

AP[®] Literature and Composition
English Literature: A.D. 600 to the 20th Century

Instructor Information:

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Course Information:

BIBL102
Spring 2009
Room # 5
MTTHF 12:50-13:40; W 1:50-13:40

Office Hours

I welcome you to speak with me by appointment or during office hours Tuesday and Thursday from 12:15-12:45 and Monday and Friday from 14:45-15:45 in Room #5.

Communication

I heartily welcome students and parents to communicate with me. I prefer email as a way to field questions about the class; I will usually answer any email within twenty-four hours—sometimes much sooner if the subject does not require any research. I also post quite a bit of information pertinent to the courses I teach at the following website: <http://www.boydwick.com>. You can find semester schedules, assignment descriptions, tips, research links and much more. I encourage you to browse the site at least once to see whether it might be helpful to you.

Course Description

This Advanced Placement Literature and Composition course aims to teach first-year college analytical writing and critical reading in accordance with requirements laid out in the *AP English Course Description*. Having read a rich variety of genres from a broad array of traditions and periods from ancient to modern in previous English courses, you will be prepared to engage in a close reading of poetry (epic, alliterative, mock epic, lyric, etc.), nonfictional prose (history, personal and philosophical essay, literary criticism, etc.), fictional prose (novel, short story, fable, etc.), and literature from the Anglo-Saxon to the Post-Colonial period in English literature. We will bend our increasingly sophisticated critical vocabulary to the explication of multivalent texts. Discussion questions accompany significant readings as a means of both preparing you to engage with the overarching themes of the text and to engage in a conversation about the rhetorical subtleties of the text. We will also read as a means of honing our own rhetorical skill—observing the sophistication and strength of powerful writing and imitating it. We will write papers of varying length and rigor. The range of assignments will lead you in writing to understand, writing to explain, and writing to evaluate. In addition to workshops, handouts, and worksheets that guide you in close reading, analytical writing, scholarly research, and literary criticism, my goal is to work with each of you to improve the style, format, and substance of your writing. Many of the writing assignments go through a series of drafts that I and other students evaluate and shape. We work on incisive use of critical vocabulary, varied sentence structure that balances subordination and coordination, effective strategies for organizing and otherwise improving coherency, balanced use of general argument and concomitant illustrative detail, and proper modulation of diction and sentence structure to achieve and maintain a controlling voice.

Student Evaluation and Coaching

Grading rubrics for the English department are based on our goals and desired student outcomes. These are tied directly to the framework for language arts, to our school's graduate profile, and to the curricular requirements of the *AP English Course Description*. I use them to grade the more holistic assignments. Each student's final grade in the class will be calculated **approximately** by the following percentages in the spring semester semester (subject to change with fair notice):

Second Semester

<u>Category</u>	<u>Approximate Weight</u>
Quizzes	05%
Worksheets and Class Discussion	05%
Tests	30%
Senior Thesis and Defense (incl. incremental assignments)	45%
Senior Creative Project (incl. incremental assignments)	15%

Note that reading is not scored separately from items in the scoring table. *This does not mean that reading is optional or in any way unimportant. Reading assignments are the very basis of the class. We cannot discuss these together if you haven't read them.* Minor written work usually comes in the form of incremental assignments and research projects graded as part of

papers and presentations. It is not my policy to give busy-work, so assume all outside work is crucial to the timely completion of extended holistic assignments and that I have designed it to help you learn concepts crucial to thinking clearly and expressing your ideas well during class discussion, on tests, and in writing assignments.

Worksheets and Quizzes

I will periodically ask a series of questions meant to gauge your reading comprehension and grasp of concepts we cover in class. They are usually based on material from lecture or discussion or from assignments you will have read before class. Often you will have grappled with the material via a worksheet and your understanding of the texts will have been informed by explication, lectures, and discussion. These questions provide a timely way for me to spot potential trouble on the one hand and reward close reading on the other. Quiz dates will not always be included in the semester schedule. That is to say, I will sometimes give pop quizzes.

Tests

Tests concentrate substantially on synthesis. I invite each student to prove her knowledge of texts and ply her critical interpretative skills in answer to challenging essay questions. Exams require more than the memorization of facts and terms, they will ask each student to display a subtle knowledge of the texts we have studied—contextual, technical, and conceptual. Many of the technical questions center on the recognition of tropoi and topoi from read and unread passages. In addition to the explication of a text we have covered in class, I will periodically introduce a text we have not seen and ask for a coherent and balanced explication. Most exams will consist of a mix of fill-in, true/false, multiple choice, and essay questions--roughly half the points for the essay questions and the rest divided amongst the former. They are meant to gauge, as accurately as possible, each student's command of the literature and literary concepts we have covered in class and her ability to coherently and creatively discuss them in well-crafted essays. Study guides will come in advance of most tests (up to a week before the test is scheduled). Each of the seven unit tests covering the periods of English literature includes questions interrogating the historical, social, political, and literary context of the works in question and a timed forty (40) minute essay that requires students to clearly, cogently, even elegantly, explicate a text. Essays must show evidence of the following: 1) a close reading of the text 2) a wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness 3) a variety of sentence structures, including appropriate use of subordinate and coordinate constructions 4) logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis 5) a balance of generalization with specific illustrative detail 6) the effective use of rhetoric, including controlling tone, a consistent voice, and emphasis through parallelism and antithesis. The essays are graded according to AP essay test rubrics tailored to the excerpt in question. Scores are converted to letter grades based on a scale I make available to students after each test.

Writing Assignments and Additional Reading

Each student will complete several two hundred (200) word critical abstracts of relevant scholarly journal articles in the process of writing an annotated bibliography for her fall senior thesis paper. Each student will write several five hundred (500) word responses to works of creative genius broadly representing genres, periods, and schools of literary production. Each student will write at least two fifteen hundred (1500) word explications, one concentrating on a selection of lyric poetry (e.g. a Shakespearean Sonnet) or an excerpt from an epic (e.g. *Beowulf* or *Paradise Lost*). Each student will keep a reading log for five works from the same author, school of thought, or genre that are not included in our syllabus. Each student will engage in scholarly research and exploratory writing that leads to the Senior Thesis and Defense (see below). The five thousand (5,000) word critical research paper, called the senior thesis, is preceded by a series of incremental assignments that lead students through the writing and research process.

Senior Thesis Process

This is a literary research paper. As such, the paper must focus on a literary topic and have a clear and arguable thesis. Each student is expected to perform significant research in and around the area of study, searching for biographical, historical, and critical details that give context to the argument. Biographical research will uncover information about the author's life and the lives of her associates (e.g., where the author studied, the relationships of the author, the opinions of the author, personal details). Historical research will establish the importance of immediately and more remotely preceding events. Here the student will attempt to establish the cultural and historical setting of the work in question. Along with general information about the era within which the work was written, each student should seek to discover the prevailing political ideas and social trends that may have influenced and shaped both the author's writing of the work and the reception of the work by readers. Research into the critical context of the work is often more challenging than research in either of the two previous topics. It can be daunting, particularly since it sometimes requires a student to become familiar with a staggeringly expansive body of critical interpretations. By critical interpretations we mean the opinions of other literary folks about the meaning of a work of literature. The difficulty only increases as time goes on and schools of theorists establish competing interpretations of an author's work. Alternately, theorists sometimes provide insights that clarify a text. In any case, this kind of research is demanding; and these examples of general areas of research are not meant to be restrictive as much as to begin framing the task.

