

AP ENGLISH LITERATURE AND COMPOSITION



SYLLABUS

2018-2019

AP English Literature and Composition

COURSE DESCRIPTION

Senior Advanced Placement English Literature and Composition builds on the foundation of your junior year AP English Language or English 11 course, expanding and developing skills in critical reading of and writing about literature. We focus on substantive works with a reading and content level appropriate for college freshmen, and suggested by the *AP English Literature and Composition Course Description*. The course stresses a sophisticated awareness of genre, theme and style, focusing on British and world literature, including American, and exclusively on *imaginative* literature: fiction, drama and poetry. Non-fiction is *not* an element of the course and the AP Literature Exam does *not* include it. Writing is an integral part of the course; we explore extensively your ability to explain clearly and cogently what you understand about literary works and why you interpret them as you do. You will have opportunities for creative and subjective responses to literature, as well as for extensive practice in the organization of coherent and informed analytical interpretive essays. You will be expected to respond to literature through disciplined expository and evaluative writing, imaginative writing, discussion, oral presentations and graphic arts. Since preparation for the Advanced Placement Literature and Composition exam in May is a key element in this course, we focus as well on writing under time constraints. The course emphasizes the development of a strong and mature writing style. Writing assignments emphasize this refinement of personal expression and style, and are, in frequency and mode, equivalent to composition assignments at the freshman college level. Additionally, you are required to make frequent oral and/or visual presentations, to participate in Socratic seminars, and to critique peer work.

Intensive study at this level requires your ability to interact in a collegiate manner in highly imaginative and intellectually stimulating small group settings. Language and the stories we share build bridges between our hearts in an increasingly diverse and technologically complex world. Cooperative, collaborative learning in this course reinforces learning as a dynamic, interactive process with the potential to empower you as a creative problem solver and a responsive, compassionate citizen of the world. Your individual grade is dependent upon your individual work; yet the class also extensively utilizes both the cooperative, structured group work model and a Socratic seminar/oral presentation approach to challenge you to learn from others' perspectives and ideas about the literature of study.

COURSE OBJECTIVES OVERVIEW

Students will develop the critical reading and composition skills necessary for college coursework and the Advanced Placement examination in English Literature and Composition. To do this, they will read, experience, interpret and evaluate works of *fiction* – poetry, prose and drama from a wide range of literary periods and perspectives.

READING PACING AND ACCOUNTABILITY

The course emphasizes careful, deliberative reading that yields multiple meanings. We will cover a significant number of works thoroughly. Please plan to read with care and on time. You should plan to read approximately thirty pages daily, or one hundred and fifty pages each week, throughout the course. I know the heavy homework loads many of you will confront, and I know that the senior year is not an opportunity to “cruise” or relax; indeed, seniors should maintain a steady academic focus straight into university.

Notice the placement of Shakespeare and one of the two longer works in the second semester section of the reading sequence; notice, too, the poetry unit at the beginning of the

year, along with Conrad's novella, the two Greek plays, excerpts from *Beowulf* and *The Canterbury Tales* and other shorter prose pieces. As much as possible, the pacing of readings for the course reflects an awareness of college application deadlines and other senior activities.

Evaluation of Reading

You will take a variety of reading check quizzes including a fill in type that highlights key names and symbolic elements, a quotation identification type and a passage analysis type. I typically assign a book by halves; occasionally you may be tested on an entire work all at once. *Not all of these quizzes will be planned events – some may occur unannounced.*

WRITING REQUIREMENTS AND ASSIGNMENTS

The kinds of writings in this course are varied, but include writing to understand, writing to explain, and writing to evaluate. All critical writing asks that we *evaluate* or interpret the effectiveness of a literary piece, but to be an effective evaluator, we must *understand* literal meaning and then *explain* it or analyze it in relation to a particular *interpretive or critical approach*. The essence of scholarship is the combination of these three approaches to writing: understanding, explaining and evaluating.

