

# AP<sup>®</sup> English Literature & Composition

## Syllabus 1

### Course Description

This Advanced Placement Literature and Writing course is designed to teach beginning-college writing through the fundamentals of rhetorical theory, and follows the curricular requirements described in the AP English Course Description. We will talk essentially every day about some vital aspect of writing, including: invention and the artistic proofs (ethos, pathos, logos), disposition or structure, and style (diction, syntax, figurative language, mechanics). [C12] But I want you to think of this class as a workshop, not a rhetoric manual—a place where you will test certain kinds of writing and attempt to recover your own recollections as part of larger cultural experiences that eventually become a people’s “history,” i.e., a people’s collective account of itself through its literature.

The kinds of writings in this course are varied, but include writing to understand, writing to explain, and writing to evaluate. All critical writing asks that you evaluate the effectiveness of a literary piece, but to be an effective evaluator, one must understand and explain. The essence of scholarship is the combination of these three approaches to writing. [C7]

In order for this class to function as a true workshop, therefore, you will write a good deal, and you will revise certain pieces of your writing into polished final drafts. You will also produce a final writing portfolio—a kind of individual writing archive. In the process of these workshops, you will be exposed to your conscious choice of diction and the appropriate use of words, [C8] your ability to create varied and effective syntactic structures, [C9] your capacity for coherence

**C12**— The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

**C7**—The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work’s artistry and quality, and its social and cultural values.

**C8**—The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a wide-ranging vocabulary used appropriately and effectively.

**C9**—The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a variety of sentence structures, including appropriate use of subordination and coordination.

and logical organization, [C10] your ability to balance generalizations with specific and illustrative details, [C11] and, overall, your ability to combine rhetorical processes into an effective whole. [C12]

What I expect most of all from our class is hard work on the part of the individual writer, careful reading and discussion on the part of the class.

## Reading and Writing Assignments

### Reading Assignments

The most important requirement for this course is that students read every assignment—read it with care and on time. Students unused to literature courses will need to plan time in their schedule for more reading than most courses require. Poetry, though usually not long, is dense and complicated and should always be read at least twice. Novels in particular require planning. Beware.

### Writing Assignments

Students will write a number of creative assignments in parallel with the critical writings completed per unit. Creative writing will include a sonnet, a group-authored and class-presented Choreopoem, an ABC Fiction, and others. Students will also write several critical papers, including an explication of a poem and a play, and a close reading of a novel, plus a research-based novel analysis.

#### Writing Assignments—Critical

Each student will write several short critical papers, explicating poetry and drama, and performing a close reading of novels, including one that is research-based. I will be more specific on what I expect from these critical assignments later on, but in general each paper will use specific and well-chosen evidence to articulate an argument about poems, drama, and fiction. Specifically, these critical essays are based on close textual analysis of structure, style (figurative language, imagery, symbolism, tone), and social/historical values. [C2] These critical papers must be typed, double-spaced, and proofread (especially spell-checked) and will be approximately two-to-three double-spaced pages, with the research-based paper around five-to-six pages. I will often require a rough draft for papers. Writing will be workshopped during class. As a result of group workshopping, that same group will determine criteria for assessing effective critical writing and will develop 9-point, holistic rubrics to identify the bases of evaluation.

#### Writing Assignments—Creative

Students will be asked to write creative assignments— poems, drama, and short stories that take on the rhetorical forms and styles of the literature we're studying. I will not grade these assignments on aesthetic criteria; rather, I will be looking for the student's knowledge and application of appropriate structures and styles as outlined within the assignment's parameters; that is, the student's capacity to understand, then apply the techniques of art used in the literature we're studying. These techniques include structure, theme, and style (diction, syntax, figurative language, symbolism, and tone). [C2] Although we may begin these assignments

**C10**— The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, which help the students develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.

**C11**— The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, which help the students develop a balance of generalization and specific, illustrative detail.

