

**KAP ENGLISH**  
**KIM**

**SILENT VOICES, OUTSPOKEN ARCHETYPES**

KAP English is a collaborative effort between Kenyon College English faculty and Hathaway Brown School English faculty. Through a rigorous curriculum, we will approach the study of literature the way a typical college Freshman English class would. During this course, we will study a variety of genres, from fiction to film to poetry. Though the genres may change, our examination will always remain rooted in the specific and precise use of language and imagery. In addition to the ideas and questions arising from each work, we also will study how all the texts can be understood through voice, silence, and language. This course will build upon your skills in perceptive reading, critical thinking, and effective writing. You will be expected to demonstrate your ability to read closely, raise insightful questions, draw parallels from multiple works, and form cohesive conclusions. And you'll do that across genres and cultures.

***Course Texts***

Pride and Prejudice, Jane Austen  
The Piano, dir. Jane Campion  
Mama Day, Gloria Naylor  
Jane Eyre, Charlotte Bronte  
Osama, dir. Siddiq Barmak  
The Odyssey, trans. Robert Fitzgerald  
Poems, Poets, and Poetry, Helen Vendler  
A Glossary of Literary Terms, Harry Abrams  
Hamlet, William Shakespeare  
The Bad Sleep Well, dir. Akira Kurosawa  
Woman Warrior, Maxine Hong Kingston  
Heart of Darkness, Joseph Conrad  
Apocalypse Now, dir. Francis Ford Coppola  
The Dubliners, James Joyce  
Maus, Art Spiegelman

Even though I did not require it, I strongly recommend you acquire a copy of The MLA Handbook for Writers of Research Papers if you do not already have it. It is an indispensable reference guide for writing college-level essays. Those of you who have not already read How To Read Literature Like a Professor should find a copy and read it. It is a helpful interpretive tool.

## ***Course Requirements***

In the **first semester**, you will be expected to:

1. write **2 essays** (4-5 pages)
2. take **several in-class exams**
3. **prepare for and open a class discussion.** An ancillary task will be to **write up a 1-page prospectus** on the specific passage you will use to open your class discussion. More on that to follow.
4. write a **10-page paper** on The Odyssey. (This paper will take the place of your midterm exam)

In the **second semester**, you will:

1. write **2 or 3 essays** (4-5 pages)
2. write **2 poem analyses**
3. **team-teach one class** with its respective prospectus and analysis (more on that to follow)
4. and produce a **major synthesis project and write a companion paper**. (More on this to follow. This will count for your exam grade.)

Throughout the year, you are expected to keep up with **daily journal assignments**. All essays should demonstrate clear, original, focused thinking that draws closely from the text(s) in question.

## ***Assessment***

Each semester, your grade will be comprised of the same categories:

Essays, exams, and other writings	60%
Class participation	20%
10-page paper or major project	20%

Written assignments will be based on the cogency, clarity, and grammatical correctness of expression.

Class participation includes engaging in discussion, keeping up with journal assignments, being prepared to immerse yourself in our work.

If you are absent on any particular day, you still are expected to keep abreast of any work and/or deadlines.

## OPENING CLASS DISCUSSIONS

Each of you will get a turn presenting a passage of text to the class as a way of opening class discussion on a particular day. You will be spread out over the course of the semester and across the various genres we will look at.

When it is your turn to present, I will inform you and the entire class which passage I want you to focus on. These passages will be manageable bits, depending on the text, ranging from one paragraph to one page. You will write up a response paper (1-2 pages) that aims to pull out as many details of this passage as possible. Quote directly the particular descriptions, language, images, dialogue you'd like us to think about. Feel free to weave in a mixture of assertions, interpretations, speculations, and questions, for example:

- What is the narrative tone of this passage? Why? Is it consistent or does it deviate from the tone of the text so far?
- Why is this particular point significant in the plot of the text?
- What noticeable language is being used? Why?
- What rhetorical/narrative devices are being used? Why?
- Structurally, why is this passage here instead of being located at a different point in the narrative? What is the significance of this sequence?
- What allusions are being made to other works? Why?
- At what stage in their developments are the characters at this moment in time? Why is this significant?

These are just a few suggestions for how to approach your written response. You are free to go beyond these questions. **Avoid plot summary—we don't need it!**

Your response paper is not an outline and it is not “notes.” It should be a cogent, cohesive piece of writing that presents your ideas in a systematic way and will stimulate discussion around a specific idea about that passage. Do you want us to focus on a particular image? An important phrase or just a word? Connection to other passages in this text or in previous texts we’ve explored? The way you guide us through this passage is up to you.

You will not read these responses aloud, but you’ll use them as the basis of your presentations. **You will hand in a copy to me at the end of class.** You might want to keep another copy for yourself that you will mark up with notes to yourself. Or you can make a separate set of presentation notes for yourself.

For the rest of the class: You will also pay particular attention to the relevant passage and bring to class several paragraphs of insight/thoughts about that passage. You will also write 2-3 questions that linger in your mind that you would like to raise during our discussions. This can be written in your notebooks/binders.