



Northview High School  
**AP Literature and Composition Syllabus**

**Instructors:**

Mr. Brian Rawlin – rawlin@fultonschools.org

**Course Description:**

This accelerated course designed by the College Board is enriching in experience; analytical and critical in reading, composition, and thought; and probing in self-awareness. The student delves into the study of a wide range of literary themes, genres, periods, and methods.

Contemplative and organized vocal participation, skilled and highly polished writing, and metacognitive evaluation are required. Because of the given scope and sequence to the course, it is essential that training and practice in written literary analysis and expository writing form the foundation of the Advanced Placement course. Hence, evaluation is primarily, not solely, based on writing and speaking performance. Outside readings are an integral part of the course as are prepared timed, or impromptu oral and written presentations. The summer reading assignment is essential, as it will serve as a basis for much of the coursework for the first semester.

**Objectives:**

1. Because this class aims at a deeper level of understanding texts, a large part of the learning process in this class will be student discussion of thought. Each text will require comprehension at the literal, figurative, structural, stylistic, historical, psychological, and philosophical levels. Therefore, students must participate in class discussion and honor and respect all viewpoints presented, even when contrary to their own. Such discussions will be evaluated and require apt, accurate, original and supported thought, organization and presentation.
2. To gain a deeper understanding of texts, the students must first read the texts. A primary objective in this course is for students to read with greater mastery of concepts, content, and correlation. Students are expected to read all assigned texts thoroughly and thoughtfully; often, they may find abridgements/summaries such as Cliff Notes will not prepare the student for participation, and may be used. Students will compare and contrast given works for style, theme, tone, structure, characterization, philosophy, attitude, societal implications, and other as appropriate.
3. Reading with greater understanding also requires a vast knowledge of vocabulary including literary terminology, therefore building knowledge of vocabulary and literary terms is critical to student success in the course. Students should determine the meaning for any and all words encountered in the text with which the student is not acquainted. The students are also expected to know literary terms and apply in them in analysis.
4. The student will write with command, including logical organization, rich and original content, sound mechanics, sentence variation, coherence, style, and cited references. Whether presenting a critical analysis, an imitated passage, a personal narrative, a persuasive tort, or other writing, the students will edit their own as well as others' papers, and revise, revise, revise. The successful writer realizes that his/her work is not infallible, accepts constructive criticism, and corrects/rewords/rewrites when appropriate.
5. The course will stress the development of skills necessary for response to multiple choice test items that require higher level thinking skills as well as timed essay writing, simulating the reality of both the AP Literature and Composition test and college examinations.
6. Functioning as a college level course, students will encounter both real and simulated college scenarios, situations, and stress. For the student to pass the course, he/she must exhibit a complete understanding of the ability to manage these.

**Materials:**

Arp, Thomas and Greg Johnson. *Perrine's Literature: Structure, Sound, and Sense*. 12<sup>th</sup> ed. Washington, D.C.: Thomas-Wadsworth, 2015. Print.

*Hodges Harbrace Handbook*. 15th ed. Washington, D.C.: Thomson-Wadsworth, 2004. Print.

**Major Works:****FALL SEMESTER**

*Crime and Punishment* (Fyodor Dostoevsky)  
*Heart of Darkness* (Joseph Conrad)  
*Slaughterhouse-Five* (Kurt Vonnegut)  
*The Stranger* (Albert Camus)  
*The Metamorphosis* (Franz Kafka)  
*Frankenstein* (Mary Percy Shelley)  
*Jane Eyre* (Charlotte Bronte)  
*Pride and Prejudice* (Jane Austen)  
*Wuthering Heights* (Emily Bronte)  
*The Tragedy of Othello the Moor of Venice* (William Shakespeare)

**SPRING SEMESTER**

*Invisible Man* (Ralph Ellison)  
*The Bluest Eye* (Toni Morrison)  
*Great Expectations* (Charles Dickens)  
*The Importance of Being Earnest* (Oscar Wilde)  
*A Doll's House* (Henrik Ibsen)  
*Streetcar Named Desire* (Tennessee Williams)  
*The Cherry Orchard* (Anton Chekov)  
*All My Sons* (Arthur Miller)  
*Fences* (August Wilson)

