

Dear Students and Families,

Welcome back to The Beacon School for the start of the 2017-18 school year and welcome to Blackboarddreams.com, our class website! I am very excited to give e-life to a vision born a few years ago. Then, I envisioned using the web as a meaningful extension of my classroom where there would be resources aplenty and a communication hub. Here, you and your family can access the following: homework assignments, updates on the happenings and direction of the class, complementary materials, writing and research resources, exemplars, a link back to the Beacon homepage, and so much more! I am most excited about using this website as our e-community built through our class forums on this site! We will use the forums to examine author's craft in search of a deeper understanding of the readings and to use those readings as a catalyst for critical discussion of our world and ourselves.

The beginning of the new school year fills me with excitement as I see the potential in all of you to achieve great things this year; so we will simply shoot for greatness! I thought I would take some time and words to give you a sense of what to expect this year. My classroom is a place where literature, vocabulary, and grammar/style instruction are seamlessly integrated into the curriculum. It is a place where my students understand that great writing must be not only clear and concise, but also purposeful, powerful, and elegant. To this end, writing and its instruction are **conscious** and **deliberate** processes rooted in close examination of student writing as well as the writing of the greats whom we read throughout the year. As the year progresses you will have control/mastery over the content, style and mechanics of your essay. You will be expected to pay as much attention to the nuances of writing (i.e. diction, syntax) as the argument. Don't fret; I will teach you to that end.

Moving along... Literature instruction and discussion would satisfy both Nabokov and Vonnegut as my students and I embrace didactic and aesthetic approaches to literature. I hope to help you appreciate literature as a microcosm of life that facilitates discovery and fosters empathy. I aim to have you inhale the experience of each novel, poem, and short story. I want you to "hold [your] breath with the characters and become involved in their destiny" as we search for meaning in literature, in self, and in the world (Nafisi). This literary approach has resulted in discussions that have accounted for some of the most inspiring and beautiful moments in my classroom. Additionally, I also expect my students to appreciate each text as a work of art wherein the author has manipulated language, as a painter would color and stroke. In both cases the artist aims to achieve certain effects. We will vigorously explore the how's and why's as we critically and analytically deconstruct each text in search of meaning—in search of the literary effects.

While my voice and instruction are fundamentally critical to the foundation of my classroom, I stress to my students that their voices and perspectives are **equally important**. As my students immerse themselves in the world of each text, they have little trouble taking ownership of the material. For instance, one may see some of my seniors arguing that the progressive socio-theological views of Schopenhauer and Kierkegaard are devalued today in light of their respective sexist views. One might see my sophomores

parody or satirize social, economic, and/or political subjects in the spirit of Orwell's *1984* and Huxley's *Brave New World*. As my students take ownership of the literature, they develop a sense of confidence in their ability to analyze complex literature. So, embrace your interpretation and help us to see the text from your perspective **using the text to give your argument credibility**. While you develop a sense of confidence through embracing your voice, you are also expected to work with others and appreciate the difference of opinion that often defines a humanities course. Ultimately, the intimate relationship that my students develop with the content enables them to both thoroughly understand the content and thoroughly enjoy the learning process.

My expectations are high, yet I am always available to help my students meet those expectations. I never leave the building before five so do not hesitate to stop by if you need help. I am also available for tutoring during lunch and regular tutoring hours. I love what I do and I am passionate about helping my students not only succeed but also have fun and laugh along the way. Perhaps, I take most pride in the laughter and smiles that mark the landscape of my classroom. My students have been very successful in the most quantitative ways one measures success and I understand the importance of this measure of success, yet I also place value in the more subjective, qualitative success that is measured in laughter. So here's to a school year that would make Dokken proud...rockin' like Dokken!

Syllabus: 10th Grade English

Supplies:

English Binder (with dividers)—Your English Binder should have **FOUR** sections:

- Notes
- Handouts
- Printed Reading Responses (RR)
- Vocab (V)

Your binder is the equivalent of your growing textbook over the course of the year. You should keep the binder **organized!** Each page of the **NOTES** section should be dated and titled clearly reflecting the day's subject matter. Handouts should be chronologically ordered in the handout section of your binder. Your typewritten reading responses should include the class heading and title. In your **V** section (we will talk more about this later), you should number each entry. Your Vocab Section **must be hand written!** I should be able to quickly turn through your binder and get a clear sense of what you have been doing in English this year. Your binder will be checked to ensure proper note taking as well as proper organization. This will be part of your classwork grade.

