**ADVANCED ENGLISH 12**- English Literature and Composition

Mrs.DeFelice

2016 Info Handout

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Traditionally, the final year of English in high school is a survey of British literature. As this is the case, this class will encompass a wide variety of world literature, including British works. These texts are chosen to not only expose you to what the world deems as “classics,” but to also allow you to “deepen [your] understanding of the ways writers use language to provide both meaning and pleasure for their readers” (College Board). As we read and write, we will constantly be evaluating a work’s structure, style and theme by using the techniques taught to you in the past and by incorporating more that you will learn in the future.

In addition to reading from a large selection of genres, you will also be writing from a large variety of genres. The goal of this is to increase your “ability to explain clearly, cogently, even elegantly what [you] understand about literary works and why [you] interpret them the way you do” (College Board). Composition will include critical analysis and evaluation of the texts that we are reading. We will also be writing shorter pieces that include journal entries, exam preparation essays, etc.

This course has been approved by the University of Minnesota-Crookston. For questions about the course, check out:

According to College Board:

An AP English Literature and Composition course engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work’s structure, style and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism and tone.

Writing is an integral part of the AP English Literature and Composition course and exam. Writing assignments focus on the critical analysis of literature and include expository, analytical and argumentative essays. Although critical analysis makes up the bulk of student writing for the course, well-constructed creative writing assignments may help students see from the inside how literature is written. Such experiences sharpen their understanding of what writers have accomplished and deepen their appreciation of literary artistry. The goal of both types of writing assignments is to increase students’ ability to explain clearly, cogently, even elegantly, what they understand about literary works and why they interpret them as they do.

**My Expectations:**

* Be prepared for homework (plan for about 5 hours per week on English alone). As stated by the AP English Literature and Composition Handbook:

*As this is a college-level course, performance expectations are appropriately high, and the workload is challenging. Students are expected to commit to a minimum of five hours of course work per week outside of class. Often, this work involves long-term writing and reading assignments, so effective time management is important. Because of the demanding curriculum, students must bring to the course sufficient command of mechanical conventions and an ability to read and discuss prose.*

* If I assign a reading, read, annotate, analyze and come to class ready to discuss the work (you will know if you are doing this correctly when you start anticipating the questions and discussions I bring up in class).
* Honesty is a must- many assignments are based on a completed/uncompleted basis or ungraded altogether. I assign the homework to make you a stronger student, not to just give you a grade.
* Do not memorize and forget- this class is designed to prepare you for college; therefore, we will constantly be building on knowledge acquired. What we do at the beginning of the year will be utilized until the very end. Learn it and keep using it.
* Take good notes- even when I don’t ask. Many test questions will come from notes taken during class. As this class is based on a college course, discussion will take up much of our time, so take the initiative and write down ideas you think are important. This is a skill that is imperative for your success in college.
* Late assignments will receive a zero- there are no excuses. However, you must still turn in the assignment in order to pass the quarter and not be given an “incomplete.”
* Assignments and missed tests (due to unexcused absences) are your responsibility. It is also your responsibility to come to me to set up a time or due date within three days of your absence. Being in class each day is an important part of learning. Even if excused, multiple absences will result in a review of your spot in the class.
* No extra credit work will be given- I believe that time spent on extra credit would be better be spent on regular assignments

\*\*\* I am truly excited to be working with you all again in the coming year! You have all come so far and I know that each and every one of you deserves to be in this class. This is your final year of high school so let’s go out with a bang doing the best we can do. I am looking forward to some good talks and great writing, even though, at times, it will be challenging--but that just makes us better, right?

