

“I believe in the absolute and unlimited liberty of reading. I believe in wandering through the stacks and picking out the first thing that strikes me. I believe in choosing books based on the dust jacket. I believe in reading books because others dislike them or find them dangerous. I believe in choosing the hardest book imaginable. I believe in reading up on what others have to say about this difficult book, and then making up my own mind.”

Rick Moody *Morning Edition* NPR August 29, 2005

2015-16

Course Description KAP English

KAP Literature and Composition is a dual enrollment college level course administered through the Kenyon Academic Partnership. The class is designed to introduce students to a college level reading and writing experience through close textual reading and analysis as well as a variety of written responses to texts. The development and refinement of reading and writing skills will be emphasized. A variety of written exercises will be assigned as per the writing requirements outlined in the KAP Course Description. These include timed-writings, essays, short story analysis and comparison, literary interpretation, and textual and poetic explications. Writing assignments vary, but the students write one paper per text. They are also responsible for at least three oral presentations per year including an analysis of a poem, a dramatic interpretation of a select passage, and a report on an aspect of a text such as the setting or the role of minor characters or the role of narration. Daily journals, quizzes and homework assignments are used to encourage analysis and foster in depth discussions.

This year in KAP English Literature, we will reflect upon the nature of leadership in the fall as we read and discuss Sophocles’s Oedipus and Antigone, Homer’s Odyssey, Shakespeare’s Hamlet and Hanif Willis-Abdurreaqui The Crown Ain’t Worth Much. The summer reading which included How to Read Literature Like a Professor by Thomas Foster and Pietra Rivoli’s The Travels of a T-Shirt in the Global Economy will be incorporated into discussions throughout the year. In the winter and spring, we will contemplate colonialism and its long term ramifications. We read Achebe’s Things Fall Apart and Ferdinand Oyono’s Houseboy, short selections from Sherman Alexie, Louise Erdrich, and Vicki Sears, Ceremony by Leslie Marmon Silko, Chimamanda Ngozi Adiche’s Purple Hibiscus, The Bluest Eye by Toni Morrison and Citizen by Claudia Rankine. These texts weave back into the problems of leadership, censorship and the enduring impact of colonialism as well as examining a number of the compelling reasons for writing and reading. We conclude the year by examining the poetry of Langston Hughes and other poets and reading August Wilson’s The Piano Lesson. In these texts, we will ponder themes of lost dreams and economic privation; explore manifest forms of self-expression such as music and art, and continue to trace connections to the socio- political context of leadership and genocide with which we framed the rest of the year. Films are woven throughout the year and examined as art and text. Due to time constraints, most films are viewed on select days after school but discussed in class.

During the year, students will save all papers electronically to build an electronic portfolio. The portfolio is an integral part of the course. Throughout the year, students will also keep an organized binder of all work, drafts, brainstorming and class handouts. They will take notes in class by hand. Each quarter, in addition to essays and creative pieces for class, each student will compose two 300 word reflections which examine a moment in their own thinking, class discussion, or reading that changed or developed their outlook or thinking. In lieu of a semester exam or a final exam, students will select edit and present their best written pieces in a portfolio. The 1st semester portfolio will differ from the final portfolio in that the students will add a final (reflective composition for the final portfolio which analyses how their writing has developed and progressed during the year using specific examples from their writing to support their observations. The process of periodically reviewing and revising work once considered complete is indispensable to the students’ evolution as writers.

I have the highest expectations of all my students. The course is rigorous but given that my KAP students may receive college credit for their work, I endeavor to provide them with a fair facsimile of a college experience. I intend to prepare them well so that when they embark upon their undergraduate careers, they will know what to expect and be prepared to rise to meet the challenge. Students can make appointments to meet with me at lunch or before or after school for extra help.

Please contact me with questions: amulvihill9764@columbus.k12.oh.us or 614-562-4779

KAP English Texts 2016 – 2017

- Summer: Thomas Foster How to Read Literature Like a Professor
 Pietra Rivoli The Travels of a T-Shirt in the Global Economy
- Autumn: Zen Parables (excerpts)
 Homer The Odyssey, translated by Fitzgerald
 Arthur Miller “On Tragedy”
 Sophocles The Three Theban Plays Oedipus Rex and Antigone translated by Fagles
 Film: Paulo Pasolini “Edipo Re” (1967)
 Film: Niki Caro “Whale Rider” (2003)
 William Shakespeare Hamlet
 Film: Laurence Olivier “Hamlet” (1948)
 Film: Kenneth Branagh “Hamlet” (1996) (excerpts)
 Film: Tom Stoppard “Rosencrantz and Guildenstern are Dead” (1990)
 Hanif Willis-Abdurreqib The Crown Ain’t Worth Much
 W.S. Mirwin select poems
- Winter break: Dai Siljie: Balzac and the Little Chinese Seamstress
- Winter: Chinua Achebe Things Fall Apart
 Ferdinand Oyono Houseboy
 Louise Erdrich “The Red Convertible”
 Vicki Sears “Grace”
 Sherman Alexie “This is What It Means to Say Phoenix, Arizona”
 Sherman Alexie “The Lone Ranger and Tonto Fistfight in Heaven”
 “Interview with Sherman Alexie”
 Solmaz Sharif select poems
 Leslie Marmon Silko “The Man to Send Rain Clouds”
 Leslie Marmon Silko Ceremony
 Misha Gallagher “Stories Don’t Have Endings”
 Film excerpts: John Wayne (various classic films 1930’s – 1960’s)
 Film excerpts: Kevin Costner “Dance with Wolves” (1990)
 Film: Sherman Alexie “Smoke Signals” (1998)
 Alice Walker “In Search of Our Mother’s Gardens”
 Toni Morrison The Bluest Eye
 Film: John M. Stahl “Imitation of Life” (1934)
 Anne du Cille “The Shirley Temple of My Familiar”
 Audre Lorde Sister Outsider (excerpts)
- Spring break: Herman Hess Sidhartha
 Film: Kundun
- Elie Weisel “Why I Write”
 Igal Sarna The Man who Fell into a Puddle (select stories)
 Paul Celan select poems
 Courtney Angela Brkic Stillness: (select stories)
 Chimamanda Ngozi Adiche Purple Hibiscus,
 Claudia Rankine Citizen
 Langston Hughes, select poems
 Wole Soyinka select poems
 August Wilson The Piano Player