

# *Advanced Placement English Literature and Composition*

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**AP Test: Wednesday, May 8, 2019 at 8:00 a.m.**

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## **Required Texts and Materials**

In the AP English Literature Course, the student should consider obtaining a personal copy of the various novels, plays, epics, poems and short fiction used in this course in order to annotate the text and personalize the literature.

If available, you may check out books from your English teacher. All titles may also be found in the local library branches. Many of the works used can also be accessed online. Textbooks will be available to check out through the school bookroom.

List of authors to be studied and titles of works to be read:

- *Great Expectations*, Dickens, British
- *All the King's Men*, Warren, American
- *How to Read Literature Like a professor*, Foster, American
- *Wuthering Heights*, Bronte, British (Students may select a substitute British novel)
- *Adventures of Huckleberry Finn*, Twain, American
- *The Great Gatsby*, Fitzgerald, American
- *The Old Man and the Sea*, Hemingway, American
- *Brave New World*, Huxley, British
- *King Lear*, Shakespeare, British
- *Hamlet*, Shakespeare, British
- *1984*, Orwell, British
- Short fiction and essays-as selected
- Poetry-as selected
- Modern novels-as selected
- *The Norton Introduction to Literature, Ninth Edition poetry:*
  - "In the Time of Plague", Thom Gunn
  - "How do I Love Thee," Browning
  - "The Tally Stick," Ramsey
  - "The River-Merchant's Wife: A Letter," Pound
  - "Midterm Break," Heaney
  - "The Fury of Overshoes," Sexton
  - "To My Dear and Loving Husband," Bradstreet
  - "Let me not to the marriage of true minds," Shakespeare
  - "Barbie Doll," Piercy
  - "London," Blake
  - "Persimmons," Lee
  - "Postcard from Kashmir," Ali
  - "The Ruined Maid," Hardy
  - "Soliloquy of the Spanish Cloister," Browning

- “Hanging Fire,” Lorde
- “Women have loved before,” Millay
- “We Real Cool,” Brooks
- “I celebrate myself, and sing myself,” Whitman
- “The Flea,” Donne
- “Dover Beach,” Arnold
- “Morning Song,” Plath
- “The golf links lie so near the mill,” Cleghorn
- “After great pain, a formal feeling comes--,” Dickinson
- “My Papa’s Waltz,” Roethke
- “The Red Wheelbarrow,” Williams
- From “Paradise Lost,” Milton
- “Symphony in Yellow,” Oscar Wilder
- “That time of year thou mayest in me behold,” Shakespeare
- “Diving into the Wreck,” Rich
- “The Raven,” Poe
- “Ode to the West Wind,” Shelley
- “On the Sonnet,” Keats
- “When I consider how my light is spent,” Milton
- “Sonnet,” Collins
- “Do Not Go Gentle into That Good Night,” Thomas
- “Casabianca,” Bishop
- “Dulce et Decorum Est,” Owen
- “On Being Brought from Africa to America,” Wheatley
- “Africa,” Angelou
- “I, Too,” Hughes
- “A Valediction: Forbidding Mourning,” Donne
- “The Road Not Taken,” Frost
- “Ulysses,” Tennyson
- “The Lake Isle of Innisfree,” Yeats
- “Lines Written a Few Miles above Tintern Abbey,” Wordsworth

● *The Norton Introduction to Literature, Ninth Edition short stories:*

- “The Elephant in the Village of the Blind,” Anonymous
- “20/20,” Brewer
- “Cathedral,” Carver
- “A Conversation With My Father,” Paley
- “The Thing in the Forest,” Byatt
- “Flight Patterns,” Alexie
- “Happy Endings,” Atwood
- “The Country Husband,” Cheever
- “Sonny’s Blues,” Baldwin
- “Roman Fever,” Wharton
- “The Cask of Amontillado,” Poe
- “Hills Like White Elephants,” Hemingway
- “Why I live at the P.O.,” Welty
- “Bartleby, the Scrivener,” Melville
- “A Pair of Tickets,” Tan
- “Where are you Going, Where Have You Been,” Oates
- “The Lady with the Dog,” Chekhov
- “The Last Leaf,” O’Henry
- “To Build a Fire,” London
- “Young Goodman Brown,” Hawthorne
- “A Hunger Artist,” Kafka
- “Janus,” Beattie
- “Interpreter of Maladies,” Lahiri
- “The Open Boat,” Crane
- “Boys and Girls,” Munro
- “A Good Man is Hard to Find,” O’Connor
- “Araby,” Joyce
- “The Story of an Hour,” Chopin
- “A Rose for Emily,” Faulkner
- “Babylon Revisited,” Fitzgerald
- “The Rocking-Horse Winner,” Lawrence
- “The Lost World,” Chabon
- “The Jolly Corner,” James
- “The Jewelry,” Maupassant
- “The Yellow Wallpaper,” Gilman

