

## Junior Honors English

- ❖ Respect--for who we are and what we do--is primary for this course.

“To read well, that is to read true books in a true spirit, is a noble exercise, and one that will task the reader more than any exercise which the customs of the day esteem. . . . Books must be read as deliberately as they were written.” Henry David Thoreau

### Course Description

Junior Honors English, while building upon the reading and writing skills developed during Fresh and Sophomore English, prepares the student for AP study. While studying American Literature in accordance with your study of American History, you will encounter, engage and master the traditional modes of rhetoric: argument, definition, description, and narrative. Analysis will involve both the textual and the rhetorical. Our reading, while noting the historical significance of the literature, will discern themes that illuminate what is meant by “The American Dream.” In both the reading and the writing components of the course, critical thinking is foundation and goal. Both imagination and intelligence will be exercised throughout the academic year.

### Course Objectives

- To know the literary genres and to identify and explain their basic elements
- To understand the movements of American Literature from Puritans to the present
- To explain how American Literature delivers the essences of life in America
- To enhance basic writing skills into more refined modes of expression
- To perform literary analysis with both structural and thematic intent
- To know how the writing process is concrete
- To understand and manipulate the fundamentals of rhetorical strategy
- To master the art of argument
- To experience the dynamics of discussion
- To perform the fundamentals of research
- To master the details of MLA Style

### Course Goals

- To sense the wonder of the literary event
- To experience the interplay of imagination and intelligence
- To learn how the study of Literature and History illuminate each other
- To sense how Literature is our story: the great conversation
- To listen to the great conversation
- To respond to the great conversation
- To appreciate the life of the mind
- **TEXTBOOKS:**
- Nathaniel Hawthorne's *Selected Tales and Sketches*
- Mark Twain's *The Adventures of Huckleberry Finn*
- F. Scott Fitzgerald's *The Great Gatsby*
- Walt Whitman's and Emily's Dickinson's poems will be found online

**Reading** is both foundation and essence. Remember when, in answer to the question--“do you have any homework tonight?”--you responded, “no, I just have some reading to do”? In short, those days are over. Reading is, indeed, homework. For each work of literature we read, a Reading Guide will be assigned. Our reading of American Literature, attuned to your study of American History, will be chronological.

**Writing** will be varied:

1. **The Notebook:** With some works of literature, a Notebook will accompany the reading. The Notebook will be the record of your thoughts while reading the literature. These entries will be both random and accumulative; as the year goes on, we will discern concerns and topics in our notebooks and turn them into topics for essays. The Notebook will be your place for what rhetoricians call “invention.”
2. **In-Class Writing:** often attuned to the Reading Guides, the In-Class Writings will be myriad. Assigned or spontaneous, these writings are designed to strengthen your ability to write “twenty-five” minute essays (SAT and AP Exam essays).
3. **The Essay:** building upon “the five paragraph essay” template, we will encounter other modes of writing essays. Along with argument, definition, description and narration will occur. Every essay will engage critical thinking. As the academic year unfolds, revision will be the norm. Our standards--in order of focus throughout the year—are clarity, coherence, and elegance; by the spring, all will be in play.
4. **The Research Paper:** a ten page (MLA Style) presentation of a social issue of your own choosing will be the primary focus of the fourth quarter

**Creative Exercises**, in response to our study of literature, will occur throughout the quarters. The various exercises will be graded according to effort and intent; for instance, since this is not an art class,

I will not grade your drawing of Huck and Jim on the river according to the artistic merit. Throughout the year, our creative exercises will be presented (informally, yet intelligently) during class.

**Grading** will be accumulated points. Approximation:

Notebook and In-Class Writings . . . . . 25%

Essays . . . . . 30%

Tests/Exams . . . . . 30%

Creative Exercises & Discussion . . . . . 15%

**Quarter 1**

Week 1

- Introduction to class and review of syllabus
- Review of basic history of the New World and “settlement” of North America
- Focus on the Massachusetts Bay Colony
- American Literature and its British/European beginnings

Week 2

- The Puritans: The New Israel in the Wilderness
- The Puritan Images in the Rotunda
- The Puritans and “Literature”
- The Puritan Sermon: Edward Taylor, Cotton Mather, Jonathan Edwards
- Anne Bradstreet: Puritan poet

Week 3

- Nathaniel Hawthorne: The Man and His Times
- Romanticism
- Transcendentalism
- “The Short Story”: French Beginnings and American Genre
- Hawthorne and his Puritan ancestors: A Hate-Love Relationship

