

AP English Literature and Composition: Addendum to Common Course Syllabus and Class Standards

La Jolla High School (2019-2020)

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Philosophy: We are a cutter on the seas of fate, kith and kin to both Dante and Odysseus in our journey to make sense of our part in the human drama; to both Don Quixote and Colonel Aureliano Buendia in our plaintive search for a salve to help soothe the wounds wrought by the plight of the human condition; and to all others past and present whose lives have taken them on separate quests of understanding—whether they have been/are literal or figurative, their journeys and the questions raised (and sometimes answered) by them are the things of greatest import when it comes to my personal iteration of this course.

This is how I picture the course when I see it in my dreams and not through the imperfect lens of everyday reality. It is the journey, not the destination (though that's usually very nice, too), that matters the most to me, because it is on the journey that we begin to question and, hopefully, to understand who we are and what it is that we want for ourselves in our lives and in our worlds.

It is why in my Advanced 10th grade English classes I work with the general ideas of exploration and discovery, using literature that deals with characters who are in some way trying to define themselves and/or discover their place in the world (Victor Hugo's *Les Miserables*, Albert Camus' *The Stranger*, Dante Alighieri's *Inferno*, Lewis Carroll's *Alice's Adventures in Wonderland*, Salman Rushdie's *Haroun and the Sea of Stories*, and Henrik Ibsen's *A Doll's House*, among others).

It is why in my 11th grade AP English Language classes I work with the general theme of "My Perfect World", using literature that deals with characters who have in some way lost touch with their separate, "perfect" worlds and who are now somehow trying to either build (or rebuild) the bridges that will take them back to those worlds or, perhaps better, to newer and as yet undiscovered ones (Gabriel Garcia Marquez's *One Hundred Years of Solitude*, Cormac McCarthy's *The Crossing*, Philip Roth's *American Pastoral*, F. Scott Fitzgerald's *The Great Gatsby*, Ralph Ellison's *Invisible Man*, Paul Theroux's *The Mosquito Coast*, and Haruki Murakami's *A Wild Sheep Chase*, among others).

It is why in my 12th grade AP English Literature classes I work with the more intimate theme of "Who am I?", using literature that deals with characters who have come to some crossroads in life and whose decisions (or momentary lapses of reason, as may be the case) will determine forever how they will be seen by the world and those around them (William Shakespeare's *Hamlet*, Peter Shaffer's *Equus*, Gabriel Garcia Marquez's *Love in the Time of Cholera*, Michael Ondaatje's *The English Patient*, Salman Rushdie's *Midnight's Children*, Fyodor Dostoevsky's *Crime and Punishment*, Jose Saramago's *Blindness*, Toni Morrison's *Beloved*, Miguel Cervantes' *Don Quixote*, and J. M. Coetzee's *Disgrace*, among others).

It is all, in the end, in preparation for the future: not just to have students who are as well-prepared as they can be for the different standardized tests that will be coming down the line, particularly the two different AP English exams (Language and Literature), but also for the tasks that will be set for them when they begin to apply for admittance to university and for the various scholarship programs available to them, and beyond... It has always been true, and probably will continue to be true in some way, shape or form, that universities and scholarship committees always seem to want to know two things about each year's new crop of applicants: (a) what adversities have they had to overcome in their eighteen years of life (i.e., what events have taken them away from maintaining their otherwise perfect worlds); and (b) what events, activities, triumphs, and traumas, etc., help to explain who they are and why they are the people they are today?

If I honestly had to boil it all down in a crucible that left nothing to the imagination and simply revealed the truth of all that there is about me and my teaching philosophy, it is this: my desire is to expose my students to novels, discussions, lessons, projects, activities, etc., whose largest goal is to take them out of their comfort zones and get them to learn how to think, to reason, to evaluate, to, essentially, begin to take the first awkward steps to wisdom.

AP English "Givens" (i.e., expectations - if the sentences below don't describe you, then academic trouble may be looming on the horizon): (a) reading is a part of your natural life and you do it very well; it is a pleasure for you, not a chore, even when it is handed down to you as an assignment; (b) the types of books that you read are varied in their nature, their length, and their subject matter: i.e., though you may have a favorite genre of literature (fantasy, thriller, romance, Latin American, Asian, science fiction, etc.), you are adventurous when it comes to reading and do not allow yourself to be locked into reading in that genre alone and also do not shy away from reading **lengthier** works, which are a natural part of the fabric of this course; (c) you recognize that AP English Literature is meant to be a university level literature course—after all, you do receive some university credit for successfully passing either (or, depending on the university, both) of the AP English exams—and that you will be exposed to university level books that may be of a more cerebral nature than you are used to, either in your own reading or in the reading done in the

Advanced English classes offered here at La Jolla High School: i.e., the novels we will be using are generally more thoughtful, intellectually provocative works that are harder to get through than your average thriller – this is not said to be snooty, elitist, or to instill fear into incoming students but simply, as I always try to be with my students, absolutely honest; and (d) writing in a thoughtful and interesting manner is a skill that you already possess on some level—AP English is not meant to be a course where you learn the rudiments of how to write but one where you take your already blossoming writing skills and improve upon them, fine-tuning them for different purposes and different audiences, as you first write and then rewrite pieces so that they become more thoughtful, more engaging, and, essentially, more than they would have probably been without the opportunities to be given you to revisit and revise.