Each student will present her research before a faculty panel and defend the thesis. This panel is made up partly of members from your thesis committee who have been helping you shape your research from the beginning. This is your chance to present your work and field critical questions.

Senior Creative Project

Each student will plan, create, and present a work of their own creative fiction. See below for incremental assignment descriptions.

Prerequisites

Senior level students who qualify for honors study according to the handbook and those who successfully appeal will be enrolled in the class. Generally, this means students who have a high degree of self-motivation in academic study and who exhibit a willingness to spend the time necessary to work at an advanced pace for high school students on taxing assignments may remain enrolled in this course. The ideal student, having applied herself in previous years of study, will be equipped and inclined to grapple conceptually with challenging reading material.

Required Texts

Greenblatt, Stephen, ed. *The Norton Anthology of English Literature: The Major Authors*. 8th ed. New York: W. Norton, 2006.

Oxford Concise Dictionary of Literary Terms. Chris Baldick ed. Oxford: OUP, 2004.

Other Texts

I will require you to read, watch, or listen to a variety of material including academic journal articles, lectures, excerpts from longer critical or philosophical works, and excerpts from complete works of literature supplied sometimes by me and others from local libraries as required. Below are a couple of examples:

Strunk, William. *The Elements of Style: with Revisions, an Introduction, and a Chapter on Writing by E. B. White*. 4th ed. San Francisco: Longman, 2000.

The Cambridge Companion to John Dryden. Steven N. Zwicker ed. Cambridge: Cambridge University Press, 2004.

Sources and Resources

In addition to the following sources, I will occasionally supply ancillary texts to enrich our understanding of historical and literary critical issues that come up in the course.

Electronic

JSTOR (access from articles and databases at <http://www.sfpl.org/sfplonline/dbcategories.htm>)

Project Muse (access from the San Francisco State Library)

Purdue Writing Lab (<http://owl.english.purdue.edu/owl/>)

Cambridge Companions Online (on-campus from at <http://cco.cambridge.org>)

Oxford Reference Online Premium (on-campus from at <http://www.oxfordreference.com>)

Oxford Scholarship Online (on-campus from at <http://www.oxfordscholarship.com>)

Oxford Language Dictionaries Online (on-campus from at <http://www.oxfordlanguagedictionaries.com>)

Oxford Dictionary of National Biography (on-campus from at <http://www.oxforddnb.com>)

Oxford Art Online (on-campus from at <http://www.oxfordartonline.com>)

Oxford Music Online (on-campus from at <http://www.oxfordmusiconline.com>)

American National Biography (on-campus from at <http://www.anb.org/>)

Note: All Oxford and Cambridge electronic resources are available through the following proxy server: (<http://proxy.almaheights.com:2048>; username: almaheights, password: almaheights)

Print

The Short Oxford History of English Literature, 2nd ed., Andrew Sanders ed. New York: OUP, 2000.

The Oxford Companion to British History, 2nd ed., John Cannon ed. Oxford: OUP, 2002.

The Oxford Illustrated History of Britain. Kenneth O. Morgan. Oxford: OUP, 2002.

Class Policies and Requirements

Since classes are held every day of the school week except Wednesday, your attendance each day is crucial. Note particularly that I will subtract points from your overall grade in the class for tardies or unexcused absences. Other than that, the following requirements deserve special attention:

- 1) If you are not attentively seated and prepared for class (i.e., appropriate books, notebooks, assignments, and writing instruments out and ready) when the beginning bell rings, you will be considered tardy and ineligible to take any quizzes that might be scheduled to begin in the first 15 minutes of class. In addition to this, after two unexcused tardies you will lose one half of one percent of your total semester score for each subsequent unexcused tardy.
- 2) If you miss a class for any reason not excused by the administrative secretary according handbook policy, you will be ineligible to retake any scheduled or unscheduled assignments, quizzes, or tests completed during that class period. After two unexcused absences from the class, you will lose one percent of your total semester score for each subsequent unexcused absence (e.g., three unexcused absences would reduce your semester score from 85% to 84%, four unexcused absences would reduce your semester score from 85% to 83%, and five unexcused absences would reduce your semester score from 85% to 82%). Unexcused absences could potentially reduce your final semester grade by a whole step (e.g., A- becomes a B+). Show up for class if you aren't sick.
- 3) If you legitimately miss a class, I suggest asking a classmate for any notes, schedule revisions, or handouts. I do not keep extra copies of handouts from day to day and will not be able to supply you with what you've missed.
- 4) You are responsible for all the material we cover in class, including lecture notes and material assigned for work outside of class like visiting websites or local libraries.
- 5) Your research paper must follow the conventions of the latest edition either of the MLA manual or the Turabian manual. If you don't own a copy of either, I would suggest purchasing one.
- 6) I will often ask you to complete work that requires a computer with a connection to the internet that allows you to email with attached files, submit work electronically, access electronic databases, read electronic documents, etc. If you do not have access to a computer, you must see me a reasonable amount of time before the assignment is due, e.g., when it is assigned, to make arrangements for after hours lab use at the school. If you cannot make it to the lab after school, I will expect you to use county library facilities or make other arrangements to accomplish any such assignment.
- 7) **Don't plagiarize!** I will be using the Turnitin service to check for proper citation. I will handle instances of plagiarism according to the policies laid out in the handbook. If you plagiarize, you will receive no credit for the assignment and could end up flunking the course and being expelled from the school. I want to read what you have to say, so don't try to pass off someone else's writing as your own. (Read the second chapter of the *MLA Handbook* for a comprehensive discussion of plagiarism.)
- 8) You must have a San Francisco Public Library card to access article databases for the class. (Any resident of California can get one by applying at the nearest branch.)
- 9) I do not accept late work. Turn in your work at the beginning of class on the day it is due unless otherwise noted in writing.
- 10) Learn a lot and enjoy the readings!

First Semester

After a brief introduction to the earliest recorded continental contact with the island to the decline of Roman Britain, this course will introduce students to the history of literary criticism, encourage students to approach texts in English from diverse critical and cultural perspectives, and lead students in careful and technically sophisticated reading across genres. In it, we will explore the variety of literary, colloquial, and historical forms through the historical periods of Literature in English. Works will include the epic of the *Beowulf* poet and Milton, Arthurian romances including *Gawain and the Green Knight* and Marie de France's "Lanval," Chaucer's *Canterbury Tales*, the sonnet tradition, Medieval and Renaissance drama, and more.