## Course Description

This AP Literature and Composition course is designed to be a college/university level course. This course will provide you with the intellectual challenges and workload consistent with a typical undergraduate university English literature/Humanities course covering both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times. Additionally, this course will focus on “reading like a writer” and “craft over content.”

We will concentrate on poetry during the first quarter, short stories during the second quarter, novels during the third quarter and plays during the last quarter. We will talk every day about some vital aspect of reading, literary analysis, and writing. As a culmination of the course, you will take the AP English Literature and Composition exam given in May. A student who earns a grade of 3 or above on the exam will be granted college credit at most colleges and universities through the United States.

### Genre Focus:

#### Quarter 1 Poetry

1. Most efficient
2. Speaker
3. Theme
4. Imagery
5. Diction
6. Structure
7. Sound Devices
8. Figurative Language
9. Symbolism
10. Tone
11. Tone shifts
12. Priorities: Title, first line, last line
13. Hierarchy: syllable, foot, line, stanza, division, poem
14. Narrative: Epic, Ballad, Dramatic Monologue
15. Lyric: Sonnet, Elegy, Ode

#### Quarter 2 Short Stories

1. Plot: SOE
2. Author, Title, Genre
3. Characters
4. Setting: Where & when
5. Problem/Conflict (Internal or External)
6. Characterization (Direct/indirect)
7. Character Development (Static/dynamic)
8. Empathy? Do you like the characters?
9. Point of View: 1st (Subjective)& 3rd (objective)
10. Theme

#### Quarter 3 Novels (Basic Elements: Plot, Character, Setting, POV, Theme)

1. Author biographical info
2. Historical context
3. Meaning of the novel as a whole
4. Plot/Major events
5. Point of View
6. Characters: names and traits development
7. Setting: where and when
8. Themes
9. Structure
10. Narrative Technique (style)

#### Quarter 4 Drama

1. Plot (Opening Act, Conflict)
2. Characters (Protagonist likeable/Antagonist complicated)
3. Setting (Where/When/Importance)
4. Theme (Moral significance)
5. Language (dialogue)
6. Story (Interesting)
7. Action (Plausible?)
8. Actors (Believable?)

## Course Goals

1. Carefully read and critically analyze imaginative literature.
2. Understand the way writers use language to provide meaning and pleasure.
3. Consider a work's structure, style, theme, speaker, diction, figurative language, imagery, symbolism and tone.
4. Study representative works from various genres and periods (from the sixteenth to the twenty first century) and know a few works extremely well.
5. Understand a work's complexity, absorb richness of meaning, and analyze how meaning is embodied in literary form.
6. To consider the social and historical values a work reflects and embodies.
7. Write, focusing on critical analysis of literature including expository, analytical, and argumentative essays as well as creative writing.
8. Recognize the resources of language: connotation, metaphor, irony, syntax, and tone.

## Reading and Writing Assignments

### Reading Assignments

The most important requirement for this course is that the student read every assignment with extreme care. 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 three times. Novels in particular require planning.

### Writing Assignments-Critical/Argumentative

Each student will write timed, short, critical papers, each week, in class, analyzing poetry, short stories, novels and plays. These assignments will incorporate careful observations of textual details that address social, cultural, and historical values.

Students will write critical essays which recognize noteworthy literary techniques and use specific and well-chosen evidence to support assertions about the chosen works. Specifically, these critical essays are based on close textual analysis of structure, style (figurative language, imagery, symbolism, tone), and social/historical values. Your best composition skills should be practiced. We will work with various composition constructions, Standard Written English, sentence structure variety, and word choice.