Ream of Copy Paper (500 count)—Budget cuts have made teaching even more difficult as basic supplies are in short supply or, as is the case with copy paper, nonexistent. So your paper donation would be **greatly appreciated!**

Pens—Use whatever color you like for regular note taking. **Red (or any other “lively” color) for editing.**

2 Folders—**One folder** will be your writing project folder (holding all drafts including the final draft). This year you will be receiving a grade for the writing process and the final draft. **Second folder** will be for graded work.

Post-its—Always a helpful way to keep your thoughts together and to document any questions you may have for class.

An open mind

- **Websites for used books:**
Amazon.com
BN.com
Half.com
Abebooks.com (great site!)

10th Grade English: A Course Overview

Welcome to Sophomore English! Recognizing both contextual (i.e. historical, biographical, cultural) and formalist (i.e. literary devices, techniques, elements) approaches to literature, English 10 requires a more informed and insightful discussion of literary craft. Through the study of craft, students make grammatical and stylistic choices in their writing in order to produce clarity, concision, and cohesion ultimately leading to more purposeful, powerful, and elegant prose. In addition to analytical essays, students complete written and visual creative projects that provide another means of literary interpretation as well as self-expression.

The overarching theme for 10th grade English is society and the individual. As we move beyond the concept of self and transformation, we will shift focus to society and the role(s) we play in the grander scheme of existence. While many of our protagonists are involved in personal journeys, society's role in their journeys takes on a more prominent role in each text. Discourse in English 10 will explore the relationship between society and the individual with an emphasis on the post-industrial Western world. We will explore the disenfranchisement and alienation of the individual in this world. This, we see in the literature we read this year. We will then consider what can be done to revisit Donne's "free flow of ideas" thereby empowering others and ourselves. Ideally, using literature as a critical lens through which we examine our world and our selves, we realize the **transformative power of literature**.

As your English teacher, I assure you I will feature a learning environment that will allow for a productive, creative, and enjoyable school year. This course syllabus will outline the guidelines and expectations for the class as well as give you some insight into what will be covered during the school year. It will be available all year right here on Blackboarddreams.com!

Guiding Philosophical Principles

Literature may be:

- A microcosm of life that facilitates discovery and fosters empathy
- A reflection of certain universal truths that allow us to see ourselves and others as part of a larger whole
- Democratic and humanizing
- Analyzed from multiple perspectives
- A product of the time in which it was written; the author's language may be a metaphor of the time period
- Timeless; different interpretations may reflect the period in which a text is read

I will use the words of Azar Nafisi to further frame my view of literature:

1. "A great novel heightens your senses and sensitivity to the complexities of life and of individuals, and prevents you from the self-righteousness that sees morality in fixed formulas about good and evil..."
2. "I explained that most great works of the imagination were meant to make you feel like a stranger in your own home. The best fiction always forced us to question what we took for granted. It questioned traditions and expectations when they seemed too immutable. I told my students I wanted them in their readings to consider in what ways these works unsettled them, made them a little uneasy, made them look around and consider the world, like Alice in Wonderland, through different eyes."
3. "In all great works of fiction, regardless of the grim reality they present, there is an affirmation of life against the transience of that life, an essential defiance."
4. "Do not, under any circumstances, belittle a work of fiction by trying to turn it into a carbon copy of real life; what we search for in fiction is not so much reality but the epiphany of truth."
5. "Fiction was not a panacea, but it did offer us a critical way of appraising and grasping the world."

Finally:

"Good fiction's job is to comfort the disturbed and disturb the comfortable."

--David Foster Wallace

"Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts, others to be read, but not curiously, and some few to be read wholly, and with diligence and attention."

