

AP English Language and Composition  
UMSL ACP Credit Course: ENGL 1950 Topics in Literature  
**Course Syllabus 2019-20**

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**Parkway Course Description.**

AP English Language and Composition, in addition to reviewing basic principles of English grammar, familiarizes students with nuances of style and rhetorical strategies in a variety of modes of writing. Students will focus on American Literature to provide models of rhetorical strategies and opportunities for synthesis and analysis. This course also prepares students for the Advanced Placement examination in English Language and Composition. Schools have the option for students to earn college credit through the AP examination. A weighted grade is given.

**UMSL Course Description & Objectives.**

This course will introduce the student to selected literary topics and/or genres. Each semester the department will announce topics and course content. Topics such as alienation, justice, and the absurd, and genres such as science fiction and contemporary drama are typical possibilities.

By the end of this course, students will be able to:

- Become familiar with representative works and cultural contexts as it relates to the specific course theme
- Enjoy works of literature, tracing how these works refract abiding human concerns
- Make text-based oral and written arguments, inferring meanings not explicitly stated in a work

**A Letter to Scholars.**

Dear Scholars,

This course takes its scope and shape from the ideal of the American Frontier -- the ideals, challenges, promises and failures that go along with creating a new nation. Think of the summer reading texts; each one dealt with the huge, untamed nature of our country within a relatively modern context. Our class will begin much further back in time to uncover what earlier generations and writers -- Native Americans, Puritans, founding fathers -- conceived of the land we now call America. That promise of the New World guides many of the nation's early writers, but slowly shifts as the nation contends with the reality of achieving this "American Dream" when there is no more frontier to discover.

Since American Literature is greatly populated by non-fiction and fiction that aims to make a point, it lends itself nicely to this shift to AP English Language and Composition. However, there are some changes that we want to convey that set this new course apart from your previous honors courses.

This course does not focus as much on reading fiction. Instead, our greatest emphasis will be looking at a text as an argument, a rhetorical tool used by an author to appeal to an audience, to persuade, and to move that audience to action. This will require all of us to shift how we approach the readings in this class, especially the works of fiction. But, do not fear! We are here to support you on this journey so that grow in your confidence when reading a text, your ability to analyze it critically, and your fluency in applying those same rhetorical strategies to your own compositions.

While the content may be difficult at times, this course will also be fun. You will become stronger thinkers and writers so long as you are up for the challenge and are open to our guidance. So take a risk and read on...we've got a great year ahead of us!

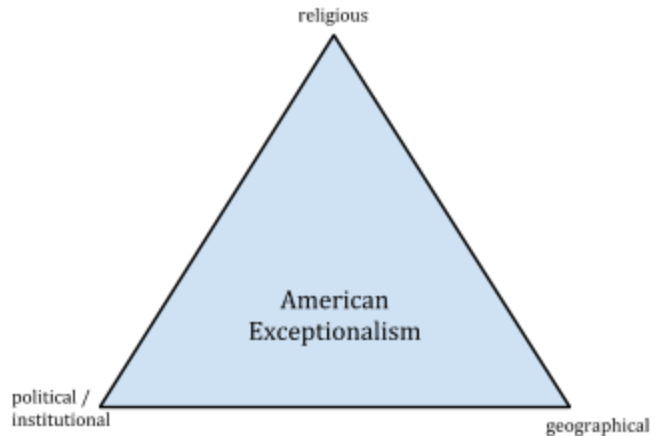
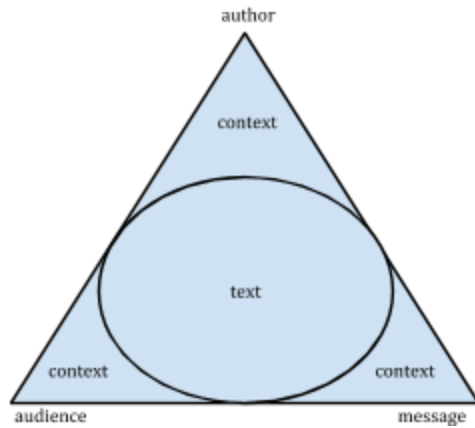
Mrs. Michael & Mr. Schaeffer