Essentially, if you have enrolled in AP English Literature simply because it is a 5-point “A”, I understand on so many levels, especially given the hyper-competitive nature of the current university application process, but, for your part, you’ve got to understand that in enrolling in this course without a love for literature means that you’ve possibly set yourself up for a less-than-ideal senior year... After all, this course is not titled AP University Applications, or AP I’ve Got Five Other Classes, but AP English Literature, a course which is meant to be modeled on and judged against nationally-set standards, and, given that I have worked as a consultant for the College Board for over twenty-five years, I do my best to try to make sure that we are adhering to those standards each and every day.

Understanding: The advanced nature of this course will require of every student in it a level of desire, discipline, maturity, and behavior commensurate to its goals: to immerse them all in the types of writing, reading, thinking and reasoning skills necessary for success in university level literature courses. This being the case, problems in terms of work habits, promptness, and/or behavior will not be allowed to disrupt the normal functioning and stated purposes of this course, especially if such problems impinge in any way on the rights of the other students in the course to receive the type of education expected by their parents from an institution like La Jolla High School or from any of its immediate rivals, local or nationwide.

Yes, we are still in the high school setting, but students who enroll in any of the AP or Mesa College courses here at La Jolla High School are doing so with the understanding that they are supposed to be entering into a more serious, mature, and thoughtful atmosphere in those courses and that their behavior as individuals and their seriousness as students are both expected to match that elevated atmosphere. In essence, all of those things about high school that everyone on some level eventually gets tired of, which has everyone wanting high school to end and university life to begin, are supposed to be checked at the door. No class clowns. No rude side conversations about anything. No doing homework from other courses. No juvenile or disruptive behavior of any kind. After all, if this were a real university setting and my parents and I were shelling out between \$10,000 and \$95,000.00 a year for me to be here.... You get the picture. Offenders of the peace will be asked to reconsider their behavior. Those who do not reconsider and subsequently realign their behavior to the expectations of this course will then be dealt with in accordance with the La Jolla High School Handbook.

Reading (Pace and Content): Students enrolled in this course should expect a reading load of approximately one hundred twenty-five to one hundred fifty pages a week. The reading to be covered in this course (see below) will prove itself to be, I believe, not only challenging and (at times) provocative, but also rewarding, enlightening, and (I hope) unforgettable. The literature will run the gamut from enduring British Literature classics like William Shakespeare’s *Hamlet* and Mary Shelley’s *Frankenstein*, to more modern works by the likes of Gabriel Garcia Marquez, Haruki Murakami, and Cormac McCarthy. Please know that all of the literature to be used in this course has been carefully selected through the numerous, wide-ranging, and continuing discussions that I have had over the years with both highly-regarded AP English Literature consultants throughout the nation and with members of both the AP English Leadership Team and the Test Development Committee, and that a generous sampling of the selections, at one time or another, have actually been used as a part of the AP English Literature Exam itself, either as a poem (Question #1) or a passage (Question #2) choice, or as a highlighted selection for Question #3, which allows students to write on a novel of their own choosing. In calling the novels “highlighted” selections, what I mean is that these novels have either been used as a suggested text to write about for Question #3 or as a novel used in an essay meant as a training tool for AP English teachers around the world. In addition to all of the assigned texts, students will also be expected to read works of their own choosing as a part of a large project called the “University Literature Course Project”. For this project, students are expected to choose a series of novels (usually three to four) and two films centered on a self-chosen theme.

PARENTAL ADVISORY: Please be advised that Advanced Placement English Literature is meant to be the equivalent of a university level course and that it comes with all of the requisite wonders and trappings of such a distinction. As can be seen in the suggested novels list that appears on every Question #3 of the AP English Literature Exam, there is a much greater sense of freedom in terms of the kinds of novels the College Board suggests, encourages, and expects AP English teachers to use in their individual classrooms than might be found in a high school course not designated as AP English Literature.

Therefore, please be aware that the materials used in this course and the discussions based on them can at times be a bit more challenging and more mature than the kinds of materials and discussions found in a non-university level literature course. Yes, this is a course being taught on a high school campus, but it should be taken as a given that mature subject matter will at times be a part of both the readings for the course and of the class discussions related to them.

While this situation is probably more true for literature in the modern age, particularly novels published in the last forty to fifty years, where violence, adult language, and adult situations are discussed and/or described in a more open manner, this can still also be true of classic literature, with the major difference being that the authors of these novels, because of the different time frame during which they were writing, had to be more careful about their subject matters and the manner in which they chose to write about them.

But please also be aware that the novels chosen for use in this course have been written by some of the world's most highly regarded authors, by authors who have been nominated for or awarded many of the major prizes that the world of literature has to offer (the Nobel Prize, the Booker Prize, the Pulitzer Prize, etc.), and that they are a part and parcel of AP English Literature programs not just throughout the nation but throughout the world.