Students will alternatively write essays to evaluate literature and offer judgments about a works artistry and quality. Students will draw upon textual details to make and explain judgments about a social work's social, historical and/or cultural values

Several in-class essays will undergo peer review, in which students will exchange feedback and complete revisions. Additionally, the teacher will provide instruction and feedback on students' writing assignments both before and after students revise their work in which students will be assisted in developing logical organization, tone, appropriate voice, traditional rhetorical structures, graphic organizers, repetition, transitions, emphasis, a balance between generalization and specific, illustrative details, and varied sentence structures.

## **Writing Assignments-Research Papers**

Each student will also write several formal, extended literary analysis research papers outside of class. These critical papers must be typed, double-spaced, Times New Roman/12 and proofread carefully. Papers will be at least four pages in MLA format.

Research papers will also undergo group peer review, in which students will exchange feedback and complete revisions.

## **Writing Assignments-Creative**

Each student will write a creative response assignment, as homework, to posted weekly prompts, related to the literature we are studying in class. Each paper will be graded for structure, theme, and style (diction, syntax, figurative language, symbolism and tone).

## **Final Thoughts**

This class is not about grades, but about learning. I 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 part of college—but about responsibility and acceptance of one's self as a mature student, reading, thinking and writing about more mature texts.

I intend the course to be stimulating and demanding, one in which students will grow in relation to who he or she is, rather than in relation to “standards” established by state or federal mandates. True learning is inspired from within; a student must first become curious. My intention is to assist you in learning by guiding you through comprehension and analysis of some of the world's greatest literature written by some of the world's greatest minds.

## **Reading and Writing Schedule**

**Summer Reading:** George Orwell's *1984* and Aldous Huxley's *Brave New World*

**Week 1: Introduction to the Course**

**Week 2: Poetry** – Speaker

**Week 3: Poetry** – Diction

**Week 4: Poetry** – Imagery

**Week 5: Poetry** - Figurative Language

**Week 6: Poetry** - Sound Patterns

**Week 7: Poetry** – Structure

**Week 8: Poetry** – Tone

**Week 9: Poetry** – The big three: speaker, theme, and tone

**Week 10: Short Stories** –

**Week 11: Short Stories** – Characters, characterization, character development,

**Week 12: Short Stories** – Point of view, style, and dialect

**Week 13: Short Stories** – Setting, where and when, setting as a character

**Week 14: Short Stories** – Theme, symbols, tone

**Week 15: Short Stories** – Conflict

**Week 16: Short Stories** – Suspense

**Week 17: Short Stories** – Irony, resolution

- Week 18: Short Stories** – Short stories final examination
- Week 19: Novels** – Introduction to novels.
- Week 20: Novels** – Characters static and dynamic
- Week 21: Novels** – Plot, subplot, suspense
- Week 22: Novels** – Setting, historical context
- Week 23: Novels** – Point of view, narration
- Week 24: Novels** – Theme, symbol
- Week 25: Novels** – Foils
- Week 26: Novels** – Climax
- Week 27: Novels** – Novels
- Week 28: Drama** – Drama tragedy and comedy
- Week 29: Drama** – Farce, exaggeration, satire
- Week 30: Drama** – Exposition, structure, juxtaposition, foil
- Week 31: Drama** – Conventions, blank verse, heroic couplet, soliloquy, monologue,
- Week 32: Drama** – Plot, rising action, turning point, climax, falling action, resolution
- Week 33: Drama** – Dramatic Irony, pun, irony
- Week 34: Advanced Placement Literature and Composition test preparation**
- Week 35: Advanced Placement Literature and Composition test preparation**

### **AP Binder**

The idea behind the AP Binder is to provide a central location in which you will compile all assignments, assessments and reference materials for the entire year. This binder will be invaluable to you in studying for the AP test. Additionally, your complete binder will be graded as your final examination for this class. Your binder should be a three-ring, 2” binder with eight labelled dividers:

#### **Binder Divisions:**

- |              |                  |                     |
|--------------|------------------|---------------------|
| 1. Warm-ups  | 4. Short Stories | 7. AP Test Practice |
| 2. Reference | 5. Novels        | 8. Miscellaneous    |
| 3. Poetry    | 6. Drama         |                     |

### **Novel Research Papers**

#### **Requirements:**

1. MLA Format
2. Font: Times New Roman/12 Double Spaced
3. Length: At least four pages

#### **Divide your research paper into sections:**

1. Author’s brief biography
2. Historical context of the novel
3. Plot/Major Events (Bulleted List) Identify the Climax
4. Point of view (1<sup>st</sup> or 3<sup>rd</sup>)
5. Brief descriptions of all characters
6. Major characters and character **development** (How do they change as a result of the events?)