**Rhetorical Nature of the Course.**

Students will approach each text we read or the rhetorical situations we encounter (images, plays, films, speeches, conversations, etc.) with the following questions in mind:

1. What is being said?
2. To whom is it being said?
3. How is it being said?
4. Why is it being said?

While the book is not required, students may find it helpful to reference Harmon and Holman's *A Handbook to Literature* (ISBN: 9780205024018) for agreed-upon explanation and definitions of literary terms. However, a scholarly understanding of these terms is not necessary; instead, a working understanding of rhetorical strategies will be a main feature of the course. Students will be able to identify and apply the following rhetorical elements appropriately: argument or stance, thesis or claim, tone or attitude, purpose, audience, invention or context, appeals, assumptions, style (including diction and syntax), organizational patterns, and use of detail.



**Major Units of Study**

*First Semester*

<p><b>Unit 1: Course Skills &amp; Themes Introduction</b>                  Skill EQ: How does your summer reading inform an understanding of course material to come?                  Theme EQ: What defines the American identity?</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> <li>● summer reading choice text, either:                     <ul style="list-style-type: none"> <li>○ Elizabeth Gilbert, <i>The Last American Man</i></li> <li>○ Cheryl Strayed, <i>Wild</i></li> <li>○ Bill Bryson, <i>A Walk in the Woods</i></li> </ul> </li> <li>● Frederick Jackson Turner, “Frontier Thesis”</li> <li>● Chief Luther Standing Bear, “Indian Wisdom” chapter from <i>Land of the Spotted Eagle</i></li> <li>● Colson Whitehead, excerpt from <i>The Underground Railroad</i> (2016)</li> <li>● Ralph Waldo Emerson, “Nature”; Henry David Thoreau, “Solitude” chapter from <i>Walden</i></li> <li>● John Muir, “The Grandeur of Yosemite Falls”; “Any Fool Can Destroy a Tree”</li> </ul> <p><i>Images for Rhetorical Analysis</i></p> <ul style="list-style-type: none"> <li>● Shereen Elaidi, <i>The Evolution of the American Frontier: A Visual Timeline</i>, cartoon</li> <li>● Courtesy of Library of Congress, <i>Buffalo Bill's Wild West and Congress of Rough Riders of the World</i>, Poster</li> <li>● Joseph Keppler, <i>The Rough Riders</i>, 1898, political cartoon</li> </ul>	<p><i>Major assessments during this unit include a reading comprehension test, a group presentation, and an in-class synthesis write.</i></p>
<p><b>Unit 2: An Exploration of Voice</b>                  EQ: How does the language we use reveal who we are and shape the American ‘voice’?</p>	<p><i>Major assessments during this unit include weekly</i></p>

