

Incoming 11th Grade Summer Reading Assignment
Due in class on Sept 13, 2024

Task: Every incoming 11th grade student will read and annotate the 4 articles on Classic Literature in preparation for writing the argumentative essay on the question:

Should English curriculum focus on the classics

- 1) Articles should be thoroughly annotated for evidence which shows the classics **SHOULD** be taught and that the classics **SHOULD NOT**. Annotations should include notes in the margins, underlining, highlighting, and if necessary, word work. (identifying and defining unknown words)
- 2) After reading and annotating, create a 3 column chart like the one below and fill in two details in support and two against for **each** article. Be sure to cite line numbers for each detail.

Articles	Details FOR	Details AGAINST
"The Reading Wars: Choice vs. Canon"	1.	1.
	2.	2.
"Why kids and Teens Need Diverse Books and our Recommended Reads"	1.	1.
	2.	2.
"Classic Works of Literature Still Have a Place in Today's Classrooms"	1.	1.
	2.	2.
"Giving High School Students the Tools to Question Classic Literature"	1.	1.
	2.	2.

All 4 annotated articles and your completed table are due in class on 9/13/24. Work should be TYPED and printed and ready to hand in on the 13th. **NO WORK WILL BE PRINTED IN CLASS.** This will be 40% of your summer reading grade. Late work will be downgraded each day. No late work will be accepted after 1 week. The essay will be written IN CLASS the following week and will be worth 60% (DO NOT WRITE THE ESSAY!)

11th Grade English /A.P. Writing Requested Supplies

****EXTRA CREDIT GIVEN****

Throughout the year, there are supplies that we go through very quickly. I'm asking that you each bring **ONE OF EACH** of the following to help keep our supplies full.

- 1 package of college ruled looseleaf paper
- 1 box of tissues
- 1 package or box of blue or black pens

In addition, you will need to have your **OWN** pens **EVERY** day, sticky notes, a section in a notebook or binder for notes when we have them, and 2 - 2 pocket folders for handouts and Regents Prep work.

All supplies should be in class no later than September 13th please.

****A.P Students ONLY will do the assignment below.****

You will be given a list of the 121 A.P Language and Composition Glossary of Literary and Rhetorical Devices. You will need a pack of the **3x5** index cards. For each term, write the word on the front of the card and on the back, write the definition AND an example of that rhetorical device in a sentence or phrase (some are done for you on the list)

ALL index cards should be complete and ready to hand in on Sept 13th. We will have quizzes periodically throughout the year on groups of these words so please begin to study them.

Part 2

Argument

Directions: Closely read each of the *four* texts provided on pages 13 through 20 and write a source-based argument on the topic below. You may use the margins to take notes as you read and scrap paper to plan your response. Write your argument beginning on page 1 of your essay booklet.

Topic: Should English curriculum focus on the classics?

Your Task: Carefully read each of the *four* texts provided. Then, using evidence from at least *three* of the texts, write a well-developed argument regarding whether or not English curriculum should focus on the classics. Clearly establish your claim, distinguish your claim from alternate or opposing claims, and use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument. Do *not* simply summarize each text.

Guidelines:

Be sure to:

- Establish your claim regarding whether or not English curriculum should focus on the classics
- Distinguish your claim from alternate or opposing claims
- Use specific, relevant, and sufficient evidence from at least *three* of the texts to develop your argument
- Identify each source that you reference by text number and line number(s) or graphic (for example: Text 1, line 4 or Text 2, graphic)
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

Texts:

Text 1 – The Reading Wars: Choice vs. Canon

Text 2 – Why Kids and Teens Need Diverse Books and Our Recommended Reads

Text 3 – Classic Works of Literature Still Have a Place in Today's Classrooms

Text 4 – Giving High School Students the Tools to Question Classic Literature

Text 1

The Reading Wars: Choice vs. Canon¹

The day I arrive for the school-wide “Read-In” this past spring, teenagers and books are covering every available surface in Jarred Amato’s English classroom at Maplewood High School in Nashville, Tennessee—flung across lived-in couches, desks, and chairs. But there’s not a book one might traditionally identify as a “classic” in sight, and that’s by design.

5 In the middle of the room, a group of girls are cracking open the third installment of *March*, the graphic novel by Rep. [Representative] John Lewis and Andrew Aydin about the civil rights movement, when a student pushes his way through. “Hey, get out of my way,” he says playfully to the girls, grabbing a copy off the top of the stack. “I’ve wanted to read *March*!”

10 Things weren’t always this way. Four years ago, when Amato arrived at Maplewood High, he assigned his freshmen *Lord of the Flies*—a staple of high school lit [literature] classes for more than 50 years—but he couldn’t get students to read the book. “It’s a classic for some reason, but I don’t know what that reason is. Because it’s not good,” says Calvin, a graduating senior, who laughed when I asked if he finished it.

15 Frustrated, Amato surveyed students about their reading preferences and found that most didn’t know: They almost never read outside of school and generally had negative attitudes about reading. Many students felt like the books they were assigned at school didn’t reflect their experiences, and featured characters who didn’t look, think, or talk like them.

20 The issue of a disconnect between young readers and the books they’re assigned isn’t new, though. Like previous generations, American middle and high school students have continued to spend English class reading from a similar and familiar list from the English and American literature canon: Steinbeck, Dickens, Fitzgerald, Alcott, and, of course, Shakespeare.

25 But now, as social attitudes and population demographics² have shifted, teachers across the country are saying that the disconnect between the canon and its intended audience has become an epidemic, driven by rapid changes in the composition of American schools and the emergence of always-on digital platforms that vie for kids’ attention. By middle and high school, teachers concede, many of today’s students simply aren’t reading at all. ...

30 To Amato and a growing number of teachers, the solution has been to move away from classics in English class and instead let students choose the books they read, while encouraging literature that is more reflective of the demographics and experiences of students in America’s classrooms. In teacher training programs, in professional publications, and throughout social media, choice reading has become a refrain that can sometimes sound like dogma,³ and for some it has become a call for advocacy.⁴

35 But while the student choice reading movement is growing, it is by no means universally accepted or supported in all classrooms. Other educators have warily pushed back on the approach, worrying that too much student choice is putting young adult (YA) and graphic novels—not highly regarded and vetted⁵ literature—at the center of the English literature curriculum. While not all books are enjoyable (or easy) to read, challenging books help boost

¹canon — a collection of writings considered to be the most important or influential

²population demographics — characteristics such as age, gender, ethnicity, and socio-economic status

³dogma — accepted beliefs

⁴advocacy — support

⁵vetted — critically examined

40 students' comprehension and reading proficiency, they argue, and force them to grapple⁶
with difficult, timeless questions about love, life and death, and societal dynamics. ...

