Welcome to Advanced Placement (AP) Literature and Composition! We will be working hard this year to develop your skills in literary analysis, critical thinking, close reading, and writing. More than anything, I will encourage you to see meaning in and relevancy to your own lives in what we study. We will also work diligently to prepare you to pass the AP exam, which will be on Wednesday, May 3.

In order to accomplish these lofty goals, we will be reading, writing, creating, and thinking A TON throughout the year! I expect students to take this class very seriously, which means you should plan to attend all classes, complete homework in a conscientious and timely manner, contribute your best to class work and discussions, and ask questions. I see learning as a partnership; I am here to guide, challenge, encourage, and foster both reflection and increasing degrees of independence in your academic development. You are here to take what I have to offer and run with it.

The year is divided into eight units outlined in this syllabus. Each unit requires hefty out-of-class reading and significant writing, including ongoing informal writing to track your responses, thoughts, and questions to what you are reading, in-class timed writing using AP exam prompts, and longer out-of-class papers, which will require revision based on my comments and peer review opportunities completed in class before submittal for a final grade.

This syllabus is a pretty hefty document, so I suggest you put it in a safe place in the front of your binder for this class. By doing so, you will be able to reference it easily. This syllabus is arranged in the following way:

A) Required Texts
B) Classroom Rules
C) Required Materials
D) Attendance
E) Make-Up Work
F) Academic Dishonesty
G) Grading
A) REQUIRED TEXTS
This course requires the following texts:

- *Literature and Composition: Reading, Writing, Thinking* edited by Carol Jago, Renee H. Shea, Lawrence Scanlon, and Robin Dissin Augses. This can be checked out from the school textbook room.
- *A Tale of Two Cities* by Charles Dickens
- *The Invisible Man* by Ralph Ellison
- *Ceremony* by Leslie Marmon Silko
- *Hamlet* by William Shakespeare

In addition to these texts, I will provide you with a variety of short story and poetry texts in handout form. I expect you to keep these texts in order in your class binder. I may substitute texts in this syllabus for others of similar literary quality and diversity as I deem necessary and appropriate.

As this is a college-level course, reading selections and discussions will include controversial topics. The material will challenge you to think critically and may touch on sensitive issues and/or contain non-standard language.

B) CLASSROOM RULES
In addition to all school-wide guidelines and rules, I expect all students to adhere to the following rules in this classroom:
1. Wear appropriate clothes.
2. Arrive to class on time and prepared.
3. Put away all electronics, and stay focused.
4. Use positive and appropriate language.
5. Bring a healthy drink and a piece of fruit or a granola bar for a snack.
6. Clean up after yourself.
7. Work until the bell rings.

C) REQUIRED MATERIALS
1. Current text of study
2. Pencil with a working eraser
3. Blue or black pen
4. Loose-leaf notebook paper
5. Spiral notebook (provided)
6. Two-inch binder (recommended)
D) ATTENDANCE
I expect you to come to class on time every day. If you do not come to class, you will be marked absent. If you arrive after the bell, you will be marked tardy. If you are aware that you are going to be absent, it is best to let me know ahead of time. You will be allowed to make-up all work in a reasonable amount of time for full credit.

E) MAKE-UP WORK
If you do not attend class, then you are responsible for making up the work you missed. If there is an assignment of which you had prior knowledge due on the day that you are absent, then you are expected to turn in the assignment on the day you return. For all other work, if you miss one day of school, the work will be due two days after you return. If you miss two days of school, the work will be due four days after you return, and so forth. This is a general guideline. However, in certain situations, individual arrangements may be made.

You are responsible for approaching me to discuss and receive all make-up work assignments. You are welcome to submit make-up work to me even on days we do not have class via email (provided at the top of the syllabus). I will not offer extra credit as a substitute for make-up/missing work.

In addition, I will not accept any unit work after the unit exam or culminating project is due. I will not accept any late homework or in-class assignments, and all make-up assessments (such as exams and quizzes) must be completed in the presence of a teacher before school, during prep, during lunch, or after school as agreed upon by the two of us. All assessments must be completed within one week of the original date of administration, and credit for late summative work (other than exams) will be decreased by ten percent for each day after the original due date for the work.