Second Semester

A brief introduction to the restoration of Charles II to the throne and the developments in philosophy and literature in Continental Europe and England during the Enlightenment, it will introduce students to the evolution of literary forms in the Romantic, Victorian, and Modern periods. It will reinforce students' grasp of literary criticism, encourage students to approach texts in English from diverse critical and cultural perspectives, and lead students in careful and technically sophisticated reading across genres. Works will include the satirical output of Dryden and Swift, the poetry of Barbauld and Blake, the essays of Wollstonecraft and Woolf, the drama of Wilde and Beckett, and the short fiction of Kipling, Aidoo, and Gordimer—to name a few. The final major work of research is the senior thesis and defense and the culminating original work, the senior creative project. Students will continue to master their command of short analytical essays in the form of critical summaries of academic journal articles and extended textual explication. Students will also write an analytical research paper. Concurrent with our efforts in writing we will read critical works and excerpts from academic journals and

books that practice literary criticism in a variety of forms. The goal is to foster strong communication skills and to prepare each student for further study at university.

Schedule

Consult the following schedule for readings, assignments, and test dates. All readings, major assignments, and tests will appear on this schedule, and I will give fair notice of any changes to the schedule. Any homework assignments listed below must be completed before the beginning of class on the day they are listed, unless otherwise noted. Major assignment due dates will be listed in brief here; refer to assignment instruction handouts for further details. In addition to the readings listed below, students will be responsible to read approximately 500 pages of outside material by the end of the semester. Passages of prose or the more intensive poetry of Dryden, for example, take me around three (3) minutes per page. Readings average around forty (30) minutes per night for four (4) nights out of the week. That comes to about three (2) hours of reading per week for this class—in addition to whatever reading you will choose to do for your senior thesis and defense. This course is centered on discussion of the works we read, so keeping up with the readings is crucial to your constructive participation and success. You will be responsible to know and use all of the terms and concepts listed in the glossary and appendices of the text as well as those covered in class and defined in the *Oxford Dictionary of Literary Terms*.

Week 1

- M 05-Jan Welcome and introduction to semester.
1) Mini-lecture on historical and philosophical background of the Enlightenment
- T 06-Jan *Homework: Read NAEL pp. 853-857a “Restoration” & Research Due: None*
1) Discuss the introduction to “The Restoration and the Eighteenth Century (1660-1785)”
2) Read and discuss *NAEL* pp. 857b-866a in class
3) Brief introduction to Dryden and his corpus
Handout(s): Paulson, Dryden’s satire

Special homework instructions...

You’ll want to make use of the resources listed under “Sources and Resources” above for STA_02. You should be reading and notating the primary works forming the basis of your thesis project.

- W 07-Jan *Homework: Read NAEL pp. 866b-873a Due: None*
1) Discuss the introduction to “The Restoration and the Eighteenth Century (1660-1785)”
2) Read excerpts from pp. 880-904 “Absalom and Achitophel” in class
Handout(s): WS_1: questions for Dryden’s “Mack Flecknoe”

Special homework instructions...

You’ll want to make use of the resources listed under “Sources and Resources” above for STA_02. You should be reading and notating the primary works forming the basis of your thesis project.

- TH 08-Jan *Homework: Read NAEL pp. 873b-878, 879-880 Due: None*
1) Mini-lecture on historical and philosophical background of the Enlightenment
2) Read pp. 904-910 “Mac Flecknoe” and explicate in class
- F 09-Jan *Homework: NAEL pp. 913-916 Due: WS_01 & WQ_01*
1) Review WS_01 and take WQ_01 in class
2) Given time, engage in a writing workshop in class covering bibliography and research

Special homework instructions...

You’ll want to make use of the resources listed under “Sources and Resources” above for STA_02. You should be reading and notating the primary works forming the basis of your thesis project.

Week 2

- M 12-Jan *Homework: Engage in research in anticipation of STA_02 Due: None*
1) Read *NAEL* pp. 971-974a and discuss Swift’s biography
2) Mini lecture on Swift’s *Gulliver’s Travels* and the English novel
3) Writing workshop in class covering bibliography and research
Handout(s): Reminder of the assignment description for STA_02 (initial bibliography)

Special homework instructions...

You’ll want to make use of the resources listed under “Sources and Resources” above for STA_02. You should be reading and notating the primary works forming the basis of your thesis project.

- T 13-Jan *Homework: Read NAEL pp. 974b-979a (ch. 1), 979b-985a (ch. 2) Due: None*
1) Read and discuss novelistic techniques in *NAEL* pp. 985b-991a (chp. 3, 991b-998a (chp. 4)
Handout(s): Literary terms for the study of fiction

Special homework instructions...

You'll want to make use of the resources listed under "Sources and Resources" above for STA_02. You should be reading and notating the primary works forming the basis of your thesis project.

- W 14-Jan Homework: Read *NAEL* pp. 998b-1002a (ch. 5), 1002a-1008a (ch. 6) Due: **None**
1) Read and discuss historical and philosophical context in *NAEL* pp. 1008a-1016a
2) Review and discussion of Restoration and Enlightenment thought and literature
Handout(s): WS_2: study questions for Swift's "A Modest Proposal"; sample annotated bibliography for STA_03

Special homework instructions...

You'll want to make use of the resources listed under "Sources and Resources" above for STA_02. You should be reading and notating the primary works forming the basis of your thesis project.

- TH 15-Jan Homework: Work on STA_02 Due: **WS_02 & WQ_02**
1) Read *NAEL* pp. 1114-1119 Swift's "A Modest Proposal" in class
2) Review and discussion of WS_02
3) Take WQ_02

Special homework instructions...

You'll want to make use of the resources listed under "Sources and Resources" above for STA_02. You should be reading and notating the primary works forming the basis of your thesis project.

- F 16-Jan Homework: Work on STA_02 Due: **STA_02 (Bibliography)**
(Last Add/Drop) 1) Writing workshop in class covering bibliography and research in lab

Week 3

Tuesday, January 20 to Friday, January 23 (Spirit Week) Events will be organized in anticipation of homecoming.

- M 19-Jan **No School (Martin Luther King Jr. Day)**

- T 20-Jan Homework: None Due: **None**
1) Read *NAEL* pp. 1120-1128a in class, Pope bio. and *An Essay on Criticism* (part 1)
2) Briefly discuss the character of Pope's corpus compared to that of Dryden
3) Work on WS_3 in class
Handout(s): WS_03, literary terms and excerpts from the epic poetry of Homer, Virgil, and Milton

Special homework instructions...

See the Purdue "Online Writing Lab" at http://owl.english.purdue.edu/handouts/general/gl_lit.html for help in choosing a direction for the thesis. This site is an excellent resource. Browse the index of handouts for more helpful suggestions: <http://owl.english.purdue.edu/handouts/general/index.html>. You should also be reading and notating the primary works forming the basis of your thesis project.

- W 21-Jan Homework: Read *NAEL* pp. 1128b-1136a in class, *Essay on Criticism* Due: **None**
1) Mini-lecture on mock epic
2) Read excerpts from *NAEL* pp. 1136-1155 (Parts 1, 2, and 3) in class, Pope's *Rape of the Lock*
Handout(s): **LT_01 Study Guide**, Reminder of the assignment description for STA_03 (thesis)

Special homework instructions...