We will approach the writing experience in this class in a writing workshop format based generally on the conventional processes of pre-writing, drafting, revising and polishing. **Please note that I have designated 8 of the 32 instructional weeks available to us before the AP exam as Writing Workshop weeks.** I do require rough drafts of all major writing assignments. All major writing assignments will receive comments from me on a rubric cover sheet. I will score in-class essays holistically, according to the 0 to 9 scoring guide method used with the A.P. examination. We will workshop many of your essays, both those written at home and those written on demand in class. You will revise certain pieces of your writing into polished final drafts. In the process of the writing workshops, you will receive feedback both from your peers and from me directed at honing your conscious choice of diction, apt denotative and connotative use of words, your ability to create varied and particularly effective syntactic structures, your capacity for coherence and logical organization highlighted by subtle and appropriate transition statements, your ability to balance generalizations with specific and original illustrative details, and, overall, your ability to combine rhetorical processes into an effective and even insightful whole.

Writing Assignments Outline – Analytical/Interpretive

- the “Term Paper” – a brief, paragraph-long analysis of how one literary or rhetorical device of your choosing functions in one brief literary excerpt, also of your choosing, to promote the author’s purpose or the excerpt’s overall meaning, written approximately every two weeks as an out-of-class assignment
- the “Talking Paper” – a one to two page, deliberative yet informal discussion that begins in some very particular insight or observation about a poem of your choosing from a collection representing a particular period, and which works from the specific to the general in a careful, ruminative and explorative fashion, accompanied by the carefully annotated poem, as well as a paragraph speculating on the overarching similarities and differences among the various reading selections, written twice during the year as an out-of-class assignment
- two three-page critical papers, interpretively analyzing drama and prose, using specific and well-chosen evidence to articulate an argument based on close textual analysis of structure, rhetoric, style, and social/historical values, written as out-of-

class assignments

- one five-to-seven-page final integrative analytic/interpretive/evaluative essay on one of the longer novels of choice (chosen from: *Beloved*, *The Kite Runner*, *The Things They Carried*, *Invisible Man*, *The Scarlet Letter*, *Wuthering Heights*, *Jane Eyre*, *Pride and Prejudice* or *Crime and Punishment*.) argued about an independently shaped thesis from the point of view of a particular critical tradition (formalist, biographical, psychological, historical, sociological, feminist and gender studies, cultural studies, post-colonial studies, archetypal, deconstructionist, or reader-response theory, etc.) and referencing at least two other works, one of which must be literary criticism, written as an out-of-class assignment
- the college personal statement, a one to two page narrative reflective essay, written as an out-of-class assignment
- one Selected Poet Project composed of researched, annotated and analyzed elements and written as an out-of-class assignment
- several informal and explorative ten minute quick-response pieces, called Sustained Silent Writing (SSW), written as initial reader-response statements on assigned reading as a basis for preliminary understanding of the text and to spur thinking and stimulate discussion, approximately four to five times each semester as in-class writing and/or as part of our Blog project
- several critical thinking exercises or extended homework assignments
- A.P. examination based, 40-minute essays, written approximately once every two to three weeks as in-class writing and sometimes before we discuss the reading as a whole group, so that you practice responses that are fresh and untainted by my or others' observations

Writing Assignments – Creative

- a pilgrim's prologue and story as part of a class wide collection of modern pilgrims' tales modeled after Chaucer's *Canterbury Tales* and required to take on the appropriate rhetorical forms and styles (e.g. satire, rhymed iambic pentameter couplets, mock heroic epic) OR a satiric proposal to solve a modern social dilemma modeled after Jonathan Swift's essay "A Modest Proposal"
- epistolary project exploring stylistic, rhetorical and thematic concerns in *Macbeth*
- a Study Group shield highlighting a group-chosen literary technique and the use of pun and other rhetorical techniques
- metaphorically expressed thematic sentences that bind together different elements of multi-dimensional individual and group visuals for *Hamlet* and the Fall semester final
- one creative writing journal page in a separate creative writing journal designated for that purpose completed every week, evaluated approximately once every two (2) weeks
- explorative, "breaking loose" creative writing exercises to hone voice for the college personal statement
- Please note that I will not grade these creative assignments on aesthetic criteria; rather, I will be looking for your knowledge and application of appropriate structures and styles as outlined within the assignment's parameters; that is, your capacity to understand, then apply the techniques of art used in the literature we're studying. These techniques include structure, theme, and style (e.g. diction, syntax, tone, and figurative language, such as symbolism, and metaphor.)