F) ACADEMIC DISHONESTY
You are expected to complete your own work. If you are caught cheating, you will receive no credit for the assignment and receive no opportunity to recover the credit. Cheating includes one student copying the work of another. It also includes one student allowing another student to copy off his or her paper. In addition, no plagiarism will be tolerated. All resources must be cited clearly at the time you submit the assignment. In other words, you cannot tell me later if it is not your original work.

If I suspect a student of plagiarism, it is the student’s responsibility to prove he or she knows the material and the vocabulary used in the work. Please note that plagiarism includes any form of copying or discussing what somebody else has said or written and passing those ideas or words off as one’s own. This means when you quote, paraphrase, or summarize another person’s ideas, you must cite the original author as the source of those ideas. It is not enough to reword something. If you did not originate the words or ideas, then you must cite the author. Otherwise, you are guilty of academic dishonesty.
G) GRADING
The quarterly grade weights for this class are as follows:

1. Major Assessments 60%
2. Minor Assessments 30%
3. Other Measures 10%

I will read and grade ALL of your formal written work, commenting extensively on each paper submitted. My comments are always geared to hone both the ideas presented in the paper, as well as, the way in which they are presented (clear thesis statements, appropriate vocabulary, variety of sentence structures, logical unity and organization, adequate examples and explanation, etc.). All major papers will be graded on the one to nine AP Literature scale in an effort to familiarize you with the way in which your essays will be scored on the AP exam. However, I will convert those scores into a regular percentage (out of 100 points).

I expect you to be present in class and to exhibit exemplary behavior. Each class period is worth 10 points of participation credit, for a total of 50 points per week. If you are absent, you lose 5 of those points, because there is no substitution for being in class. If you are tardy, you will automatically lose 2 points.
The other 5 points is for participation in class activities. If you are present, on time, and actively engaged in daily class work, you will earn 10 points.

Assignments are due on time. Work/homework is only accepted for full credit on the day it is due. Projects and writing assignments lose points each day they are late. You will have the opportunity to receive full credit on the official due date. Each day after the assignment is due, it will lose 10 points, and one week after the assigned due date, the assignment will be worth only 50% credit. This will be your final opportunity to turn in the assignment; the assignment will not be accepted after one week from the due date. You should have plenty of class time to finish your work. If you have a concern, please speak to me in advance.
If you are responsible and communicate with me about late work or make-up opportunities, I may work with you. Your proactive communication shows me that you care, and that effort will be reflected in your grade.

H) LITERACY NOTEBOOK
To provide you with as many opportunities as possible to consider and clarify your thinking in the process of reading, we will begin every class period with a prompt for you to address in your writer’s notebook. The prompt will focus on understanding and/or interpreting a component of the current text being studied. My expectation is that you write at least one full page (in free-write format) in response to the prompt in your Literacy notebook. We will then begin class discussion based upon the ideas you have discovered in your Literacy notebook.
I will collect and review your literacy notebook on a monthly basis, and you will receive full credit for each entry which is an appropriate length (approximately one page). You will receive no credit for entries which are significantly shorter than a page each. I will collect your literacy notebook on the following days:

1. Monday, September 11
2. Tuesday, October 10
3. Monday, November 6
4. Monday, December 11
5. Monday, February 12
6. Monday, March 12
7. Monday, April 2
8. Tuesday, May 1

I) SEMESTER ONE

Intro: Poetry &

Essential Question: Who are you and how do you define yourself through creative writing?

Week 1

This first week will be designed for us to get to know one another, and establish class routines. There will be a poem, *Where I’m From*, which students will read and analyze. After finding meaning in the poem, students will imitate the style of the poem to create their own poem. This will help inform the teacher of student abilities in reading and writing, and allow students and the teacher to get to know one another.

Unit I – Short Story Boot Camp

Essential Question: How is meaning created in a short story?

Weeks: 4

This unit is an intensive study of the following eight elements of fiction: plot structure, setting, theme, character, point of view, symbolism, irony, and tone/style through the genre of the short story. Drawing from a wide variety of short stories both in terms of time periods and cultures, students will read and annotate these works based on a particular element of fiction. After class discussions, students will write a two-page analysis paper in which they consider how the element of fiction functions within the short story and contributes to the meaning of the story as a whole. I will read and comment extensively on these papers, both in terms of content (i.e. how well are students analyzing?) and writing technique (thesis statements, paper structure, clarity, unity, sentence structure, etc.). At the end of the unit, students will be required to revise and re-submit two analysis papers of their choice for a summative grade. Thus,
this unit requires students to write eight two-page analysis papers, revise and re-submit two, and read fifteen short-stories as outlined below:

“A Rose for Emily” by William Faulkner – PLOT STRUCTURE

“Hills Like White Elephants” by Ernest Hemingway – SETTING

“Where Are You Going, Where Have You Been?” by Joyce Carol Oates – SETTING

“Lady With the Little Dog” by Anton Chekhov – THEME

“The Moths” by Helena Maria Viramontes – THEME

“Interpreter of Maladies” by Jhumpa Lahiri – CHARACTER

Unit II – The French Revolution and A Tale of Two Cities

Essential Question: How does the historical context of when a text was written affect the meaning of the text as a whole?

Weeks 5

This unit focuses on the quintessential novel about the French Revolution, A Tale of Two Cities. We will pay particular attention to the social, cultural, and historical values that the text reflects and the ways in which these values affect the meaning of the text as a whole. Students are required to keep a reading journal as they read the novel in which they will both respond to questions I have provided them as well as record their own reactions and musings on the ideas presented in the text. Questions will focus on the ways in which the text creates a distinct portrayal of the revolution as well as noting key literary devices and figurative language usage that support this creation. Students are required to research one particular component of the French Revolution that is significant to the novel and present their findings to the class, resting their claims on three primary sources and creating a bibliography in the process. The unit culminates in a three-page (minimum) analytical argumentative essay in which students must take a position on the following question: To what degree does Dickens condemn or defend the events of The French Revolution with respect to the actions of the characters involved? Does Dickens take sides with either the rich or the poor? How about the English or the French?

Unit III – Who Am I? Self-Synthesis and Communication

Essential Question: Who am I and how can I present this burgeoning sense of self to others?
Weeks: 3

This unit turns inward, focusing on the student’s sense of self in preparation for the college application essay. Students will read Ted Kooser’s poem, “The Abandoned Farmhouse” and analyze the poem’s meaning with particular focus on perspective. Students will then write their own poem in which they utilize a perspective similar to Kooser in order to synthesize and communicate their own sense of self as a senior in high school on the verge of a new chapter in college. Their poems will comprise a significant piece of the larger House Project in which students must assemble a house using symbols and images that represent their sense of “home” and “self.” After presenting their House Projects to the class, students will then use the key themes of self that were discovered through the project to write their college application essay. Students will participate in a guided peer review and then revise and re-submit their essay to me for a final grade before submittal to colleges.

Unit IV – Racial and Cultural Inequality in African-American Literature: Ralph Ellison’s The Invisible Man

Essential Question: How does one’s race and cultural background impact their struggle for power and potential in era marked by inequality?

Weeks: 5

This unit looks closely at both the Victorian style of writing and the Victorian construction of gender through the novel, Jane Eyre. Students pay particular attention to diction, sentence structure, tone, symbolism, and foreshadowing as key ways in which the writer’s is created. Throughout their reading, students will keep a dialectical journal in which they record their questions and reactions to a quotation of their choice from each chapter. These quotations will then be used to guide class discussion and serve as examples to analyze and understand Ellison’s stylistic choices. About halfway through the novel, students will create an artistic representation that forms an answer to the unit’s essential question using a character of their choice from The Invisible Man. Students will then translate this non-linguistic representation into a thorough analysis paper in which they consider the ways in which a character’s degree of power and potential is determined, to a large extent by their race and cultural background during a time of inequality. Students will then participate in a Socratic Seminar to further explore the relationship between individual power and potential for a minority citizen during this era of inequality, before revising and re-submitting their papers based on new insights gleaned from the Socratic Seminar as well as my comments on their drafts.

Semester Exam: Students will take a mini-AP exam as their semester exam for the course. The exam will consist of one AP free-response prompt (in which they must discuss either one of the two major novels studied thus far in class: A Tale of Two Cities or The Invisible Man) and a complete AP multiple-choice section.
Ongoing Project: Literary Terms
Throughout the third quarter, students will be assigned a literary term to teach the rest of the class. Students will create an image of the term’s meaning, provide an example of the term in a literary excerpt, define the term, and explain how the image accurately represents the term. Three to five literary terms will be presented each week, and students will be subsequently quizzed on these terms. The expectation is that ALL students learn ALL terms, as evidenced in their appropriate use in student papers and discussion. Below is the list of required terms:

- Alliteration
- Anaphora
- Antithesis
- Apostrophe
- Assonance
- Asyndeton
- Blank Verse
- Cacophony
- Caesura
- Conceit
- Consonance
- Couplet
- Euphemism
- Euphony
- Extended Metaphor
- Free Verse
- Hyperbole
- Implied Metaphor
- Irony
- Litotes
- Metaphor
- Metonymy
- Onomatopoeia
- Oxymoron
- Paradox
- Parenthesis
- Personification
- Polysyndeton
- Pun
- Quatrain
- Rhetorical Question
- Simile
- Slant Rhyme
- Sonnet
- Synecdoche
- English and Italian

Unit I – Poetry Study
Essential Question: What is the purpose of poetry?

Weeks: 4

The poetry unit begins with students considering the purpose of poetry. After reading an article entitled, “How To Not Understand Poetry“ from their local newspaper, students write an initial response paper in which they consider their many previous encounters with poetry and what has been asked of them when they read a poem. Students then bring in their own favorite poems (be they self-authored, songs, or literary classics) and consider why and how they connect to those chosen. The unit takes what is essentially a brief survey course in poetry, spanning many centuries of both British and American verse. Students will study and annotate each poem, focusing on key poetic devices such as tone shifts, figurative language, and poetic structure. After completing the survey study, students will write a paper in which they interpret their selected poem by focusing on poetic devices such as figurative language, poetic structure and/or key themes, and then argue why this poem is of superior literary
quality. Students will then write a research paper that explicates both the poet’s biography and the poet’s contribution to the development of the art of poetry. Monday skills days throughout this unit will focus on practice responses to AP poetry prompts as well as honing understanding and use of poetic literary terms. Students will also be required to write their own poem in a structure not previously attempted (sonnet, blank verse, free verse, etc.) for their creative writing project for the month. The following texts will be studied in this unit:

Anna Akhmatova – “The First Long-Range Artillery Shell in Leningrad”
Sherman Alexie – “The Powwow at the End of the World”
William Blake – excerpts from “Songs of Innocence” and “Songs of Experience”
Anne Bradstreet – “Before the Birth of One of Her Children”
e.e. cummings – “somewhere I have never travelled, gladly beyond”
Emily Dickinson – “I’m Nobody! Who are you?” “Much Madness is divinest Sense-“
John Donne – “The Flea”
Carol Ann Duffy – “Penelope”
Robert Frost – “Mending Wall”
Seamus Heaney – “A Call”
Langston Hughes – “Let America Be America Again”
John Keats – “Ode on a Grecian Urn”
Pablo Neruda – “My Ugly Love, Sonnet XX”
Sharon Olds – “Rite of Passage”
Sylvia Plath – “Daddy”
William Shakespeare – “My mistress’ eyes, Sonnet 130”
“Shall I compare thee to a summer’s day? Sonnet 18”
Gary Soto – “Mexicans Begin Jogging”
Walt Whitman – excerpt from “Song of Myself”
William Wordsworth – “The World is Too Much With Us”

Unit II – The Circular Novel: Leslie Marmon Silko’s Ceremony
Essential Question: How is a text’s artistry and quality determined?

Weeks: 3

Over the course of winter break, and finishing throughout the poetry unit, students will read Leslie Marmon Silko’s novel, Ceremony. As they read, students will annotate the text, focusing particularly on the unique narrative techniques Silko uses to tell her story; they will then consider the effect these techniques have on the reader’s experience of the novel. Upon returning to school in January, students will formally consider the key ways in which this novel’s structure and content as indigenous literature differs significantly from Western/European mainstream literature. They will then evaluate the text’s quality as a result of these differences. Augmenting their understanding of the novel with Suzanne Austgen’s article “Leslie Marmon Silko’s Ceremony and the Effects of White Contact on Pueblo Myth and Ritual,” students will
consider concepts in the text such as linearity vs. circularity, hierarchy vs. egalitarianism, secularity vs. the metaphysical, critique of culture vs. critique of colonialism, and individual vs. community. Students will consider these ideas as they evaluate the artistry of the novel. The unit will require students to write one in-class timed essay on Ceremony based on an AP free-response prompt in addition to one large, multi-draft argumentative analytical paper in which students argue for or against Ceremony’s inclusion in future AP Literature courses based upon the text’s artistic quality (or lack thereof) as seen in its utilization of narrative technique and textual qualities distinct from “mainstream” literature.