See the Purdue "Online Writing Lab" at http://owl.english.purdue.edu/handouts/general/gl_lit.html for help in choosing a direction for the thesis. This site is an excellent resource. Browse the index of handouts for more helpful suggestions: <http://owl.english.purdue.edu/handouts/general/index.html>. You should also be reading and notating the primary works forming the basis of your thesis project.

- TH 22-Jan Homework: Read *NAEL* pp. 1210-1212, 1285-1297, bio. et certera Due: **WS_03 & WQ_03**
1) Read *NAEL* pp. 1297-1306 in class, excerpts from his criticism
3) Read *NAEL* pp. 1306-1313 in class, excerpt from his *Lives of the Poets* as time allows

Special homework instructions...

See the Purdue "Online Writing Lab" at http://owl.english.purdue.edu/handouts/general/gl_lit.html for help in choosing a direction for the thesis. This site is an excellent resource. Browse the index of handouts for more helpful suggestions: <http://owl.english.purdue.edu/handouts/general/index.html>. You should also be reading and notating the primary works forming the basis of your thesis project.

- F 23-Jan Homework: Work on STA_03 Due: **Progress on STA_03**
4) Polish STA_03 in the library computer lab

Special homework instructions...

See the Purdue "Online Writing Lab" at http://owl.english.purdue.edu/handouts/general/gl_lit.html for help in choosing a direction for the thesis. This site is an excellent resource. Browse the index of handouts for more helpful suggestions: <http://owl.english.purdue.edu/handouts/general/index.html>. You should also be reading and notating the primary works forming the basis of your thesis project.

Week 4

M 26-Jan Homework: Work on STA_03 Due: STA_03 (Thesis)
1) Discuss the biography of Samuel Johnson and his corpus--both literary and physical
2) Read *NAEL* pp. 1313-1321 in class, from Boswell's *Life of Johnson*

Special homework instructions...

Begin gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

T 27-Jan Homework: Read *NAEL* pp. 1340-1350, Elaudah Equiano bio. et auto Due: None
1) Read and explicate *NAEL* pp. 1332-1335 in class, Gray's "Elegy"
2) Read and explicate *NAEL* pp. 1337-1339 in class, Cowper's "Castaway" in class

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

W 28-Jan Homework: Review *NAEL* pp. 853-1361 Due: None
1) Work on STA_04 (Annotated Bibliography) in class

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

TH 29-Jan Homework: Review *NAEL* pp. 853-1361 Due: LT_01
1) Take test LT_01 covering the Restoration and Eighteenth Century
2) Begin reading *NAEL* pp. 1363-1384, introduction to "The Romantic Period (1785-1830)"

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

F 30-Jan Homework: Read *NAEL* pp. 1363-1368a, Romantic (1785-1830) Due: None
1) Read *NAEL* pp. 1368b-1380a and discuss in class, intro. to "The Romantic Period (1785-1830)"
2) Further discussion of the historical period and contemporary philosophy
3) Mini-lecture on Romantic poetry, the forms and ideas, as time allows

Handout(s): WS_04, reminder of the assignment description for STA_04 (annotated bibliography)

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

Week 5

M 02-Feb Homework: None Due: Progress on STA_04
1) Read *NAEL* pp. 1380b-1387 in class
2) Lecture on Romantic poetry, the forms and ideas, continued

Handout(s): Rousseau, Kant, and Contemporary Philosophy readings

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

T 03-Feb Homework: Work on STA_04 Due: Progress on STA_04
1) Mini-lecture on Feminism in class
2) Read excerpts from *NAEL* pp. 1388-1405 in class, Anna Letitia Barbauld and Charlotte Smith
4) Compare the poetry of Barbauld and Smith
3) Work on WS_04 during lecture, reading, and discussion

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

W 04-Feb Homework: Work on STA_04 Due: Progress on STA_04
1) Work on STA_04 (Annotated Bibliography) in class

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

TH 05-Feb Homework: *Work on WS_04* Due: **WS_04 & WQ_04**
1) Read *NAEL* pp. 1456 ff. in class, bio. and selections from Wollstonecraft's *A Vindication...*
2) Compare the feminism of Barbauld, Smith, and Wollstonecraft

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

F 06-Feb Homework: *Read NAEL* pp. 1406-1416a, Blake's *Songs of Innocence* Due: **STA_04 (annot. biblio.)**
1) Mini-lecture covering Blake's biography and range of artistic expression, including slides
2) Read *NAEL* pp. 1416b-1425 (*Songs of Experience*)
3) Senior Thesis research and writing workshop (bring research materials to class)
Handout(s): sample citations

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

Week 6

M 09-Feb Homework: *None* Due: **None**
1) Read *NAEL* pp. 1441b-1443a in class and explications selections from Burns pp. 1443b-1455
Handout(s): **WS_05**, reminder of the assignment description for **STA_05** (Revised Thesis)

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

T 10-Feb Homework: *Read NAEL* pp. 1484b-1487a, Wordsworth bio. et cetera Due: **Progress on STA_05**
1) Mini-lecture covering the geographical and philosophical context of the Lake poets, including slides
2) Read and explicate *NAEL* pp. 1487b-1609 in class, selections from Wordsworth

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

W 11-Feb Homework: *Work on STA_05* Due: **Progress on STA_05**
1) Work on *STA_05* (Revised Thesis) in class, including peer editing

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

TH 12-Feb Homework: *Read NAEL* pp. 1609b-1615a Due: **WS_05 & WQ_05**
1) Read and explicate *NAEL* pp. 1615b-1621 in class, Coleridge's *Rime of the Ancient Mariner* (1-4)

Special homework instructions...

Continue gathering research materials for the senior thesis research and writing workshops. You should also continue reading and notating the primary works forming the basis of your thesis project.

F 13-Feb Homework: *Work on STA_05* Due: **STA_05 (Revised Thesis)**
1) Read and explicate *NAEL* pp. 1622-1632 in class, Coleridge's *Rime of the Ancient Mariner*

Special homework instructions...

Begin in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to match your revised thesis. You should also continue reading and notating the primary works forming the basis of your thesis project.

Week 7

M 16-Feb **No School (Presidents' Day)**
T 17-Feb **No Classes Meeting (High School Winter Retreat)**
W 18-Feb **No Classes Meeting (High School Winter Retreat)**
TH 19-Feb **No Classes Meeting (High School Winter Retreat)**
F 20-Feb **No Classes Meeting (High School Winter Retreat)**

Week 8

M 23-Feb **No School (Faculty WASC Preparation Day)**

T 24-Feb *Homework: None* *Due: None*

1) Read and explicate *NAEL* pp. 1487b-1609 in class, selections from Wordsworth

Special homework instructions...

Continue in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to complement your revised thesis. You should similarly focus your reading and notation of the primary works forming the basis of your thesis project.

W 25-Feb *Homework: Work on STA_06* *Due: Progress on STA_06*

1) Work on STA_06 (Notes) in class

Special homework instructions...