<p><i>Readings</i></p> <ul style="list-style-type: none"> <li>• J.D. Salinger, <i>Catcher in the Rye</i></li> <li>• Mezz Mezzrow, excerpts from <i>Really The Blues</i> (1946)</li> <li>• James Baldwin, "If Black English Isn't a Language, Then Tell Me, What Is?"</li> <li>• Ta-Nehisi Coates, <i>Between the World and Me</i> chapters 1-2</li> </ul> <p><i>Individual Research</i></p> <ul style="list-style-type: none"> <li>• biographical book about independent choice author</li> <li>• book reviews about independent choice novels by author</li> <li>• Thomas C. Foster, <i>Twenty-Five Books That Shaped America</i></li> <li>• Ruland &amp; Bradbury, <i>From Puritanism to Post-Modernism</i></li> <li>• MacKinnon, <i>American Philosophy: A Historical Anthology</i></li> </ul>	<p><i>reading assessments and an Author Research Synthesis.</i></p>
<p><b>Unit 3: An Introduction to Rhetoric</b>        Skill EQ: How does a writer engage an audience?        Theme EQ: What are the foundations of the American mindset?</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> <li>• Cicero, excerpts from "On Duties"</li> <li>• Plato, "Allegory of the Cave"</li> <li>• John Winthrop, excerpt <i>A Model of Christian Charity</i></li> <li>• Thomas Jefferson, <i>The Declaration of Independence</i></li> <li>• <i>Constitution of the Iroquois Nation</i></li> <li>• James Fenimore Cooper, <i>Last of the Mohicans</i> chapters 1-4 and selected excerpts</li> <li>• independent American choice novel (to be continued...)</li> </ul> <p><i>Viewings</i></p> <ul style="list-style-type: none"> <li>• President-Elect John F. Kennedy, "City Upon a Hill" speech, Address of President-Elect John F. Kennedy Delivered to a Joint Convention of the General Court of the Commonwealth of Massachusetts, January 9, 1961</li> <li>• Presidential Candidate Ronald Reagan, "A Vision for America" Election Eve Address, November 3, 1980</li> <li>• President Ronald Reagan, Farewell Speech from the Oval Office, January 11, 1989</li> <li>• Senator Barack Obama, University of Massachusetts at Boston Commencement Address, June 2, 2006</li> </ul>	<p><i>Major assessments during this unit include a rhetorical analysis essay.</i></p>
<p><b>Unit 4: A Focus on Argument</b>        Skill EQ: Why do some authors and books endure the test of time? (Why read the old?)        Theme EQ: How do we balance individual freedoms with societal obligations?</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> <li>• Jonathan Edwards, excerpt <i>Sinners in the Hands of an Angry God</i></li> <li>• Thomas Paine, <i>The Age of Reason</i></li> <li>• Ralph Waldo Emerson, <i>The American Scholar</i></li> <li>• Nathaniel Hawthorne, <i>The Scarlet Letter</i></li> <li>• Ellen Goodman, "Putting in a Good Word for Guilt"</li> <li>• independent American choice novel (continued...)</li> </ul> <p><i>Viewings</i></p> <ul style="list-style-type: none"> <li>• TED Talk: Monica Lewinsky, "The Price of Shame"</li> </ul>	<p><i>Major assessments during this unit include an argument essay and independent novel annotations.</i></p>