--Francis Bacon

Notes on the Reading

The texts in this course range from the deceptively simple to the seemingly insanely incomprehensible. However, part of improving one's reading skill and learning new ideas requires a willingness to be confused, especially if the ideas that one encounters are vastly different from those the reader already holds. It is imperative that you allow yourself the opportunity to ingest and digest these ideas before allowing any subjective intellectual intolerance to impede the flow of ideas presented in the literature. Furthermore, as you can see, this course is reading intensive (go figure) so be prepared to have your mind blown!

Reading list and assignments may be amended as we go through the year.

1. *The Bell Jar* by Sylvia Plath

Featuring: *Where are You Going Where have You Been* by Joyce Carol Oates
The Yellow Wallpaper by Charlotte Perkins Gilman
We Should all be Feminists by Chimamanda Ngozi Adichie
Poetry by Emily Dickinson, Anne Sexton, Sylvia Plath, Alice Walker,
and June Jordan

- Plath's poetry as a thematic springboard
- Review: What does it mean to analyze literature?
- Literary Devices—an introduction
- Distinguish between literary devices and literary elements
- Distinguish between prose and poetry
- Introduce the confessional poem
- Humanizing the dehumanized
- Distinguish between the novel and the short story
- Deliberate exploration of the interrelationship between devices and elements (notably theme)
- Elements—Character, Theme (Central themes present in much of what we read this year are established here)
- Devices—Motif (analyzing the relationship between motifs and themes), Symbolism

Unit Assignments:

- Visual/Written Creative Piece—exploring multiple means of interpreting literature. Confessional Poems and complementing visual
- Literary Analysis (2 pages) Thinking beyond the 5-paragraph template

2. *1984* by George Orwell

Featuring: *Politics and the English Language* by George Orwell

- Critical study of language and nonfiction (the newspaper)
- Contextual influence!
- Elements—Character, Theme, Setting, Structure, Conflict
- Devices—Motif, Symbolism, Characterization, Narrative Style, Allusion

- Literary Analysis (The process with an emphasis on brainstorming and outlining. Emphasis on maintaining cohesion, concision, and clarity across the analysis.)

Unit Assignments:

- Visual interpretation (Art as Social Commentary)
- 3-4 page extended analysis

3. ***Slaughterhouse Five*** by Kurt Vonnegut

- Contextualization (WWII and the bombing of Dresden)
- Introduction to satire
- Text to world and text to text emphasis
- Literature as a means of social change
- Literary Analysis (The process with an emphasis on brainstorming and outlining. Emphasis on maintaining cohesion, concision, and clarity across the analysis.)
- Elements—Style, Character, Theme, Conflict (ideologies), Structure
- Devices—Irony, Sequencing (fragmented structure), Context, Symbolism, Narrative Technique, Metaphor, Context (philosophical influence), Motif

Unit Assignments:

- 3-4 page analysis. Emphasis placed on the revision process; focused, peer-directed editing
- Creative Project—Art as Social Commentary Group Project (Satire/Parody emphasis)

4. ***The Alchemist*** by Paulo Coelho

- Introduction to the fable
- Begins a series of “journey” novels
- Didactic vs Aesthetic Literature Continued
- Text to Self focus
- Elements—Conflict, Character, Tone/Mood
- Devices—Imagery, Personification, Symbolism

Unit Assignment:

- Comparative Essay Prep

5. ***Siddhartha*** by Hermann Hesse

- Text to self and text to philosophy emphasis
- Explore the Buddhist, Hindu, and Christian influences
- Elements—Character, Theme, Tone
- Devices—Symbolism (and its thematic relevance), Context

Unit Assignment:

- Mandala (Creative Project)
- 3-4 page Comparative Essay (Students choose texts)

6. ***Between the World and Me*** by Ta-Nehisi Coates

Featuring: *The Souls of Black Folk* by W.E.B. DuBois (excerpts)
The Fire Next Time by James Baldwin (excerpts)
The Man Who Lived Underground by Richard Wright
Poetry by L. Hughes, Claude McKay, Maya Angelou, and Nikki Giovanni

- Focus on nonfiction
- An exploration of race in America throughout its history and today.
- Double Consciousness
- Engaging in critical discussion using multiple sources