Continue in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to complement your revised thesis. You should similarly focus your reading and notation of the primary works forming the basis of your thesis project.

TH 26-Feb *Homework: Work on STA_06* *Due: Progress on STA_06*

1) Read and discuss *NAEL* pp. 1664b-1671 in class, Coleridge's *Biographia Literaria*

Special homework instructions...

F 27-Feb *Homework: Read NAEL pp 1671b-1675, Byron bio. et cetera* *Due: None*

1) Read and discuss *NAEL* pp. 1676-1731 in class, Byron selected poetry

Special homework instructions...

Continue in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to complement your revised thesis. You should similarly focus your reading and notation of the primary works forming the basis of your thesis project.

Week 9

M 02-Mar *Homework: None* *Due: None*

1) Read and discuss *NAEL* pp. 1785-1798a in class, selected criticism of Percy Bysshe Shelley

Handout(s): LT_02 Study Guide, Reminder of the assignment description for **STA_06** (Notes)

Special homework instructions...

Continue in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to complement your revised thesis. You should similarly focus your reading and notation of the primary works forming the basis of your thesis project.

Tuesday, March 03 (Spring Portraits)

T 03-Mar *Homework: Read NAEL pp. 1731a-1734a, Shelley bio. et cetera* *Due: None*

1) Read and discuss *NAEL* pp. 1735b-1798 in class, selected poetry of Percy Bysshe Shelley

Special homework instructions...

Continue in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to complement your revised thesis. You should similarly focus your reading and notation of the primary works forming the basis of your thesis project.

Wednesday, March 04 to Friday, March 06 (ACSI Senior High Musicale - Choir Festival)

W 04-Mar *Homework: Work on STA_06* *Due: Progress on STA_06*

1) Work on STA_06 (Notes) in class

Special homework instructions...

Continue in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to complement your revised thesis. You should similarly focus your reading and notation of the primary works forming the basis of your thesis project.

TH 05-Mar *Homework: Read NAEL pp. 1820-1822a; 1868b-1884, Keats bio. etc.* *Due: None*

1) Read and discuss *NAEL* pp. 1798b-1868a in class, selected excerpts from various Romantic poets

Special homework instructions...

Continue in earnest taking notes that provide rhetorical ammunition for the development of your argument from secondary critical sources culled to complement your revised thesis. You should similarly focus your reading and notation of the primary works forming the basis of your thesis project.

F 06-Mar *Homework: Work on STA_06* *Due: STA_06 (Notes)*

1) Review *NAEL* pp. 853-1361 in class

Special homework instructions...

Begin marshaling notes to argue from both primary and secondary sources to argue compellingly for your thesis.

Sunday, March 08 (Daylight Savings Time Begins)

Week 10

M 09-Mar Homework: Review *NAEL* pp. 1363-1884 Due: **LT_02**
1) Take test LT_02 covering the Romantic Period
2) Begin reading *NAEL* pp. 1885-1907, introduction to “The Victorian Period (1830-1901)”

Special homework instructions...

Continue marshaling notes to argue from both primary and secondary sources to argue compellingly for your thesis.

T 10-Mar Homework: *NAEL* pp. 1885-1894a Due: **None**
1) Read and discuss *NAEL* pp. 1894b-1907a in class, introduction to the Victoria Period

Special homework instructions...

Continue marshaling notes to argue from both primary and secondary sources to argue compellingly for your thesis.

W 11-Mar Homework: Work on STA_07 Due: **Progress on STA_07**
1) Work on STA_07 (Outline) in class

Special homework instructions...

Continue marshaling notes to argue from both primary and secondary sources to argue compellingly for your thesis.

TH 12-Mar Homework: Work on STA_07 Due: **None**
1) Read and explicate excerpts from *NAEL* pp. 1908-1920 in class, Thomas Carlyle bio. et cetera

Special homework instructions...

Continue marshaling notes to argue from both primary and secondary sources to argue compellingly for your thesis.

F 13-Mar Homework: Work on STA_07 Due: **STA_07 (Outline)**
1) Read and explicate excerpts from *NAEL* pp. 1908-1920 in class, Thomas Carlyle bio. et cetera

Special homework instructions...

Continue marshaling notes to argue from both primary and secondary sources to argue compellingly for your thesis.

Monday, March 16 to Wednesday, March 25 (Drama Students preparing for the HS Play)

Week 11

M 16-Mar Homework: Work on STA_08 Due: **Progress on STA_08**
1) Work on STA_08 (Rough Draft) in class

Special homework instructions...

Begin writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

T 17-Mar Homework: Work on STA_08 Due: **Progress on STA_08**
1) Grab bag readings from 1921-1948a in class, Elizabeth Barrett Browning bio. et cetera

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

W 18-Mar Homework: Work on STA_08 Due: **Progress on STA_08**
1) Work on STA_08 (Rough Draft) in class

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

TH 19-Mar Homework: Work on STA_08 Due: **Progress on STA_08**
1) Grab bag readings from 1948b-2035 in class; Alfred, Lord Tennyson bio. et cetera

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

F 20-Mar Homework: Work on STA_08 Due: **Progress on STA_08**
1) Work on STA_08 (Rough Draft) in class

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

Monday, March 23 to Wednesday, March 25 (Drama Students preparing for the HS Play)

Week 12

M 23-Mar *Homework: Work on STA_08* *Due: Progress on STA_08*
1) Work on STA_08 (Rough Draft) in class

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

T 24-Mar *Homework: Work on STA_08* *Due: Progress on STA_08*
1) Grab bag readings from 2091b-2137 in class; Matthew Arnold bio. et cetera

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

W 25-Mar *Homework: Work on STA_08* *Due: Progress on STA_08*
1) Work on STA_08 (Rough Draft) in class

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

Thursday, March 26 to Saturday, March 27 (HS Play Performances)

TH 26-Mar *Homework: Work on STA_08* *Due: Progress on STA_08*
1) Grab bag readings from 2138-2158a in class; Christina Rossetti bio. et cetera

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

F 27-Mar *Homework: Work on STA_08* *Due: Progress on STA_08*
1) Work on STA_08 (Rough Draft) in class

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

Week 13

M 30-Mar *Homework: Work on STA_08* *Due: Progress on STA_08*
1) Work on STA_08 (Rough Draft) in class

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

T 31-Mar *Homework: Work on STA_08* *Due: Progress on STA_08*
1) Grab bag readings from 2158b-2168a in class; Gerard Manley Hopkins bio. et cetera

Special homework instructions...

Continue writing the rough draft from your outline. Offer compelling support for your thesis in paragraphs that offer argument, citation, clarification, and development in rhetorically effective and coherent sentences.

