12th Grade AICE English Literature A Level
Taught by either: Mrs. K. Vissa, or Ms. S. Drucker

"This course is an AICE, AP, IB, or DE course designed to earn college credit as well as meet high school graduation requirements. As such, materials and discussions for this course may reflect topics not typically included in PBCSD courses. Due to the dual credit nature of this course, content and materials used in this course are not able to be modified to accommodate variations in student age and/or maturity."

Read: Marriage a la Mode (1921) by Katherine Mansfield - prose
http://www.public-library.uk/ebooks/61/9.pdf
https://www.eastoftheweb.com/short-stories/UBooks/MarrMode.shtml

Read: One Art (1976) by Elizabeth Bishop - poetry
https://www.poetryfoundation.org/poems/47536/one-art
https://poets.org/poem/one-art

Use either link, or, look up the PDF on your own if they won't open.

Reading during the summer is vital to your success in this course as we have much to cover and analyze. The assigned readings will provide a common starting point for discussion of our tested coursework throughout the year. *You are expected to print, read, and annotate the two selections above* ***before*** *the first day of class so that we can begin our coursework immediately.* There will be an objective summative assessment and essay based on the summer content within the first few weeks of class.

While reading complete the following:

Annotate: You will be turning in your annotations the first week of class for a grade. Your annotations will be graded based on completion and insightfulness. As you read, you are to underline, circle, and draw arrows connecting words and phrases, or whatever it takes to remind you later of your impressions. These annotations should include notes to yourself in the margins:

- asking questions – anything you don't understand or wonder about the book
- making observations
- defining new vocabulary words
- identifying literary elements and explaining the significance
- noting allusions, etc.

Never underline or highlight without a reference as to why this is important or significant. All

highlights or underlines must have commentary!

Grading:

Since everyone's notes will be similar in format, yet somewhat different in content, grades will be based on thoroughness, clarity, neatness, consistency and apparent effort.

Criteria	Exemplary 100	Proficient 75	Needs Improvement 50	Not Evident 25
Consistency & Frequency	Annotations are consistent throughout the text. The annotations are frequent and spread out across the text, not bunched.	Annotations are mostly consistent throughout the text. The markings occur frequently and are mostly spread out across the text, not bunched.	Attempts to consistently mark the text. Markings are not frequent and appear bunched.	No attempt to consistently mark the text. Markings are infrequent or not present.
Variety	A variety of strategies are used intentionally to focus on specific elements *AND* questions and personal responses to the text also appear in the margins.	A variety of strategies are used somewhat intentionally to focus on specific elements *AND* questions and general responses to the text also appear in the margins.	Attempts to use a variety of strategies or the number of strategies is limited to one or two. The markings do not indicate intentionally or a specific focus.	No attempt to vary markings or to mark the text with intentionally. The markings are not focused or intentional or entire passages are underlined indicating a lack of focus or intentionality.
Commentary *Conside this mini analysis. It is the starting point for all literary analysis essays. You are gathering evidence and saving your future self a lot*	Comments on the text with a clear purpose. Markings indicate a clear attempt to clarify, ask questions, make connections, and **record the effects created by the author's choices**. The commentary is varied and addresses a variety of topics.	Most comments on the text show purposeful reading. Markings indicate an attempt to clarify, ask questions, make connections, and summarize. The commentary is mostly varied and addresses a variety of topics.	Attempts to comment on the text with some purpose. Connections are limited and not varied. **Most of the markings are summary and do not contain much analysis.**	No attempt to comment with purpose. Comments mostly indicate confusion or reactions in place of analysis. The commentary is not focused on varied topics or textual elements.

of time.				

What should your annotations look like? Below are a variety of ways to mark your annotations.

passage the afternoon before. Agnes said she had seen no one, and I saw that she thought I was dreaming. To be sure, it was dusk when we went down the passage, and she had excused herself for not bringing a light; but I had seen the woman plain enough to know her again if we should meet. I decided that she must have been a friend of the cook's, or of one of the other women-servants; perhaps she had come down from town for a night's visit, and the servants wanted it kept secret. Some ladies are very stiff about having their servants' friends in the house overnight. At any rate, I made up my mind to ask no more questions.

In a day or two another odd thing happened. I was chatting one afternoon with Mrs. Blinder, who was a friendly disposed woman, and had been longer in the house than the other servants, and she asked me if I was quite comfortable and had everything I needed. I said I had no fault to find with my place or with my mistress, but I thought it odd that in so large a house there was no sewing-room for the lady's maid.

"Why," says she, "there *is* one: the room you're in is the old sewing-room."

"Oh," said I; "and where did the other lady's maid sleep?"

At that she grew confused, and said hurriedly that the servants' rooms had all been changed about last year, and she didn't rightly remember.

That struck me as peculiar, but I went on as if I hadn't noticed: "Well, there's a vacant room opposite mine, and I mean to ask Mrs. Brympton if I mayn't use that as a sewing-room."

To my astonishment, Mrs. Blinder went white, and gave my hand a kind of squeeze. "Don't do that, my dear," said she, trembling-like. "To tell you the truth, that was Emma Saxon's room, and my mistress has kept it closed ever since her death."

"And who was Emma Saxon?"

"Mrs. Brympton's former maid."

"The one that was with her so many years?" said I, remembering what Mrs. Railton had told me.

Mrs. Blinder nodded.

"What sort of woman was she?"

"No better walked the earth," said Mrs. Blinder. "My mistress loved her like a sister."

"But I mean—what did she look like?"

Mrs. Blinder got up and gave me a kind of angry stare. "I'm no great hand at describing," she said; "and I believe my pastry's rising." And she walked off into the kitchen and shut the door after her.

II

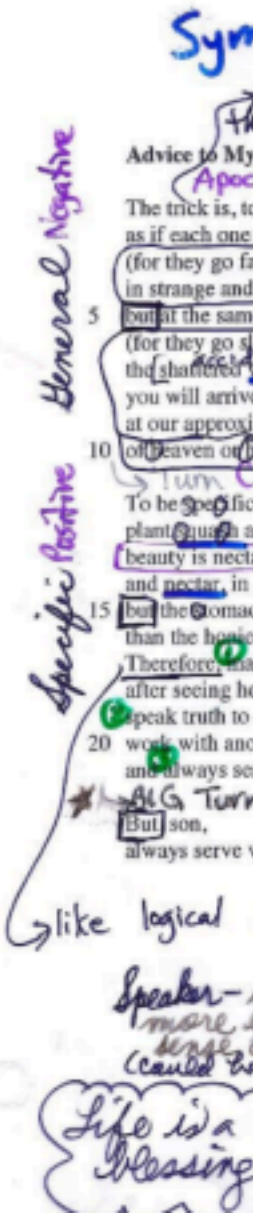
I had been near a week at Brympton before I saw my master. Word came that he was arriving one afternoon, and a change passed over the whole household. It was plain that nobody loved him below stairs. Mrs. Blinder took uncommon care with the dinner that night, but she snapped at the kitchen-maid in a way quite unusual with her; and

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Advice to My Son by Peter Meinke Theme: Muftiple

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