7. Setting described as a character (The setting has a personality. Describe it!)
8. Numerous themes
9. Meaning of the book as a whole (the most important theme)
10. Structure (Chronological, Trip, Flashbacks, Letters....)
11. Style
12. Works Cited (This page must be separate)
13. Create a work of art depicting this novel in some regard (Look at walls for examples)

### **Poetry Response Journals** (Due the day after reading)

#### **Requirements:**

1. MLA Format
2. Font: Times New Roman/12
3. Length: At least one page

#### **Sections:**

- |                  |  |
|------------------|--|
| 4. Speaker       | 10. Figurative Language                      |
| 5. Theme         | 11. Symbolism                                |
| 6. Imagery       | 12. Tone                                     |
| 7. Diction       | 13. Tone shifts                              |
| 8. Structure     | 14. Priorities: Title, first line, last line |
| 9. Sound Devices |  |

### **HOW TO WRITE A POEM**

- Poetry is the most powerful, condensed, efficient genre of literature. It can describe emotions or tell a story. There is meaning in every syllable, punctuation mark, and sound.
- I could just as easily tell you how to fall in love as write a poem. Suffice is to say it's a messy, subjective, organic creative process. That said, here's something to help you get started:
- Poetry is meant to be heard! Read it out loud!
- Poetry is NOT just for English class. Poetry is in your life every day, significantly poetry is manifested in the lyrics to the music you listen to.
- The most popular themes in literature are truth, beauty, love and mutability. An old saying is "write what you know." While that seems restrictive, being able to draw on first-hand experience lends authenticity to your poem.
  1. Observe. Be a careful observer in life. Pay attention! Have a meaningful interaction with life, people, animals, nature, God....
  2. What. Figure out what you're trying to say or show.
  3. Who. Who is the speaker in the poem, and to whom is she/he speaking.
  4. Brainstorm. Write down anything that pops into your head when you think about the subject on which you're focused. Nothing is out of bounds. Honesty is critical!
  5. Originality. No clichés.
  6. Genuine. Avoid overt, artificial emotions.

7. Show me through descriptive imagery.
  - a. Sight
  - b. Hearing
  - c. Smell
  - d. Touch
  - e. Taste
  - f. Emotions
  - g. Movement
8. Figurative Language. Be original! Metaphors, similes, personification....  
Comparing two unlike things to impart characteristics: Known Item Characteristics to Unknown Item Characteristics (e.g., “Bullet” to “Running Back”)
9. Diction. Use concrete diction instead of abstract diction (Iconic Images) show don’t tell.
  - a. Abstract: “She became attracted to him.”
  - b. Concrete: “She slowly warmed to him like an Alaskan sunrise.”
10. Theme. Theme = Subject + Opinion
11. See. Strive for original perceptions (stand the issue on its head)
12. Juxtapose. Place opposites next to each other in order to define each more thoroughly.
13. Sound Devices. Use rhyme, rhythm, assonance, consonance, and alliteration for musicality, but don’t force it. Your poem doesn’t have to rhyme.
14. Write it. Write it down. The poem will never be perfect. Write it, then work on it.
15. Revise. Avoid awkward syntax while striving for rhymes. I literally never stop revising my poetry. Every time I read one of my old poems I think, “I should have....”

### **Poetry Recitations** (Read at first, then memorize)

Category	4	3	2	1
<b>Speaks Clearly</b>	Speaks clearly and distinctly Enunciates each word clearly.	Speaks clearly and distinctly most of the time.	Speaks clearly and distinctly some of the time.	Often slurs, or mumbles or cannot be understood OR mispronounces more than one word
<b>Enthusiasm</b>	Generates and displays a strong interest and enthusiasm. Emotion is present in the presentation.	Sometimes generates a strong interest or enthusiasm and has some emotion.	Tries to generate a strong interest or enthusiasm, but seems somewhat faked or does not display emotion.	Does not generate much interest or enthusiasm and has no emotion.
<b>Volume</b>	Volume is loud enough to be heard by all audience members during the entire presentation	Volume is loud enough to be heard by all audience members most of the time	Volume is loud enough to be heard by all audience members some of the time	Volume is often too soft to be heard by all audience members
<b>Preparedness &amp; Practice</b>	Completely prepared and has obviously rehearsed Student displays relaxed, self-confident nature about self. Poem is flawlessly memorized.	Somewhat prepared, but may have needed a couple more rehearsals. Makes minor mistakes, but quickly recovers from them. Displays little or no tension.	Somewhat prepared, but it is clear that rehearsal was lacking. Displays mild tension, has trouble recovering from mistakes.	Does not seem at all prepared for the presentation. Tension and nervousness is obvious. Has trouble recovering from mistakes. Reads poem.