If this reality proves problematic, please let the instructor know as soon as possible so that an alternate situation can be discussed.

Please also know that this reality may also apply for the self-chosen novels and films that your individual student will select to use for their University Literature Course Project, a project in which students must read three to four novels and watch two films all centered on a single, self-selected theme.

It is a simple given that I will not have read many of the novels or seen many of the films all of my students, as a group, will select to experience for the University Literature Course Project, and so I will not be able to vouch for their content beforehand, which is why you as a parent will be asked to approve your individual student's choices.

Please find below a truncated selection of the novels and texts that I have used through the years for this course. While this selection is generally indicative of some of the works that will be used as the readings for this course this school year, please also know that new novels, both classic and modern, are always being considered as possible additions. One need only look at the projects that I have listed on donorschoose.org to see some of the novels that I am hoping to add to my selections list if funds become available.

Texts (will include poems, short stories and plays selected from): *Perrine's Literature – Structure, Sound, and Sense, 7th Edition* (Arp); *Concise Anthology of American Literature, 4th Edition* (McMichael); and *Elements of Literature 5* (Scholes, Klaus, Comely, and Silverman).

Supplementary Texts, American Literature (may include): *American Pastoral* (Philip Roth); *The Road* and/or *The Crossing* (Cormac McCarthy); *Invisible Man* (Ralph Ellison); *Beloved* and/or *Song of Solomon* (Toni Morrison); *Zoo Story* and/or *Who's Afraid of Virginia Woolf?* (Edward Albee); *Bluebeard* and/or *Slaughterhouse Five* (Kurt Vonnegut,

Jr.), *The Sound and the Fury* and/or *As I Lay Dying* (William Faulkner), and *The Complete Short Stories of Ernest Hemingway* (Ernest Hemingway), among others.

Supplementary Texts, British Literature (may include): *Hamlet* and/or *King Lear* (William Shakespeare); *Frankenstein* (Mary Shelley); *Wuthering Heights* (Emily Bronte); *A Passage to India* (E.M. Forster); *The English Patient* (Michael Ondaatje); *Disgrace* (J.M. Coetzee); *Tess of the D'Urbervilles* (Thomas Hardy); and *Equus* (Peter Shaffer), among others.

Supplementary Texts, World Literature (may include): *One Hundred Years of Solitude* and/or *Love in the Time of Cholera* (Gabriel Garcia Marquez); *Blindness* (Jose Saramago); *Don Quixote* (Miguel de Cervantes); *Haroun and the Sea of Stories* and/or *Midnight's Children* (Salman Rushdie); *Kafka on the Shore* and/or *The Wind-Up Bird Chronicle* (Haruki Murakami); *The Sound of Waves* (Yukio Mishima); *Snow Country* (Yasunari Kawabata); *The Stranger* (Albert Camus); *No Exit* (Jean-Paul Sartre); *Oedipus Rex* and/or *Antigone* (Sophocles); and *Lysistrata* (Aristophanes), among others.

Note on Supplementary Texts: I have once again been asked this year to teach five sections of AP English Literature. Although I will do what I can to secure more copies of each of the novels and plays that I plan to use (through donations of copies from kind benefactors, trips to used books stores, projects hopefully funded through my donorschoose.org account, etc.), please know that there are currently not enough copies of many of the individual novel sets listed above to allow all five sections of AP English Literature to read the same work at the same time. In fact, in more cases than not, there is only ONE novel set of each title, and this is not a situation that is very likely to change. Please know, then, that there is a high probability that each of my five AP English Literature sections will more than likely be reading a different novel during the same time frame and that, because of my particular approach to the course, wherein I use a method of discussion centered on the concept of the Harkness Table, that each section will more probably than not be reading three separate novels (in three groups of twelve): i.e., while period 2 is reading *One Hundred Years of Solitude*, *Blindness*, and *1984* in their three groups of twelve, period 3 will be reading *The English Patient*, *American Pastoral*, and *Brave New World* in their three groups of twelve, and so on down the line.

In the end, however, every student in each of my five sections of AP English Literature will read at least **two major American** writers, **two major British** writers, and **two major writers from around the world**. This will be in addition to all of the other reading, both assigned and self-chosen, to be done as a part of this course.

