write an analysis of the poem and its elements, or they may write about how the poem makes them feel, or a memory it invokes. Students have even responded to a poem by writing their own poem with similar elements. Poems are not graded per se; if they do all expected, they receive 100 points each quarter. Ten points off for each poem missed.
<b>Journal Writing (Blog)</b>	To help students form the habit of dealing with simple and complex questions of literature in short, supported writings on topics, questions, or challenges, students are given short in-class writings on a daily basis, using the Blackboard Blog tools.  Writings are always governed by the current concept under study, be it tone, imagery, or syntax, diction. Support is expected. Coherence is expected. Teacher feedback is always given.	Students respond in a personal one-on-one Blog with the teacher five times a week in a variety of writing activities related to the topics, themes, and works under current study. They are asked to speculate, to extrapolate, to explicate, to analyze, to argue, to evaluate, and even, from time to time, to create anew. Concise writings are encouraged. At the end of the term, they are pleased to find some of these journal passages can be used in their final paper for the course.
<b>Double-Entry Reading Log</b>	To assess students' active reading and writing engagement in the novel, or play, and to ensure students' ongoing engagement moves along with the work being studied, students are required to submit 10 entries of analytical/reflective writings per major work examined.	10 entries for each novel, or play. Left side of page, text they wish to respond to is quoted. Literary Analysis of the passage based on texture, literary devices, plus significance.  Right side personal response to entry similar to reflective poetry responses. Here students also share what prompted them to include this passage, why they considered it noteworthy.

<b>Major Works Data Sheet</b>	To assess students' ability to comprehend and consolidate all aspects of a major work, and to work as a productive member of a group to achieve this goal using Blackboard wiki tools.	MWDSs consist of data and interpretation compiled by students: historical information of the period, biographical information about the author, plot summary, definition and examples of author's style, at least 8 quotations and their significance, setting, characters (roles, significance, traits), symbols and their meaning, significance of opening and closing scenes, motifs, and possible themes.
<b>TP-CASTT Poetry Analysis</b>	To guide student analysis of poetry by leading them from broad, literal understanding, to analysis of connotation, imagery, figures of speech, diction, point of view, sound devices – the poetic devices to support their conclusions about the poem's theme, what it is saying about the human experience, motivation, or condition.	A form submitted after each poem studied as a class. On the left, the topics: Title-Paraphrase-Connotation-Attitude-Shifts-Title (again)-Theme. Students respond on the right, writing in full sentences, supporting their conclusions with evidence from the poem. Students begin by speculating about the meaning of the title, they state the literal meaning of the poem and paraphrase it, they analyze use of poetic devices, examine diction, tone, complexity, shifts in sound, irony, point of view, rethink the title, and support their answers to several questions dealing with subjects addressed, and theme.
<b>Style and Syntax Analysis Worksheet</b>	To assess a student's ability to formulate a statement or an essay characterizing an author's style and show how the author's use of syntax affects tone and meaning.	Students may choose any rich text from a novel, short story, or essay and use this worksheet to look closely at the author's syntax and language. Students must also look at their own writing using this worksheet.

<b>Discussion Forum</b>	To assess students' understanding of the work under study, and their ability to convey what they understand to others as they respond to posted relevant topics in open discussion forum.	Students must respond in the discussion forum after every lecture, several times during the course of each major work exploration, and at set times during reading assignments. In all cases, students respond in the discussion forum before they take a test on course material.
<b>Lecture Quiz</b>	To assess students' progress learning the necessary material of the course.	Quizzes follow the Discussion Forums of lecture material. By nature, quizzes are brief and pertinent. Feedback is instant.
<b>Reading Guide Worksheet</b>	To assess students' comprehension of the strategic elements of the work under study, worksheets are provided for each major work that take the form of open-book completion worksheets which are graded.	Directed questions to guide students' ability to ascertain authors' intended meaning in character development, plot structure, literary devices, symbolism, and so on.
<b>Timed Essays</b>	Timed, dated written essay responses taken from past AP English Literature Exams, or similarly cast, are used on a regular basis of increasing frequency as the course progresses to assess students' progress in managing to write a well supported, appropriately organized, concise essay employing expected vocabulary, and coming to a valid conclusion.	Timed essay responses prepare students for "the real thing," especially if they may also practice holistic scoring and receive beneficial feedback from their instructor and their peers.
<b>Essays (not Timed)</b>	To assess student's ability to relate authors' use of language, literary devices, rhetorical strategies, to the theme or themes of their writing, by the students' written literary analysis and/or rhetorical analysis.	These essays are expected to be exemplary. A few days' preparation time is given before they are posted by a deadline for peer editing, and then are revised before being graded. Topics – extrapolatory, analytic, or argumentative, deal with the current work and/or theme under study.
<b>Peer Evaluation Responses</b>	To assess students' progress as discerning writers, teacher evaluates students' ability to act as peer editors using scoring guides, or rubrics, as well as style and standards guides, and communicate feedback to their peers.	Students post their final copies of Essays in a discussion or wiki platform. Each student is required to peer edit three others using a given rubric and style sheet, and to give feedback. Only then is the essay revised and submitted to me for a grade. After I have commented extensively on their papers and have given them a tentative grade, students are encouraged to revise again to improve their grades, if needed. The goal is

		ease and competence in writing.
<b>Self Evaluation</b>	To assess students' ability to ascertain his/her own weaknesses and strengths in grammar and syntax, literary terms, reading comprehension, etc.	From time to time, students are asked to respond to specific questions about their own progress, and are required to support their answers with specific examples from their assignments, and from my comments on their papers.
<b>Reading Comprehension Multiple Choice Test</b>	To assess students' reading comprehension. To develop students' understanding of test-taking strategies, and to assess that understanding.	With increasing frequency as the term progresses, students are given sections of past AP Literature multiple choice exams.
<b>Project</b>	To assess students' ability to apply literary devices and manipulations learned, especially irony, tone (diction), imagery, argumentation, outside of the common areas of essay.	There are usually two projects. One is an oral report of a novel explored individually (perhaps as podcast). The other is a defense of a concept, era, or a literary absurdity delivered as media.
<b>Researched Paper</b>	A Post AP Exam paper to assess students' ability to pose a question then organize and support a viable answer employing multi-genre, both from what was read in the course, and originally written as a result of the year's study. Also assessed is the student's ability to make consistent scholarly notation.	The Pastiche combines the term's literary exploration and some of the writing skills learned in a multi-genre collage essay which seeks to answer a question posed by the student.
<b>AP Exam Practice</b>	An entire past AP Exam is given as a semester exam to help students assess their own ability to pace themselves, and to help them determine their weaknesses and strengths.	They may choose one of the three essays to submit for a grade – otherwise, this exam at the end of the first semester is for self-evaluation only.

### **Special Information for AP Literature:**

Since this is an online class, a great deal of the literature will be accessed via the Internet. Also, students will interact with the instructor and fellow classmates via online collaborative tools located in Blackboard such as discussion boards, messaging, email, Blogs, and wikis.

### **Supporting Services:**

To help students maintain successful participation, each student has a designated local facilitator who serves as the liaison between the teacher, the student, parents and school administrators.