Doug Lemov, an educator and managing director of the Uncommon Schools charter
network, tells me a story of visiting a special school for elite soccer athletes a few years ago.
Looking around the room, he noticed that many students in their choice-based English
45 classes had selected books about soccer. "They should not be reading books about soccer. All
they know is soccer," says Lemov, who, along with coauthors Colleen Driggs and Erica
Woolway, has written *Reading Reconsidered*, a book that pushes back on choice reading.

Lemov believes that student choice reading has been overhyped by schools and makes a
couple of assumptions that don't add up: First, that adolescents know enough about books
50 to know what they like to read; and second, that there's greater power in the freedom to "do
your own thing" rather than in developing a deep understanding of what you're reading. ...

And though it may not foster a love of reading, the data also shows that teacher-led
explicit instruction in reading a particular text (especially in different genres), combined with
lots of reading, can reap four to eight times the payoff compared with students' choosing
55 books and reading on their own, according to Timothy Shanahan, founding director of the
Center for Literacy at the University of Illinois at Chicago. ...

Yet while the data suggests that we are failing to interest many of today's students in
reading, it seems that educators are starting to find some equilibrium between choice and a
regimented list of must-reads: Shakespeare can exist in class alongside books kids want to
60 read. ...

—Holly Korbey
excerpted and adapted from "The Reading Wars: Choice vs. Canon"
www.edutopia.org, July 9, 2019

⁶grapple — struggle

Text 2

Why Kids and Teens Need Diverse Books and Our Recommended Reads

Think back to your middle or high school English class and the books you read. *Great Gatsby*? *Lord of the Flies*? Maybe *1984* or *Les Misérables*? While those are all important works, the literary canon has long been dominated by white authors, white perspectives, white characters — and those voices are often male. There are so many other voices we need to hear from. . . .

Diversity and engagement...

Instead of perpetuating the idea that so-called “classics” are the *only* literature belonging in classrooms — and steadily distancing our modern students from the joys of literature — isn't it time we ensure that the fiction we teach matches the world in which we live? In the last decade, the young adult and children's markets have noticeably expanded their offerings of diverse authors, characters, and stories. . . .

It's logical to argue that students would be more engaged if they saw themselves represented in literature. After all, what is literature but a mirror of human experience? Reading the classics is wonderful, but solely providing stories about unrecognizable characters in time periods long past restricts the interconnection and inspiration our young people can and should feel from reading.

“It's important that more books by authors of color featuring diverse characters make it into schools because all students (no matter their race, ethnicity, or sexual background) should be able to relate to the characters in novels and see that their culture is being represented in literature,” says Tiffany Brownlee, author of *Wrong in All the Right Ways*, a modern YA retelling of Brontë's *Wuthering Heights*. “As a teacher, I always try to look for ways to include novels by authors of color in my curriculum to expose my students to different lifestyles and cultures that they wouldn't normally be exposed to. And you'd be surprised at how high the level of engagement can rise when a student's race or culture is being taught in class. Let me just say, it soars!”

“Reading engagement is the foundation for building successful readers and a strong literacy environment,” says Carrie Kondor, EdD, Associate Professor and Reading Endorsement Chair at Concordia University-Portland. “Diverse books are an essential component of increasing reading achievement for all students because of engagement. As humans, we seek out and enjoy connections. Students must have the opportunity to engage in texts that relate to their experiences, their cultures, and their interests.”

Empathy¹ and representation

Studies have shown that reading fiction builds empathy. A 2013 study in the American Psychological Association's journal *Psychology of Aesthetics, Creativity, and the Arts* discovered that when readers visualize scenes while reading stories, there is an actual and measurable surge of empathy. Imagine then the impact if schools were full of diverse books — providing a literary peek into the lives of not only students themselves but of those around them. . . .

Relevant stories for teens

In the throes² of adolescence, literature can deeply impact one's emotional development and the way you see the world. “I think teen readers of realistic fiction want to read books where what is going on in the world is reflected back to them,” says Renée Watson, author

¹empathy — an understanding of others' feelings and experiences

²throes — struggle

40 of numerous books including *Plecting Me Together*, which received a Coretta Scott King Award and a Newbery Honor. "As an author, I want to create work that helps young people face and cope with reality, not escape it. I believe books that center around children who are often underrepresented in literature affirms their experiences and whispers to them, '*You are not alone, your story matters.*'"

45 In an era of technological devices and near-constant stimulation, diversity in literature may be a pathway toward keeping literature relevant. "Relatable topics and topics of personal interest get teens to put down their phones and pick up a book. Anything that appeals to their personal lives and interests (romantic/friend-based/familial relationships/fantastical worlds/the LGBTQ community/etc.) makes a teen want to read," says author Tiffany
50 Brownlee. "When the teen can relate to what they're reading through the characters (with an emphasis on characters with diverse backgrounds), settings, or topics discussed in the book, it suddenly becomes so much more engaging for them. They get more out of a text when their diverse backgrounds are represented, and that's what's important. Not just getting them to read, but getting them to take something away from that experience, too."

—The Room 241 Team
excerpted from "Why Kids and Teens Need Diverse Books and Our
Recommended Reads"

<https://education.cu-portland.edu>, September 8, 2018

Text 3

Classic Works of Literature Still Have a Place in Today's Classrooms

When introducing literature to a new class I ask two questions: "Why do we study it and what can we learn from it?" Now, if you're a teacher you'll know that it's not always a smooth ride to the final destination, which is all part of the fun, but the answer we usually get to, albeit with teacher sat-nav [satellite-navigation] switched on, is that through literature, we can visit cultures impossible for us to experience ourselves. From our reading, we can begin to understand what it must have been like to live in a particular time, under certain conditions, in different parts of the world. But the best bit is that we can do all this while honing¹ those oh-so-necessary and desired critical-thinking skills.

And that's the point: that the study of literature in the contemporary classroom is, perhaps, even more relevant today than it has ever been. So, back in September when the Secret Teacher [a teacher blog] posted that the Alan Bennett monologue *A Cream Cracker under the Settee* [a literary work] was to be replaced in the curriculum by an episode of *Waterloo Road* [a British television series], it's not unimaginable that English teachers stood poised, quills aloft, ready to defend the body of work that has shaped the modern world, to the death. Well, to the staffroom and the discussion forums at least. ...