#### Week 4

- “The May-Pole of Merry Mount”
- “Endicott and the Red Cross”

#### Week 5

- “Sir William Phips”
- “Mrs. Hutchinson”
- “Mr. Higginbotham’s Catastrophe”

#### Week 6

- “Roger Malvin’s Burial”
- “Edward Randolph’s Portrait”
- “Alice Doane’s Appeal”
- The Literary Essay: The Basics

#### Week 7

- “The Wives of the Dead”
- “The Hollow of the Three Hills”
- The Literary Essay: Necessities

#### Week 8

- “Young Goodman Brown”
- “The Minister’s Black Veil”
- Topic for Literary Essay

#### Week 9

- Reconsideration of “The May-Pole of Merry Mount”
- Review for Test: Contextualization and Explication
- Test

## Quarter 2

### Week 1

- How a Topic becomes a Thesis
- Reading the Literature through a Thesis
- Gleaning Essential Quotes
- Outline for Literary Essay
- From Outline to Draft
- MLA Style: Format and In-Text Citations

### Week 2

- Conferences for Literary Essay on Selected Theme from Hawthorne's Stories
- Workshops for Literary Essay

### Week 3

- American Poetry: From Bradstreet to Whitman
- Influence of British Poetry: The Romantics & Whitman's "Learned Astronomer"
- Emerson's "The American Scholar"

### Week 4

- Presentations of assigned paragraphs of Emerson's "The Poet"
- Whitman and Emerson's "The Poet"
- How to Read a Poem

### Week 5

- Whitman's "Out of the Cradle Endlessly Rocking"
- "When Lilacs Last in the Dooryard Bloom'd"
- Preparation for "Song of Myself"

### Weeks 6-8

- "Song of Myself"
- Student Presentations of assigned sections of the poem

## Week 9

- Presentations of Creative Responses to the Poetry of Walt Whitman
- Preparation for Semester Exam

## **Quarter 3**

### Week 1

- The Great Passage
- Slavery in the United States of America
- The Civil War & Emancipation Proclamation
- Mark Twain: The Man and His Times
- The Picaresque Novel
- Huck: 1<sup>st</sup> Person Narrator

### Week 2

- *The Adventures of Huckleberry Finn (AHF)*: Chapter I-VII

### Week 3

- *AHF*: VIII-XV

### Week 4

- *AHF*: XVI-XXII

### Week 5

- *AHF*: XXIII-XXXI

### Week 6

- *AHF*: XXXI-Chapter the Last
- Choosing an Emily Dickinson Poem

### Week 7

- Preparation for *AHF* Test and the Test

### Week 8

- Emily Dickinson: The Woman and Her Times
- The Difference between “Poetry” and “The Poem”
- The Difference between What a Poem Says and What a Poem Means
- Emily Dickinson and Lyric Poetry
- “After great pain, a formal feeling comes”:

### Week 9

- Readings of E.D.’s poems
- Presentations of Creative Responses to Chosen E.D. poem

### **Quarter 4**

### Week 1

- Viewing Kenneth Branagh’s film of Shakespeare’s “*Much Ado About Nothing*”
- Gleaning essential passages and discerning themes about “love” to get ready for *The Great Gatsby*

### Week 2

- F. Scott Fitzgerald: The Man and His Times
- The Roaring Twenties and Modernism
- Fitzgerald: The Twentieth Century Romantic
- The Novel at the Start of the Twentieth Century
- Possible Topics for Research Paper

### Weeks 3-5

- Read *The Great Gatsby*
- The Difference between Images and Imagery
- The Platonic Forms and the “kiss”
- How an Image becomes a Symbol: The “green light” & “the eyes of Doctor T.J. Eckleburg”
- Nick: 1<sup>st</sup> Person Narrator (cf. with Huck in *AHF*)
- Test: Contextualizations & Explications
- End of Week 4: Topic for Research Paper

## Week 6

- Research Paper: A Presentation of a Social Issue
- Clarification of “Social issue” with Example(s)
- The Sin of Plagiarism
- The Basics of Research
- The Library and the Librarian(s)
- Databases (Librarian)
- Outlines: Preliminary and Detailed
- How to Turn a Topic into a Thesis

## Week 7

- Conferences for Preliminary Outline
- Making a Preliminary Outline into a Detailed Outline
- MLA Style: Works Cited Page and Citation and Documentation

## Week 8

- Conferences for Detailed Outlines

## Week 9

- Research Paper Due
- Preparation for Final Exam

**Grading** will involve reading guides, in-class writings (usually the reading guides can be used during in-class writings), in-class essays, the notebook (with some works of literature), tests, essays and research paper.