<b>Analysis</b>	Accurate, thorough: Speaker? Diction? Imagery? Sound Patterns? Structure? Figurative Language?	Dubious analysis	Inaccurate analysis	No analysis
<b>Poetry Selection</b>	Eight lines or more.	Six lines.	Four lines.	Two lines.

Add 1 Extra Credit point for volunteering to go on Wednesday.

### **Short Story Reading Response Journals** (Due the day after reading)

#### **Requirements:**

1. MLA Format
2. Font: Times New Roman/12 or hand written
3. Length: At least one page

#### **Sections:**

4. Plot: SOE
5. Author, Title, Genre
6. Characters
7. Setting: Where & when & why
8. Problem/Conflict (Internal or External)
9. Characterization (Direct/indirect)
10. Character Development (Static/dynamic)
11. Empathy? Do you like the characters?
12. Point of View: 1st (Subjective)& 3rd (objective)
13. Theme

### **Weekly Writing (Extra Credit)**

Every Monday I will post an extra credit weekly writing prompt which will be due on Friday for extra credit.

#### **Requirements:**

1. Format: Letter, story, poem, essay....
2. Font: Times New Roman/12 or hand written
3. Length: At least 1 page

### **Monaghan's Literary Terms Cheat Sheet**

<b>Device</b>	<b>Often used to....</b>
<b>Simile</b>	Provide a quick characterization (picture) indicating tone. Gives information about an unknown by comparing it to a known
<b>Metaphor</b>	Superimpose a comparison (strongly characterize) for indirect commentary. Gives information about an unknown by comparing it to a known

<b>Personification</b>	Give object personality showing author's attitude. Gives writing vivid life
<b>Pathetic Fallacy</b>	Personification of nature foreshadowing events
<b>Synecdoche</b>	Identify critical component of, characterizes showing the author's perception
<b>Metonymy</b>	Identify critical associated item, characterizes showing author's perception
<b>Irony</b>	Provide humor, surprise, or contrast levels of meaning to emphasize an idea. Makes readers think and emphasizes a point.
<b>Hyperbole</b>	Show intensity of speaker's feelings. Adds drama and information efficiently
<b>Understatement</b>	Make the reader stop and think about the character's attitude
<b>Paradox</b>	Contrast to reveal a truth
<b>Oxymoron</b>	Suggest a subtler truth to clarify the true nature
<b>Litotes</b>	Create understatement or a stoic outlook
<b>Pun</b>	Provide humorous double meaning showing divergent character meanings
<b>Apostrophe</b>	Give emotional intensity to the address about what bothers the character
<b>Anaphora</b>	Emphasize an idea the author cares deeply about through repetition
<b>Diction</b>	<p>Indicate tone or characterize the piece. Reflects writer's vision &amp; reader's thoughts.</p> <ul style="list-style-type: none"> <li>• Sophisticated: Put-on to impress</li> <li>• Formal: Professional words to show knowledge &amp; good manners</li> <li>• Informal: To share honest emotion</li> <li>• Colloquial: Every day interactions</li> <li>• Slang: To be cool and "in"</li> <li>• Abstract: Ideas</li> <li>• Concrete: Things you can touch</li> </ul>
<b>Syntax</b>	<p>Create tone/impression or draw attention through unique word order and sentence structure. Short sentences speeds things up, long slows down.</p> <ul style="list-style-type: none"> <li>• Inversion: Verb before subject, shows conflict, also emphasizes whatever comes first.</li> <li>• Juxtaposition: close proximity, opposite meaning, shoes something is wrong</li> <li>• Repetition: Repeated for emphasis and dramatic effect</li> <li>• Rhetorical Question: Question posed, then answered. Makes reader think.</li> <li>• Parallel Structure: Items in series, organizes ideas</li> <li>• Punctuation: Inserts important ideas or summary.</li> </ul>
<b>Allusion</b>	Create the impression that the author and reader share knowledge. Connects text with the broader world.
<b>Imagery</b>	<p>Allow the reader to experience sensory experience. Imparts a great number of ideas very quickly. Creates the dream/movie in the reader's mind.</p> <ul style="list-style-type: none"> <li>• Visual: Shows us what it looks like (ugly, pretty, tall, red, wooded...)</li> <li>• Auditory: Sounds like (loud, melodious, clang, snap, drip...)</li> <li>• Gustatory: Tastes like (sweet, sour, spicy...)</li> <li>• Tactile: Feels like (soft, scratchy, silky, hard...)</li> <li>• Olfactory: Smells like (stinky, pungent, putrid...)</li> </ul>
<b>Symbolism</b>	Evoke a number of ideas through a single, powerful item/idea
<b>Voice</b>	Let the reader know what the speaker is like. Offers perspective.
<b>1<sup>st</sup> person</b>	Give a sympathetic, intimate but less reliable view (subjective)
<b>3<sup>rd</sup> person</b>	Give a more detached objective view
<b>2<sup>nd</sup> person</b>	Temporarily depart from the story in order for the author to speak to the reader
<b>Rhythm &amp; rhyme</b>	Indicate a level of control or order. Maybe indicate that an idea has been considered and conclusions have been drawn. Make it easier to remember
<b>Aside</b>	Allow the character to speak directly to the audience
<b>Theme</b>	Convey an often-repeated central idea in literature