From the linguistic² perspective, studying classic literature from the Western canon (Shakespeare, Dickens, Orwell and so on) affords students of English the opportunity to understand, analyse, and evaluate language quite different from their own. Structures, trends in punctuation and in the way we speak have evolved through the ages and being aware of these developments really helps us to understand better, language in its current context.

If we didn't read and study texts from the past, and only looked to the best seller list, how would we know of this evolution? In my experience, pupils' creativity runs rampant³ when they can remix particular structures and styles with their own writing to lend authenticity to character, story, and setting.

One of the challenges teachers face is the need to edge learners beyond their comfort zones but in doing so, we challenge their thinking and we bolster their confidence to become even more skilled in the use of their own language. Or as the CBI (Confederation of British Industry) might say, we're equipping them with essential skills for the real world.

There are more benefits to the study of literature. Understanding a story through the experiences of a character enables us to feel what it could have been like and helps us consider the impact of events, significant or otherwise, on ordinary people. Gaining a broad view of society, through the eyes of another, fosters understanding, tolerance and empathy⁴ and the value of these capacities cannot be underestimated in today's world.

Understanding the past does, we hope, prevent us from repeating the mistakes of our predecessors but, more than that, it helps us appreciate how attitudes have changed over time. This, in turn, promotes a deeper understanding of why we are who we are today.

While we must safeguard the teaching of classic literature or risk depriving our young people of the wealth of knowledge, enjoyment and sense of heritage and history to be gained from our classics, we should also be open to the idea that more contemporary texts, of varying titles and formats, have a justifiable place in the curriculum too.

¹ honing — perfecting

² linguistic — the study of language

³ rampant — wild

⁴ empathy — an understanding of others' feelings and experiences

45 Any text, if taught well, will engage on some level or another. A few years ago I received a thank you card from a student at the end of her school career but it didn't convey the usual gratitude for helping her complete the course, or for getting her through the exam. It simply read: "Thank you for introducing me to beautiful literature – I have learned so much from it." And that golden moment is enough to convince me that great literature, from any time, is something that all our young people should be entitled to. That's the point.

—Sally Law

excerpted and adapted from "Classic Works of Literature Still Have a Place in Today's Classrooms"

www.theguardian.com, December 11, 2012

Text 4

Giving High School Students the Tools to Question Classic Literature

Generations of students have read Shakespeare and Hemingway for high school literature class and Jeanne Dyches, assistant professor in Iowa State University's School of Education, would like students to question that tradition.

5 "As a field, we need to think about how our disciplines are advancing certain stories, silencing certain stories and socializing our students to think that what we're teaching them is neutral," Dyches said. "We need to have a conversation around why certain texts are taught year after year."

10 The titles often at the top of high school reading lists are considered "classics" or required for "cultural literacy," she said. However, the authors — typically white European men — do not reflect the diversity of students in the classroom. Dyches says assigning these texts without questioning issues of race or gender may exclude students who do not see themselves in the text, and make them feel their voices are not valued. This lack of questioning also normalizes the experiences of students who belong to dominant groups.

15 That is why Dyches encourages educators to consider the ideology ingrained¹ in the texts they assign, and give students the tools to question what they are reading. For a new paper, published by *Harvard Educational Review*, Dyches spent time in a high school literature class teaching students to critically examine and question the discipline of English language arts. ...

20 Her research found the lessons sharpened students' awareness and recognition of messages of power and oppression within classic literature. By the end of the study, 77 percent of students — a 27 percent increase — recognized the politicized nature of teaching these traditional texts. Dyches says while most students were uncomfortable talking about oppression and injustice in a specific text, students of color demonstrated more awareness of these issues.

25 "We all have different experiences and reactions when we're having conversations that challenge us to question and consider race, gender, and sexuality and all the messy intersections," Dyches said. "It's OK for students who have never heard these things to still be grappling with their own racial understanding and social-cultural identity. But we must still create opportunities for students to learn, wrestle with and apply new critical lenses to their educational experiences and the world around them."

Bland, yet timeless

35 Dyches surveyed students at the beginning and end of the study to understand their perceptions and relationships with the texts they were reading in literature class. In their responses, students described the texts as "bland and ineffective," adding that they "can't relate to any of it," yet they still considered the titles to be "timeless" and important "to improve upon their reading and writing skills." Dyches said students read the texts because they believed doing so would prepare them for college.

40 Their responses illustrate a commonly held belief about the "value" of classic literature, which is based more on tradition than literary standards, Dyches said. The problem is students and educators alike do not think to question why this is the case. In fact, Dyches says until she started researching social justice issues, she was unaware of the historical perspectives and ideologies she promoted through the texts she assigned.

¹ingrained — firmly established

Not only does she want to empower students to question what they're reading in class, Dyches also wants teachers to recognize the political context of their decisions. Educators, like all people, have different biases or beliefs, Dyches said. However, if teachers know this
45 and address those biases in the classroom, she says that is a step in the right direction.

"We're all political beings and whether you recognize it or not, you're always teaching from your belief systems. It's essential to recognize and understand how our ideas or beliefs influence our teaching. I would argue you're being just as political when you assign 'Macbeth' as when you assign 'The Hate U Give,'" Dyches said. ...

—Iowa State University
excerpted from "Giving High School Students the Tools to Question Classic Literature"
www.sciencedaily.com, January 29, 2019

AP Language and Composition

Glossary of Literary and Rhetorical Devices

Active Voice - The subject of the sentence performs the action. This is a more direct and preferred style of writing in most cases. "*Anthony drove while Toni searched for the house.*" The opposite is **passive voice** – when the subject of the sentence receives the action. "*The car was driven by Anthony.*" Passive voice is often overused, resulting in lifeless writing. When possible, try to use active voice.

Allusion - An indirect reference to something (usually a literary text, although it can be other things commonly known, such as plays, songs, historical events) with which the reader is supposed to be familiar.

Alter-ego – A character that is used by the author to speak the author's own thoughts; when an author speaks directly to the audience through a character. In Shakespeare's last play, *The Tempest*, Shakespeare talks to his audience about his own upcoming retirement, through the main character in the play, Prospero. Do not confuse with **persona**.

Anecdote - A brief recounting of a relevant episode. Anecdotes are often inserted into fictional or non-fictional texts as a way of developing a point or injecting humor.

Antecedent - The word, phrase, or clause referred to by a pronoun. The AP language exam occasionally asks for the antecedent of a given pronoun in a long, complex sentence or in a group of sentences. "*If I could command the wealth of all the world by lifting my finger, I would not pay such a price for it.*" An AP question might read: "What is the antecedent for 'it'?"