W 01-Apr *Homework: Work on STA_08* *Due: STA_08 (Rough Draft)*
1) Directed peer review STA_08 in class

TH 02-Apr *Homework: Work on STA_09* *Due: None*
1) Work on STA_09 in class

F 03-Apr *Homework: Work on STA_09* *Due: None*
1) Work on STA_09 in class

Week 14

M 06-Apr *Homework: Work on STA_09* *Due: None*
1) Work on STA_09 in class
T 07-Apr *Homework: Work on STA_09* *Due: STA_09 (Revised Draft)*
1) Directed peer review of STA_09 in class

W 08-Apr *Homework: Work on STA_10* *Due: None*
1) Work on the defense abstract in class

TH 09-Apr *Homework: Work on STA_10* *Due: STA_10 (Proof Copy)*
1) Directed peer review and editing in class

Special homework instructions...

Work tonight to put the finishing touches on the final draft as per final editing suggestions.

F 10-Apr *Homework: Work on STA_11* *Due: STA_11 (Final Draft)*
1) Work on the defense abstract in class

Special homework instructions...

(1) Practice delivering the main thrust of the argument and supporting points based on the outline, trimming excess and repetition where possible. Repeat as much as is necessary. (2) Attempt to anticipate questions from the panel members and attempt to formulate answers to them before the examination. Consider writing out possible questions and answers on a separate note card. (3) Show up at least ten minutes early for the scheduled defense.

Monday, April 12 through Monday, April 20 (Easter Vacation)

Week 15

M 13-Apr ***No School (Easter Vacation)***
T 14-Apr ***No School (Easter Vacation)***
W 15-Apr ***No School (Easter Vacation)***
TH 16-Apr ***No School (Easter Vacation)***
F 17-Apr ***No School (Easter Vacation)***

Week 16

M 20-Apr ***No School (Easter Vacation)***
T 21-Apr *Homework: None* *Due: None*
1) *Prepare for Thesis Defense* in class

Special homework instructions...

(1) Practice delivering the main thrust of the argument and supporting points based on the outline, trimming excess and repetition where possible. Repeat as much as is necessary. (2) Attempt to anticipate questions from the panel members and attempt to formulate answers to them before the examination. Consider writing out possible questions and answers on a separate note card. (3) Show up at least ten minutes early for the scheduled defense.

Wednesday, April 22 through Friday, April 24 (Senior Thesis Defense)

W 22-Apr *Homework: Prepare for Thesis Defense* *Due: Defense Abstract Due*
1) *Prepare for Thesis Defense* in class

Special homework instructions...

(1) Practice delivering the main thrust of the argument and supporting points based on the outline, trimming excess and repetition where possible. Repeat as much as is necessary. (2) Attempt to anticipate questions from the panel members and attempt to formulate answers to them before the examination. Consider writing out possible questions and answers on a separate note card. (3) Show up at least ten minutes early for the scheduled defense.

TH 23-Apr *Homework: Prepare of Thesis Defense* *Due: Senior Thesis Defense*
1) The following students will defend their thesis today:
Esther Kim in Room G-21 @ **12:25-12:45** (20 Min.)
Johnson Ko in Room G-21 @ **13:50-13:10** (20 Min.)
Oleg Sapunkov in Room G-21 @ **13:15-13:35** (20 Min.)
2) Alessandra Dvorak and Rachel Grussi will meet for a study hall period in Room #5 from **12:50-12:40**

F 24-Apr *Homework: Prepare for Thesis Defense* *Due: Senior Thesis Defense*
1) The following students will defend their thesis today:

Rachel Grussi in Room G-21 @ **12:50-12:10** (20 Min.)

Alessandra Dvorak in Room G-21 @ **12:15-12:35** (20 Min.)

2) Oleg Sapunkov, Johnson Ko, and Esther Kim will meet for a study hall period in Room #5 from **12:50-12:40**

Week 17

M	27-Apr	<i>Homework: Think about your creative project over the weekend!</i> 1) Work on CPA_01 in class	<i>Due: None</i>
T	28-Apr	<i>Homework: Work on CPA_01</i> 1) Prepare for AP Literature and Composition Exam in class 2) Readings and running explication from 20th Century Lit. 3) Testing TBA	<i>Due: CPA_01</i>
W	29-Apr	<i>Homework: Work on CPA_02</i> 1) Prepare for AP Literature and Composition Exam in class 2) Readings and running explication from 20th Century Lit. 3) Testing TBA	<i>Due: Progress on CPA_02</i>
TH	30-Apr	<i>Homework: Work on CPA_02</i> 1) Prepare for AP Literature and Composition Exam in class 2) Readings and running explication from 20th Century Lit. 3) Testing TBA	<i>Due: Progress on CPA_02</i>
F	01-May	<i>Homework: Work on CPA_02</i> 1) Prepare for AP Literature and Composition Exam in class 2) Readings and running explication from 20th Century Lit. 3) Testing TBA	<i>Due: CPA_02</i>

Week 18

M	04-May	<i>Homework: Prepare for AP Literature and Composition Exam</i> 1) Prepare for AP Literature and Composition Exam in class 2) Readings and running explication from 20th Century Lit. 3) Testing TBA	<i>Due: TBA</i>
T	05-May	<i>Homework: Prepare for AP Literature and Composition Exam</i> 1) Prepare for AP Literature and Composition Exam in class 2) Readings and running explication from 20th Century Lit. 3) Testing TBA	<i>Due: TBA</i>
W	06-May	<i>Homework: Prepare for AP Literature and Composition Exam</i> 1) Prepare for AP Literature and Composition Exam in class 2) Readings and running explication from 20th Century Lit. 3) Testing TBA	<i>Due: TBA</i>

Thursday, May 7 @ 8:00 AM, Classroom TBA (AP Literature and Composition Exam)

TH	07-May	<i>Homework: Prepare for AP Literature and Composition Exam</i> 1) The room is TBA, but the test will begin at 8:00 AM 2) We will do no work in the afternoon class, but I will read a selection from <i>NAEL</i>	<i>Due: AP Lit. Comp. Exam</i>
F	08-May	<i>Homework: None</i> 1) Work on CPA_03 in class 2) TBA	<i>Due: None</i>

Week 19

M	11-May	No School (Flea Market Recover Day)	
T	12-May	<i>Homework: Work on CPA_03</i> 1) Work on CPA_03 in class 2) TBA	<i>Due: Progress on CPA_03</i>
W	13-May	<i>Homework: Work on CPA_03</i> 1) Work on CPA_03 in class	<i>Due: Progress on CPA_03</i>

2) TBA

TH	14-May	<i>Homework: Work on CPA_03</i> 1) Work on CPA_03 in class 2) TBA	<i>Due: Progress on CPA_03</i>
F	15-May	<i>Homework: Work on CPA_03</i> 1) Work on CPA_03 in class 2) TBA	<i>Due: CPA_3 (Complete Project)</i>