**C12**— The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, which help the students develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

**C2**—The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of the works textual details, considering structure, style, and themes.

in class, I will expect them to be typed and proofread (especially spell-checked) before being handed in to me. Often, these, too, will be workshopped during class. As a result of group workshopping, that same group will determine criteria for assessing effective creative writing and will develop a 6-point trait rubric (a different trait per group) to identify the bases for evaluation.

Drafts of papers are due at the beginning of the class period, with final copies due by 3:00pm.

## In-class Writing, Quizzes and Exams

We will on occasion have an essay examination that asks you to synthesize your understanding of our work. These exams are to help students respond to literary questions in a way much less restrictive than the AP-based “exams” that form the in-class writings on literature.

Students will be asked to free-write their responses to the reading on a regular basis. Students should bring a free-writing notebook to each class so they are prepared for this informal writing exercise, which is designed to explore what they learn as they read. [C5]

In-class writings will primarily be AP-based examinations, though there will also be quick-response, in-class writings as a basis for discussion.

I will not announce quizzes ahead of time, and we will have a number of them, both straightforward reading ones and ones that ask you to engage an idea. Reading quizzes will always be given the first five minutes of class; if you come in late, you may not take the quiz. Questions on reading quizzes will be straightforward and simple as long as you’ve done the required reading.

## Grading—The Good News

Although semester grade reflect students who turn in work late or students with excessive absences, the very good news is that grades in the class are actually based on improvement and hard work. If a student does her best and works to capacity, then she’ll get an “A” in the class, even if the grades given on papers are not “A” grades. Grades for each semester do not reflect straight percentage, but do reflect continued commitment on the student’s part to do the work to the best of his ability and to be in class. “Commitment” may include, but is not limited to: attention to self-knowledge and self-improvement in the study of literature; handing in work on time; being in class; helping other students in the class by working cooperatively to gain knowledge and to help others become better writers, etc. In other words, grading is an individualized process; the student is in competition with herself and with no other. The grade in the class is entirely predicated on the choices a student makes to do the best he can and not on an absolute standard of seeming excellence determined by a societal norm.

I have no qualms about giving every student an “A” if the grade is justly earned. Because of the nature of the ability level of students in this class—advanced and motivated—the class is not on a curve-grading system nor do I feel it is my duty to fail a certain percentage of students. Given the nature of the class, grading is based

**C5**—The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires writing to understand: informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, freewriting, keeping a reading journal, and response/reaction papers).

on class discussion and activities during class; out-of-class reading and other assignments; and on the papers written both in class and out of class.

### Grading Scale

Course Work	Percent of Final Grade
In-class writings, discussion, and activities	30%
Out-of-class writings and other assignments	40%
Completion of other class requirements (ex., reading the material; attendance; commitment)	30%

Numerical Average	Letter Grade
90-100	A
80-89	B
70-79	C
60-69	D
Below 60	F
No work submitted	O

### Final Thoughts

This class is not about grades, but about learning. I also want students to have the experience of college-level learning, something most high-school students do not have available to them. College-level learning is not primarily about rigor—though that’s a part of college—but about responsibility and acceptance of one’s self as a more mature student, reading and thinking about and writing more mature texts. The difficulty of the texts is a stimulus for students to make their own decisions about published authors, about themselves as a writer, about their colleagues as writers, about the deep and ongoing questions that relate to what it means to be a responding, acting human being both individually and as part of a society.

I intend the course to be stimulating and demanding, one in which a student will grow in relation to who he or she is, rather than in relation to established “standards” developed by state or federal mandates. True learning, I believe, comes from self-demand, rather than society’s expectations. School is the last stronghold in this regard, a place where experimentation occurs for its own sake, where ideas are generated to be considered and examined for their own sake and not because there is a bottom-line expectation of so many widgets made in a certain amount of time for a certain “production” quota. The student, in combination with her colleagues and me, will create the parameters of this course.