**Major Units of Study**

*Second Semester*

<p><b>Unit 5: Synthesizing Sources</b>          EQ: How do writers address controversial issues in their time?</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> <li>• Frederick Douglass, <i>Narrative of the Life of Frederick Douglass</i></li> <li>• Mark Twain, <i>Adventures of Huckleberry Finn</i></li> <li>• Abraham Lincoln, "Second Inaugural Address," March 4, 1865</li> <li>• Henry David Thoreau, <i>Resistance to Civil Government (Civil Disobedience)</i></li> <li>• Dr. Martin Luther King, Jr., "Letter from Birmingham Jail"</li> </ul> <p><i>Images as Satire</i></p> <ul style="list-style-type: none"> <li>• David Horsey, No Child Left Behind: "Come Away From the Window!", <i>Los Angeles Times</i>, political cartoon</li> <li>• <i>New Yorker</i> political cartoons, assorted</li> </ul> <p><i>Individual Research</i></p> <ul style="list-style-type: none"> <li>• literary criticism about independent choice novel</li> <li>• book reviews about independent choice novel</li> </ul>	<p><i>Major assessments during this unit include a weekly practice writes, weekly close-reading assessments, and the critical research response to independent reading novel.</i></p>
<p><b>Unit 6: When Literature Reflects Life</b>          EQ: Is the American Dream achievable for all? Why does the 'myth' persist?</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> <li>• F. Scott Fitzgerald, <i>The Great Gatsby</i></li> <li>• Benjamin Franklin, <i>Autobiography of Benjamin Franklin</i> Part Two</li> <li>• August Wilson, <i>Fences</i></li> <li>• John Archer, "The Resilience of Myth: The Politics of the American Dream"</li> <li>• History Channel, "May 20, 1862: The Homestead Act"</li> <li>• Mary Drake McFeely, excerpts from <i>Can She Bake A Cherry Pie?: American Women and the Kitchen in the Twentieth Century</i></li> </ul> <p><i>Viewings</i></p> <ul style="list-style-type: none"> <li>• Arthur Miller, <i>Death of a Salesman</i> 1985 film</li> </ul> <p><i>Images for Rhetorical Analysis</i></p> <ul style="list-style-type: none"> <li>• Sally Edelstein, curator; <i>Envisioning the American Dream</i>, website: a collection of "curated collection of vintage advertising and illustrations of American consumer culture that helped define the American Dream and the possibility of its attainment"</li> <li>• Margaret Bourke-Wright, <i>World's highest standard of living</i>, 1937, black &amp; white photograph</li> <li>• Charles White, <i>Untitled</i>, 1950, ink and graphite on paper</li> </ul>	<p><i>Major assessments during this unit include weekly practice writes and a revision of one write to become an argumentative essay.</i></p>
<p><b>Unit 7: The Developing Nature of Discourse in America</b>          Skill EQ: What have you learned in the course and how have you grown as a scholar?          Theme EQ: Where do we as Americans go from here?</p> <p><i>Readings</i></p> <ul style="list-style-type: none"> <li>• Sarah Smarsh, "How political nuance could save America"</li> <li>• news and opinion pieces on current events (see note on 'Additional Readings on Current Events')</li> <li>• Jonathan Safran Foer, <i>Extremely Loud &amp; Incredibly Close</i> OR Cormac McCarthy, <i>The Road</i></li> </ul>	<p><i>Major assessments during this unit include a book club planning guide and discussion notes and a final presentation on critical research paper.</i></p>

<p><i>Viewings</i></p> <ul style="list-style-type: none"><li>• Jon Stewart, selected segments from <i>The Daily Show</i> to illustrate satire</li><li>• John Oliver; selected segments from <i>Last Week Tonight</i> to illustrate political comedy and news parody</li></ul>	
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**Additional Readings on Current Events.**

Theme-related articles, articles that reflect claims or central ideas made by the authors studied in the course, and submissions from students with teacher’s approval will be included in the course as they prove to be timely, appropriate, and effective to furthering the study of inquiry.

**Assessments.**

Students are given a reading skills quiz on most readings. These check for understanding of meaning and strategies, and will be used as a tool for formative assessment. Students will also be frequently assessed on their understanding and application of literary terms and SWE grammar norms, as necessary to meet district curriculum expectations.

Each unit students will be formally assessed in one of the four skill areas of AP English Language and Composition: rhetorical analysis objective, rhetorical analysis subjective, argument, and synthesis. Since the course is broken into two-semester, students’ final exam first semester will include an AP Practice Test and their final exam second semester will include the official AP Exam administered at the school. If students do not take the AP Exam second semester, they will take a different AP-equivalent exam determined by Mrs. Michael and Mr. Schaeffer.

*Fall Course Assessments*

- Vocabulary Pre-Test (ungraded)
- Literary Terms Test (9th-10th Terms): Students will demonstrate their mastery of 9th and 10th grade literary terms. Students will be required to retake the test until they demonstrate mastery.
- Final Exam, AP Exam Equivalent

*Spring Course Assessments*

- Literary Terms Test (11th Terms): Students will demonstrate their mastery of 11th grade literary terms. Students will be required to retake the test until they demonstrate mastery.
- Final Exam, Vocabulary Post-Test
- Final Exam, AP Exam or Equivalent

**Writing Philosophy & Instructional Methods.**

This course requires that scholars write daily and in a variety of contexts to grow more proficient and comfortable as writers. Each class will begin with a “do-now” prompt that will pose a Language Challenge to the scholars. These on-demand Language Challenges will ask students to respond to questions, mimic writers’ craft, and construct coherent responses within specific time and structure parameters. The goal of the daily Language Challenge is that students become increasingly more aware of the rhetorical techniques used by other writers, as well as increase their awareness of themselves as writers as they seek to use these techniques in their pieces.