*A tentative reading schedule is released at the beginning of each semester.*

**Grades:**

Summative assessments:	35%	timed writings, essays, some projects
Formative assessments:	45%	quizzes, research assignments, minor projects, participation, daily work
Final Exam:	20%	

**Assignments:**

Students must complete all assignments in **INK** or type. (Assignments completed in pencil will not be graded.) Students must turn in assignments within the first five minutes of class on the due date. The assignment must be ready to hand in when it is collected. If it is not ready at this time, it will not be accepted unless the student previously made arrangements with the instructor. Students may not turn in assignments during instructional time. The instructor must receive the materials on the due date. Any assignment due on the day of a field trip must be turned in prior to the student leaving for that field trip. Similarly, with prearranged absences, even excused, the assignment must be turned in on its' due date or before. The student is responsible for ensuring that assignments are submitted; they may not blame parents, dogs, cars, sisters, brothers, aliens, or computer problems for late work. Late work will not be accepted.

**Absences:**

Attendance is mandatory in the Advanced Placement course. You are responsible for any material covered during your absence. Either consult the instructor during morning or afternoon office hours or request the material from a trustworthy classmate. Consecutive absences may result in a significant drop in the student's grade. School related absences require notification prior to the absence or the assignments due/covered will not be accepted. Field trips, club meetings, athletic events/activities, and other functions neither excuse work due, nor postpone the due date. Any material covered while the student is involved in a school related function must be attained.

**Make Up Work:**

Please come during office hours to request make up work. Make up work will not be given during class time. This includes the passing period between classes. If the absence exceeds five days, the student will have the number of days missed to make up the work. It is the student's responsibility to arrange for make-up work the day he or she returns from the absence. Make up work is defined as any work assigned while you were absent. Any work assigned before your absence is due on the original due date. If an absence is unexcused, the student will receive a grade of zero for that work. All assignments not turned in are recorded as zeros until the student makes up the assignment. You may not make up group or individual presentations. You will not earn the group grade if you do not attend on the day of a presentation; prior arrangements must be made with the group AND the instructor if you hope to earn any credit.

**Plagiarism is an Honor Code Violation.**

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Acts of plagiarism can include, but are not limited to:

1. Using words or ideas from a published source or the internet without proper permission;
2. Using the work of another student (e.g., copying another student's homework, composition, or project in entirety **or** in part;)
3. Using excessive editing suggestions of another student, teacher, parent, or paid author.

**Excessive editing note:**

*Students learn to write well through practice and independent exploration of language manipulation. This effort, like any learning experience, often requires persistence and "perspiration." Well-meaning parents, siblings, tutors, and others who contribute their own ideas, words phrases, and revisions to a student's writing, not only cause that student to miss the opportunity to achieve self-reliance, but also inhibit the student from presenting his own voice.*

*Positive ways to help a student grow in his writing process include reading the paper or writing exercise and marking areas that need clarification, punctuation, elaboration, or more precise wording, allowing the student to figure out the error and correct it independently. Oftentimes having the student read the paper aloud will greatly help error identification. Cues such as,*

*"What exactly do you mean?" or "This sentence seems awkward" are also very appropriate. Unless directly stipulated by the teacher, collaboration on written work is not acceptable.*

*Students who willingly provide other students with access to their coursework or homework are also in violation of Honor Code.*

**Teacher/Parent communication:** Parents may check HAC (Home Access Center) regularly to remain current regarding their children's grades. If parents need to contact the instructor for any reason, email is the quickest and most efficient way.

**Reading Calendar:** Students will be given a semester calendar with our reading schedule. Due dates for the reading assignments are outlined, and it is the student's responsibility to keep up with completing these assignments by their due dates. Students are expected to report to class with required materials and assignments that are due each day. In addition, students are responsible for knowing when their book cards are due.