**Unit III – Drama: A Close, Close Reading of Hamlet**

Essential Question: How can a reader discover both questions and answers within a text?

Weeks: 6

This unit will center around one of the greatest dramas ever written: William Shakespeare’s *Hamlet*. Because the text is written in Shakespearean verse, it presents a unique challenge to modern-day high school students and as such, is an excellent opportunity to practice close reading skills. At the commencement of the play, students will choose a topic that interests them (Hamlet’s sanity, Hamlet’s ability to love, Ophelia’s sanity, Gertrude’s self-awareness, Claudius’ paranoia, etc.) and track the development of this theme throughout the play by creating a Fever Chart, a project which requires students to identify at least forty quotes that relate to their chosen topic and then visually chart the results in chronological order. Students then use this visual to create a solidly supported thesis statement based on their findings on their chosen theme. Students use this thesis as the spark for their unit analysis paper, in which they explain and defend their thesis findings. Additionally, the unit requires student pairs to teach an assigned scene from the play to the class using a variety of modalities (visual, linguistic, and kinesthetic). There will be multiple opportunities for informal written responses to particular questions related to both theme development and conflict within the play as well as questions that consider the unique written structure of drama. Students will also be required to memorize Hamlet’s soliloquy, “To Be or Not to Be,” and write a response paper in which they explain the meaning of the soliloquy and draw parallels to their own lives.

**Unit IV – AP Exam Preparation**

Week: 1

This period will be spent in intensive AP exam preparation. While the skills and content to be successful on the exam have been thoroughly covered over the course of the year,
we will spend this time focusing on practicing and reviewing both the AP multiple-choice section and the poetry and prose excerpt AP essay prompts.

**Final Exam**
The final exam will consist of one complete practice AP exam in preparation for the official AP exam that all students are expected to take. We may decide as a class upon a Saturday to do this, as this practice exam is 3 hours long.

**Additional Rules and Consequences**
Students in this class are expected to adhere to the rules and expectations outlined in the Pecos High School Student Handbook. Additional rules and consequences for my classroom are listed below:

1. You are expected to **arrive to class on time** every day, and be ready to work when the bell rings.
   *Consequence:* It is important that each student is in their seat and working on journals/assignments when the bell rings. **3 times** tardy will result in a loss of class participation points, impacting your grade, and a class period in ISS. If you continue to be late to class, there will be additional escalating consequences including (1) Individual warning and additional time in ISS (2) Call to parents (3) Referral, and additional repercussions decided upon by the Principal.

2. **Show respect** for the teacher as well as your classmates at all times.

3. Only one boy or one girl may be allowed to use the **restroom** at a time. There will be no bathroom use during the first 15 minutes and the last 15 minutes of class. You must ask Mr. Faunt first, and take the bathroom pass when you go.

4. **Food & snacks** will be allowed in the classroom at my discretion. If this privilege is abused and messes are left behind, food & snacks may be prohibited.

5. **NO cell phones**. Phones must be off & away at all times, unless otherwise instructed or they may be confiscated until the end of class period.

**Examples of disrespect:**
- Talking while Mr. Faunt is speaking to the class
- Getting up and moving around the room in a way that causes a disturbance during instruction (making noise, poking a friend, etc.)
- Talking while other students are sharing their ideas to the class. This includes whispering. You are required to listen to other students who share their thoughts
- Using insulting or derogatory language (for example: racially-driven words, name calling, cursing, or “dissing” the ideas and insights of others in class)

**Infraction and Procedures:**
- First Offense: A verbal warning will be given.
- Second Offense: Student may be asked to step out of class for a five minute break.
• Third Offense: A verbal warning will be given, parent contact will be made either by phone or email and the student will spend a class period in ISS. After third offense, student will lose points, effecting the grade for the class, and continued time in ISS will be necessary. Additionally, a parent conference may be scheduled with additional repercussions determined by the principal.

Academic Support
If you need support or help with your work, I try to make myself available to you whenever possible. You may come to me during my prep hour (5 B), or during lunch, on an appointment basis. I may also be available for an after school appointment.

I am very excited to be here for my first year at Pecos High School. I always try to make myself available for any issues that may arise. Please feel free to contact me any time via email with questions or concerns. I look forward to working with you and your families. This will be a fun year together, and I am excited to explore the creativity we will get to express and enjoy through reading and writing!

-Mr. Spencer Faunt

Spencer S. Faunt