

Instructor Information

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Prose Assignment

Required Reading:

- Please read the following short stories. Annotate both of them, either on a separate sheet of paper or a printed copy of the story.
 - “The Yellow Wallpaper” by Charlotte Perkins Gilman
 - <http://www.gutenberg.org/ebooks/1952>
 - “The Signalman” by Charles Dickens
 - <http://www.gutenberg.org/ebooks/1289> (“The Signalman” is the last story in the collection)

Essay Assignment:

- Discuss ways in which “The Yellow Wallpaper” and “The Signalman” present and explore horror and the supernatural.
 - Your essay should contain an introductory paragraph with a thesis statement, body paragraphs, and a conclusion.
 - Your essay may be written by hand or typed.
 - Your essay should be in MLA format and contain direct references to the texts.
 - The mark scheme is attached. Please review it before writing your essay.
 - **Take no more than one hour to write your essay.**

Poetry Assignment

Required Reading:

- Please read the following poems, which are included for you on page two. Annotate them, either on a separate sheet of paper or a printed copy of the poems.
 - “The White House” by Claude McKay
 - “Ode on Melancholy” by John Keats

Essay Assignment (choose **one**):

- Comment closely on how the language and tone of McKay’s “The White House” contribute toward presenting the speaker’s experience.
- Comment closely on ways in which the language and imagery in Keats’ “Ode on Melancholy” expresses the narrator’s response to sorrow.
 - Your essay should contain an introductory paragraph with a thesis statement, body paragraphs, and a conclusion.
 - Your essay may be written by hand or typed.
 - Your essay should be in MLA format and contain direct references to the text.
 - The mark scheme is attached. Please review it before writing your essay.
 - **Take no more than one hour to write your essay.**

Recommended Reading

- *How to Read Literature Like a Professor* (ISBN: 978-0062301673) or *How to Read Novels Like a Professor* (ISBN: 978-0061340406) by Thomas C. Foster
 - This is not required, but students may find these books helpful in learning how to critically analyze a literary text.

The White House - Claude McKay

Your door is shut against my tightened face,
And I am sharp as steel with discontent;
But I possess the courage and the grace
To bear my anger proudly and unbent.
The pavement slabs burn loose beneath my feet,
And passion rends my vitals as I pass,
A chafing savage, down the decent street;
Where boldly shines your shuttered door of glass.
Oh, I must search for wisdom every hour,
Deep in my wrathful bosom sore and raw,
And find in it the superhuman power
To hold me to the letter of your law!
Oh, I must keep my heart inviolate
Against the potent poison of your hate.

Ode on Melancholy – John Keats

No, no, go not to Lethe, neither twist
 Wolf's-bane, tight-rooted, for its poisonous wine;
Nor suffer thy pale forehead to be kiss'd
 By nightshade, ruby grape of Proserpine;
 Make not your rosary of yew-berries,
Nor let the beetle, nor the death-moth be
 Your mournful Psyche, nor the downy owl
A partner in your sorrow's mysteries;
 For shade to shade will come too drowsily,
 And drown the wakeful anguish of the soul.

But when the melancholy fit shall fall
 Sudden from heaven like a weeping cloud,
That fosters the droop-headed flowers all,
 And hides the green hill in an April shroud;
Then glut thy sorrow on a morning rose,
 Or on the rainbow of the salt sand-wave,
 Or on the wealth of globed peonies;
Or if thy mistress some rich anger shows,
 Emprison her soft hand, and let her rave,
 And feed deep, deep upon her peerless eyes.

She dwells with Beauty—Beauty that must die;
 And Joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure nigh,
 Turning to poison while the bee-mouth sips:
Ay, in the very temple of Delight
 Veil'd Melancholy has her sovran shrine,
 Though seen of none save him whose strenuous tongue
 Can burst Joy's grape against his palate fine;
His soul shalt taste the sadness of her might,
 And be among her cloudy trophies hung.

AICE English Literature Mark Scheme

Assessment Objectives:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures;
- Understanding of the ways in which writers' choices of form, structure and language shape meanings;
- Ability to produce informed independent opinions and judgements on literary texts;
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study.
- **K** – Knowledge, **U** – Understanding, **P** – Personal Response, **C** – Communication

Level 1 0 – 5

- K** Evidence of some general knowledge of the text which may be narrative based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
- U** There may be little or no evidence of understanding of form, structure and language, with some appropriate points made in response to the question. These will be limited and tend to be restricted to plot and characters – the latter treated very much as 'real' people.
- P** There may be some signs of personal response, not developed into an argument and not fully supported from the text.
- C** Communication will be insecure. Expression may be weak with some breakdown in communication. Structure may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Level 2 6 – 9 Work of a basic standard

- K** Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotation.
- U** Evidence of some limited understanding of ways in which writers' choices of structure, form and language shape meanings.
- P** Evidence of some personal response to the text but not fully supported.
- C** Expression will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple structure to the answer with some evidence of an argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance.

Level 3 10 – 13 Solid work

- K** Evidence of some ability to use relevant knowledge of the text to address the question.
- U** Evidence of clear understanding of some ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of the text.
- P** Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
- C** Expression will be mostly clear and appropriate with a clear, simple structure to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

Level 4 14 – 17 Competent work

- K** Evidence of competence in selecting relevant knowledge of the text to address with some pertinent use of quotation and direct references.
- U** Evidence of sound understanding of some aspects of ways in which writers' choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods, effects, and contexts.
- P** Evidence of personal response relevant to the question, supported from the text.
- C** Expression will be clear and generally accurate. Structure will be sound – material coherently organised with occasional insights. Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

Level 5 18 – 21 Proficient work

- K** Evidence of proficiency in selecting relevant knowledge to address the question with precise and integrated direct references to the text and supporting quotation. There may be evidence of awareness of the contexts in which the literary works studied were written and understood.
- U** Evidence of intelligent understanding of ways in which writers' choices of structure, form and language shape meanings, with analysis and appreciation of literary methods, effects and contexts.
- P** Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.
- C** Expression confident, with some complex ideas expressed with some fluency. Structure is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

Level 6 22 – 25 Very good work

- K** Evidence of a very good ability to select relevant knowledge to address the question with effective use of references and quotation. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.
- U** Evidence of very good understanding of ways in which writers' choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects and contexts, possibly including literary genres and conventions.
- P** Personal response to texts will be perceptive, often freshly personal, fully supported with quotation, and may show originality in approach to and treatment of questions.
- C** Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. Expression will be accomplished and appropriate.