**Course Title:** AP Literature and Composition

**Instructors:** Rawlin - Room 503

Email: [rawlin@fultonschools.org](mailto:rawlin@fultonschools.org)

Dear Parents,

Your son/daughter(s) will be studying film during his/her language arts course. These courses introduce the concept of reading film rather than merely watching for entertainment. Much like we have traditionally analyzed literature, students learn that film is a medium of expression, commentary, opinion, etc. as are novels/ plays/ etc. At various points in this course, we will be exploring how film directors use their craft to make their movies and influence their audiences. Most commonly a single scene is shown in order to serve as background information, source of comparison contrast, or challenge to students to find connections to the literary works, abstract themes, and elusive concepts presented in the course. Very view entire films will be analyzed, focusing on film direction and technique that enables the students to use the analytical skills they have already learned through the course. *Again, we will not be viewing all of these films in their entirety; there will be specific clips chosen from films used to illustrate a specific technique.*

<u>Film</u>	<u>Director</u>	<u>Rating</u>
21 (2008)	Robert Luketic	PG-13
Amelie	Jean-Pierre Jeunet	R (sexual content)
American Graffiti	George Lucas	PG
A Beautiful Mind (2001)	Ron Howard	PG-13
Batman Begins (2005)	Christopher Nolan	PG-13
Beowulf	Robert Zemeckis	PG-13
Bajrangi Bhaijaan	Kabir Khan	Not Rated – International Film
Big Fish	Tim Burton	PG
Butterfly Effect	Eric Bress, J. Mackye Gruber	R (violence, sexual content, language, and brief drug use)
Chef	Jon Favreau	R (language)
Cloud Atlas	The Wachowskis	R (violence, language, sexuality)
Cool Hand Luke	Stuart Rosenberry	NR
Crash (2007)	Paul Haggis	R (strong violence, language, sexuality)
Crouching Tiger, Hidden Dragon (2000)	Ang Lee	PG-13
Edward Scissorhands (1990)	Tim Burton	PG-13
Ferris Bueller's Day Off	John Hughes	PG-13
Forrest Gump (1994)	Robert Zemeckis	PG-13
Friday Night Lights	Peter Berg	PG-13
Fruitvale Station	Ryan Coogler	R (violence, language)
Good Will Hunting	Gus Van Sant	R (language, mature dialogue)
Gran Torino (2008)	Clint Eastwood	R (violence, language)
Grand Budapest Hotel	Wes Anderson	R (language, some sexual content, and violence)
Groundhog Day	Harold Ramis	PG
Guardians of the Galaxy	James Gunn	PG-13
Heathers (1989)	Michael Lehman	R (language)
Hotel Rwanda	Terry George	PG-13
House of the Flying Daggers	Zhang Yimou	PG-13
Inception (2010)	Christopher Nolan	PG-13
In the Name of the Father	Jim Sheridan	R (language, politically generated violence)
Inside Out	Pete Docter	PG
Jaws (1975)	Steven Spielberg	PG
Juno	Jason Reitman	PG-13
Kung Fu Panda	DREAMWORKS	PG
Kung Fu Panda 2	DREAMWORKS	PG
Kung Fu Panda 3	DREAMWORKS	PG
L.A. Confidential (1997)	Curtis Hanson	R (violence and language)
Life is Beautiful	Roberto Benigni	PG-13
Limitless	Neil Burger	PG-13
Looking at Movies	Barsam, Monahan	NR
Looper	Rian Johnson	R
Mad Hot Ballroom	Marilyn Argelo	PG
March of the Penguins	Luc Jacquet	G
Mean Girls (2004)	Mark Waters	PG-13
Megamind	Tom McGrath	PG
Memento	Christopher Nolan	R (violence, language)
Miller's Crossing	The Coen Brothers	R (violence, language)