Classicism – Art or literature characterized by a realistic view of people and the world; sticks to traditional themes and structures (see **romanticism**).

Comic relief – when a humorous scene is inserted into a serious story, in order to lighten the mood somewhat. The "gatekeeper scene" in *Macbeth* is an example of comic relief.

Diction - Word choice, particularly as an element of style. Different types of words have significant effects on meaning. An essay written in academic diction would be much less colorful, but perhaps more precise than street slang. You should be able to describe an author's diction. You **SHOULD NOT** write in your thesis, "The author uses diction...". This is essentially saying, "The author uses words to write." (Duh.) Instead, describe the *type* of diction (for example, formal or informal, ornate or plain).

Colloquial - Ordinary or familiar type of conversation. A "**colloquialism**" is a common or familiar type of saying, similar to an **adage** or an **aphorism**.

Connotation - Rather than the dictionary definition (denotation), the associations suggested by a word. Implied meaning rather than literal meaning. (For example, "policeman," "cop," and "The Man" all denote the same literal meaning of police officer, but each has a different connotation.)

Denotation - The literal, explicit meaning of a word, without its connotations.

Jargon – The diction used by a group which practices a similar profession or activity. Lawyers speak using particular jargon, as do soccer players.

Vernacular - 1. Language or dialect of a particular country. 2. Language or dialect of a regional clan or group. 3. Plain everyday speech

Didactic - A term used to describe fiction, nonfiction or poetry that teaches a specific lesson or moral or provides a model of correct behavior or thinking.

Adage – A folk saying with a lesson. *“A rolling stone gathers no moss.”*
Similar to **aphorism** and **colloquialism**.

Allegory - A story, fictional or non fictional, in which characters, things, and events represent qualities or concepts. The interaction of these characters, things, and events is meant to reveal an abstraction or a truth. *Animal Farm*, by George Orwell, is an allegory.

Aphorism - A terse statement which expresses a general truth or moral principle. An aphorism can be a memorable summation of the author's point. Ben Franklin wrote many of these in *Poor Richard's Almanac*, such as *“God helps them that help themselves,”* and *“A watched pot never boils.”*

Ellipsis - The deliberate omission of a word or phrase from prose done for effect by the author. *“The whole day, rain, torrents of rain.”* The term ellipsis is related to **ellipsis**, which is the three periods used to show omitted text in a quotation.

Euphemism - A more agreeable or less offensive substitute for generally unpleasant words or concepts. Sometimes they are used for political correctness. *“Physically challenged,”* in place of *“crippled.”* Sometimes a euphemism is used to exaggerate correctness to add humor. *“Vertically challenged”* in place of *“short.”*

Figurative Language - “Figurative Language” is the opposite of “Literal Language.” Literal language is writing that makes complete sense when you take it at face value. “Figurative Language” is the opposite: writing that is *not* meant to be taken literally.

Analogy - An analogy is a comparison of one pair of variables to a parallel set of variables. When a writer uses an analogy, he or she argues that the relationship between the first pair of variables is the same as the relationship between the second pair of variables. *“America is to the world as the hippo is to the jungle.”* Similes and metaphors are sometimes also analogies.

Hyperbole: Exaggeration. *“My mother will kill me if I am late.”*

Idiom: A common, often used expression that doesn't make sense if you take it literally. *“I got chewed out by my coach.”*

Metaphor: Making an *implied* comparison, not using “like,” “as,” or other such words. *“My feet are popsicles.”* An **extended metaphor** is when the metaphor is continued later in the written work. If I continued to call my feet “my popsicles” in later paragraphs, that would be an extended metaphor. A particularly elaborate extended metaphor is called using **conceit**.

Metonymy – Replacing an actual word or idea, with a related word or concept. *“Relations between London and Washington have been strained,”* does not literally mean relations between the two cities, but between the leaders of The United States and England. Metonymy is often used with body parts: *“I could not understand his tongue,”* means his language or his speech.

Synecdoche – A kind of metonymy when a whole is represented by naming one of its parts, or vice versa. *“The cattle rancher owned 500 head.”* *“Check out my new wheels.”*

Simile: Using words such as “like” or “as” to make a *direct* comparison between two very different things. *“My feet are so cold they feel like popsicles.”*

Synesthesia – a description involving a “crossing of the senses.” *Examples: “A purplish scent filled the room.” “I was deafened by his brightly-colored clothing.”*

Personification: Giving human-like qualities to something that is not human. *“The tired old truck groaned as it inched up the hill.”*

Foreshadowing – When an author gives hints about what will occur later in a story.

Genre - The major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama. However, genres can be subdivided as well (poetry can be classified into lyric, dramatic, narrative, etc.). The AP Language exam deals primarily with the following genres: autobiography, biography, diaries, criticism, essays, and journalistic, political, scientific, and nature writing.

Gothic – Writing characterized by gloom, mystery, fear and/or death. Also refers to an architectural style of the middle ages, often seen in cathedrals of this period.

Imagery - Word or words that create a picture in the reader's mind. Usually this involves the five senses. Authors often use imagery in conjunction with metaphors, similes, or figures of speech.

Invective – A long, emotionally violent, attack using strong, abusive language.

Irony - When the opposite of what you expect to happen does.

Verbal irony - When you say something and mean the opposite/something different. For example, if your gym teacher wants you to run a mile in eight minutes or faster, but calls it a “walk in the park” it would be verbal irony. If your voice tone is bitter, it's called **sarcasm**.

Dramatic irony - When the audience of a drama, play, movie, etc. knows something that the character doesn't and would be surprised to find out. For example, in many horror movies, we (the audience) know who the killer is, which the victim-to-be has no idea who is doing the slaying. Sometimes the character trusts the killer completely when (ironically) he/she shouldn't.

Situational irony - Found in the plot (or story line) of a book, story, or movie. Sometimes it makes you laugh because it's funny how things turn out. (For example, Johnny spent two hours planning on sneaking into the movie theater and missed the movie. When he finally did manage to sneak inside he found out that kids were admitted free that day).

Juxtaposition - Placing things side by side for the purposes of comparison. Authors often use juxtaposition of ideas or examples in order to make a point.(For example, an author may juxtapose the average day of a typical American with that of someone in the third world in order to make a point of social commentary).

Mood - The atmosphere created by the literature and accomplished through word choice (diction). Syntax is often a creator of mood since word order, sentence length and strength and complexity also affect pacing and therefore mood. Setting, tone, and events can all affect the mood.

Motif – a recurring idea in a piece of literature. In *To Kill a Mockingbird*, the idea that “you never really understand another person until you consider things from his or her point of view” is a motif, because the idea is brought up several times over the course of the novel.