Learning is an organic process, interactive; it is not predicated on my filling students with information, as though they were empty vessels. My students and I will learn together.

# Reading and Writing Schedule

## First Semester

### Week 1: Introduction to the Course

**What is literature?** Reading, Responding, Recognizing Literature

What is composition and language? Analyzing Literature (Lunsford and Connors, pp. 18-26; Cognard-Black and Cognard, pp. 20-22)

Readying for writing—"Considering Rhetorical Situations": genre study; language (style); audience; the nature of writing assignments in AP Literature; online materials

### Week 2: Poetry

**Poetry: The Basics** (Tone, Speaker: *The Norton Introduction to Poetry*)

In-class reading aloud of poetry with discussion of tone and speaker; discussion of tone as metaphor for sound: the sounds we hear everyday; conversion of sounds to words

In-class writing : converting words and photography/landscape into a "poem" (a study of diction/vocabulary; Cognard-Black and Cognard, pp. 278-285) [C8]

### Week 3: Poetry

**The Basics** (Language, Imagery, Symbolism: *The Norton Introduction to Poetry*)

In-class reading aloud of poetry with discussion of precision, ambiguity, metaphor, simile, and symbols—terminology as concept and poetic choices; finding these in the world around us; finding them in one's own clothing, presentation, persona; finding them in parable; finding them in Depression-era photographs

Timed in-class writing: critical analysis of poem (reader- response theory) [C6]

### Week 4: Poetry

**The Basics** (Style—Rhythm, Sound: *The Norton Introduction to Poetry*)

In-class reading aloud of poems with discussion of sounds; Dr. Seuss and sounds; converting music to word-sounds; a study of the sounds of language—"the sound is an echo to the sense"

Explanation of Explication Assignment (Lunsford and Connors, pp. 32-49, 70-98; Cognard-Black and Cognard, pp. 229-245) "**Exploring, Planning, and Drafting**" in writing; Thinking Critically: Constructing and Analyzing Argument" (the theory of new criticism: the significance of text) Writing a Critical/Analytic Essay (Evaluating literature) [C7]

### Week 5: Poetry

**The Beauty and its Structure** (Sonnet and Epigram: *The Norton Introduction to Poetry*)

Barrett Browning, "How Do I Love Thee?," page 3; Chasin, "Joy Sonnet in a Random Universe," page 262; Coleridge, "What is an Epigram?," page 374; Gay, "My Own Epitaph," page 375; Harwood, "In the Park," page 261; Johnson, "Epitaph on Elizabeth, L. H.," page 374; Kennedy, "Epitaph for a Postal Clerk," page 376; Shelley, "Ozymandias," page 265; Derek Walcott, sonnets from "Tales of the Islands" [C1]

**C8**—The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, which help the students develop a wide-ranging vocabulary used appropriately and effectively.

**C6**—The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/ interpretation of the meanings of a literary text.

**C7**—The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.

**C1**—The course includes an intensive study of representative works of both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times.

Explanation of Sonnet Assignment (Lunsford and Connors, pp. 622-642)  
“Understanding Disciplinary Discourse”; “Writing about Literature”  
Critical and Analytic Writing (Evaluating literature) Form (organization) as  
function (critical approaches to literature complementing textual study)

***Due: Explication—Analytic, Critical (Evaluative) Essays Assignment by  
the beginning of class***

Workshopping this assignment

Developing group-based rubrics: class created 9-point, holistic rubric  
(diction, syntax, structure, specificity and generalizations, rhetorical tech-  
niques) [C8-C12]

**C8**—The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a wide-ranging vocabulary used appropriately and effectively.

**C9**—The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a variety of sentence structures, including appropriate use of subordination and coordination.

**C10**— The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.

**C11**— The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a balance of generalization and specific, illustrative detail.