Unit Assignment:

- 3 page multi-source essay

7. ***The Death of Ivan Ilyich*** by Leo Tolstoy

- Revisiting didactic literature
- Elements—Narrative structure, Context, Conflict
- Devices—Characterization, Symbolism

*** At this point in the year, students are expected to demonstrate sophisticated control of the symbiotic relationship between the devices and elements of literature.**

8. ***No Exit*** by Jean Paul Sartre

Featuring: Existentialism is a Humanism by Jean-Paul Sartre
The Ethics of Ambiguity (Excerpts) by Simone de Beauvoir

- The play vs. the novel
- Text to self and text to text
- Elements—Conflict, Thematic/Philosophical connections
- Devices—Characterization, Symbolism

Unit Assignments:

- Creative Interpretive Performance—Group Activity
- 2 Page Critical Lens Essay (multiple sources)

9. ***Waiting for Godot*** by Samuel Beckett

- Text to self
- Theater of the Absurd
- Elements—Character, Structure, Setting, Theme, Conflict
- Devices—Tone/Mood, Metaphor, Style, Repetition,
- Freedom of interpretation

Unit Assignment:

- PBA

Writing (BE PREPARED TO WRITE AND WRITE OFTEN!)

Style

Students are reminded that their writing must be not only clear and correct, but also purposeful, powerful, and elegant. To this end, we review sentences (simple, compound, complex, compound-complex), phrases (gerund, infinitive, participial), and clauses (in terms of subordination and coordination); we examine how repetition, isolation, placement, and proportion create emphasis (e.g. the periodic sentence), and how diction can be used to create a certain effect or convey an experience (e.g. the use of connotation, register, jargon, juxtaposition to create mood, tone, or impact).

Drafting and Polishing

Typically major papers pass through three drafts: a first draft is reworked with coaching from a peer or collaborative team; a second draft is read by the instructor who gives the student specific goals to work toward in the final draft as well as an initial grade; and the final draft is submitted with all of the previous drafts attached.

However, other writing assignments are 2 page literary analyses and reading responses, which are not re-drafted. Nevertheless, students may send drafts to the instructor via email on their non-class days and bring drafts to tutoring sessions. Let me stress—these 2 page essays are one draft only!

Essay Guidelines

Address the “little things” before the first round of peer editing:

- Heading (Upper left corner, single-spaced)
 - Your Name (Sean Leon)
 - Class (Leon 10H)
 - Date (08/15/17)
- Topic=Observation + Opinion
- Use present tense when discussing the novel
- Always analyze your evidence
- Use normal font **for your title** (No underlining, bold, etc)
- Be sure TITLE reflects the theme of the essay (for instance, 1984: Hierarchical Hegemony)
- Italicize all other titles
- Spell ALL proper nouns correctly!!!!!!
- No contractions
- MLA Citations
- No 1st or 2nd person pronouns
- Pay attention to verb use. Only use “to be” and “to have” verbs when you have a rationale for using them. Otherwise, use active verbs. You should always circle all

“to be” and “to have” verbs on your first draft. To Be (am, is, are, was, were)/To Have (has, have, had)

General Formatting:

- Double-spaced; size 12 font; Times New Roman or similar
- **1 inch margins** on both left and right sides. Indentations– .5” or 1 tab space.
- Page numbers starting with page 2 (bottom right corner)
- Include Title, Author, and General Theme of work in first paragraph of essay...For Example—Jean Paul Sartre’s *Nausea*
- Follow MLA guidelines

Order of Arrangement:

- Final Draft on top.
- 1st Draft—with significant corrections made + name and signature of reader

Avoid the Following:

- Avoid First and Second Person Pronouns: I, you, me, we, us
- Avoid troublesome language. Do your best to avoid the following words: it, these, this, those, kind of, almost, seems, maybe, like, then, later, eventually, basically, constantly, so, many, a lot, things, due to the fact (or any variations of the fact that), in reality, very, really, forms of the verb “to be” and “to have”
- In the intro, nix all book-review commentary—i.e. “is fascinating, interesting...”
- Avoid meaningless sentences—i.e. “Authors rely heavily on symbolism.”
- While I am not suggesting that you avoid all modifiers, you certainly should be conscious of how you are using them. Yet, definitely avoid the likes of really, basically, very, excellent, terrible, etc.
- Avoid misspelling proper nouns!