Oxymoron – When apparently contradictory terms are grouped together and suggest a paradox – “wise fool,” “eloquent silence,” “jumbo shrimp.”

Pacing – The speed or tempo of an author's writing. Writers can use a variety of devices (**syntax, polysyndeton, anaphora, meter**) to change the pacing of their words. An author's pacing can be fast, sluggish, stabbing, vibrato, staccato, measured, etc.

Paradox - A seemingly contradictory situation which is actually true. *"You can't get a job without experience, and you can't get experience without getting a job."*

Parallelism - (Also known as **parallel structure** or **balanced sentences**.) Sentence construction which places equal grammatical constructions near each other, or repeats identical grammatical patterns. Parallelism is used to add **emphasis**, **organization**, or sometimes **pacing** to writing. *"Cinderella swept the floor, dusted the mantle, and beat the rugs."*

Anaphora - Repetition of a word, phrase, or clause at the beginning of two or more sentences or clauses in a row. This is a deliberate form of repetition and helps make the writer's point more coherent. *"I came, I saw, I conquered."*

Chiasmus - When the same words are used twice in succession, but the second time, the order of the words is reversed. *"Fair is foul and foul is fair."* *"When the going gets tough, the tough get going."* Also called **antimetabole**.

Antithesis - Two opposite or contrasting words, phrases, or clauses, or even ideas, with parallel structure. *"It was the best of times, it was the worst of times"*

Zuegma (Syllepsis) - When a single word governs or modifies two or more other words, and the meaning of the first word must change for each of the other words it governs or modifies. *"The butler killed the lights, and then the mistress."* *"I quickly dressed myself and the salad."*

Parenthetical Idea - Parentheses are used to set off an idea from the rest of the sentence. It is almost considered an aside...a whisper, and should be used sparingly for effect, rather than repeatedly. Parentheses can also be used to set off dates and numbers. *"In a short time (and the time is getting shorter by the gallon) America will be out of oil."*

Parody - An exaggerated imitation of a serious work for humorous purposes. It borrows words or phrases from an original, and pokes fun at it. This is also a form of **allusion**, since it is referencing a previous text, event, etc. The Simpsons often parody Shakespeare plays. Saturday Night Live also parodies famous persons and events. Do not confuse with **satire**.

Persona - The fictional mask or narrator that tells a story. Do not confuse with **alter-ego**.

Poetic device - A device used in poetry to manipulate the sound of words, sentences or lines.

Alliteration

The repetition of the same consonant sound at the beginning of words.
"Sally sells sea shells by the sea shore"

Assonance

The repetition of identical or similar vowel sounds.
"From the molten-golden notes"

Consonance

The repetition of the same consonant sound at the end of words or within words.
"Some late visitor entreating entrance at my chamber door"

Onomatopoeia

The use of a word which imitates or suggests the sound that the thing makes.
Snap, rustle, boom, murmur

Internal rhyme

When a line of poetry contains a rhyme within a single line.
"To the rhyming and the chiming of the bells!"

Slant rhyme

When a poet creates a rhyme, but the two words do not rhyme exactly – they are merely similar.

"I sat upon a stone, / And found my life has gone."

End rhyme

When the last word of two different lines of poetry rhyme.

"Roses are red, violets are blue, / Sugar is sweet, and so are you."

Rhyme Scheme

The pattern of a poem's end rhymes. For example, the following lines have a rhyme scheme of *a b a b c d c d*:

Shall I compare thee to a summer's day?	<i>a</i>
Thou art more lovely and more temperate.	<i>b</i>
Rough winds do shake the darling buds of May.	<i>a</i>
And summer's lease hath all too short a date.	<i>b</i>
Sometime too hot the eye of heaven shines	<i>c</i>
And often is his gold complexion dimmed	<i>d</i>
And every fair from fair sometime declines	<i>c</i>
By chance or nature's changing course untrimmed	<i>d</i>

Stressed and unstressed syllables

In every word of more than one syllable, one of the syllables is stressed, or said with more force than the other syllable(s). In the name "Nathan," the first syllable is stressed. In the word "unhappiness," the second of the four syllables is stressed.

Meter

A regular pattern to the syllables in lines of poetry.

Free verse

Poetry that doesn't have much meter or rhyme.

Iambic pentameter

Poetry that is written in lines of 10 syllables, alternating stressed and unstressed syllables.

"Shall I compare thee to a summer's day?"

Sonnet

A 14 line poem written in iambic pentameter. Usually divided into three quatrains and a couplet.

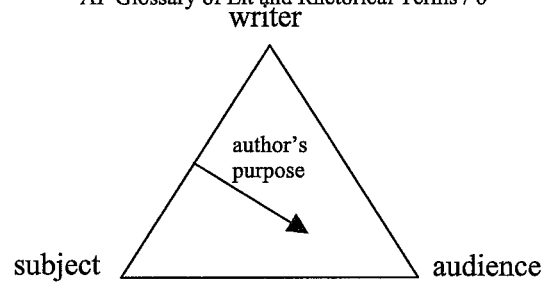
Polysyndeton – When a writer creates a list of items which are all separated by conjunctions. Normally, a conjunction is used only before the last item in a list. *Examples of polysyndeton: "I walked the dog, and fed the cat, and milked the cows." "Or if a soul touch any unclean thing, whether it be a carcass of an unclean beast, or a carcass of unclean cattle, or the carcass of unclean creeping things...he also shall be unclean."* Polysyndeton is often used to slow down the pace of the writing and/or add an authoritative tone.

Pun – When a word that has two or more meanings is used in a humorous way. *"My dog has a fur coat and pants!" "I was stirred by his cooking lesson."*

Rhetoric - The art of effective communication.

Aristotle's Rhetorical Triangle

The relationships, in any piece of writing, between the writer, the audience, and the subject. All analysis of writing is essentially an analysis of the relationships between the points on the triangle.



Rhetorical Question - Question not asked for information but for effect. "*The angry parent asked the child, 'Are you finished interrupting me?'*" In this case, the parent does not expect a reply, but simply wants to draw the child's attention to the rudeness of interrupting.

Romanticism - Art or literature characterized by an idealistic, perhaps unrealistic view of people and the world, and an emphasis on nature. Does not rely on traditional themes and structures (see **classicism**).

Sarcasm - A generally bitter comment that is ironically or satirically worded. However, not all satire and irony are sarcastic. It is the bitter, mocking tone that separates sarcasm from mere verbal irony or satire.