Instruction will be presented throughout the semester, specifically in the areas of rhetorical structures, organization, coherence (in diction, syntax/sentence structures, and the entirety of the work), and the use of illustrative details and evidence to support claims. Scholars will engage in a writing process that includes brainstorming, outlining, drafting, as well as revision of final drafts, to help students improve their essays so that they are logically organized, balanced in generalized and specific, illustrative detail, and varied in sentence structures. Teachers and peers will provide feedback throughout the writing process so that scholars can improve as they draft essays, while also providing a rubric with specific comments for further revision on final, graded drafts. Students will also be expected to master the conventions of standard written English and learn the editorial style of Modern Language Association (MLA) by the end of the course.

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**Methods of Evaluation.**

- compositions: processed writing pieces on unit topics and skills (analysis, argument, and synthesis)
  - emphasis will be placed on the writing process: drafting, peer review, application of feedback, self-reflection, and growth
- on-demand writing: daily do-now responses, weekly in-class essays
- year-long research project: novel chosen in fall; research synthesis paper about author; assignments include annotated novel, research final paper applying literary criticism or canonical lens
- vocabulary, grammar, and literary terms assessments
- reading quizzes
- AP practice tests
- semester final exams
- participation: small group, Socratic Seminar, presentations
- enrichment opportunities

**Grading.**

40% written compositions (process, final, and revisions)

40% major assessments and presentations

10% reading checks, study guides, AP skill practices, student reflection/growth

10% participation and daily do-nows

**Grading Scale.**

H 97 or above	B+ 87-89	C+ 77-79	D+ 67-69	F 59 or below
A 93-96	B 83-86	C 73-76	D 63-66	
A- 90-92	B- 80-82	C- 70-72	D- 60-62	

**Late Policy.** Homework assignments usually take the form of nightly reading. Students are expected to come to class having read the assigned pages as necessary to be able to fully participate in class discussion and practice lessons. Any out of class work beyond reading that is assigned for a grade, must be turned in by the end of the unit for credit. Late essays *will* be accepted up to two weeks late with at least a letter-grade deduction, after which the assignment is a zero.

**Email & Google Classroom.** Parkway students are required to use their Parkway email account to contact teachers. Please keep emails formal and respectful, and remember email is rarely an acceptable substitute for speaking to or conferencing with a teacher in person. Students should check the Google Classroom daily for updates, announcements, assignments, resources, and the calendar.

**College Credit (ACP) and Advanced Placement (AP) Exam.** This course is recognized by the Advanced Credit Program (ACP) at the University of Missouri-St. Louis and is transferable as an UMSL course. Students may register at [www.ums.edu/acp](http://www.ums.edu/acp) in the *spring*. Your cumulative college grade will reflect the average of your two semester grades this year. More information to follow.

However, the AP exam, which we recommend highly, can also earn you credit. A score of 4 (on a five-point scale) generally equals 6 hours of credit (equal to taking two semesters of college credit), though the number of credits given varies by school and colleges within schools. Check with your college to see if they accept AP credit. Even if you elect not to take the official exam in the Spring, you will take a practice exam as your final exam. Thus, the class will help you prepare for the exam no matter which credit path you choose. The fee for the AP Exam is \$94. Federal and state programs exist for fee reductions, so please see Mrs. Michael, Mr. Schaeffer, or Ms. Prange in counseling for assistance.

**The expectations to which we hold our students can be summed up as:**

- 1. Be respectful      2. Be responsible      3. Be ready to learn**

### **Year-Long Research Project**

You will choose an American author (from the attached list) and construct a formal analysis for one\* of his/her major works. Such an analysis requires you to incorporate literary criticism from outside sources into your own critique of a work, which itself requires you to formulate and defend an original thesis.