Writing (Pace and Styles): Because the course will ask students to write in many different styles and for many different purposes and audiences, it is difficult to say how much writing there will be beyond that there will be at least one formal paper every four to six weeks. The habit of writing for this class will almost always include, especially for more detailed, longer works, the following steps:

- (a) Brainstorming and pre-writing exercises, with extensive teacher input, to both help clarify and guide the later writing process, with these exercises focusing on characters, themes, symbolism, imagery, author motivations, and the many other aspects generally analyzed in trying to more fully understand a piece of writing;
- (b) Creating precis statements and, at times, detailed outlines from the aforementioned brainstorming exercises to further clarify and crystallize each student's thoughts on their writing, including on characters, themes, motivations, symbolism, etc., and to add structure and logical organization to what will later become an actual essay;
- (c) Writing and then sharing, either aloud or in small groups, portions of certain pieces in class so that each student will have the guiding influence of not just the instructor but also of his/her peers, with editing, revisiting, reworking, and revising being important parts of the process of writing so that all finished pieces are a greater work than they might otherwise have been;
- (d) Revisiting, reforming, and rewriting certain finished and graded pieces so that each student can attempt to address whatever deficiencies might have been present in his/her work, taking their writing and consciously trying to make it more complex and thoughtful during the revision process by using heightened vocabulary, a generous mix of sentence styles and paragraph structures, and the imbedding of textual evidence, etc.

In addition to any formal papers assigned, there will also be numerous other opportunities to write **on an almost daily basis**, including, but not limited to, **work done in the course notebook** and the assignments listed below, among many others.

- (a) **Everything Matters – Figurative Language, Imagery, Symbolism, and Tone:** This series of lessons on the importance of being aware of the (possible) use of symbolism, imagery, etc., will culminate in an analytical written assignment where students will view an artistic work (poem, short story, film clip, painting, music video, etc.) and analyze it in terms of its figurative language, imagery, symbolism, and tone, as

appropriate, with the requirement that the students themselves use the proper figurative language in their analysis of that work. The written assignment must include an attempt on the part of each student to come to some kind of conclusion as to the artist's possible deeper aspirations for the work, of how the use of figurative language, imagery, symbolism, and tone lent themselves to the artist accomplishing (or perhaps falling short of) his/her greater aims.

For this (at least) four-week long unit, students will be tasked with becoming intimately familiar with the concepts of figurative language, imagery, symbolism, and tone. Students will begin with an exploration of symbols (colors, objects, gestures, position, numbers, etc., both here in the United States and in other parts of the world), and then broaden their experience from the strictly visual to both the auditory and the written. They will essentially move from seeing the use of color to imbue something with possible meaning (white possibly meaning purity, etc.) to the use of positioning (as in a courtroom layout, a painting, or a film) to add possible additional layers of implication to that meaning (a judge having ultimate power in the courtroom because of his relative height compared to everyone else present, etc.).

The importance of imagery will be introduced through the use of the U2 song "One." Students will discuss the lyrics to the song and what they feel might be appropriate images to use in a music video of the song (based on both the lyrics and on hearing the song itself), then view the three separate and very distinctly different (from one another) music videos that were created for the song – music videos with visuals which, though the lyrics and the song itself are exactly the same, can subtly change in a viewer's mind the possible meaning of the song, etc., much as the tone that is used when speaking can change the possible meaning of a sentence. This study will be piggybacked to an examination of various popular songs to show students that the use of figurative language used in an AP English Literature course is very much alive and well in the music and, by extension, the movies, television shows, and the novels that they themselves experience and enjoy in their everyday lives.

This will culminate in a written assignment mentioned above, where students will view an artistic work and analyze it in terms of its imagery, symbolism, and tone. There will also be a second assignment more intimately involving imagery and the use of figurative language where each student will be asked to write a twenty-line poem about a monument that has some significant meaning for them, with the key being that the poem must not only use figurative language throughout but also all of the five senses so that the reader is as literally as "there" at the monument as possible.

As with most of the writing to be done in this course, the instructor will be on hand to review each step of the writing process (brainstorming exercises, precis statements on themes, opening paragraphs, completed essay) and will then give each student an opportunity to revisit, revise, and rewrite their work.

- (b) **Everything Matters - Structure, Style, and Theme:** The series of lessons on the importance of being aware of the (possible) use of symbolism, imagery, etc., will continue and fold the concepts of structure, style, and theme into what has already been studied and will culminate with each student writing an analytical essay which explores the themes at the core of a written piece and also discusses how structure and style either help and/or hinder, in their minds, the author's deeper purposes.

This assignment will require students to read a variety of short pieces that address the concepts of structure, style and/or theme in some way and to discuss their thoughts on these concepts as they are used in the separate short pieces. These discussions will occur in small, Harkness Table discussion groups of twelve whose conclusions will later be shared with the entire class of thirty-six students.

Among the short pieces to be used are Helen Gilchrist's "The Last Diet," Jhumpa Lahiri's "A Temporary Matter," Gabriel Garcia Marquez's "Chronicle of a Death Foretold," T.S. Eliot's "The Love Song of J. Alfred Prufrock," Sylvia Plath's "Daddy," and several poems by e.e. cummings, including "r-p-o-p-h-e-s-s-a-g-r," "O sweet spontaneous," "my sweet old etcetera," and [l(a)]," all of them short stories or poems where structure, style, and theme, either individually or as a group, figure prominently. This will culminate in a reading of the play *Equus*, during the course of which students will do several brainstorming assignments and write a series of precis statements which attempt to address the various themes emerging as the play begins to unfold, either in terms of the individual characters in the play or of the (possible) overall intentions of the playwright. From these precis statements, each student will then write an essay which more fully explores the themes at their core and also discusses how structure and style either help or hinder, in their minds, the playwright's deeper purposes for his/her work.