Monty Python & the Holy Grail	Gilliam, Jones	PG
Mulan (1998)	Tony Bancroft/Barry Cook	G
Napoleon Dynamite (2004)	Jared Hess	PG
Nerve	Henry Joost and Ariel Shulman	PG-13
North by Northwest (1959)	Alfred Hitchcock	NR
Oblivion	Joseh Kosinski	PG-13
Othello (1995)	Oliver Parker	R (some sexuality)
Pan's Labyrinth (2006)	Guillermo Del Toro	R (language, violence)
Pixar Shorts	Kaplan, Milsom	NR
Pleasantville (1998)	Gary Ross	PG-13
Psycho (1960)	Alfred Hitchcock	NR (violence)
Pulp Fiction	Quentin Tarantino	R (violence, language, drug use)
Rabbit-Proof Fence	Phillip Noyce	PG
Rear Window (1954)	Alfred Hitchcock	NR
Risky Business	Paul Brickman	R(language, sexuality)
Road to Perdition	Sam Mendes	R (violence, language)
Rocky	John G. Avidlsen	PG
Rudy (1993)	David Anspaugh	PG
Saving Private Ryan (1998)	Steven Spielberg	R (language, violence)
Say Anything	Cameron Crowe	PG-13
Shutter Island	Martin Scorsese	R (violence, language)
Simon Birch (1998)	Mark Steven Johnson	PG
Slumdog Millionaire (2008)	Danny Boyle	R (violence, language)
Smoke Signals	Chris Eyre	PG-13
Spellbound	Jeffrey Blitz	G
Stand By Me	Rob Reiner	R(language)
Star Wars (1977)	George Lucas	PG
Stranger Than Fiction	Marc Forster	PG-13
SuperSize Me	Morgan Spurlock	PG-13
The Avengers	Joss Whedon	PG-13
The Big Lebowski	John Coen	R (language, drug use)
The Birds (1963)	Alfred Hitchcock	NR (violence)
The Breakfast Club (1985)	John Hughes	R (language)
The Color Purple (1985)	Steven Spielberg	PG-13
The Dark Knight (2008)	Christopher Nolan	PG-13
The Dark Knight Rises	Christopher Nolan	PG-13
The Godfather	Francis Ford Coppola	R (violence, language)
The Gods Must Be Crazy (1980)	Jamie Uys	PG
The Green Mile (1999)	Frank Darabont	R (language, violence, mild sexuality)
The Importance of Being Earnest	Oliver Parker	PG
The Incredibles (2004)	Brad Bird	PG
The King's Speech	Tom Hooper	R (some language)
The Man Who Shot Liberty Valance (1962)	John Ford	NR
The Matrix (1999)	The Wachowski Brothers	R (sci-fi violence and brief language)
The Prestige (2006)	Christopher Nolan	PG-13
The Princess Bride (1987)	Rob Reiner	PG
The Shawshank Redemption (1994)	Frank Darabont	R (language, violence)
The Shining	Stanley Kubrick	R (violence)
The Silence of the Lambs	Jonathan Demme	R (violence)
The Sixth Sense (1999)	M Night Shyamalan	PG-13
The Truman Show (1998)	Peter Weir	PG
The Usual Suspects	Bryan Singer	R (language, violence)
True Grit	Ethan & Joel Coen	PG-13
Unbreakable (2000)	M Night Shyamalan	PG-13
Unforgiven (1992)	Clint Eastwood	R (language, violence)
Up	Peter Docter	PG
V for Vendetta (2006)	James McTeigue	R (strong violence, some language)
Waiting for Godot	Michael Lindsay-Hogg	NR
What's Eating Gilbert Grape	Lasse Halstrom	PG-13
Yellow Brick Road	Keith Rondinelli, Matthew Makar	NR

**If there is a specific film that is not approved by the student's guardian, please mark that film and have that guardian sign beside that notation. No reason is required. Print this form and turn in as needed.**