Throughout first and second semester you will complete related research assignments, including the following:

#### FALL SEMESTER WRITING REQUIREMENTS

- |                    |                       |
|--------------------|-----------------------|
| 1) author analysis | DUE TBA (October)     |
| 2) book annotation | DUE Friday, January 3 |

#### SPRING SEMESTER WRITING REQUIREMENTS

- |   |                 |
|---|-----------------|
| 3) research paper proposal and presentation | DUE TBA (March) |
|---|-----------------|

#### SIGNUP PROCEDURE & STIPULATIONS

- Signup begins **Friday, September 6, at 7:10 AM**
- Signup ends **Friday, September 13, by 3:00 PM**
- Only TWO students per work
- Students who fail to sign up within the prescribed period will be assigned a work at random.

#### A NOTE ABOUT EDITIONS

Norton Critical Editions	Penguin Classics	Bantam Classic	Enriched Classic
Bedford/St. Martin's	Oxford World's Classic	Signet Classics	Modern Library

Here are some other resources we recommend as **starting points**:

Twentieth Century Views	(author-focused)	Columbia Literature Guide
Twentieth Century Interpretations	(text-focused)	Cambridge Companion
Twayne's "United States Authors"		Blackwell Companion
Elliott's "The American Novel"		Oxford Companion
Bloom's "Major Literary Characters"		Reader's Guide (Syracuse U)
Bloom's "Modern Critical Views"		American Critical Archives
Case Studies		Approaches to Teaching
New Essays		
New Century Views		
Wadsworth Casebook		

#### **Check out the following websites for general information about the authors:**

- PAL: Perspectives in American Literature: <http://www.csustan.edu/english/reuben/pal/alpha.HTML>
- PBS—American Masters: <http://www.pbs.org/wnet/americanmasters/category/episodes/by-topic/literature/>
- C-SPAN—American Writers: <http://www.americanwriters.org/archives/>
- Norton Anthology of American Literature—Authors: <http://www.wwnorton.com/college/english/naal7/authors.asp>
- Washington State University—American Authors: <http://www.wsu.edu/~campbell/d/amlit/aufam.html>

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COLONIAL/PURITAN

1. **Anne Bradstreet\***

ROMANTIC/GOTHIC

2. **Washington Irving\*\*:** "Rip Van Winkle"; "The Legend of Sleepy Hollow"
3. **Edgar Allen Poe\*\***
4. **James Fenimore Cooper:** *The Pathfinder; The Deerslayer; The Pioneers; The Prairie; The Spy*
5. **Nathaniel Hawthorne:** *The House of Seven Gables; The Blithedale Romance; The Marble Faun; Fanshawe*
6. **Herman Melville:** *Moby-Dick; Pierre; Mardi; Typee; The Confidence Man; Redburn*
7. **Walt Whitman\***
8. **Emily Dickinson\***
9. **Harriet Beecher Stowe:** *Uncle Tom's Cabin*
10. **Charles Brockden Brown:** *Wieland, Arthur Mervyn, Edgar Huntly*

PHILOSOPHY

11. **Ralph Waldo Emerson**
12. **Henry David Thoreau:** *Walden; A Week on the Concord and Merrimack Rivers; The Maine Woods*

NOVEL OF MANNERS/DOMESTIC FOCUS

13. **Henry James:** *The Portrait of a Lady; The Ambassadors; The American; The Wings of the Dove; The Golden Bowl*
14. **Edith Wharton:** *The House of Mirth; Ethan Frome; Age of Innocence*
15. **Susan Warner:** *The Wide, Wide World*
16. **Louis May Alcott:** *Little Women*
17. **William Dean Howells:** *The Rise of Silas Lapham*
18. **Willa Cather:** *My Antonia*

HUMOR/SATIRE

19. **Mark Twain:** *The Adventures of Tom Sawyer; A Connecticut Yankee in King Arthur's Court; Pudd'nhead Wilson; The Prince and the Pauper*