As with most of the writing to be done in this course, the instructor will be on hand to review each step of the writing process (brainstorming exercises, precis statements on themes, opening paragraphs, completed essay) and will then give each student an opportunity to revisit, revise, and rewrite their work.

- (c) **Everything Matters – Social, Cultural, and Historical Values:** The series of lessons which began with the importance of being aware of the (possible) use of symbolism, imagery, etc., and then folded in the concepts of structure, style, and theme, will be extended further to include the concepts of social, cultural, and historical values and the effect(s) that they might have in both the reading and the interpretation of a text and will culminate with each student writing an analytical essay which explores the importance of social, cultural, and historical values in a text as seen through its characters, its settings, etc.

The short pieces used for the Structure, Style and Theme assignment will in many ways have already addressed, given the nature of the short pieces and the backgrounds of the separate authors/poets, some of the concerns related to social and cultural values, and so this assignment is meant to act as an extension of its predecessor and will require students to read a selection of Ernest Hemingway short stories where the main characters are out of their home culture and society. This will begin with a deep examination of the one-page short story "The Revolutionist," wherein Hemingway makes reference to a number of societal and cultural conditions and values in Europe without explaining his deeper aims in doing so. This is where Hemingway's concept of the **Iceberg Theory** will be introduced and discussed, with a great emphasis on trying to tie the theory in with the concepts that came before: symbolism, imagery, structure, etc. Students will be broken up into groups of twelve and will individually research twelve different aspects of the short story (the four different painters mentioned, the Magyars, the Whites, Horthy, the Swiss during and after World War One, etc.) to hopefully get, through a series of short presentations, Harkness Table and, later, whole class discussions, to the deeper meaning that Hemingway purposely omitted, purposely did not reveal. From there, in hopes of each student becoming more acclimated to the idea of purposeful omission, students will read several more Hemingway short stories involving characters in places that are not their home country, culminating in a reading of "The Short Happy Life of Francis Macomber." This will in the end lead to an essay that attempts to analyze and comment on the social, cultural, and historical values of the characters in the story.

As with most of the writing to be done in this course, the instructor will be on hand to review each step of the writing process (brainstorming exercises, precis statements on themes, opening paragraphs, completed essay) and will then give each student an opportunity to revisit, revise, and rewrite their work.

- (d) **Everything Matters – The University Literature Course Project:** This year-long project will incorporate all of the separate aspects of the three previous **Everything Matters** assignments and will culminate with each student creating a detailed outline, complete with themes, textual support, etc., and then writing from that outline an analytical essay which explores the separate **Everything Matters** elements to come to a grand conclusion (or conclusions) centered on the larger theme explored for the project.

This year-long project will require students to read four self-chosen novels and watch 2 self-chosen movies centered on a theme also of their own choosing, just as if they were young university professors crafting a new course to teach the following semester. To ensure that the works chosen are of the literary merit expected by the College Board of an AP English Literature course, the instructor will be of service throughout all aspects of the planning and eventual selection process. Each student's self-selected theme will be modeled on courses available for study at major American universities and will culminate in an 8 to 10 page essay that attempts to analyze the self-chosen theme in some meaningful way. For example, if a student chooses to create a course centered on Japanese authors and filmmakers, their culminating essay would serve as an extended examination of what the student has learned through their reading and viewing, anything from the changing role of women in Japanese society to the persistence of bushido culture through the centuries, from the insidious (in some eyes) influence of Western culture in modern Japan to the dominance of anime and cosplay culture in Tokyo. The essay will require each student to take whatever insights he/she has garnered through their separate examinations and asks them to come to a grand conclusion (or conclusions) centered on the larger theme explored for the project. Using the theme of Japanese women mentioned above, a possible conclusion might be that the role of women in Japanese society has been stagnant through the centuries and that this situation has fueled an urgency in the last five years for Japanese women to either abandon Japan for other countries that are generally more accepting of women in roles that Japan still considers culturally male, or for women to more aggressively risk possible censure, or a metaphorical exile, in their separate industries, and possibly within their own families, for daring to break with the norms of traditional Japanese culture.

Other Types of Writing: In addition to the writing assignments listed above under the general category of **Everything Matters**, there will also be many other types of writing assignments geared toward accomplishing the goals set for an AP English Literature course by the College Board. These writing assignments will include, but will not be limited to, the following:

- (a) **Artistry and Quality - An Artistic Work of Cultural Importance:** For this assignment, each student will examine a piece of art that is either culturally important and/or significant to one aspect of their family background. While many students will choose to analyze a painting, this assignment will not be limited to a strict reading of the word "art" but will be open to variations on what the word might mean to different people in different cultures, and so where some students will then move to analyze a sculpture, a film, or a representative piece of architecture, other students might analyze something like the Kaiseki food culture of Kyoto, Japan, the different dance styles of Polynesian cultures, or a representative piece of music. Beyond explaining the origins of the artistic work, the student will analyze the work's **artistry and quality** as compared to other pieces from the same culture and/or against other works from other parts of the world, other cultures, etc., whichever seems most appropriate to the analysis.
- (b) **Artistry and Quality – The Top 100 of the World:** For this series of assignments, each student will work to analyze and evaluate why a particular artistic work has been deemed by those whose work it is to analyze and evaluate culture and cultural accomplishments (i.e., music and film critics) is considered, professionally and culturally, to be of such great significance. Each student will choose a different number from 1 to 100 and will then be responsible for examining whatever artistic work has been set at their number from the following lists:
- (1) The Top 500 Songs of All Time – as created by music critics and the editors of Rolling Stone magazine
 - (2) The Top 500 Albums of All Time – as created by music critics and the editors of Rolling Stone magazine
 - (3) The Top 100 American Films of All Time – as created by the American Film Institute

For this series of analytical and evaluative essays, students will research the song, the album, and the movie that has been set at their number and analyze why those prominent in the culture of the list's category, for example, music critics and the editors of Rolling Stone magazine, have placed it there. In the case of a song from Rolling Stone magazine's list of the Top 500 Songs of All Time, a student would first listen to the song in question, read and analyze its lyrics, and then do background research on the song, its creation, its period in time, and on the opinions as to why those in history have given it such a high ranking. The student will then evaluate that ranking against his/her own views of the song in question in its own time period and against the culture as it is today. And so, if Bob Dylan's song "Like a Rolling Stone" has been given the

number one slot on Rolling Stone's list of the Top 500 Songs of All Time, the student responsible for the song would analyze it as a product of its own time, the turbulent 1960s, and speak to its continuing relevance, or lack thereof, in today's music culture. To close this assignment, each student would then have to suggest a song of their own to add to Rolling Stone's list, with the appropriate reasons for doing so; essentially, providing arguments for why the song's **artistry and quality** demand that it be put on Rolling Stone's list. This same method would be used for each of the other two lists.

(c) **Analysis and Argument – The Top 100 of the Millennium:** For this series of assignments, each student will work to analyze and evaluate why a particular person or human endeavor has been deemed by those whose work it is to analyze and evaluate culture and cultural accomplishments (i.e., historians, etc.) is considered, professionally and culturally, to be of such great significance. In this extension of the **Top 100 of the World** series of assignments, each student will continue with his/her randomly assigned number and be responsible for examining whatever person and human endeavor has been set at their number from the following lists:

- (1) The 100 People Who Made the Millennium – as created by historians and the editors of Life magazine;
- (2) The 100 Events That Made the Millennium – as created by historians and the editors of Life magazine.

Falling in line with the **Top 100 of the World** series of assignments, students will analyze and evaluate the people and human endeavors on Life magazine's list but this time with less of an emphasis on artistry and quality and more on a broader emphasis on the **social, historical, and cultural values** which seem to be driving the person's or human endeavor's placement on the list.

To more specifically tie the **Top 100 of the Millennium** series of assignments to the stated goals of the College Board for an AP English Literature course, in addition to the essays on the requisite person and human endeavor found at their chosen number, each student will also be assigned the task of writing an essay on one of the six authors whose works, as a whole or individually, were thought important enough to the society and culture of humanity as a whole that they have been included either on Life magazine's list of the **Top 100 Events That Made the Millennium** (an individual novel's publication) or its list of the **Top 100 People Who Made the Millennium** (an author's work and impact as a whole).

- (1) *Don Quixote* by Miguel de Cervantes (at number 96, **Events** list)
- (2) *The Tale of Genji* by Murasaki Shikibu (at number 83, **Events** list)
- (3) *Hamlet* by William Shakespeare (at number 35, **Events** list, and number 11, **People** list)
- (4) *The Interpretation of Dreams* by Sigmund Freud (at number 31, **Events** list, and number 16, **People** list)
- (5) Dante Alighieri (at number 50, **People** list)
- (6) Leo Tolstoy (at number 93, **People** list)

(d) **Vocabulary Development – Words and Their Vicissitudes:** This series of assignments is geared toward each student learning about the etymology of words, the amelioration and pejoration of words, and the creation of new words either through cultural changes or the use of devices like portmanteau and will include, but not be limited to, the assignments listed below:

(1) **Words and Their Vicissitudes - 26 Words, 26 Languages:** For this assignment, students will be working with word etymology and will be required to do research to find 26 words used in the English language, one each for each letter of the alphabet, that came to English from 26 different languages. One component of the assignment is to take note of how the word has changed (or not changed) in moving from its home language to English. As an example, there is the word "sushi", which: (a) comes to English from Japanese; (b) does not mean, as many think, "raw fish"; and (c) is translated as "it is sour" in the original Japanese because of the vinegar used to flavor the rice.