Writing Assignments – Notebook

- class notes, organized around literary analysis and interpretation, writing process, grammar and syntax, and contextual material with a cross-disciplinary humanities focus referencing historical, socio-cultural, linguistic, visual arts, psychological, and biographical information, evaluated approximately once every progress grade
- a minimum of ten higher level vocabulary words logged into your notebook every week – sourced from your readings, class discussions or other activities beyond this course, defining each of these words with its one best synonym, evaluated approximately once every two (2) weeks

Grading and Requirements for Written Work

You do enjoy the opportunity to revise major writing assignments for a new (hopefully higher) grade. Such revisions, however, must be completed during the scheduled two-week period. Also, students may submit only one revision at a time. This process encourages frequent, on-going revision as well as one-on-one tutorial.

- All major writing assignments must be typed or printed by computer. No hand-written essays are accepted.
- All major writing assignments will include a specific grading rubric. We will review the rubrics' expectations prior to submitting papers. Please consult each rubric carefully before submitting your work.
- All timed in-class essays will reference an A.P. examination scoring guide, usually specific to that particular prompt, but occasionally generic.
- Although the course grading system emphasizes a holistic evaluation of all class processes, it also particularly emphasizes written work, especially essays which involve all steps of the writing process. Students may revise graded essays written as out of class assignments for a higher grade. The revision may raise the original grade a maximum of 10%.
- All late papers receive a 10% grade reduction. A paper is late twenty minutes after the end of the last class period on the day the paper is due. Once a paper is late, it may be turned in for late credit within the next consecutive five school days (regardless of whether your class period meets on all of those days) – if a weekend falls amidst the five days, the weekend days count. The late grade penalty does not increase during this period. After one week, the paper will lose a letter grade every day, including weekend days. Late essays may be revised within the original revision time limit. However, the 10% late grade penalty will continue to apply after the paper is revised. That is, if a student turns in an essay worth an 'A' for late credit, the highest grade he or she may receive on that essay, even after revision, would be a 'B+.'

A Note on Grammar and Usage

As a senior in an A.P. English Literature and Composition course, you should have a good command of Standard Written English. There will be mini-lessons throughout the course dealing with complex grammar and usage issues, sentence construction and diction. Occasionally you may need some additional help with this. There are many good online guides to grammar. Please consult the suggested sites at the end of this syllabus or a writing handbook for grammar problems.

I do have a set of grammar texts in class available on a sign-out basis as well.

CLASS DISCUSSIONS

A rich and genuine experience with the literature texts we examine as well as the success of this AP English Literature program is predicated squarely on an ongoing, lively, and insightful discussion – on a dynamic exchange between students and teacher, both peer to peer and student to teacher.

We do complete a uniquely structured Socratic seminar with every major work we read and study. Each student is expected to contribute a minimum of one critically insightful comment during each Socratic seminar to augment and deepen our evolving conversation about the relevant text.

I do call on students occasionally at random. You will have a Partner in Education (PIE) to whom we will refer casually in class as your chat or discussion partner. Prior to answering, you will often have the opportunity for the “think, pair, share” method of dyadic explorative thinking.

READING MATERIALS AND UNITS OF STUDY

In addition to your summer reading (*Their Eyes Were Watching God* and *Hamlet*), we will read the following books:

1. Conrad, *Heart of Darkness* (Bantam, ISBN 0553212141)
2. Euripides, *Medea* (Dover Thrift, ISBN 0-486-27548-2)
3. Sophocles, *Oedipus Rex* [Please also note that *Oedipus Rex* is in the Perinié’s anthology text.]
4. Shakespeare, *Macbeth*, (Folger Library, ISBN 0-743-47710-3) [Please also note that *Macbeth* is in the old McDougal Littell anthology text, which you can borrow, but I highly encourage you to buy a small paperback copy of the play.]
5. Miller, *Death of a Salesman* (Penguin Classic, ISBN 9780141180977)
6. Beckett, *Waiting for Godot* (Grove, ISBN 0-802-14442-X)
7. *Your longer novel of choice.*

We will also read from the course anthology titled *The Bedford Introduction to Literature for Advanced Placement*, 10th edition, adopted by MHUSD, as well as from the supplementary texts Perrine, *Literature: Structure, Sound and Sense*, 2002 and the McDougal Littell text, *Language of Literature*, 2002.

We will also use supplemental class handouts and packets (including materials acquired at AP workshops from the late Bob Litchfield, from Sally Pfeifer and from Kris Tully.)