## AP Language and Composition

### Texts:

- *Brave New World*, Aldous Huxley or *A Canticle for Leibowitz*, William M. Miller or *Lord of the World*, Robert Hugh Benson
- *How to Read a Book: The Classic Guide to Intelligent Reading*, Mortimer Adler
- *Being Human: Core Readings in the Humanities*, Leon Kass
- *Advanced Composition Skills: 20 Lessons for AP Success*
- *They Say, I Say: The Moves That Matter in Academic Writing*, Gerald Graff (Form IV only)
- *The Confessions*, Saint Augustine of Hippo (Ignatius Critical Edition - Form III only)
- *The Elements of Style*, by William Strunk, Jr. and E.B. White
- *Macbeth*, William Shakespeare (Ignatius Critical Edition - Edited by Joseph Pearce)
- *The Soul of Wit: G.K. Chesterton on William Shakespeare*, Edited by Dale Ahlquist

### Prerequisites:

- Form III Students: English I, English II, and the recommendation of the English II teacher
- Form IV Students: English I, English II, English III, and the recommendation of the English III teacher

### Course Description:

The AP English Language and Composition course is structured to give multiple opportunities for students to work in a variety of rhetorical frameworks for a variety of audiences. During this practical application of rhetorical basics, they will develop a sense of personal style and strengths. In addition to increasing writing skills, they will increase their ability to analyze and to articulate the workings of language and rhetorical choices in any given text. In accordance with the College Board's *AP English Course Description*, the course teaches "students to read primary and secondary sources carefully, to synthesize material from these [and other] texts in their own composition, and to cite sources using conventions recommended by professional organizations [particularly] the Modern Language Association (MLA)." In alignment with the content of the AP Language and Composition Test, the overwhelming majority of works studied during the course of the year are non-fiction.

According to the *AP English Course Description*, "students choosing AP English Language and Composition should be interested in studying and writing various kinds of analytic or persuasive essays on non-literary topics." This differs from the AP English Literature and Composition course, whose focus is on "studying literature of various periods and genres and using this wide reading knowledge in discussions of literary topics."

- **Reading:**
  - The works assigned during all quarters are intended for close reading. The elements of

style, and modes of discourse, choice of detail, logic, and empirical evidence will be examined thoroughly.

- **Writing:**

- Each quarter will see two to three major, formal essays of approximately 700 to 1000 words. Each of these essays will go through several stages of development, beginning with the approval of a proposal indicating controlling purpose, thesis, and audience. This will be followed by teacher-approved planning, then by a group-edited draft, a peer-edited draft, and a final submission.

- In addition to the major essays, frequent, at least weekly, timed writings prompted by one of the week's reading/discussion assignments will be completed.

- For Form IV students: During the first semester, a significant element of the class is the senior thesis, a semester-long research project culminating in a 15 page researched argument on a topic of the student's choice.

### **Course Objectives:**

- analyze and interpret samples of good writing, identifying and explaining an author's use of rhetorical strategies and techniques
- apply effective strategies and techniques in their own writing
- create and sustain arguments based on readings, research, and/or personal experience;
- write for a variety of purposes
- produce expository, analytical, and argumentative compositions that introduce a complex central idea and develop it with appropriate evidence drawn from primary and/or secondary sources, cogent explanations and clear transitions
- demonstrate understanding and mastery of standard written English, as well as stylistic maturity in their own writings
- demonstrate understanding of the conventions of citing primary and secondary sources
- move effectively through the stages of the writing process, with careful attention to inquiry and research, drafting, revising, editing and review
- write thoughtfully about their own process of composition
- revise a work to make it suitable for a different audience
- analyze image as text
- evaluate and incorporate reference documents into researched papers.

### **Course Sequence:**

#### **First Semester**

##### **First Quarter**

Unit I: Introduction to the Course and Its Concepts

- Focusing on introducing the AP Language and Composition test, unpacking the summer reading assignments, *1984*, *Brave New World*, or *Lord of the World*, as well as *How to Read a Book*, and studying them in light of the course's focus on rhetoric.