<b>Tone</b>	Express the speaker's attitude
<b>Meter</b>	Help set the pace and tone with a regular pattern. May suggest order and a positive tone. lack of meter may show chaos or more natural speech
<b>Alliteration</b>	Link ideas through first letter sounds for various effects. Focuses reader's attention and creates a mood through letter sounds
<b>Consonance</b>	Link ideas through consonant sounds for various effects and focusses attention
<b>Assonance</b>	Create a subtle underlying harmony by linking words with similar vowel sounds
<b>Onomatopoeia</b>	Provide a richer reader experience through words which combine sounds and meanings

### **TABOO List for Essay Writing**

1. **No Name** -- Let us not belabor the obvious.
2. **Incorrect Heading** -- Your name, my name, course & period, date (3 November 1988), and assignment must appear in the upper left hand corner of the first page.
3. **Illegible Handwriting** -- You may use manuscript or cursive, but your work must be readable. Do NOT write in all caps!
4. **Length** – At least two complete sides of standard notebook paper.
5. **Use a Pen** -- Use blue or black ink only for all regular assignments. You should bring two pens to class in case one runs out of ink.
6. **Unacceptable Paper** -- Use both sides of standard notebook paper. Paper will be unacceptable if it is fringed or abused. If your dog has already eaten it, I don't want it.
7. **Unacceptable Margins** -- Respect the margins provided on notebook paper.
8. **First Line** – Start essay by saying something profound about the prompt or literature (poem, prose, novel).
9. **Second Line** -- Include Author, Title and Genre (e.g. In his novel, *The Road*, Cormac McCarthy intentionally doesn't name the protagonist in order to...).
10. **Spell author's name correctly** – Give me a break!
11. **Move to purpose** – Why did the author do what he did? What effect did he create by naming his protagonist Pip? Why did Hemingway put the old man in such a harsh environment? What was he telling us about the old man?
12. **Analyze Don't Summarize** -- I've read the book!
13. **Evidence follows assertions** – Don't just make assertions without supporting them with adequate, relevant evidence or examples.
14. **Names and Titles** – Don't break names and titles at the end of lines. Instead put the full name or title on the next line.
15. **Incorrect Punctuation of a Title** -- When in doubt, ask. Otherwise, follow these guidelines:

<p><b>“Quotation Marks”</b></p> <p>short story</p> <p>short poem</p> <p>chapter in a book</p> <p>article in a magazine</p> <p>article in a newspaper</p> <p>entry in an encyclopedia</p> <p>episode of television series</p> <p>song</p> <p>essay</p> <p>√<i>Also direct quotations, words used in a special sense, slang, or dialogue</i></p>	<p><b>Underlining or Italics</b></p> <p>novel</p> <p>book-length poem</p> <p>full-length book</p> <p>name of magazine</p> <p>name of newspaper</p> <p>name of encyclopedia</p> <p>name of television series</p> <p>opera</p> <p>movie</p> <p>√<i>Also names of ships, airplanes, trains works of art, words or numbers used as such, and foreign words and phrases</i></p>
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16. **Mechanical Errors Which Are Gross Illiteracies** -- Proofread carefully for the following:

Failure to capitalize **I**

Incorrect use of **its** or **it's**

Incorrect use of **they're**, **their**, or **there**

Incorrect use of **two**, **to**, or **too**

Incorrect use of **your** or **you're**

Use of the words **hissself**, **theirselves**, **alot**

Failure to capitalize a proper noun (specific person, place, thing) or the first word of a sentence.