The following outline is a general “map” of where we will venture, what we will read and the approximate time frames. While the major assignments appear here in projected order, our sojourn through this year’s literature occasionally may take alternate paths. You should consider obtaining a personal copy of the various novels, plays, epics, poems and short fiction used in the course, in order to allow you to annotate the text extensively. You may purchase copies from a local new or used bookstore, or from an online source. Whenever possible, I will pass out handouts of the shorter pieces that we annotate and explicate at length and in depth.

KEY: () written work and oral presentations assigned with reading

[] literary, rhetorical and stylistic terms examined with reading

1. Who is a Public Intellectual? (annotated bibliography and student moderated seminar presentations of the *only* work of non-fiction we will read this year)
2. Fundamentals of Analytical Interpretation – Introduction through Visual Arts/Painting. [thesis structure]
3. *The Crossing*, excerpt, McCarthy [diction, tone, imagery, allusions, syntax]

4. *"Eleven,"* Cisneros (in-class essay.1) [diction, imagery, figurative language, POV, allusions, syntax]
5. Poetry Unit #1 – Introduction to Poetry Analysis (Dickinson, Millay, Lorde, Sexton, Ransom, Lowell, Warren, Collins, Heaney, Shakespeare and others) ("*Evening Hawk*" physical/emotional trajectory framing/cartoon and in-class essay.2) [ambiguity, diction, tone, imagery, figurative language, irony, paradox, allusions, sonnet structure, and syntax]
6. *Heart of Darkness*, Conrad (in-depth socio-political and historical group project, student moderated Socratic seminar and in-class essay.3) [motif, symbol, diction, tone, irony, setting, POV, characterization, chronological order]
7. College Personal Statement (narrative reflective essay and inner/outer personae mask with creative writing exercises)
8. *Their Eyes Were Watching God* (3-page critical analytic essay and Socratic seminar) [motif, symbol, diction, tone, imagery, figurative language, speaker, POV, characterization, chronological order, dialect and colloquialism]
9. *Medea* (Socratic seminar/dialogue– trial of Medea in character and in-class essay.4) [irony, symbol, characterization]
10. *"The Seafarer"* [diction, tone, imagery, figurative language, speaker, POV, allegory]
11. *Beowulf* (set of critical thinking questions and Kenning Worksheet) [epic and epic hero terms, archetype, symbol, figurative language, kenning]
12. *The Canterbury Tales*, excerpts, Chaucer and "*A Modest Proposal*," Swift (possible creative poetic project, possible Mock Satire, a humor/satire hunt and in-class essay.5) [irony, satire, humor, and characterization]
13. *Sir Gawain and the Green Knight* and readings on the hero's journey cycle or situational /pattern archetype (college personal statement) [archetype]
14. Classical Mythology – Basics 101 (brief research project and presentation, brief myth-based, etymological exercise) [Greek myth, review of *Odyssey* and brief overview of mythic/historic events leading up to the action in the *Odyssey*]
15. *Oedipus Tyrannus*, Sophocles (Socratic Seminar/dialogue – In Character, set of critical thinking questions, brief research project on ancient Greek drama terms, and in-class essay.6) [tragedy and tragic hero terms, roots of western drama, and irony]
16. Poetry Unit #2 – Sonnets and poems of Shakespeare, Marlowe, Raleigh, Donne, Sidney and other Elizabethan, Metaphysical and Cavalier poets (explorative "talking paper" project and three in-class essay.7) [sonnet structure, extended metaphor, metaphoric conceit, diction, tone, irony, paradox, imagery, figurative language, speaker, subject, occasion]
17. *Macbeth*, Shakespeare (creative exploration of "voice"/perspective and in-class essay.8) [rhetorical terms review, diction, motif, symbol, characterization]
18. *Hamlet*, Shakespeare (creative, character-based metaphoric visual; interpretive scene work in actor's workshop mode and 3-page critical analytic essay) [motif, symbol, characterization, ambiguity, irony]
19. *Death of a Salesman*, Miller (Socratic seminar/dialogue and in-class essay.9) [motif, symbol, setting, characterization, stream of consciousness]
20. Poetry Unit #3 – Poems of Blake, Wordsworth, Coleridge, Byron, Shelley, Keats and other Romantics (explorative "talking paper" project joined with Victorian poets reading selections and in-class essay.10) [diction, tone, imagery, figurative language, apostrophe, paean, sonnet structure]
21. *Independent Novel of Choice* (5 page or longer, substantially researched paper with an interpretation focused on a particular critical analytical approach, an annotation project, a workshop on the thematic significance of the vitally transformative power of love and the possibility of altruism) [motif, symbol, setting, POV, characterization, chronological order, local color and dialect and in-class essay.11]