Remember:

- When writing about literature, write in the present tense.
- Active voice should be your default voice and only use passive when you are CHOOSING to use passive voice.
- Get comfortable writing in complex and compound sentences.
- Introductions and conclusions are factored into the grading of this essay.
- **Read your essay aloud and you will hear many diction and syntax issues.**

Keys to Good Writing:

- Cohesion—Every sentence fits together; paragraphs flow smoothly. Ensure that the entire discussion comes together as one unified discussion of your text and its context.
- Concision—Less is more. Use fewer words to explain yourself. Begin fusing sentences by merging ideas into tightly knit phrases.
- Precision—Accuracy. Use words that accurately capture what you mean. Don't settle for words or expressions that come close.
- Coherence—Does your essay make sense? Are your ideas organized in a logical sequence? Do you prove your thesis? Do the parts contain the essence of the whole?

The following sources will be vital tools to complement writing instruction throughout the year:

- The Elements of Style (<http://www.bartleby.com/141/>)
- University of North Carolina writing center (<http://www.unc.edu/depts/wcweb/>)

Policies and Procedures: In order to make this year successful, embrace the following information:

1. **Arrival:** It is imperative that you make it to class on time every day. If for some reason you will be late for school, please provide a parent or guardian's note of explanation. Lateness must not become a habit because not only does it affect your performance in my class due to reduced participation, but also it is disruptive to a class already in progress and I do not tolerate disruption. Each unexcused lateness will result in a **5 point deduction** to your participation grade. Often short book quizzes are given at the very beginning of class, so if you are late and miss the quiz, you will get a big fat "goose egg" (zero). Walking in even one minute late is LATE.
2. **Attendance:** In addition to progress through the course work, attendance also plays a vital role in your success. All absences must be excused by a note from either parent/guardian or doctor. **It is the student's responsibility to make up any class work, homework, and tests that are missed.** Blackboarddreams.com is a wonderful resource that can be accessed at any time to check on any missed homework. So, frankly, there is no excuse. Each unexcused absence will result in a **10 point deduction** from your participation grade (in addition to the detriment of falling behind in class due to your absence).
3. **Be Prepared:** Our days are short and we have lots of material to cover. Therefore, you must come to class prepared **every day** with a pen, a loose-leaf 3-ring binder, and any relevant texts. A student will be marked unprepared if one of these items is missing, and points will be deducted from the participation grade ultimately affecting the final grade. Most importantly, if you do not have the relevant text for any given class period, your participation grade will suffer a **10 point deduction**. In short, **DO NOT COME TO CLASS UNPREPARED.**
4. **Homework is given every day.** Homework must be completed on time. This means that the homework (whether reading response, essay, etc) should be ready at the beginning of class. So, do not ask me to print out homework at the beginning of class; if you do not have it at the beginning of class, it is Late! Further, reading responses should be submitted to the class forum by midnight the day they are assigned. One minute after midnight is late! Failure to hand in homework will result in a zero. I expect the homework to be neat and complete. If there is a legitimate reason for a student not completing his homework, the parent must send a note to me on the day the homework is due stating the reason it was not completed. Once again I encourage you to make use of the class website and check homework assignments.
5. **Stay Organized:** Binders will be checked from time to time. Students are responsible for keeping their binders up to date, neat, and orderly.
6. **Plagiarism:** Per Merriam-Webster: Plagiarize means to steal and pass off (the ideas or words of another) as one's own: use (another's production) without crediting the source. Also to commit literary theft: present as new and original an idea or product derived from an existing source. So, if the thoughts or ideas are not your own, give credit where credit is due. Once again, To avoid confusion, students should keep in mind that plagiarism occurs not only when someone copies an author word for word, but also when someone uses another's ideas without giving credit, even if the

ideas are paraphrased. Always document your sources! Plagiarism is academic suicide. If you are found guilty of plagiarism you will receive a zero for the assignment. Further, if you plagiarize the PBA, you will fail the course.