Satire - A work that reveals a critical attitude toward some element of life to a humorous effect. It targets human vices and follies, or social institutions and conventions. Good satire usually has three layers: serious on the surface; humorous when you discover that it is satire instead of reality; and serious when you discern the underlying point of the author.

Sentence - A sentence is group of words (including subject and verb) that expresses a complete thought.

Appositive - A word or group of words placed beside a noun or noun substitute to supplement its meaning. "*Bob, the lumber yard worker, spoke with Judy, an accountant from the city.*"

Clause - A grammatical unit that contains both a subject and a verb. An **independent clause** expresses a complete thought and can stand alone as a sentence. A **dependent, or subordinate clause** cannot stand alone as a sentence and must be accompanied by an independent clause. (Example: "*Other than baseball, football is my favorite sport.*" In this sentence, the independent clause is "football is my favorite sport" and the dependent clause is "Other than baseball.")

Sentence structures:

Balanced sentence - A sentence in which two parallel elements are set off against each other like equal weights on a scale. Both parts are parallel grammatically. "*If a free society cannot help the many who are poor, it cannot save the few who are rich.*" Also called **parallelism**.

Compound sentence - Contains at least two independent clauses but no dependent clauses.

Complex sentence - Contains only one independent clause and at least one dependent clause.

Cumulative sentence - (also called a **loose sentence**) When the writer begins with an independent clause, then adds subordinate elements. "*He doubted whether he could ever again appear before an audience, his confidence broken, his limbs shaking, his collar wet with perspiration.*" The opposite construction is called a **periodic sentence**.

Periodic sentence - When the main idea is not completed until the end of the sentence. The writer begins with subordinate elements and postpones the main clause. "*His confidence broken, his limbs shaking, his collar wet with perspiration, he doubted whether he could ever again appear before an audience.*" The opposite construction is called a **cumulative sentence**.

Simple sentence - Contains only one independent clause.

Sentence types:

Declarative sentence - States an idea. It does not give a command or request, nor does it ask a question. "*The ball is round.*"

Imperative sentence - Issues a command. "*Kick the ball.*"

Interrogative sentence - Sentences incorporating interrogative pronouns (what, which, who, whom, and whose). "*To whom did you kick the ball?*"

Style - The choices in diction, tone, and syntax that a writer makes. Style may be conscious or unconscious.

Symbol - Anything that represents or stands for something else. Usually a symbol is something concrete such as an object, actions, character...that represents something more abstract. Examples of symbols include the Whale in *Moby Dick*, the river and the jungle in *Heart of Darkness*, and the Raven in "The Raven."

Syntax/sentence variety - Grammatical arrangement of words. This is perhaps one of the most difficult concepts to master. First, a reader should examine the length of sentences (short or long). How does sentence length and structure relate to tone and meaning. Are they simple, compound, compound-complex sentences? How do they relate to one another? **Syntax** is the grouping of words, while **diction** refers to the selection of individual words.

Theme - The central idea or message of a work. The theme may be directly stated in nonfiction works, although not necessarily. It is rarely stated directly in fiction.

Thesis - The sentence or groups of sentences that directly expresses the author's opinion, purpose, meaning, or proposition. It should be short and clear. (also see **argument**)

Tone - A writer's attitude toward his subject matter revealed through diction, figurative language and organization. To identify tone, consider how the piece would sound if read aloud (or how the author wanted it to sound aloud). Tone can be: playful, serious, businesslike, sarcastic, humorous, formal, somber, etc.

Understatement - The ironic minimizing of fact, understatement presents something as less significant than it is. The effect can frequently be humorous. "*Our defense played valiantly, and held the other team to merely eight touchdowns in the first quarter.*"

Litotes - a particular form of understatement, generated by denying the opposite of the statement which otherwise would be used. Depending on the tone and context of the usage, litotes either retains the effect of understatement (*Hitting that telephone pole certainly didn't do your car any good*) or becomes an intensifying expression (*The flavors of the mushrooms, herbs, and spices combine to make the dish not at all disagreeable*).

Rhetorical terms specifically related to logic and argumentation

Argument

An argument is a piece of reasoning with one or more premises and a conclusion. Essentially, every essay is an argument that begins with the conclusion (the thesis) and then sets up the premises. An argument (or the thesis to an argument) is also sometimes called a **claim**, a **position**, or a **stance**.

Premise:	All Spam is pink
Premise:	I am eating Spam
Conclusion:	I am eating something that is pink

Premises: Statements offered as reasons to support a conclusion are premises.

Conclusion: A conclusion is the end result of the argument – the main point being made. In an argument one expects that the conclusion will be supported with reasons or premises. Moreover, these premises will be true and will, in fact, lead to the conclusion.

Aristotle's appeals

The goal of argumentative writing is to persuade an audience that one's ideas are valid, or more valid than someone else's. The Greek philosopher Aristotle divided all means of persuasion (appeals) into three categories - **ethos**, **pathos**, and **logos**.

Ethos (credibility) means being convinced by the credibility of the author. We tend to believe people whom we respect. In an appeal to ethos, a writer tries to convince the audience the he or she someone worth listening to, in other words an authority on the subject, as well as someone who is likable and worthy of respect. (Also see the **fallacy of appeal to authority**.) An argument that relies too heavily on ethos, without any corroborating logos, can become a fallacy.

Pathos (emotional) means persuading by appealing to the reader's emotions. (Also see the **fallacy of appeal to emotion**.) An argument that relies too much on emotion, without any corroborating logos, can become a fallacy.

Logos (logical) means persuading by the use of reasoning, using true premises and valid arguments. This is generally considered the strongest form of persuasion.

Concession

Accepting at least part or all of an opposing viewpoint. Often used to make one's own argument stronger by demonstrating that one is willing to accept what is obviously true and reasonable, even if it is presented by the opposition. Sometimes also called **multiple perspectives** because the author is accepting more than one position as true. Sometimes a concession is immediately followed by a **rebuttal** of the concession.

Conditional Statement

A conditional statement is an if-then statement and consists of two parts, an antecedent and a consequent. "*If you studied hard, then you will pass the test.*" Conditional statements are often used as premises in an argument:

Premise:	If I eat Spam, then I will throw up. (<i>conditional</i>)
Premise:	I have eaten Spam.
Conclusion:	Ergo, I will throw up.

Contradiction

A contradiction occurs when one asserts two mutually exclusive propositions, such as, "*Abortion is wrong and abortion is not wrong.*" Since a claim and its contradictory cannot both be true, one of them must be false.

Counterexample

A counterexample is an example that runs counter to (opposes) a generalization, thus falsifying it.