**C12**— The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

## Week 6: Poetry

**The Beauty and its Structure** (Villanelle, Sestina, Ode, and Elegy: *The Norton Introduction to Poetry*)

Auden, “Stop all the clocks,” page 20; Bishop, “Sestina,” page 273; Keats, “Ode on a Grecian Urn,” page 323; Thomas, “Do Not Go Gentle into That Good Night,” page 272 [C1]

The Beauty and its Structure (Ballad, Lyric: handouts and *The Norton Introduction to Poetry*) Handouts: Billy Joel, “Ballad of Billy the Kid”; James Taylor, “Traffic Jam”; students also bring in ballade: the balladic traditions adapted. Arnold, “Dover Beach,” page 104; Hardy, “The Convergence of the Twain,” page 426

Timed in-class writing their own song/ballad: group sharing

## Week 7: Poetry

**The Beauty and its Structure** (Epic: handouts and *The Norton Introduction to Poetry*)

Handouts: Eliot, from “The Wasteland”; Whitman, from *Song of Myself*; Wordsworth, *The Prelude* Milton, “I” from *Paradise Lost*, pages 162-163. [C1] Explanation of Allusion Assignment (other post- structural tied with new critical: how to read and re-read through various critical lenses) [C4]

**C1**—The course includes an intensive study of representative works of both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times.

**C4**—The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of the works textual details, considering such elements as the use of figurative language, imagery, symbolism, and tone.

**Due: Sonnet Assignment by the beginning of class**

**Workshopping this assignment**

Developing rubric: class created with comparison and similarity of rubrics for critical and for creative writings—trait rubrics (diction, syntax, organization, specificity and generality) [C8–C11]

**C8**—The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a wide-ranging vocabulary used appropriately and effectively.

**Week 8: Poetry**

**The Banter** (Allusion: handouts and *The Norton Introduction to Poetry*)

Handouts: Dickinson, “The Bible is an antique volume”; Harrison, “A Kumquat for John Keats”; Watts, “Our God, Our Help”; Keats, “On First Looking into Chapman’s Homer,” page 318 [C1]

**C9**—The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a variety of sentence structures, including appropriate use of subordination and coordination.

**Due: Allusion Assignment in class**

Partner work on responding to allusion assignment based on Lunsford and Connor text (writing to understand, explain, and evaluate literature)

**Week 9: Poetry**

**The Banter** (Myth: *The Norton Introduction to Poetry*)

Donnelly, “Eve Names the Animals,” page 395; Hollander, “Adam’s Task,” page 395; St.Vincent Millay, “An Ancient Gesture,” page 401; Tennyson, “Ulysses,” page 398 [C1]

**C10**— The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.

**The Banter** (Intertextuality: *The Norton Introduction to Poetry*)

Marlowe, “The Passionate Shepherd to His Love,” page 371; Raleigh, “The Nymph’s Reply to the Shepherd,” pages 386-387; Williams, “Raleigh Was Right,” pages 387- 388; cummings, “[ponder,darling,these busted statues],” page 388; Hecht, “The Dover Bitch,” page 392; Skirrow, “Ode on a Grecian Urn Summarized,” page 392 [C1]

Poetry in Social and Historic Contexts (Cognard-Black and Cognard): Lewis Carroll, pp. 75-120

Themes (Cognard-Black and Cognard): Langston Hughes’ “Harlem” compared with William Blake’s “London,” Andrew Marvel’s “To His Coy Mistress,” pp. 120-131)

**C11**— The AP teacher provides instruction and feedback on students’ writing assignments, both before and after the students revise their work, which help the students develop a balance of generalization and specific, illustrative detail.

**Due: Revised Explication (Analytic/Critical/Evaluative) Assignment—final copy by 3:00 PM**

**Week 10-11**

**Examination on Reading Poetry**

**Drama: The Basics** (Theme, Structure, Spectacle, Song, Character, Plot, Soliloquy, Aside)

An introduction to drama—the “drama” of their AP lives; the “drama” of taking an examination on reading poetry; drama as text and as theatre; writing a playette

The terminology of drama; dramatic poetry

**C1**—The course includes an intensive study of representative works of both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times.