7. **Participate:** Ladies and gentlemen, this class is rooted in discussion. You will find that in many ways you and your insightful thoughts and questions represent the foundation of each class. You will be challenged to analyze, critique, synthesize, elaborate, explain, etc. each and every day. Remember, in doing so, you are expected to **bring the class back to the text** as you prove your point. Ultimately I look forward to seeing a text in a different light due to your words of wisdom and insight. So speak up and let your voice be heard and be an active member of this community.
8. **Listen:** It is a critical life skill! Listen intently to your peers with an open mind avoiding your default intellectual impulse. You will become a better student of English and a better YOU.
9. **Eye contact:** When you refer to one of your peers (which I expect you to do often), look at him or her. Also, NEVER give someone your back when he/she is talking. That is just weirdly inhuman behavior. So, turn around and make eye contact.
10. **Support:** You will quickly learn that this year will be an intense experience, so be supportive of one another.
11. **Respect:** I have established a classroom based on the principal of respect—**WE** respect each other. Disruptive, rude, and disrespectful behavior will not be tolerated. It is absolutely critical that each member of this community feel comfortable in sharing his/her thoughts. Once again I will not allow anyone in this class to deny anyone the opportunity to freely participate in our “free flow of ideas.” In short, I can stomach many issues in the classroom, but I have **zero tolerance** for any form of disrespect.
12. **Tutoring:** I am here every day after school, usually accessible during lunch, as well as during tutoring hours. If you have any questions, feel free to visit room 332.
13. **Packing Up to Go:** Often the most critical minutes in a class session are the last five, where conclusions are drawn and assignments are made. Please do not pack up your belongings before the end of class. And absolutely DO NOT pack up while someone is talking.
14. **No Zero Policy:** I believe all assessments and assignments are central to our larger reading and writing objectives this year. As such, it is critical that you complete all of them to ensure your success in this class, even if you are late in submitting the assignment. So, instead of getting a zero for failure to complete or submit an assignment, there will be a 15-point deduction for the first day late and a 10-point deduction for each day beyond that. If you turn in an essay one day late, instead of getting a zero for the assignment, you can still earn up to an 85. If you are two days late in submitting a reading response, you can still earn a 75, which is far better than a goose egg. And so on... The one exception to this policy is attendance quizzes! So, get to class on time!

Grading Policy

(40%) **Major Projects and Essays**—All readings in class will serve as the catalyst for various writing assignments and creative projects/interpretations. All projects and essays will receive two grades—one for the process and the other for the final product. Rubrics will always be provided. Expect a minimum of 4 analytical essays and 3 creative projects. Keep in mind: **All stages of the writing process count as a project/essay grade.**

(25%) **Reading Responses / Homework**—Ladies and gentlemen, I am not one for excuses. Take care of your job and complete your homework. All homework will have a direct bearing on the in class assignments. So, essentially completing your homework makes the class that much easier. As we have the good fortune of the class website, absence is no excuse for missing homework.

Additionally, you are expected to annotate as or after you read each night. This is mandatory. You will learn how to provide some focus to your annotations. There is a helpful annotating guide linked on the website. Ultimately, focused annotating prepares you for your reading responses and your formal essays. To *annotate* is to supply with critical or explanatory notes:

- Identifying lines that resonate with you, confuse you, or make you want to know more
- Asking questions of general thematic/philosophical value
- Tracking the development of a theme that may connect to one or more of the philosophical readings or other fiction.

**** Merely underlining or highlighting the text will earn you a D, at best.**

Reading Responses:

All reading responses should be submitted by midnight the day they are assigned.

The only exception: weekend responses are due by Sunday night (midnight).

We use our class forums, so all reading responses will be submitted through your class forum as part of a discussion thread. Nevertheless, you are to **print out your response** and bring it to class the next day for class discussion. It should be placed in the reading response section of your binder. All responses should include class heading and a **title**. Typically, you will be assigned 2 responses per week. While some reading responses will require creative and/or more personalized/internalized approaches to the literature, most require specific analysis of devices/elements. Here, students are expected to **master the concept of literary analysis**. These guided responses should be critical and/or analytical in nature...**NOT SUMMARY**. Mere summary will result in little (half credit max) to no credit.