NATURALISM/MAN V. FORCE

20. **Stephen Crane:** *The Red Badge of Courage*
21. **Jack London:** *The Call of the Wild; White Fang*
22. **John Steinbeck:** *The Grapes of Wrath; East of Eden; Of Mice and Men; The Winter of Our Discontent*
23. **Theodore Dreiser:** *Sister Carrie*
24. **Frank Norris:** *The Octopus; McTeague*
25. **Sherwood Anderson:** *Winesburg, Ohio*

POLITICAL

26. **Sinclair Lewis:** *Main Street; Babbitt*
27. **Upton Sinclair:** *The Jungle*

MODERN

28. **F. Scott Fitzgerald:** *This Side of Paradise; Tender Is the Night; The Beautiful and the Damned; The Love of the Last Tycoon*
29. **Ernest Hemingway:** *A Farewell to Arms; The Sun Also Rises; For Whom the Bell Tolls; To Have and Have Not; The Nick Adams Stories; In Our Time*
30. **William Faulkner:** *A Light in August; Absalom, Absalom!; The Sound and the Fury; As I Lay Dying*
31. **Robert Frost\***
32. **E.E. Cummings\***
33. **William Carlos Williams\***
34. **Gertrude Stein:** *The Autobiography of Alice B. Toklas*
35. **Ayn Rand:** *The Fountainhead; Atlas Shrugged*
36. **Nathaniel West:** *The Day of the Locust*
37. **Eugene O'Neill^:** *The Iceman Cometh; Long Day's Journey Into Night*
38. **Carl Sandburg\***
39. **Margaret Mitchell:** *Gone with the Wind*



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AFRICAN-AMERICAN

41. **Zora Neale Hurston:** *Their Eyes Were Watching God*
42. **Richard Wright:** *Native Son; Black Boy*
43. **Ralph Ellison:** *Invisible Man*
44. **James Baldwin\*\*:** *Go Tell It On the Mountain*
45. **Toni Morrison:** *Beloved; The Bluest Eye; Song of Solomon*
46. **Harriet Jacobs:** *Incidents in the Life of a Slave Girl*
47. **James Weldon Johnson:** *The Autobiography of an Ex-Colored Man*
48. **Langston Hughes\***
49. **Alex Haley:** *The Autobiography of Malcolm X*
50. **Alice Walker:** *The Color Purple*

POSTMODERN

51. **Arthur Miller^:** *The Crucible; All My Sons*
52. **Tennessee Williams^:** *A Streetcar Named Desire; The Glass Menagerie; Cat On a Hot Tin Roof*
53. **J.D. Salinger\*\*:** *Franny and Zooey; Nine Stories*
54. **Carson McCullers:** *The Heart Is a Lonely Hunter; The Ballad of the Sad Cafe*
55. **Flannery O'Connor\*\***
56. **Jack Kerouac:** *On the Road; Dharma Bums*
57. **Robert Penn Warren:** *All the King's Men*
58. **Sylvia Plath:** *The Bell Jar*
59. **Ray Bradbury:** *Fahrenheit 451*
60. **Alfred Kazin:** *A Walker in the City*
61. **Ken Kesey:** *One Flew Over the Cuckoo's Nest*
62. **John Kennedy Toole:** *A Confederacy of Dunces*
63. **Joseph Heller:** *Catch-22; Closing Time; Good as Gold*
64. **Saul Bellow:** *Herzog; The Adventures of Augie March; Henderson the Rain King; Humboldt's Gift; The Dean's December*
65. **Thomas Pynchon:** *V; The Crying of Lot 49*
66. **Tom Wolfe:** *The Bonfire of the Vanities; The Electric Kool-Aid Acid Test; Look Homeward Angel*
67. **Norman Mailer:** *The Naked and the Dead; Barbary Shore; An American Dream*
68. **Kurt Vonnegut:** *Slaughterhouse-Five; Breakfast of Champions; Cat's Cradle*
69. **Bernard Malamud:** *The Natural*