# Drama: The Traditions

## Euripides, *The Medea*

### Week 11-13: Drama

#### The Traditions Extended

Shakespeare, *The Taming of the Shrew*: comedy the concept of the diminution of humanity through its potential to be ridiculed; [C1]

Students use the writing process to compose an essay that compares and contrasts male and female roles in *Medea* and in *The Taming of the Shrew*. Discussion of Shakespearean drama and its classical models; [C3]

Explanation of analytic assignment (an analytic study: drama as literary text; writing about drama);

In-class timed writing on AP-level question.

**C1**—The course includes an intensive study of representative works of both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times.

**C3**—The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of the works textual details, considering the social and historical values it reflects and embodies.

### Week 14: Drama

#### The Traditions Exploded

Tom Stoppard, *Arcadia*: realistic and non-realistic drama (mimesis) [C1]

### Week 15-16: Drama

#### The Traditions Exploded—Cultural and Historic Norms Affecting Social Values

Shange, *for colored girls who have considered suicide when the rainbow is enuf*: Drama in the modern and post-modern age; responding to plays; [C1]  
Explanation of Choreopoem Assignment (Lunsford and Connors, pp. 645-671) “Making Oral Presentations”; “Designing Documents”; “Working with Hypertext and Multimedia”

**Due: Choreopoem Assignment and Presentation by the beginning of class**

### Week 17-18

**Due: Analytic Assignment—Literary Artistry and Quality (Evaluating Literature) by the beginning of class**

Workshopping this assignment

Developing group-based rubrics: class created 9-point, holistic rubric (diction, syntax, structure, style, specificity and generalities, rhetorical techniques)

#### ***In-class Conferences on Each Student’s Writing***

Specific readings from Lunsford and Connors suggested for each student depending on their writing needs

**Due: Revised (Analytic/Critical/Evaluative) Assignment—Final Copy by 3:00 PM**

***Examination on Reading Drama***

## Second Semester

### Week 1: Fiction

#### The Basics (Theme, Structure, Setting, Character, Plot, Dialogue, Point-of-View)

Handout: Carver, “Popular Mechanics” (Cognard-Black and Cognard, pp. 287-288);

Toni Morrison’s *The Bluest Eye* (Cognard-Black and Cognard, pp. 54-74) [C1]

### Week 2: The Short Story

#### The Traditions

Handouts: Hemingway, “Hills Like White Elephants”; O’Connor, “A Good Man is Hard to Find” [C1]

### Week 3: The Short Story

#### The Traditions Extended Through Social and Cultural Values

Handouts: Marquez, “A Very Old Man with Enormous Wings”; Borges, “The Garden of Forking Paths”; Kincaid, “Girl” [C1]

In-class timed writing: AP-level writing

### Week 4: The Short Story

#### The Traditions Exploded

Handouts: Atwood, “Happy Endings”; MacLeod, “A Very Short Story Begins on a Farm”; LeGuin, “She Unnames Them”; Charles Baxter, “The Cliff” [C1]

Explanation of Sudden Fiction Assignment

### Week 5-6

#### Examination on Reading Short Fiction

The Novel: The Traditions—Style and Artistry, Shelley, *Frankenstein* [C1]

#### Due: Sudden Fiction Assignment by the beginning of class

Workshopping this assignment

Developing rubric: class created trait rubrics (diction, syntax, structure, specificity and generalities, rhetorical techniques, style)

### Week 6-8: The Novel

#### The Traditions Extended—tone through structure and theme

Gabriel García Márquez—The Novel in its Cultural and Historic Context, *Strange Pilgrims* (Cognard-Black and Cognard, pp. 261-270);

Explanation of Close Reading Assignment (Lunsford and Connors, pp. 50-69) “Revising and Editing”; “Reviewing a Draft”

#### Due: Close Reading Assignment—Analysis of Literary Artistry and Quality (Critical/Evaluative Essay) by the beginning of class

Workshopping this assignment

Developing group-based rubrics: class created 9-point, holistic rubric (diction, syntax, structure, specificity and generalities, rhetorical techniques, style)

**C1**—The course includes an intensive study of representative works of both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times.