Further, your reading responses will always be relevant to class discussions and I expect that they contribute to your classroom participation. Think of the reading responses as the vehicle for the ideas that you will share with the class via small group or whole group discussion. Reading responses are assessed based upon the following:

- Engagement with the reading demonstrating analytical thought
- Understanding of the reading
- Complexity of response
- Use of quotations*
- Reference to other student responses*
- Completeness
- Organization

*I will always let you know in advance if you are required to quote and/or refer to a peer's response in the discussion thread.

Your reading responses are a critical part of the overall grade in this class, so ensure that they meet ALL of the above criteria!

(10%) **Quizzes**—Reading quizzes are often given at the beginning of class.

(25%) **Course Participation/Attendance**

Course participation grades are not automatic. They are based on oral contributions to the collective learning experience of the class as a whole in terms of asking pertinent questions, making insightful observations, and offering other meaningful expressions of interest in the material that help encourage learning. I expect your comments to reflect control of the text so cite the text during discussion. Failure to do so demonstrates little textual control and *sparks* other concerns. Finally, in addition to meeting the above criteria, students who do well in this category listen attentively to others during discussions. Thus, their contributions to our discussion not only reflect control of the text but also refer to prior points made during discussion. I begin by assuming a C for each student's course participation grade and move from there. Know this, *it is possible to talk a lot in class and receive a low grade for course participation.*

While I want you to aim for more than an A in this class (that will make more sense later), I understand the pragmatic nature of grades. So, to earn an A, do the following:

- Rarely ever miss class!
- Rarely, and I mean rarely, ever get to class late! (I will often give a quiz at the beginning of morning classes...arriving late means a big ole zero for that quiz)
- Complete organized, and, most importantly, thoughtful forum responses.
- Read AND annotate EVERY text. (I collect every text and assess your annotations)
- Contribute meaningfully to classroom discussions...let your voice be heard...Yawp!
- Work diligently and meticulously on all essays. Make meaningful use of the writing process. Meet the writing expectations of the course.
- Produce creative work that you would be proud to share with the entire class!

Reading Expectations (in accordance with NYS common core standards):

Students read and respond to historically or culturally significant works of literature. They conduct in-depth analyses of recurrent themes. They are able to discuss the author's style and structure while appreciating the "painterly" nature of fiction. Particular emphasis will be placed on identifying points of comparison between texts in preparation for the Sophomore PBA. Furthermore, students will:

- Analyze characteristics of subgenres (e.g. satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.
- Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.
- Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.
- More specifically, discern the difference between literary devices and literary elements. Students will analyze the interrelationship between devices and elements in search of meaning. Additionally, consider THE HOW'S AND WHY'S!
- Demonstrate an understanding of the author's use of stylistic devices and an appreciation of the effects created.
- Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.
- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details.
- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
- Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events and situations.
- Analyze the way in which authors through the centuries have used archetypes drawn from myth and tradition in literature, film, political speeches, and religious writings.
- Analyze works of world literature from a variety of authors:
 - Compare the varied treatment of similar themes across a body of literature.

- Relate literary works and authors to the major themes and issues of their eras.
- Evaluate the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings.

Writing expectations (in accordance with NYS common core standards):

Students write coherent and focused essays (both creative and analytical) that convey a well-defined perspective and tightly reasoned argument. Emphasis during the first term will be placed on the comparative essay as that is the PBA requirement for sophomore year. The writing demonstrates students' awareness of the audience and purpose and progression through the stages of the writing process emphasized during freshman year. Additionally, students will:

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Explore and inquire into areas of interest to formulate an argument.
- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.
- Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.
- Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.
- Use language in natural, fresh, and vivid ways to establish a specific tone.
- Narrate a sequence of events and communicate their significance to the audience.
- Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.
- Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.
- Support important ideas and viewpoints through accurate and detailed references to the text and to other works.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.