CONTEMPORARY

70. **Wallace Stegner:** *Angle of Repose; Big Rock Candy Mountain*
71. **Philip Roth:** *American Pastoral; The Human Stain*
72. **Tim O'Brien:** *The Things They Carried; Going After Cacciato; In the Lake of the Woods*
73. **John Irving:** *The World According to Garp; The Cider House Rules; A Prayer for Owen Meany*
74. **John Updike:** *Rabbit, Run*
75. **Annie Dillard:** *Pilgrim at Tinker Creek*
76. **Cormac McCarthy:** *The Road; Blood Meridian; All the Pretty Horses; The Crossing*
77. **Dave Eggers:** *A Heartbreaking Work of Staggering Genius*
78. **Jonathan Safran Foer:** *Everything Is Illuminated*

WESTERN

79. **Zane Grey:** *Riders of the Purple Sage*
80. **Walter Van Tilburg Clark:** *The Ox-Bow Incident*
81. **A.B. Guthrie:** *Big Sky*
82. **Jack Schaefer:** *Shane*
83. **Charles Portis:** *True Grit*

\* Poet

\*\* Primarily a short story author

^ Playwright

\* If you choose a short story writer, you must read the equivalent of roughly 150 pages; for your paper, you must incorporate and synthesize common elements from at least FOUR pieces. If you choose a poet, you must negotiate the number of poems with me.

## Book Annotations

**INSTRUCTIONS:** Annotate your research text following the system taught in class (this will be the only time I will require you to use our technique).

- Use the inside front and back covers for your annotations (adjust as necessary).
- Track page numbers beside relevant categories, noting especially important passages with some notation like an asterisk, etc.
- Number each category. **(6 total)**
- Continue to annotate *throughout* the book as you typically do (highlight/underline key lines & marginalia)
- Consider developing a two-highlighter system.

### REQUIRED ELEMENTS TO ANNOTATE & ORGANIZE:

1. Significant characters  
note: for primary characters, it would be prudent to create & divide annotations by personality traits
2. Themes & Motifs
3. Key passages: longer
  - extended illustration of a theme or motif
  - dramatic action involving characters (key plot points)
  - important setting established
4. Stylistic techniques (at least 3)

**NOTE: For #3 & #4**

- Use *shorthand* when writing passage/quote.
- Write a brief summary or comment for each passage/technique.

### OPTIONAL ELEMENTS TO ANNOTATE & ORGANIZE (pick 2):

- Title passage(s)
- Family or character trees
- Chapter-by-chapter summaries
- Symbols
- Settings
- Key terms or definitions (ex: Eustace Conway's "world of boxes" v. "world of circles")
- Key quotations: shorter
  - dramatic character speech
  - short, powerful narrative statement

**DUE DATE: Friday, January 10**

**POINTS: 30**

AP English Language and Composition  
UMSL ACP Credit Course: ENGL 1950 Topics in Literature  
**Course Syllabus 2019-20**

Please do not hesitate to contact Mrs. Michael or Mr. Schaeffer with questions or seeking help. We want students to be challenged academically but also to feel confident as they face those challenges.

We look forward to a thoughtful and enjoyable year ahead!  
Please keep the Course Syllabus for future reference.  
Return this page (front and back) signed for the teacher's records.

**Course Expectations and Procedures**

Please show this syllabus to your parent/guardian. After both of you have read the syllabus together, please sign and return this page to the teachers. By signing this, each individual acknowledges that they have read and understood the course expectations outlined in the syllabus above.

Parents/guardians: please also include contact information that would be best to reach you throughout the semester.

Student Name (Printed): \_\_\_\_\_

Student Signature: \_\_\_\_\_

Parent/Guardian Name (Printed): \_\_\_\_\_

Parent/Guardian Signature: \_\_\_\_\_

Parent/Guardian Phone #: \_\_\_\_\_

Parent/Guardian Email (if available): \_\_\_\_\_

Does your child have computer access at home? Please circle: YES / NO

Student Extracurricular Activities:

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Health concerns or situations of which the teacher should be made aware in order to better support your student (please do not disclose anything you do not feel comfortable with our knowing):

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***Return the signed syllabus and Academic Honesty policy by Monday, August 19 for 1 point extra credit.***