Unit II: Narrative and Descriptive Modes

Unit III: Expository Modes

- Specifically, compare and contrast, classify and divide, definition, process analysis, and cause and effect

**Second Quarter**

Unit IV - Argument

Unit V - Controversy

Senior Thesis - specific to Form IV students

Augustine's *Confessions* - specific to Form III students

**Second Semester**

**Third Quarter**

Unit VI: Non-fiction readings

- with a focus on diction, syntax, tone, choice of details, and other stylistic choices

**Fourth Quarter**

Unit VII: Literary works for student response: *Macbeth*

**Evaluation:**

Grades will be assigned to homework assignments, journal entries, culminating activities, papers, unit tests, and final exams. Students will receive rubrics for major grades, such as culminating activities, unit tests, final exams, and papers, so that they may fully know how points will be garnered.

**Supplemental Materials**

These materials will be supplied by the instructor:

- Apple's *1984* Commercial/Steve Jobs' Introduction of the Macintosh Computer
- Purdue OWL MLA Formatting and Style Guide
- Aristotle's *Rhetoric*
- Donald M. Murray's *The Stranger in the Photo is Me*
- *Food, Inc.*
- Aaron Copland's *Appalachian Spring*
- T.S. Eliot's *Journey of the Magi*
- Fr. James Schall, S.J.'s *On the Purpose of the Mind*
- Cicero's *On Old Age*

- J.R.R. Tolkien's *On Fairy Stories*
- Peter Kreeft's *Socrates Meets Sartre*
- Wendell Berry's *The Work of Local Culture*
- Edwin Markham's *Lincoln, Man of the People*
- Robert Moton's *1922 Draft of his Address at the Dedication of the Lincoln Memorial*
- Holinshed's *Chronicles* (1587 edition)

## **AP English Literature & Composition**

### **TEXTS**

- The *Odyssey* (Robert Fagles' translation)
- Shakespeare's "Hamlet"
- Sophocles *The Theban Plays*
- Chinua Achebe's *Things Fall Apart*
- Joseph Conrad's *Heart of Darkness*
- Gerald Graff & Cathy Birkenstein's *They Say, I Say*
- Various poems, short stories, essays and articles (online)

### **PREREQUISITES**

Admission into AP study.

### **COURSE DESCRIPTION**

AP Literature & Composition is designed to develop and formulate the student's own understanding, interpretation and evaluation of the literature. The Advanced Placement English Literature and Composition course involves reading and writing and thinking and imagining: a cycle of individual reading and study, group discussion, culminating in various modes of writing. We read selected texts--poetry (epic and lyric), drama, the novel, short story and the essay--from the Ancients through the twentieth-first century: Greek, Roman, British, American, and various translations of modern works from around the world. As the student masters the basic elements of figurative language (the tropes, imagery and tone), structure, style, and theme will be discerned in our selected works of literature. Reading will lead to writing. The AP English Course Description tells us how "close reading involves the following elements: the experience of literature, the interpretation of literature, and the evaluation of literature." Our goal is to read accordingly and then to respond to the literature through various modes of writing. Our aspiration is to learn the energizing relationships between reading and writing, between literature and the human experience, between singular and collective readings. In the midst this cycle

of reading, speaking and writing, creative exercises, designed to stimulate the sense of play (imagination) the study of literature evokes, will be experienced.

## **COURSE OBJECTIVES**

- to understand the fundamentals of reading
- to read literature and comprehend, interpret, and evaluate
- to perform literary analysis on works of literature in various genres
- to understand and apply the writing process
- to write the AP style “fifty minute” essay
- to maintain Reading Guides: the objective dimension of reading
- to record a Reading Notebook: the subjective dimension of reading
- to be able to discuss our readings and responses to the literature
- to know the difference between “answer” and “response”
- to learn the basic elements of argument
- to encounter the art of persuasion
- to learn the steps and aspects of research
- to engage the literature in a creative manner

## **COURSE GOALS**

- to sense the wonder involved in the literary experience
- to experience how “the old” illuminates “the new”
- to sense how discussion enhances the singular reading of literature
- to discover and enhance one’s own writing “voice”
- to encounter the interplay of intellect and imagination
- to experience the thrill and promise of entering “the great conversation”
- to become better readers and better writers

## **COURSE SEQUENCE**

## Quarter 1

### I. Summer Reading & Introductions

- A. Syllabus presented: reading and writing schedule situated
- B. Evaluation: each student will write an in-class essay on a given theme in Graham Greene's *The Heart of the Matter*
- C. A close consideration of the AP Exam: format and content