Premise:	Jane argued that all whales are endangered.
Premise:	Belugas are a type of whale.
Premise:	Belugas are not endangered.
Conclusion:	Therefore, Jane's argument is unsound.

Deductive argument

An argument in which it is thought that the premises provide a *guarantee* of the truth of the conclusion. In a deductive argument, the premises are intended to provide support for the conclusion that is so strong that, if the premises are true, it would be *impossible* for the conclusion to be false. (also see **inductive argument**)

Fallacy

A fallacy is an attractive but unreliable piece of reasoning. Writers do not want to make obvious fallacies in their reasoning, but they are often used unintentionally, or when the writer thinks they can get away with faulty logic. Common examples of fallacies include the following:

Ad hominem: Latin for "against the man". Personally attacking your opponents instead of their arguments. It is an argument that appeals to emotion rather than reason, feeling rather than intellect.

Appeal to authority: The claim that because somebody famous supports an idea, the idea must be right. This fallacy is often used in advertising.

Appeal to the bandwagon: The claim, as evidence for an idea, that many people believe it, or used to believe it, or do it. In the 1800's there was a widespread belief that bloodletting cured sickness. All of these people were not just wrong, but horribly wrong, because in fact it made people sicker. Clearly, the popularity of an idea is no guarantee that it's right. .

Appeal to emotion: An attempt to replace a logical argument with an appeal to the audience's emotions. Common emotional appeals are an appeal to sympathy, an appeal to revenge, an appeal to patriotism – basically any emotion can be used as an appeal.

Bad analogy: Claiming that two situations are highly similar, when they aren't. "*We have pure food and drug laws regulating what we put in our bodies; why can't we have laws to keep musicians from giving us filth for the mind?*"

Cliche thinking: Using as evidence a well-known saying, as if it is proven, or as if it has no exceptions. "*I say: 'America: love it or leave it.' Anyone who disagrees with anything our country does must hate America. So maybe they should just move somewhere else.*"

False cause: Assuming that because two things happened, the first one caused the second one. (Sequence is not causation.) "*Before women got the vote, there were no nuclear weapons. Therefore women's suffrage must have led to nuclear weapons.*"

Hasty generalization: A generalization based on too little or unrepresentative data. "*My uncle didn't go to college, and he makes a lot of money. So, people who don't go to college do just as well as those who do.*"

Non Sequitur: A conclusion that does not follow from its premises; an invalid argument.
"Hinduism is one of the world's largest religious groups. It is also one of the world's oldest religions. Hinduism helps millions of people lead happier, more productive lives. Therefore the principles of Hinduism must be true."

Slippery slope: The assumption that once started, a situation will continue to its most extreme possible outcome. *"If you drink a glass of wine, then you'll soon be drinking all the time, and then you'll become a homeless alcoholic."*

Inductive argument

An argument in which it is thought that the premises provide reasons supporting the *probable* truth of the conclusion. In an inductive argument, the premises are intended only to be so strong that, if they are true, then it is *unlikely* that the conclusion is false. (also see **deductive argument**)

Sound argument

A deductive argument is said to be sound if it meets two conditions: First, that the line of reasoning from the premises to the conclusion is **valid**. Second, that the premises are **true**.

Unstated premises

Not every argument is fully expressed. Sometimes premises or even conclusions are left unexpressed. If one argues that Rover is smart because all dogs are smart, he is leaving unstated that Rover is a dog. Here the unstated premise is no problem; indeed it would probably be obvious in context. But sometimes unstated premises are problematic, particularly if two parties in a discussion are making differing assumptions.

Valid argument

An argument is *valid* if the conclusion logically follows from the premises.

The following argument is valid, because it is impossible for the premises to be true and the conclusion to nevertheless be false. We do not know if the argument is **sound**, because we do not know if the premises are true or not.

Premise:	Either Elizabeth owns a Honda or she owns a Saturn.
Premise:	Elizabeth does not own a Honda.
Premise:	Therefore, Elizabeth owns a Saturn.

The following argument is also valid, because the conclusion *does* follow logically from the premises. However, the argument is not **sound**, because one of its premises is clearly untrue.

Premise:	All flightless birds are man-eaters.
Premise:	The penguin is a flightless bird.
Conclusion:	Therefore, the penguin is a man-eater.

The following argument is *not* valid, even though its premises are true:

Premise:	All baseballs are round.
Premise:	All basketballs are round.
Premise:	No football is round.
Premise:	The earth is round.
Conclusion:	The earth is either a baseball or a basketball, but not a football.

AP English Literature and Composition Syllabus

Mr. Lorenzo, D11

contact: slorenzo@schools.nyc.gov

or

steven.lorenzo@petridesschool.com

Course Overview:

Students in this college-level course will read and carefully analyze world literature written in a variety of time periods, from the 10th century through the postmodern era. This course will provide students with the intellectual challenges and workload consistent with a typical level 200 undergraduate English Literature class at any college or university. At the culmination of the course, the students **will** take the AP English Literature and Composition Exam given in May. Based on their scores, they may be granted advanced placement, college credit, or both at colleges and universities throughout the United States. In the course, you must read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work's literary artistry, students reflect on the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provides a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.

Writing Assignments:

Throughout the year students will write, demonstrating an understanding and mastery of standard, written English. They should have a broad vocabulary, which will indicate that they can use words appropriately to show denotative accuracy and connotative resourcefulness. AP Literature students write for a variety of reasons: 1) Students will write creatively to indicate knowledge of the organization, structure, and style techniques of poetry and prose. 2) Students will write to inform their reader that they understand passages from poetry, and longer works like novels and plays. 3) Students will write to explain complex ideas and issues that require research and development. 4) Students will write to analyze various pieces interpreting the author's meanings based on careful observation, use of extensive textual support, and an understanding of historical and social values. 5) Students will write under time constraints, producing papers that show both complexity and sophistication.

Reading Assignments:

This course includes an intensive study of rich and representative works such as those authors cited in the *AP English Course Description*. The works selected require a careful, deliberative reading that yields multiple meanings. (Note: The College Board does not mandate any authors or reading lists).

However, because this is a college-level course, expectations are appropriately high, and the reading workload is challenging. Students are expected to come to class with the works read and annotated. Because of the length of some pieces, careful planning and time management is essential to success in the class. Careful reading leads to in-class discussion, which reveals a student's in-depth understanding and evaluation of the piece and contributes towards the strengthening of his/her own composition ability.