## Northview High School 2016-2017 Syllabus Signature Sheet

Student Name \_\_\_\_\_

**(Printed)** \_\_\_\_\_

Teacher: \_\_\_\_\_

Date \_\_\_\_\_

Subject: \_\_\_\_\_

**Please read the teacher's full-length syllabus. Log on to [www.northviewhigh.com](http://www.northviewhigh.com) then click on the syllabus link to locate the teacher's name. Sign below if you have read the online syllabus.**

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

Parent Signature \_\_\_\_\_

Parent Email Address (PLEASE PRINT CLEARLY) \_\_\_\_\_

### Recovery Policy

1. Recovery is for students who, despite a conscientious effort and communication with their teachers, have failed to demonstrate satisfactory understanding of course standards. It is not for the student who has been failing for many weeks and then wishes to recover during the final days of the course. Opportunities for students to recover from a 74 or below *cumulative* average will be provided when all work required to date has been completed and the student has demonstrated a legitimate effort to meet all course requirements. *Students who have not attempted to complete all course requirements are not eligible for recovery.*
2. Students may initiate recovery on major assessments starting with the second major assessment of the semester as long as they have made a legitimate effort to meet all course requirements including attendance. Unexcused absences may prevent this opportunity.
3. So that students stay focused on the content at hand and don't become overwhelmed and fall too far behind, they must initiate recovery on a major assessment within five school days of being informed of the grade on that assessment. Recovery work must be completed within ten school days prior to the end of the semester. The nature and type of recovery assignment is given at the discretion of the teacher.

**\*Grading guidelines for recovery assignments will vary by department. It is the responsibility of the student to fully understand the grading guidelines/highest possible score for completed recovery work.\***

**Sign below if you understand the recovery policy.**

Student Signature \_\_\_\_\_ Parent Signature \_\_\_\_\_

HONOR CODE: Cheating has been defined as giving or receiving information relating to a gradable experience including the use of sources other than those specifically approved by the teacher. Plagiarism and the related act of allowing another student to use one's work are not to be considered inconsequential pranks. Such acts involve serious moral implications; they constitute lying and stealing. They are unjust to teachers who spend valuable time evaluating the paper. They are ultimately harmful to the student committing the act, who is deliberately undermining his/her integrity, destroying his/her reputation, and breaking the trust that must exist between a student and teacher. An honor code violation results in a zero on the assignment, no opportunity to make up the work, and disciplinary action. For the complete honor code policy, visit the Student Handbook on [www.northviewhigh.com](http://www.northviewhigh.com).

**Sign below if you understand the consequences of cheating at Northview High School.**

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

Parent Signature \_\_\_\_\_

TECHNOLOGY POLICY: Northview computers are only for school research and projects. The Internet may not be used for personal reasons. Any unauthorized use of the internet will be grounds for disciplinary and/or legal action as well as loss of Internet privileges. Attempts to log into the internet using

another person's password, falsely posing as a school system administrator, or other security violations are grounds for termination of privileges and disciplinary measures. Computer vandalism (including food/drink in a lab) is prohibited and will result in immediate termination of Internet and computer access as well as appropriate disciplinary action.

***Violators are subject to criminal prosecution. For the complete technology policy, visit Student Handbook on [www.northviewhigh.com](http://www.northviewhigh.com).***

It is a violation of the above policy:

- ☐ to download or install any executable programs (such as games, MP3 players, video players, chat programs, FTP programs, music or video sharing programs, etc.) to a school computer, or on to any student's share folder (Z drive).
- ☐ to store any files (documents, pictures, videos, etc.) on any student's share folder (Z drive) that are not directly used in an assignment or teacher directed work; no personal documents, pictures, music videos or other files.
- ☐ to use the school computers and internet connection to access email, games, chat rooms, sharing sites, ecommerce sites, etc, unless specifically directed by the teacher.

**If this form is not signed by the student and a parent or guardian by Monday, August 24, the student's computer account will be disabled until the form is signed. Sign below if you understand the Northview technology policy.**

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

Parent Signature \_\_\_\_\_

**Please review BOTH sides of the Syllabus Signature Sheet. Verify that you have signed your understanding of the three policies listed: Recovery, Honor Code, and Technology.**