### II. The *Odyssey*

- A. The Epic: Beginnings, Permutations and Disappearance
- B. The History of the Trojan War
- C. The *Iliad*: Source and Prequel
- D. The Culture of Homer: The Dark Age
- E. The Homeric Question
- F. The Homeric Style
- G. Homeric Motifs
- H. The Epic Simile
- I. Explication
- J. Appreciating "the Greekness" of the Epic
- K. Reading Homer in the Twenty-First Century
- L. Dreaming the Myth Onward: Archetypal Contemporizations of the Epic
- M. Banquet and Revealing Speeches

## Quarter 2

### I. The Senior Thesis

- A. The Process & The Product
- B. Research: The Process
- C. Discerning a Topic
- D. The Working Bibliography
- E. Focusing a Topic into a Working Thesis
- F. Taking Notes and Annotation

- G. The Fundamentals of The Argumentative Research Paper
- H. The Preliminary Outline
- I. The Detailed Outline
- J. Gleaning Major Quotes fSourcesrom
- K. The Templates in *They Say, I Say*
- L. The MLA Format
- M. The Works Cited Page
- N. Documentation
- O. Citation
- P. Proofreading
- Q. Celebration

## II. Poetry and Poems

- A. Poetry's Beginnings
- B. The Poem as a Speech Act
- C. First, Read/Hear what the Poem Says
- D. Second, Figure out What the Poem Means
- E. Meaning = Metamorphosis
- F. The Structure of the Poem
- G. The Concrete and the Abstract
- H. Various Figures of Speech
- I. Various Tropes
- J. Who is the Speaker of the Poem and What Prompted the Speech Act?
- K. Image and Imagery
- L. Seeking Patterns and Discerning Exceptions
- M. Tone
- N. Explication
- O. The Types of Lyric Poems



### Quarter 3

#### I. Tragedy: Greek Origins

- A. Aristotle on Tragedy: Necessary Aspects
- B. "Oedipus Rex"—view film
- C. "Antigone"—read play and view film
- D. The Religious Origins of Drama and Tragedy
- E. Augustine's Dismissal of Drama
- F. What is Catharsis?

#### II. "The Tragedy of Hamlet, Prince of Denmark"

- A. Shakespeare: The Man and His Times
- B. The Theatre Shakespeare Experienced in Avon and in London
- C. 1588, the Armada Year: Shakespeare in London
- D. "A little Latin and less Greek": Shakespeare and the Classic Tragedies
- E. Distinguishing the "Tragic" and "Tragedy"
- F. Elizabethan Cosmos and World
- G. Elizabethan Drama
- H. Elizabethan Tragedy
- I. Shakespeare and Innovations in the Act and the Scene
- J. Poetry and Prose in the Plays
- K. What Shakespeare Brought to Drama
- L. Shakespeare and the Refinement of Monologue and Soliloquy
- M. Shakespeare's New Villain

- N. The Tragic Vortex
- O. Hamlet and “Momento Mori”
- P. Tragedy and the “fusion of grief and joy” (George Steiner)

#### Quarter 4

##### I. *Things Fall Apart*

- A. Review of basic history of the Colonization of Africa
- B. Chinua Achebe
- C. African Literature and its British/European “beginnings”
- D. Achebe’s perspective on African Literature before *TFA*
- E. Achebe’s perspective on African Literature after *TFA*
- F. The critical reception of *TFA*
- G. Realism
- H. The Novel
- I. Igbo Cosmology
- J. Igbo Society
- K. Patriarchal or Matriarchal?
- L. The Narrator: Basics and Permutations
- M. Image and Imagery
- N. How an Image Becomes a Symbol
- O. The Structure of *TFA*
- P. Tragedy or Tragic?
- Q. African Literature after *TFA*

## II. *Heart of Darkness*

- A. The Novel from 1800 to 1880
- B. Joseph Conrad: The Man and His Times
- C. Introduction to Modernism
- D. The First Person Narrator
- E. Nietzsche & “Civilization” and “The Civilized Man”
- F. Conrad’s Prose Style: Reading “the Surface”
- G. How and Image Becomes a Symbol, Part II
- H. The Meaning of the Absurd
- I. Conrad’s Depiction of Africa & Africans
- J. Marlowe and the “Undiscovered Country”
- K. Cf. Marlowe and Hamlet
- L. George Steiner’s “The Death of Tragedy”
- M. Postmodern Tragedy?

## **GRADING**

Grading consists of reading guides, the notebook (writing while reading), in-class writings (usually reading guides will be used), in-class essays, essays, tests and creative responses. For the Senior Thesis, both process (various outlines) and product (the research paper) will be graded.