22. Poetry Unit #4 – Poems of Tennyson, the Brownings, Hopkins, Hardy, Yeats, Thomas, Eliot, Auden, Atwood, Heaney, and others (explorative “talking paper” project joined with Romantic poets reading selections, AP exam study focus, and in-class essay 12) [overall review]
23. Selected Poet Project Presentation both oral and written (AP Exam study focus) [overall review]
24. Waiting for Godot (post AP exam and linked to one of the Spring take-home final choices) [Theater of the Absurd, Existentialism, Modernism, Post Modernism and comedic devices]

Additional Tests

In addition to the abovementioned reading and writing assignments, you may expect to take tests on the following –

- literary and rhetorical terms, as well as stylistic terms related to genre and time period
- contextual material covered in class with a cross-disciplinary humanities focus referencing historical, socio-cultural, linguistic, visual arts, psychological, and biographical information
- AP examination practice multiple choice questions
- “Were You Awake in Class?” Pop Quizzes, which are frequent

The Google Chromebook

Our work with the Chromebook will focus on

- submitting work for college readiness
- editing work in groups and class wide
- co-creating aspects of Socratic seminars
- blogging
- use of the course website, audinosenglishclasses.weebly.com
- research
- note taking for college readiness

Although the Chromebook is an amazing educational tool, the AP English Literature Exam preparation is best served at times with hard copy annotation, hard copy resource material study and hard copy submission.

I ask that you keep your Chromebook on your desk and closed at all times except when we announce Chromebook time in common for the class.

Study Group Participation

You will join and participate formally in a year-long study group. Your activities in it will be tracked formally for a grade. The study groups may be combined from students scheduled into the same or different periods – and should be formed primarily between groups of people who are both happy and focused working together. You must have a minimum of three (3) people in your study group and a maximum of five (5). You will meet a minimum of one hour every week with your study group beyond the classroom to study independently for this course. Your hour’s activity must be interactive, highly focused (in other words, limited to one, two or at the most three specific variables from the curriculum). Each member of the group must record individually a complete set of typed notes as documentation; you may not provide the same set of notes for each participant. Each study group will meet with me all together once during each quarter either during tutorial or after school, during which time you will participate individually in an opportunity to respond extemporaneously orally to questions I will pose grounded in what you identified as your focus in your typed document. Every quarter your parents will fill out a small evaluation form, reflecting on what they know to be true about your study group’s activities for that grading period.

During the first semester, you will work in class groups blended from your study groups to create a class cheer featuring an unforgettably witty blend of rhetorical and humor techniques. Also during the first semester, your study group will design a group shield, which will focus definitively on a specific literary, rhetorical or stylistic device that your group believes best reflects the idiosyncrasies, quirks, and foibles of your members. Each study group will adopt a different device, so you may want to begin planning for this as early as possible. During the second semester, you will work to develop a T-Shirt design that includes the element of satire, the technique of irony, and other comedic devices, so as to represent the various intellectual pursuits and peccadilloes of this year's AP English Literature classes most memorably.

After the Exam

During the period after the exam, we will workshop your integrative analytic/ evaluative essay based on your longer novel of choice, and you will submit your final draft. We will read and discuss *Waiting for Godot*. We may work on a project with the junior AP English Language and Composition classes, and/or other Advanced English classes.

Please Note: a two-week-long, after school pre-AP exam study session is *highly* recommended. We will meet after school during the weeks of April 22nd and April 29th. The AP English Literature Exam this year is on Wednesday, May 8th.

It is Sobrato's expectation that all students enrolled in AP English must take the AP English Literature and Composition Examination.