(2) **Words and Their Vicissitudes – Amelioration and Pejoration:** For this series of assignments, students will be working with the changes that sometimes come with words as the centuries pass. As examples of amelioration, there are the words nice, which used to mean "ignorant" or "absurd" but now means "pleasant," and babe, which used to mean "baby" but now means an "attractive person". As examples of pejoration, there are the words hussy, which used to mean "housewife" but now means an "imprudent or immoral woman," and silly, which used to mean "happy" or "blissful" but now means "senseless" or "foolish".

(e) **Vocabulary Development – Latin and Greek Roots:** This series of assignments is geared toward each student learning to recognize the possible Latin and Greek roots of certain words in the English language as a method to help infer their meanings. As examples, students will learn the roots ben(e) and mal(e) and then

use their knowledge of these and other roots to infer the definitions of words like: benevolent, malevolent, benefactor, malefactor, benediction, malediction, and so on down the line. This series of assignments will be weekly in nature and will be presented in a “building block” manner, wherein what is learned in the first week will not simply disappear but will act as supporting elements for what is being learned in the fifth week and so on down the line.

(f) **Vocabulary Development – Multisyllabic Adjectives, Interesting Idiomatic Expressions, and Complex Sentence Structure:** This series of assignments is geared toward each student learning, essentially, to not be casual in their writing, to be purposeful in their use of heightened vocabulary and complex sentences and will include, but not be limited to, the assignments listed below:

(1) **Vocabulary Development – Multisyllabic Adjectives and Interesting Idiomatic Expressions:** This series of assignments will have students working with teacher-created graphic organizers which ask them to find alternate, more heightened ways of expressing something simple. As an example, finding multi-syllabic synonyms for the word “hot” which expresses the same, general meaning but perhaps in a richer, more colorful way, so that the sentence “It was a hot day” becomes “It was a scorching... sweltering... day”... or “It was hot as Hell...”

(2) **Vocabulary Development – Multisyllabic Adjectives and Complex Sentences:** This series of assignments will have students writing sentences and then, later, short essays which purposely require them to use multisyllabic adjectives and complex sentences. It will start with a short, casual piece of writing that students will then graph against a readability chart to see at what grade level it was written at. History has shown this to be, because of the casual nature of the writing, usually at the middle or elementary school level. Then, the assignment becomes more conscious, with students taking their short piece and working to rewrite it to a higher grade level by using heightened vocabulary and complex sentences. As this series of assignments continues, students will more naturally become conscious writers and will find that the majority of the pieces that they write will be graphed at the high school or post-secondary level.

(3) **Vocabulary Development – Literary Devices:** This series of assignments is geared toward each student learning and then applying in their own work literary devices that are a part of everyday language. This would include devices such as anaphora, epistrophe, symplote, epizeuxis, and anadiplosis, “fancy” words which describe different types of repetition that can be found in the music, movies, and books that are a part of their everyday lives.

AP English Literature Exam Preparation: There will also be an ample amount of time spent on writing to prompts created through the years by the College Board for the AP English Literature Exam, with an emphasis on students making sure to address the elements of writing learned in the different **Everything Matters** lessons. As with all writing done in this course, there will be teacher input at all points in the writing process: reading and understanding a prompt; creating precis statements to clarify understanding of a passage; outlining what the essay will address to ensure that the needs of the prompt are properly met; selecting words or sections of the passage which will appropriately support any claims being made in the essay; writing the essay; and, lastly, revisiting the essay after it has been graded and compared to essays on the same prompt provided by the College Board and then, if needed, rewriting it.

Expectations:

- Students will create, maintain, and use on a daily basis both a Google Classroom and a Turnitin.com account for this course. Any student who is not able to do create such accounts for whatever reason or who feels he/she because of life circumstances will sometimes be delayed in meeting deadlines based on the use of these Internet based programs should tell the instructor as soon as possible so that alternate arrangements can be made.
- Homework, as well as a basic review of each day’s course activities, will always be posted on Google Classroom and is due at the time designated for each, individual assignment posted there.
- All writing assignments done outside of class will be word processed and will adhere to the specific guidelines set by the instructor. These guidelines may prove pervasive or be particular to a single assignment – whatever the case, clear instructions for each assignment will be posted on Google Classroom and are expected to be followed.
- Most assignments are to be submitted to both Google Classroom and Turnitin.com within the expected time frame.
- Please do not e-mail assignments.
- **DO NOT SEND ATTACHMENTS. FOR FEAR OF COMPUTER VIRUSES, I WILL NOT OPEN THEM.** Assignments which come as attachments will not be opened and will be treated as LATE work.
- Though LATE WORK will be accepted, the highest possible score that the assignment can earn will be downgraded 10% for the first day late and then 10% for each additional day that the work is late (90%, 80%, 70%, 60%, and 50%).
- Assignments that are more than 5 days late will not be accepted for credit.