Week 20

M	18-May	<i>Homework: Prepare for CPA_04</i> 1) The following students will present their creative project today: Alessandra in the Library Computer Lab @ 12:50-13:00 Rachel in the Library Computer Lab @ 13:05-13:15 Johnson in the Library Computer Lab @ 13:20-13:30	<i>Due: CPA_04 (Presentations)</i>
T	19-May	<i>Homework: Prepare for CPA_04</i> 1) The following students will present their creative project today: Esther in the Library Computer Lab @ 12:55-13:10 Oleg in the Library Computer Lab @ 13:15-13:30	<i>Due: CPA_04 (Presentations)</i>
W	20-May	<i>Homework: Study for a comprehensive final exam 1660-Present</i> 1) Review for a comprehensive final exam 1660-Present in class 2) Presentation of Creative Project Awards (1st, 2nd, and 3rd Place from all senior class entries)	<i>Due: None</i>
TH	21-May (Senior Finals)	<i>Homework: Study for final exam</i> 1) Take comprehensive final exam, including reading from 20th Century Lit.	<i>Due: None</i>
F	22-May (Senior Finals)	<i>Homework: Study for final exam</i> 1) Take comprehensive final exam, including reading from 20th Century Lit.	<i>Due: None</i>

Monday, May 25 through Wednesday, May 27 (Senior Trip)

Week 21

M	25-May	No school (Senior Trip)	
T	26-May	No school (Senior Trip)	
W	27-May	No school (Senior Trip)	
TH	28-May	Turn in books no later than today. You will have had a chance to turn them in after your final exam.	
F	29-May	HS Bye-Bye Bash and Picnic	

Assignment descriptions in brief:

Worksheets	5%	
WS_01	10 points possible	___ points earned, returned on ___
WS_02	10 points possible	___ points earned, returned on ___
WS_03	10 points possible	___ points earned, returned on ___
WS_04	10 points possible	___ points earned, returned on ___
WS_05	10 points possible	___ points earned, returned on ___

	50 points possible	___ points earned
Quizzes	5%	
WQ_01	5 points possible	___ points earned, returned on ___
WQ_02	5 points possible	___ points earned, returned on ___
WQ_03	5 points possible	___ points earned, returned on ___
WQ_04	5 points possible	___ points earned, returned on ___
WQ_05	5 points possible	___ points earned, returned on ___
PQ_01 (pop quiz)	5 points possible	___ points earned, returned on ___
PQ_02 (pop quiz)	10 points possible	___ points earned, returned on ___
PQ_03 (pop quiz)	10 points possible	___ points earned, returned on ___

	50 points possible	___ points earned
Tests	30% (Including Restoration, Romantic, and Final Exam)	
LT_01 01/29	100 points possible	___ points earned, returned on ___
LT_02 03/09	100 points possible	___ points earned, returned on ___
Final 05/21 or 05/22	100 points possible	___ points earned, returned on ___

	300 points possible	___ points earned
Senior Thesis Assignments	45%	
STA_01 (Thesis Proposal)	05 points possible	___ points earned, returned on ___
STA_02 (Initial Biblio.)	10 points possible	___ points earned, returned on ___
STA_03 (Prelim. Thesis)	10 points possible	___ points earned, returned on ___
STA_04 (Annot. Biblio.)	25 points possible	___ points earned, returned on ___
STA_05 (Rev. Thesis)	05 points possible	___ points earned, returned on ___
STA_06 (Notes)	10 points possible	___ points earned, returned on ___
STA_07 (Outline)	10 points possible	___ points earned, returned on ___
STA_08 (Rough Draft)	25 points possible	___ points earned, returned on ___
STA_09 (Revised Draft)	10 points possible	___ points earned, returned on ___
STA_10 (Proof Copy)	10 points possible	___ points earned, returned on ___
STA_11 (Final Draft)	80 points possible	___ points earned, returned on ___
STA_12 (Thesis Defense)	250 points possible	___ points earned, returned on ___

	450 points possible	___ points earned
Senior Creative Project Assign.	15%	
CPA_01 04/07	10 points possible	___ points earned, returned on ___
CPA_02 04/21	20 points possible	___ points earned, returned on ___
CPA_03 05/05	40 points possible	___ points earned, returned on ___
CPA_04 05/TBA	80 points possible	___ points earned, returned on ___

	150 points possible	___ points earned

I understand that no late work will be accepted and, unless my instructor changes an assignment date in writing, that all assignments will be required on the days and times listed.

Signed _____

Date _____
month/day/year

Supplemental Assignment Descriptions

Senior Thesis (a few words on process)

Nearly everyone has her own particular method of writing a paper. Some people tend more self-destructively than others toward procrastination. In order to avoid waiting till the last minute and thereby being obliged to skip crucial steps in the process, it might be helpful to fully consider the following regime:

- 01) Acquire and read as much of the primary material (i.e., the work or works in question) as possible.
- 02) Engage in general research to ascertain the historical, political, sociological, and theoretical setting and the literary issues in the study of the subject. Do this by browsing relevant scholarly journal articles and books.
- 03) Become familiar with the terms and theories which are crucial to understanding these issues by consulting a dictionary of literary terms and literary theory or another general reference work within a related discipline.
- 04) Become familiar with the critical corpus (i.e., the body of academic writing) accreted around the subject.
- 05) Seek advice and direction from the instructor.
- 06) Decide on an initial theoretical direction.
- 07) Form a working thesis.
- 08) Develop a working annotated bibliography.
- 09) Scour ready sources for references.
- 10) Put in requests at local libraries for sources they do not readily provide.
- 11) Take extensive notes on the sources.
- 12) Based on further research, revise the thesis.
- 13) Write an initial outline of the paper.
- 14) Revise the outline after further research.
- 15) Write a rough draft of the paper, including footnoted references.
- 16) Rewrite the rough draft with an eye toward clarity of expression and grammatical correctness.
- 17) Pare down the bibliography to a list of works cited in the paper, composing a "Works Cited" page.
- 18) For a different perspective, ask a respected person to read the paper for possible inconsistencies.
- 19) Revise the paper according to helpful suggestions.
- 20) Provide a proof copy to the instructor for review.
- 21) Revise the paper according to the instructor's suggestions.
- 22) Proofread and correct the final copy.

Research Paper Incremental Assignment Descriptions

(1) Thesis Proposal **STA_01**

The subject of the paper should be selected based on interest and availability of resources. The subject should be relatively narrow. If the subject is too broad, the paper will become either unmanageable or anemic. If it is too narrow, research will be extremely difficult and may not yield enough material. The general subject areas should be centered in literary studies. Use the worksheet (WS_1 on the syllabus schedule) to move towards selecting a subject and a general approach to your thesis. This assignment is to be turned in as an original hard copy including all appropriate signatures.

(2) Initial Bibliography **STA_02**

The initial bibliography consists of at least the first six books and two journal articles, but this is a minimum. Up to three of the six books should be the actual works of literature you have chosen to read for your thesis. You should include as many more than this as you can. This is your chance to do some exploratory research and build a collection of likely sources for your paper. Submit the bibliography in the proper form (i.e., titled, entries in alphabetical order, entries single-spaced within and double-spaced between, observing proper bibliographic form as illustrated in Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition or in the *MLA Handbook*, sixth edition). You will submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_STA_02_initial_bibliography.