**I CANNOT WAIT TO SEE YOU IN ADVANCED ENGLISH IN FALL!**

SUMMER ASSIGNMENTS

1. Read about one author who contributed to the American modernist movement (poet or novelist- NOT one we have already read). On the blog, post a response (minimum of 10 sentences) about why this author is modern, what he/she wrote, how it is modern, and how it has contributed to the literary world. (DUE: END OF MAY)
2. Read through *Fahrenheit 451* by Ray Bradbury and then write a reflection in which you respond to the following prompt in a minimum of two pages double-spaced:

*In Bradbury’s novel, Beatty tells Montag that it was the minorities that first began to censor books (and remember that he’s not just talking about racial minorities). Explain how the minorities began the censorship movement in Fahrenheit 451 and then analyze our own society. Was Bradbury trying to send a message? What message? Does it fit with what we know about modern and contemporary American authors? Does our society have similar problems? How so? Are we in danger of becoming like the society in Fahrenheit 451? How can we avoid this pitfall?*

\*\*\*Due the last day of MAY (Tuesday, 31st) emailed to me

1. Pick up a copy of *How to Read Literature Like a Professor* from the library- if you want to purchase it, the cost is $13 on Amazon and then you have it for life to underline, annotate and highlight!

* Keep a dialectical journal as you read (Due the first day of class)
* Post two conversation starters/discussion questions about the novel on the AP 12 Blog by Aug.21st (Sunday)
* Respond to two of your peers’ conversation questions by Aug.21st(Sunday) in at least five sentences

1. Read a “classic” from the list below

* Keep a dialectical journal as you read (Due the first day of class)

*Les Miserables* by Victor Hugo

*A Tale of Two Cities* by Charles Dickens

*Great Expectations* by Charles Dickens

*Wuthering Heights* by Emily Bronte

*Sense and Sensibility* by Jane Austin

*Anna Karenina* by Leo Tolstoy

*Gulliver’s Travels* by Jonathan Swift

*Tess of the D’Urbervilles* by Thomas Hardy

*Crime and Punishment* by Fyodor Dostoyevsky

*Jane Eyre* by Charlotte Bronte

*The Count of Monte Cristo* by Alexandre Dumas

**\*\*\*Check in with me if you have another in mind!\*\*\***

\*\*\*Available through WHS Library or Public Library

\*\*\*Failure to complete any of the assignments by the given due date will result in your removal from this class. Remember: assignments can be turned in any time before the due date

DIALECTICAL JOURNAL

A dialectical journal is another name for a double-entry journal or a reader-response journal. A dialectical journal is a journal that records a dialogue, or conversation, between the ideas in the text (the words that you are reading) and the ideas of the reading (the person doing the reading). In essence, a dialectical journal is a conversation with yourself about the novel. Write down your thoughts, questions, insights, and ideas while you read. Use quotes from the work as springboards for your thoughts, ideas and reflection. You should have at least 20 (10+10) quotes and responses that will be due for points the day you return to class.

To help, find key quotes that…

* Include literary elements
* Express key ideas or concepts
* Reveal something about a character

In your own words, provide a clear response to the quote. Why is it important? What does it mean? How does it relate to key themes and literary elements in the book? Do NOT summarize but rather explain the importance of the quote. For both works, the dialectical journal MUST COVER THE ENTIRE SCOPE OF THE BOOK- not just the beginning and end chapters. Aim for *approximately* one thought per 15 pages.

The left hand column of a double entry journal is the space in which you record key quotes, and the right hand column is the space in which you put your response. An analogy for this is to see the left hand column functioning as a highlighter pen and the right hand column as the notes scribbled in the margin.

Example:

*The Lord of the Flies* by William Golding

Now we come to the most important thing. I've been thinking...We want to have fun. And we want to be rescued.

-Pg.37

This quote symbolizes how Ralph is stuck between two courses of action. He wants to be a kid, to be carefree; but he also wants to be responsible, and to lead the younger kids to safety. He is stuck between the adult world, represented by Piggy, and the world of childish wants, represented by Jack. I wonder which route he will eventually follow...

**Your first timed writing will be to write about an aspect of the novels, so be sure to annotate and read closely. Bring both works and your journal entries to the first day of class in September. Have fun!**