EXPECTATIONS OF THIS CLASS and CLASSROOM MANAGEMENT

1. Be brave and be kind! Treat others with respect and kindness.
2. Be present and actively focused to learn! Be regular in your attendance.
3. Be prompt – if you are not in your seat when the bell rings, you are tardy. Being air born does not count.
4. Without exception, your cell phone is placed turned off into your backpack and/or bag and these are on the floor next to you before the bell rings. If you do not tuck your phone away, I will tuck it away for you.
5. Personal needs (restroom stops, soda, coffee drinks, munchies, glamour) all belong outside of the classroom. *PLEASE NO FOOD OR DRINK IN THE CLASSROOM.* (A water bottle is acceptable.)
6. Take the time before the bell rings to converse at a collegiate level with your friends, (translation: absolutely no squawking and screeching), to collect your materials, assignments and most importantly your MIND. Remember Mark Twain's memorable words: "Noise proves nothing. Often a hen who has merely laid an egg cackles as if she had laid an asteroid."
7. Be responsible in your actions toward the property of your classmates, your school and your teacher.
8. Take pride in your work and its outstanding completion.
9. In the event that I am unable to be in the classroom, I expect you to treat the substitute with the utmost respect and courtesy.
10. PARTICIPATE! Your thoughts and questions enrich and EXPAND our class discussions.

As we practice these expectations daily, we will create and share in a class built on trust, respect and good will toward each other, challenge our thinking, and explore different avenues of study.

I am looking forward to enjoying this year together!

REQUIRED MATERIALS

1. Textbooks and all other paperbacks.

- Two (2) 3-ring binders for this class specifically – one for Resource Material and the other for all other material in the course. Your creative writing journal.
- Binder paper, pens and pencils, etc. – please have several highlighters in different colors to work on passage and poem annotation.
- Student Planner and this Syllabus.

ASSIGNMENTS: MINIMUM STANDARDS OF ACCEPTANCE

- Heading ——— Your name (first and last)
Period
Date
- Please write the assignment identification on the first line of your binder paper as the title.
- Write in complete sentences and explore your ideas honestly and thoroughly.
- Write neatly in blue or black ink or pencil on clean 8 ½ by 11 binder paper. Odd, alternative ink colors may be allowed but only if legible.
- All major writing assignments *must be formatted to the MLA guidelines* and typed in a standard 12 pica type. Please use one-inch margins and double space.
- All assignments are due at the beginning of class unless instructed otherwise.
- LATE HOMEWORK ASSIGNMENTS WILL NOT BE ACCEPTED.

ABSENCES/SCHOOL ACTIVITIES

- I encourage you to take advantage of the opportunities built into Tutorial.*
- For every “absence day,” you will receive one school day in which to turn in daily homework. This does not apply to long term assignments.
- It is your responsibility to check with your class chat buddy (PIE), and with your Study Group and at the materials distribution table for any material, work or notes you missed.
- If you were absent the day before the exam, you will take the exam with the rest of the class. If you were absent on the day of the exam, plan to take the test the day you return. You are responsible for arranging a test time with the teacher within the “test time” framework.
- When you submit make-up work, write the word ABSENT on top of the assignment so that your paper will not be marked late.
- If you will be out of class for sports, music, or field trips, you must turn in your work before you leave.
- If you are absent for part of the school day, you are responsible to obtain that day’s assignments.

GRADING SCALE

<u>Course Work</u>	<u>Percent of Final Grade</u>
Major writing assignments and projects	45%
Timed in-class writing, reading quizzes, extemporaneous and oral quizzes, tests, Socratic seminars and oral presentations	35%
Vocabulary acquisition, creative writing journal, other homework and other in-class activities such as visuals and notes	20%

A: 100-90% B: 89-80% C: 79-70% D: 69-60% E: Below 60%

WEB SITES

Literary Criticism or Theory Approaches

<http://andromeda.rutgers.edu/~jlynch/Lit/theory.html>

<http://www.kristisiegel.com/theory.htm>

<http://vos.ucsb.edu/browse.asp?id=2718>

www.literatureclassics.com/ancientpaths/litcrit.html

Purdue University OWL (Online Writing Lab)

<http://owl.english.purdue.edu/handouts/grammar/index.html>

This part of the Purdue University OWL (Online Writing Lab) provides extensive information on and assistance with grammar, mechanics, and usage as it relates to writing.

<http://owl.english.purdue.edu/handouts/general/index.html>

This part of the OWL site deals with "General Writing Concerns (Planning/Writing/Revising/Genres)." This portion of the site is useful for all genres (types) of writing assignments.