(3) Submission of the Preliminary Thesis **STA_03**

The thesis is by now in its embryonic stages. Though it will likely improve over the course of the weeks to come, it must now be precise enough to be considered the basis for a working plan. The thesis must be clearly stated in one sentence. It should be incisive and original in some way. It should include the germ of the whole paper. You will submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_STA_03_initial_thesis. See the Purdue "Online Writing Lab" at http://owl.english.purdue.edu/handouts/general/gl_lit.html for help in choosing a direction for the thesis. This site is an excellent resource. Browse the index of handouts for more helpful suggestions: <http://owl.english.purdue.edu/handouts/general/index.html>

(4) Reading Log

A log, broadly defined, is a record of some type of activity. In any form it includes dated entries followed by a description of the activity. Registers, logbooks, journals, diaries, minutes, chronicles, record books, and ledgers are log-like. I want your log to record, at a minimum, the dates, hours, and number of pages you have read of the works you selected for your thesis. You should also use the log as a sort of reading journal where you might record general observations, take notes from specific pages of the works, or some other information you will find useful when writing the paper. You will not submit this assignment per se. You will have to bring some form of the assignment to class for an interview with your instructor where he will peruse your entries and ask questions meant to gauge your critical comprehension of the works you are reading.

(5) Annotated Bibliography **STA_04**

An annotated bibliography is an expanded and notated version of the working bibliography with notes following each entry—notes that describe the value of each source with respect to your particular research project. What kinds of information does each source contain? What is the position of the author? Is his position consistent with your thesis? What method does the author use to argue her point? What information within the source is exclusive to that source? Where does the author innovate within the subject of critical inquiry? The answer to these questions and other critical questions will form the substance of the annotation. Submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_sta_04_annotated_bibliography.

(6) Submission of the Revised Thesis **STA_05**

The thesis should now be honed to a fine point. The argument should be adjusted to reflect the data you have thus far collected. The thesis may have changed significantly from its original form. This is appropriate as long as the general subject has not been changed and the student has not completely abandoned the subject without consulted the faculty thesis committee. You will submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_sta_05_revised_thesis.

(7) Presentation of Notes **STA_06**

Notes should be taken scrupulously and fastidiously throughout the research process. Some prefer to use note cards to record ideas and quotations from the sources. Note cards are an excellent way to keep notes. I will accept notes on binder paper, but, whatever the medium, notes must be well organized under bibliographic entries. Page numbers must accompany each note, and material that is quoted directly from the source must be set off by quotation marks. Well organized and abundant notes are crucial to a good research paper, and the sloppy recording of notes often leads to unintended plagiarism. *Incidentally, plagiarism is considered unacceptable and will be sufficient reason to flunk any student who flagrantly engages in it.* If you complete this assignment electronically, you will submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_sta_06_notes. Otherwise bring your notebook or notecards on the day this assignment is due.

(8) Submission of the Outline **STA_07**

The outline of the paper should be written in standard, full-sentence or phrase format. Outline points and sub points should not be vague. They should be concise and descriptive. The outline must be complete down to the paragraph level. See the following site on the process: http://owl.english.purdue.edu/handouts/general/gl_outlin.html. You will submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_sta_07_outline.

(9) Submission of the Rough Draft **STA_08**

Writing the rough draft is much less painful if you have followed each step of the research and writing process carefully. Writing the draft requires attention to clarity of expression and the clear transition from one point to the next. The draft should be at least as long as the original paper and in some cases longer. It should include footnotes and a draft bibliography. Later revision will allow you to fine tune the paragraphs and transitions, but the final draft will rarely show a quantum leap in thinking from the original draft. You will submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_sta_08_rough_draft. In addition, you should upload the revised draft to Turnitin.com.

(10) Submission of the Revised Draft **STA_09**

The process of revision gives you an opportunity to polish the presentation of the paper. You would do well to follow the instructions in the assignment description regarding revision. You should look for punctuation, spelling, and other grammatical mistakes. Make unclear sentences clear. Correct any faulty arguments. Organize the progression of ideas rhetorically pleasingly. If, on further reading, you should discover any speculative statements that do not seem to be supported by the data, relegate them to a file for further research and writing. In short, you should make every effort to bring the paper to its final form. You will submit this assignment as a hard copy and upload it to Google Docs with the following

file name--replacing "last" with your last name: last_2008_2009_engl412_sta_09_revised_draft. In addition, you should upload the revised draft to Turnitin.com.

(11) Submission of the Proof Copy with Abstract **STA_10**

The proof copy is the student's chance to submit the paper for the final scrutiny of the instructor. The student will have been consulting the instructor throughout the process, and this final look will likely yield little in the way of substantive suggestions. The instructor will scan the paper for formatting mistakes and report them to the student. **THE INSTRUCTOR WILL ALSO SUBMIT THIS COPY TO A PLAGIARISM PREVENTION SITE AND WILL NOT ACCEPT FOR A GRADE ANY PAPERS THAT SHOW ANY EVIDENCE OF PLAGIARISM.** Remember that I am happy to see your own work, however incomplete you think it might be, rather than have you try to pass someone else's work off as your own. You will submit this assignment as a hard copy and upload it to Google Docs with the following file name--replacing "last" with your last name: last_2008_2009_engl412_sta_10_proof_and_abstract.

(12) Submission of the Final Draft **STA_11**

The final draft is rarely everything the student had hoped it would be. Inevitably, the paper has taken a much different shape than had originally been envisioned by the student. This is not all bad. Though the final product is not perhaps what the student had hoped to deliver, it is, after all, only a paper. Once the student submits the final copy, as perfect in every way as possible, she should relax briefly, and then begin to prepare for the defense.

(13) Thesis Defense **STA_12**

See defense preparation worksheet.

Senior Creative Project Assignment Descriptions

General Description

Your goal is to create a work of art that fits somehow into a particular period or movement of artistic production. The project, if not exclusively written, should have a written creative element. It should be achievable, i.e., you should be able to complete it within the middle third of the quarter. The creative project will be worth 15% of your third quarter grade.

Incremental Assignments and Presentation

- (1) CPA_01 Submit an initial project description outlining the details of a proposed project: subject, context, medium, etc. **10 points**

The initial project description is your chance to let us know informally what you would like to do. It should include the philosophical context, scope, medium, etc. The description should be typed and double-spaced with your name, date class and assignment in the upper right hand corner.

- (2) CPA_02 Revise and expand the initial description based on suggestions from the teacher and submit a typed copy (500 words). **20 points**

Submit a draft of your project proposal that explains the idea or theory behind the project, including its scope and audience, and a critical explanation of how your project works as art. The idea behind this is to offer the audience an explanation that helps us better appreciate it. The theory paper should be typed and double-spaced with your name, date class and assignment in the upper right hand corner.

- (3) CPA_03 This is the work of art itself in its draft form. **40 points**

Submit a draft (whatever makes sense for your medium) of your project. The format of the document should otherwise conform to the conventions of the genre.

- (4) CPA_04 Present your creative project to the class! **80 points**

The presentation will last roughly ten minutes, so practice ahead of time and trim it to approximately 8 minutes to allow time for questions. The forty points will be assigned for the amalgam of art and presentation.