## Week 9-10: The Novel

**The Traditions Exploded**—symbolism and allegory as keys to extending meaning  
Morrison, *Jazz*—The Novel as a Reflection of Social, Historic, and Cultural Traditions [C1]

## Week 11-12: The Novel

**The Traditions Exploded**—Theme or Meaning as a search for insight and understanding through exploring authorial choices (Style—diction, syntax, sound, figurative language, etc.) (Cognard-Black and Cognard, pp. 283-315)  
Winterson, *Written on the Body* [C1]

Explanation of Final Analytic Paper and Research (Lunsford and Connors, pp. 430-465) “Becoming a Researcher”; “Conducting Research”; Understanding, Explication, Evaluating Literature [C7]

## Week 13

### *In-class Conferences on Each Student’s Writing*

Specific readings from Lunsford and Connors suggested for each student  
Questions and responses to the research-based phase of their analytic paper (student use of diction, syntax, structure, development, style)

## Week 14-16: The Novel

**The Traditions Exploded**—putting it all together by studying a contemporary novel (individual student choice)

Student Choice of Novels, including:

John Lancaster, *Debt to Pleasure*;

Julian Barnes, *The History of the World in 10 1/2 Chapters*

Sherman Alexie, *The Toughest Indian in the World*

A.S. Byatt, *Possession*

Barbara Kingsolver, *The Poisonwood Bible*

Michael Dorris, *Yellow Raft in Blue Water*

Michael Cunningham, *The Hours* [C1]

Documentation (Lunsford and Connors, pp.499-563)“Writing a Research Essay”;  
Online sources; MLA documentation; other forms of documentation

## Week 17

### *Due: Final Analytic/Evaluative Paper—final copy by 3:00 PM*

Sharing: the discourse of literature (author, audience, occasion, and subject interaction)

Students having worked on the same novel share insights;

An Author’s Style (diction, syntax, figurative language, rhythm and sounds tied to authorial purpose; conscious choice for needed effect—idea and meaning); symbolism; perspectives of author, character, audience (creating credibility as various levels) (Cognard-Black and Cognard, pp. 283-315);

**C1**—The course includes an intensive study of representative works of both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times.

**C7**—The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work’s artistry and quality, and its social and cultural values.

students “teach” their group-based novel to the rest of the class; the purpose of literature and its study: interpretation as conscious, critical, and through various lenses; critical theories (cultural criticism, feminist, Freudian, historic, etc.)

## **Week 18**

### ***Examination on Reading Novels***

***Due: Final “Introduction” and Portfolio—due by 3:00 PM***

Writing an Introduction to a Literary Anthology; final copies of writings as part of the “anthology”

## **Texts**

Jennifer Cognard-Black and Anne M. Cognard—*Advancing Rhetoric: Thinking and Writing for the Advanced Student* (Kendall-Hunt publishers)

Paul J. Hunter. Ed.—*The Norton Introduction to Poetry*

Euripides—*Medea*

William Shakespeare—*The Taming of the Shrew*

Ntozake Shange—*for colored girls who have considered suicide/ when the rainbow is enuf.*

Tom Stoppard—*Arcadia*

Mary Shelley—*Frankenstein*

Gabriel García Márquez—*Strange Pilgrims*

Jeanette Winterson—*Written on the Body*

Toni Morrison—*Jazz*

Andrea Lunsford and Bob Connors—*The New St. Martin’s Handbook*

In-Class Handouts