Primary Course Literature:

<i>Beowulf</i>	Unknown
<i>The Inferno</i>	Dante Alighieri
<i>Hamlet</i>	William Shakespeare
<i>Alice's Adventures in Wonderland</i> and <i>Through the Looking Glass and What Alice Found There</i>	Lewis Carroll

September-October: Close reading and annotation of text, evaluation of summer reading assignment, introduction to AP Literature and Composition exam, definition and expository essays. Introduction to first work of British Literature. The Dark Ages.

Text: *Beowulf*, Translated by Seamus Heaney

The course opens with an evaluation of the summer reading assignment as well as an introduction to Britain in the Dark Ages and what is regarded to be the most important work of epic poetry to come from that era. Students will perform a close reading for stylistic elements and theme. Students will also be introduced to the genesis of the English language that we currently speak and write today.

Essential Question: Epics provide a narrative demonstration of the most important values of the societies in which they were written. How does *Beowulf* promote the values of the Germanic Heroic Code of Honor? What determines our definitions of the nature of good and evil? Why is evil so compelling?

Suggested Further Reading: *The Issue of Feminine Monstrosity: A Reevaluation of Grendel's Mother* by Christine Alfano

Warriors, Wyrms, and Wyrd: The Paradoxical Tale of the Germanic Hero/King in Beowulf by Kevin J. Wanner

November - December: Continued close reading and annotating. The Middle Ages.

Text: *The Inferno* by Dante Alighieri

As we move on from the Dark Ages, we will travel to Florence, Italy in the height of the Middle Ages. We will examine the first part of Dante's Divine Comedy, *The Inferno*, and follow Dante and his guide Virgil through the depths of Hell to learn of the sins of man and the punishments they will receive. It is truly a sublime journey through the heart and soul.

Essential Question: As *Beowulf* reveals something about the culture in which it was written, Dante's *Inferno* reveals information about the culture of its origin. What can be deduced about society in Dante's Italy from this epic poem? What can reading Dante's *Inferno* teach us about how we should lead our own lives, regardless of religious denomination?

Suggested Further Reading: *Dante's Inferno: Critical Reception and Influence* by David Lummus

Darkness Visible: Dante's Clarification of Hell by Joseph Kameen

January - February: Continued close reading and annotating. Drama Unit continued. Re - Introduction to William Shakespeare. The Renaissance.

Text: *Hamlet*, by William Shakespeare

This unit will focus on reading and responding to Drama. The Tragedy of *Hamlet*, Prince of Denmark is a tragedy by William Shakespeare. Set in the Kingdom of Denmark, the play dramatizes the revenge Prince Hamlet exacts on his uncle Claudius for murdering King Hamlet, Claudius's brother and Prince Hamlet's father, and then succeeding to the throne and taking as his wife Gertrude, the old king's widow and Prince Hamlet's mother. The play vividly portrays both true and feigned madness – from overwhelming grief to seething rage – and explores themes of treachery, revenge, incest, and moral corruption.

Essential Question: How does fate and destiny play a role in the outcome of the tragic Prince Hamlet? Why do we take our frustration out on those we love the most?

Suggested Further Reading: *Resituating Freud's Hamlet* – by David J. Gordon

Hamlet and Amleth Princes of Denmark: Shakespeare and Saxo Grammaticus as Historians and Kingly Actions in the Hamlet/Amleth Narrative - by Megan Arnott

March- May: Continued close reading and annotating. Introduction to the Victorian Era and essentially the first YA novel. The Bildungsroman.

Text: *Alice's Adventures in Wonderland and Through the Looking Glass and What Alice Found There.*

This unit will take us back to our youth as we revisit a childhood classic. However, we will also examine the much darker side to these two novels and the authors himself, who, in recent times has had a bit of a negative stigma attached to him. I mean, why else would there be an *Alice* section in Hot Topic if not for the novel's nefarious side?

Essential Question: How can reading a traditional children's novel as a young adult alter our perspective and interpretation of it all those years later? Does an author's past affect the way we perceive their writing?

Suggested Further Reading: *Alice's Vacillation between Childhood and Adolescence in Lewis Carroll's Alice's Adventures in Wonderland* by Jenny Karlsson

Playing Around in Lewis Carroll's Alice Books by Jan Susina

May - June: AP Test Review, the exam, and Post AP Test activities.

During the final days before the exam, students work on quality AP works to review various aspects of literature. We are still expected to be students AFTER the test. Our final unit deserves just as much attention as the ones before it.

Grading Policy

Formal Essays - 30% of your grade - These are M.L.A. formatted research papers that will require most of your time and effort.

Practice Free Response A.P. Literature Prompts - 25 % of your grade - These are much shorter, but no less challenging. These practice F.R.Q.'s will be assigned monthly, and you will have less than an hour to do them.

Annotations of Scholarly Sources - 10% of your grade - Occasionally, you will be asked to read an article on a work of literature we've read and annotate for diction and content, offering insightful observations of the article.

Oral Presentations - 10% of your grade - In pairs, or small groups, you will read an article on a work of literature we have just completed and create a Prezi, Google Slides, Canva, or similar software, and analyze and interpret the article to be presented to the class. A rubric with further instructions will be provided once assigned.

Class Participation and Engagement - 25% of your grade - I cannot stress enough the importance of this portion of your grade. You may not like everything we do on any given day. That is not a license to disengage and watch videos on your phone or put your head down to sleep. Sleep at home. This is an A.P. class, your focus and undivided attention is on what we are doing that day, whether it be reading the next section of the text, watching a film clip, researching for a presentation, or preparing for the A.P. test, you are to be involved every day with questions, comments, insightful observations, and interpretation. Your grade may be decreased by as much as 25 points if you are disengaged in the class or your attendance is less than exemplary.

F.A.Q.'s

Q: Do you accept late work?

A: It is the school's policy to accept work that is handed in beyond the due date; however, the teacher may decide how much the work will be penalized for tardiness. Typically, essays handed in late (more than a week), regardless of absence, will incur a deduction of at least 30%

Annotated articles and presentations that are late will be penalized 50%

Q: Is there any extra credit I can do?

A: Sure. However, all work on the course outline must be completed first before any extra credit is even considered.

Q: Is there any way I can boost my grade at all; I really need this class to graduate?

A: Sure. Invent, then build a Time Machine, travel back in time to September, then do everything you were supposed to do the first time. Then, since you can travel through time, rescue Abraham Lincoln.

Please note that there will be several occasions where we pause a work of literature for a day or two and turn our attention to AP multiple choice questions and AP Free Response prompts.

Mr. Lorenzo reserves the right to alter or modify this course outline at any time during the year and at his discretion.