Failure to punctuate the end of a sentence

Failure to indent for a paragraph

Misspelling of **literature**, **poem**, **poetry**, **writing**, **author**

Error in use or spelling of any other words on the "No Excuse Word List"

17. **Plagiarism** –

**Deliberate plagiarism** is claiming, indicating, or implying that the ideas, sentences, or words of another are one's own. It includes copying the work of another, or following the work of another as a guide to ideas and expression that are then presented as one's own.

**Accidental plagiarism** is the improper handling of quotations and paraphrases without a deliberate attempt to deceive. If the plagiarism is accidental, the student may correct and rewrite the paper, but will be penalized a letter grade.

### AP Essay Feedback

- Length: (Total 10%)
- Intro: (Total 15%)
  - Profound beginning
  - ATG: 4%
  - Thesis: Clear & Concise (Based on Prompt) (6%)
  - Body Para Topic 1: Reason #1 your thesis is correct: Y/N (2.5%)
  - Body Para Topic 2: Reason #2 your thesis is correct: Y/N (2.5%)
  - Body Para Topic 3: Reason #3 your thesis is correct: Optional (5% EC)
- BP1: (Total 25%)
  - Transition (3%)
  - Clear Topic Sentence from intro (10%)
  - Text-Based Evidence 1 (6%)
  - Text-Based Evidence 1 (6%)
- BP2: (Total 25%)
  - Transition (3%)
  - Clear Topic Sentence from intro (10%)
  - Text-Based Evidence 1 (6%)
  - Text-Based Evidence 1 (6%)
- BP3: (5% EC)
- Conclusion: (Total 15%)
  - Transition (3%)
  - Conclusions about your thesis (8%)
  - Thoughtful Clincher (4%)
- CUPS (Capitalization Usage Punctuation Spelling)

AP Score...	Grade...	Length
9	100%	2.25 pages
8	100%	2.0 pages
7	90%	1.75 pages
6	80%	1.5 pages
5	70%	1.25 pages
4	60%	1.0 pages
3	50%	.75 pages
2	40%	.5 pages
1	30%	.25 pages

## No Excuse Spelling List

a lot	embarrass	noticeable
a while	English	occasionally
accidentally	enough	occurrence
accommodate	equipment	often
acknowledge	exceed	onomatopoeia
advertise	exhilarate	opposite
advertisement	existence	pamphlet
again	experience	pastime
alliteration	expression	perseverance
allusion	fiery	personification
amateur	figurative	personnel
ambiguous	foreign	playwright
ambivalent	friend	poem
apostrophe	fulfill	poetry
apparent	gauge	privilege
argument	genre	possession
arithmetic	government	pronunciation
assignment	grammar	questionnaire
atmosphere	grateful	receipt
author	guarantee	recommend
autumn	hierarchy	reference
because	humorous	referral
beginning	hypocrisy	relevant
believe	ignorance	remember
brochure	illusion	Renaissance
business	imitate	restaurant
calendar	immediate	résumé
camouflage	incredible	rhyme
category	independent	rhythm
cemetery	indispensable	said
changeable	inoculate	scene
chorus	intelligence	schedule
choose	jewelry	science
chose	knowledge	scissors
clause	laboratory	seize
cliché	language	separate
collectible	leisure	sergeant
column	liaison	simile
coming	library	sincerely
committed	license	soliloquy
comparison	loose	spelling
congratulations	lose	supposed to
conscience	maintenance	surely
conscientious	maneuver	synonym
conscious	mathematics	tabloid
consensus	maybe	threshold
consonant	Medieval	tomorrow
coolly	memento	truly
definite	metaphor	used to
definitely	miniature	vacuum
definition	mischievous	vocabulary
dialogue	misspell	vowel
different	myth	weird
disappoint	narrator	writer
discipline	necessary	writing