Grammar Handbook at the Writers' Workshop, University of Illinois

<http://www.english.uiuc.edu/cws/wworkshop/grammarmenu.htm>

This Handbook explains and illustrates the basic grammatical rules concerning parts of speech, phrases, clauses, sentences and sentence elements, and common problems of usage.

The Guide to Grammar and Writing is sponsored by the [Capital Community College Foundation](#), a nonprofit 501 c-3 organization that supports scholarships, faculty development, and curriculum innovation.

<http://grammar.ccc.commnet.edu/grammar/index.htm>

Resources on Writing Across the Disciplines, Dartmouth University

www.dartmouth.edu/~writing/materials/about.html

This site has extensive links to many other subjects – including a huge site on Shakespeare with additional extensive links.

Resources on *Beowulf*

<http://www.library.unr.edu/subjects/guides/beowulf.html>

A.P. ENGLISH READING LIST (Recommended Enrichment)

Classics and Contemporary:

1984	George Orwell
A Doll's House	Henrik Ibsen
A Farewell to Arms	Ernest Hemingway
A Man for All Seasons	Robert Bolt
A Midsummer Night's Dream	William Shakespeare
A Passage to India	E.M. Forster
A Portrait of a Lady	Henry James
A Portrait of the Artist as a Young Man	James Joyce
A Raisin in the Sun	Lorraine Hansberry
A Room With a View	E.M. Forster
A Streetcar Named Desire	Tennessee Williams
A Tale of Two Cities	Charles Dickens
Absolom, Absolom!	William Faulkner

Alice in Wonderland	Lewis Carroll
All Quiet On the Western Front	Erich Maria Remarque
All the Pretty Horses*	Cormac McCarthy
An American Tragedy	Theodore Dreiser
Angle of Repose	Wallace Stegner
Animal Farm	George Orwell
Animal Dreams*	Barbara Kingsolver
Anna Karenina	Leo Tolstoy
Another Country*	James Baldwin
Antigone	Sophocles
Antony and Cleopatra	William Shakespeare
As I Lay dying	William Faulkner
Beloved*	Toni Morrison
Bible: Genesis, Job, Matthew, Luke	God
Billy Budd	Herman Melville
Bless Me, Ultima	Rudolf Anaya
Bluest Eye*	Toni Morrison
Brideshead Revisited	Evelyn Waugh
Candide	Voltaire
Catch 22	Joseph Heller
Ceremony	Leslie Marmon Silko
Chronicle of a Death Foretold	Gabriel Garcia Marquez
Cities of the Plain*	Cormac McCarthy
Crime and Punishment	Feodor Dostoevsky
Cry, the Beloved Country	Alan Paton
David Copperfield	Charles Dickens
Death of A Salesman	Arthur Miller
Dr. Zhivago	Boris Pasternak
Emma	Jane Austen
Ethan Frome	Edith Wharton
Eumenides	Aeschylus
Far From the Madding Crowd	Thomas Hardy
Go Tell It on the Mountain	James Baldwin
Going After Cacciato*	Tim O'Brien
Great Expectations	Charles Dickens
Gulliver's Travels	Jonathan Swift
Hamlet	William Shakespeare
Heart of Darkness	Joseph Conrad
Hedda Gabler	Henrik Ibsen
Henry the IV	Shakespeare
Howard's End	E.M. Forster
I Heard the Owl Call My Name	Margaret Cravens
J.B.	Archibald Macleish
Jane Eyre	Charlotte Bronte
Joseph Andrews	Henry Fielding
Jude the Obscure	Thomas Hardy
Kim	Rudyard Kipling
King Lear	William Shakespeare