- As assignments are generally turned in to Google Classroom and so getting them to the instructor need not involve actually physically seeing him, Saturday and Sunday count against you when it comes to late work and so please submit your late assignments as early as possible.
- **ANY TEST DESIGNATED AS A MID-TERM OR A FINAL CANNOT BE MADE UP.** It is a simple matter of the time that is involved in actually creating a test and the security that is lost once that test has been administered. An alternate assignment of reading a short novel and answering a series of essay questions on that novel will be made available to those who are absent on a mid-term or final test day. This alternate assignment will be due two weeks after the date of the missed test. If the alternate assignment is turned in late, the late work down-grades listed above will apply.
- All required reading is to be completed on time and all required texts are to be brought to class every time that it meets.
- Every student is expected to participate in ALL aspects of this course.
- As participation in Harkness Table discussions, whole class discussions, and in-class/group activities are graded activities and are stated expectations of this course, those who are excessively absent and miss being a part of them run the risk of having their academic grade, as a result, suffer.

Honesty and Integrity in the academic process is an expectation of this and all classes here at La Jolla High School. That being the case, please be aware that the **Academic and Personal Honesty Policy** (see your academic planner for a copy) is used and strictly enforced in this course. Any student who is guilty of academic dishonesty (cheating, plagiarism, etc.) on an assignment in this course will receive a grade of “zero” for that assignment and an “U” in citizenship for the particular six-week grading period during which the dishonesty took place and no higher than an “N” for the semester. **A second such instance of guilt will have the student leaving the course with a grade of “F/U” for the semester.** Please see the **Academic and Personal Honesty Policy** for the full details.

The **Scholarship Grade** is cumulative through the semester and is weighted in the manner below.

Essays and Other Writing:	25%
Exams, Quizzes, and Final Exam:	25%
Daily Active Participation:	20%
Projects (All Types for Semester):	20%
Course and Laptop Notebook:	10%

Assignment Grades are generally determined through the use of a 9-point Advanced Placement style rubric. Raw assignment scores for individual assignments (1-9) are awarded to each assignment for its merits and then converted to points using a scale similar to the one below, which is for an assignment worth 100 points.

Individual Assignment Scoring Rubric

9+ = 100 = A+	6+ = 82 = B-
9 = 98 = A+	6 = 80 = B-
9- = 96 = A+	6- = 78 = C+
8+ = 94 = A	5+ = 76 = C
8 = 92 = A-	5 = 74 = C
8- = 90 = A-	5- = 72 = C-
7+ = 88 = B+	4+ = 70 = C-
7 = 86 = B	4 = 68 = D+
7- = 84 = B	4- = 66 = D

Scholarship Grade

3+ = 46 = Fail	96 - 100 = A+
3 = 44 = Fail	93 - 95 = A
3- = 42 = Fail	90 - 92 = A-
	87 - 89 = B+
2+ = 22 = Fail	83 - 86 = B
2 = 20 = Fail	80 - 82 = B-
2- = 18 = Fail	77 - 79 = C+
	73 - 76 = C
1+ = 8 = Fail	70 - 72 = C-
1 = 6 = Fail	67 - 69 = D+
1- = 4 = Fail	63 - 66 = D
	60 - 62 = D-
0 = 0 = Fail	00 - 59 = Fail

Scholarship Grades are posted at PowerSchool and are updated every week and, also, as assignments are graded.

The **Citizenship Grade** is cumulative through the semester.

The **San Diego Unified School District defines citizenship grades in the following manner: (They are)** “reflections of the teacher’s impression of the general behavior, attitudes, values, and habits of an individual student in the school community. These marks are indices of the student’s ability to participate effectively in a democratic society. They measure personal qualities, not academic performance, and therefore should not be equated with the academic scale.” (Administrative Procedure No. 4710; Category: Instruction, Academic Achievement; Subject: Citizenship Grading and Evaluation and Academic Honesty). Meaning, getting a good citizenship grade is not about always being quiet in class

and never disturbing the fabric of the universe... Thus, if you seldom participate in class discussions or are otherwise a “ghostly” presence in the classroom, it is unlikely that you will get an “E” in citizenship. Add to this any behaviors which might be considered disruptive and that “G” could very quickly become an “N”.

In addition to all that is stated above concerning unexcused tardies, please also know that students with an unexcused tardy on a quiz or test day will not be allowed to make up the time lost on the quiz or test because of the unexcused tardy.

That being said, please know that your instructor is not an ogre and is well aware that Life happens and can throw our best plans and intentions out of the window. Trust me, I have been there too many times to count and so will not hold it against you or any of your assignments in any way whatsoever if Life throws you any sweeping curves that are just too sweeping to handle. But you need to let me know so that I can make all of the necessary and proper adjustments to whatever assignments you might be missing or might need more time on as a result.

Beyond that, let's have a fantastic year.

AP English Literature and Composition: Addendum to Course Syllabus and Class Standards

La Jolla High School (2019 - 2020)

Mr. Robert J. Boyd (1-858-454-3081, ext. 4514; room 514; rboyd@sandi.net)

Please print only this last page.

Please print your names on the top lines and then sign on the bottom lines. In signing you are verifying that you have read and understood the syllabus and class standards for this course as presented on Google Classroom, as well as the addendum to the common course syllabus added by the instructor.

_____ Per.: _____
(student name – please print) (parent/guardian name – please print)

(student signature) (parent/guardian signature)