Light in August	William Faulkner
Long Day's Journey Into Night	Eugene O'Neill
Lord Jim	Joseph Conrad
Macbeth	William Shakespeare
Madame Bovary	Gustave Flaubert
Main Street	Sinclair Lewis
Major Barbara	George Bernard Shaw
Master Harold and the Boys	George Bernard Shaw
Measure for Measure	William Shakespeare
Medea	Euripides
Merchant of Venice	William Shakespeare
Meridian*	Alice Walker
Moby Dick	Herman Melville
Murder in the Cathedral	T.S. Eliot
My Antonia	Willa Cather
Native Son	Richard Wright
Nectar In a Sieve	Kamala Markandaya
Nicholas Nickleby	Charles Dickens
No Exit	Jean-Paul Sartre
No Longer At Ease	Chinua Achebe
Obasan	Joy Kogawa
Oedipus Tyrannus	Sophocles
Of Human Bondage	Somerset Maugham
One Day in the Life of Ivan Denisovitch	Alexander Solzhenitzyn
One Flew Over the Cuckoo's Nest	Ken Kesey
One Hundred Years of Solitude	Gabriel Garcia Marquez
Oresteia	Aeschylus
Our Town	Thornton Wilder
Othello	William Shakespeare
Pigs In Heaven*	Barbara Kingsolver
Pride and Prejudice	Jane Austen
Robinson Crusoe	Daniel DeFoe
Rosencrantz and Guildenstern are Dead	Tom Stoppard
Secret Sharer	Joseph Conrad
Shoeless Joe*	W.P. Kinsella
Silas Marner	George Eliot
Sister Carrie	Theodore Dreiser
Six Character in Search of an Author	Tom Pirandello
Slaughterhouse Five	Kurt Vonnegut
Snow Falling on Cedars	David Guterson
Song of Solomon	Toni Morrison
Sons and Lovers	D. H. Lawrence
Sula	Toni Morrison
Suttree*	Cormac McCarthy
Tess of the D'Uberilles	Thomas Hardy
The Age of Innocence	Edith Wharton
The Awakening	Kate Chopin
The Bean Trees*	Barbara Kingsolver

The Bonesetter's Daughter*	Amy Tan
The Bridge of San Luis Rey	Thornton Wilder
The Cherry Orchard	Anton Chekov
The Color Purple*	Alice Walker
The Crossing*	Cormac McCarthy
The Crucible	Arthur Miller
The Death of Ivan Ilyich	Leo Tolstoy
The Dubliners	James Joyce
The Good Earth	Pearl S. Buck
The Help	Kathryn Stockett
The House of the Seven Gables	Nathaniel Hawthorne
The Glass Menagerie	Tennessee Williams
The Grapes of Wrath	John Steinbeck
The Great Gatsby	F. Scott Fitzgerald
The Invisible Man	Ralph Ellison
The Joy Luck Club*	Amy Tan
The Jungle	Upton Sinclair
The Lord of the Rings	J.R.R. Tolkien
The Love Song of J. Alfred Prufrock	T.S. Eliot
The Mayor of Casterbridge	Thomas Hardy
The Metamorphosis	Franz Kafka
The Misanthrope	Moliere
The Piano Lesson	August Wilson
The Pickwick Papers	Charles Dickens
The Picture of Dorian Gray	Oscar Wilde
The Plague	Albert Camus
The Poisonwood Bible*	Barbara Kingsolver
The Power and the Glory	Graham Greene
The Return of the Native	Thomas Hardy
The Road*	Cormac McCarthy
The Scarlet Letter	Nathaniel Hawthorne
The Secret Life of Bees*	Sue Monk Kidd
The Secret Sharer	Joseph Conrad
The Shipping News*	E. Annie Proulx
The Sound and the Fury	William Faulkner
The Sound of Waves	Yukio Mishima
The Stranger	Albert Camus
The Sun Also Rises	Ernest Hemingway
The Tempest	William Shakespeare
The Things They Carried*	Tim O'Brien
The Three Musketeers	Alexander Dumas
The Time Machine	H.G. Wells
The Trojan Women	Euripides
The Turn of the Screw	Henry James
The Vicar of Wakefield	Oliver Goldsmith
The Warden	Anthony Trollope
The Way of All Flesh	Samuel Butler
The Woman Warrior	Maxine Hong Kingston

Their Eyes Were Watching God
Things Fall Apart
To the Lighthouse
Tom Jones
Treasure Island
Twelfth Night
Vanity Fair
Waiting for Godot
War and Peace
When the Emperor Was Divine
Wide Sargasso Sea
Wise Blood

Zora Neale Hurston
Chinua Achebe
Virginia Woolf
Henry Fielding
Robert Louis Stevenson
William Shakespeare
William Thackeray
Samuel Beckett
Leo Tolstoy
Julie Otsuka
Jean Rhys
Flannery O'Conner

**Requires both teacher and parent approval*

STUDENT SIGNATURE

PARENT SIGNATURE
