

**Rationale:**

This college-level course for advanced high school students trains students to become skilled readers and writers in diverse genres of British and American literature and is comparable to the second semester university-level course for freshmen.

**Objectives:**

This course is designed to help students achieve the following goals:

- Explore the imaginative literature of a wide variety of genres and time periods
- Become thoughtful, observant readers of literature, able to appreciate the complexities of literary devices, style and theme
- Write essays which demonstrate strong critical analysis skills as well as proper and sophisticated vocabulary, grammar, and sentence structure
- Become effective peer evaluators of student writing, specific in both praise and constructive criticism
- Contribute and absorb ideas about literature through Socratic seminars

**Reading:**

Reading for the AP Literature and Composition course began earlier in your high school English courses, probably without you even realizing it, as you learned to respond to and evaluate literary works from different periods and different cultures from around the world. Since the state requires students to take British literature during their senior year, our major focus for this course will be on British writers from different time periods. We will read and analyze works from the sixteenth century through contemporary times. However, we will not limit our readings to simply British authors; we will read American and other world poets, essayists, and novelists as well. Throughout the semester, students will improve their ability to read demanding texts, respond both critically and personally to those texts, interpret various texts based on historical context and textual detail, and analyze texts for interpretation and evaluation.

**Writing:**

Students will write often through the use of journals, in-class exercises, homework assignments, reflections on their own writing, and one term paper. Incorporating the writing process (invention, drafting, revising, editing, and publishing), students will compose several major essays per quarter; and throughout the semester, students will participate in timed writing exercises similar to those found on the AP Exam. Producing analytical, expository, and argumentative compositions, students will learn to focus their writing on complex central ideas developed by appropriate evidence drawn from primary and/or secondary source material, cogent explanations, and clear transitions. Some assignments will call for creative writing (acrostics, elegies, epigrams, letters to an author, sonnets, etc.). Other assignments will ask the student to demonstrate critical analysis and effective argumentation. Students will mature as writers—communicating with their audience using rich and complex sentence patterns; coherence through repetition, transitions, and emphasis; balance in generalizations and specific illustrative detail; and effective rhetoric including controlled tone, established/maintained voice, and appropriate diction and sentence structure. For out-of-class writing assignments, students will have the opportunity to participate in conferences with the teacher and their peers over drafts. Though some essays may require revision after final drafts have been submitted and graded, not all essays may be revised for better grades. Please be aware that the rewrites and revisions will be granted or assigned at the teacher's discretion.

**Vocabulary and Grammar:**

Students in AP Literature and Composition will develop a wide-ranging vocabulary through frequent reading and writing. They will learn and practice consequently appropriate and sophisticated grammatical conventions. Developing and understanding of an author's style (diction, syntax, tone, voice, and details) as well as rhetorical techniques (parallelism, antithesis, juxtaposition, repetition, etc.), students will increase both their understanding and their own use of effective language. Vocabulary instruction will be self-directed. Each week, students will choose fifteen words from the reading assignments, identify the source, context, denotation, and connotation for each word, and compile the information on a vocabulary spreadsheet due each Friday. Grammar instruction will be covered on an as-needed basis. Though some specific lessons on sentence structure may assist students to learn basic phrase and sentence patterns, mini-lessons will allow students to revisit and review earlier learned concepts in punctuation and usage.

**Literary Terms:**

Students will have many encounters throughout the semester with various literary terms in context. Weekly quizzes on these terms will reiterate their importance in literature and in discussions of literature during the semester.

**The AP Examination:**

All students registered for AP Literature and Composition are required to take the AP Literature and Composition exam in May in order to receive credit for the class. Students will become familiar with the test format, participate in exercises and drills for multiple choice questions, and gain confidence in completing timed writing assignments.

**Required Materials:**

- Black, blue, and red pens
- Composition notebook (College Ruled)
- College ruled loose leaf paper OR spiral notebook
- Highlighters
- Post-Its
- Binder (either one specifically for this class or one with a section specifically for this class)

**Composition Requirements:**

Use blue or black ink only for in-class essays.

If completing out-of-class essays on a computer, use the following guidelines:

- Double space
- Black ink only
- Size 12, standard font (Times New Roman)
- Staple drafts together in reverse order – beginning with final draft

A rubric, which will focus on the writing process, composition, and mechanics, will accompany each take home prompt.

**Research Component:**

After completing a research paper in the fall semester, students in AP will work specifically on a literary analysis research project in the spring. Several days of writing instruction on a research will be done in class prior to taking notes.

Evaluation and Credit

**Grading Procedure:**

Timed Essays	25% (3 per quarter)
Out-of-class Essays	15% (3 per quarter)
Tests (Multiple Choice, Projects, Participation)	20%
Quizzes (Pop/Announced, Short Writing Assignments)	15%
Vocabulary Development	15%
Quarter Test (Midterm)	10%
End of the Year Portfolio	Final Exam – roughly 20-25% of Final Grade

A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

**Timed Essays – 25%:**

Given at regular intervals, more frequently during the second semester, in-class essay prompts will come from previous AP test questions. Essays will be graded using a 1-9 point holistic scale – 9, 100; 8, 95; 7, 90; 6, 85; 5, 80; 4, 75; 3, 70; 2, 65; 1, 60.

**Out-of-class Essays – 15%:**

Given at intervals during the course of the year, these essays will cover any number of literary topics and creative assignments. These papers may be typed and should follow formal composition requirements including black ink, one inch margins, etc. Students will be given a rough draft due date for conferences or workshops and a final draft due date. **Late essays receive a grade no higher than 80.**

**Tests (Multiple Choice, Projects, Participation) – 20%:**

Given at the completion of units. No pop tests. Multiple choice tests similar to the AP Lit and Comp exam will be given throughout the semester.

**Quizzes (Announced/Unannounced, Short Writing Assignments) – 15%:**

Some true/false, some open-ended, some journal type responses, etc.

**Vocabulary Development – 15%:**

Students will receive two lists. One will cover traditional vocabulary words and the other will cover literary terms that may be used on major tests, as well as on the AP Literature Exam. Quizzes on these lists will be held on alternating weeks (a quiz each Friday, approximately three of each type per quarter).

**Quarter Test (Midterm) – 10%:**

Multiple choice, short answer, and essay test to be given at the end of the third quarter.

**End of the Year Portfolio (Final Exam) – 20-25%:**

To be turned in, presented, and graded the week before final exams, the portfolio will serve as a record of achievement and reflection upon the completion of AP Literature and Composition. In it, students will place examples of essays, completed Major Works Data Sheets for novels, evidence of vocabulary development and knowledge of rhetorical devices, evaluation and reflection on work. Students will receive detailed information concerning the portfolio and its requirements in April, and the portfolio will serve as the final exam grade. Each student will hold a fifteen-minute conference with the teacher to share the portfolio and key insights from throughout the year. Using a rubric for the conference and the portfolio, the teacher will assigned a final exam grade based on student work.

Content**Textbook to Be Issued (Do not buy):**

Arp, Thomas, and Greg Johnson, eds. *Perrine's Literature: Structure, Sound and Sense*. Eighth Edition. Boston: Heinle and Heinle, 2002.

*Elements of Literature: Sixth Course*. Atlanta: Holt, Rinehart, and Winston, 2000.

Supplemental novels, plays, and anthologies—to be provided.

**Quarterly Assignments (time permitting, subject to change):**

<b>Summer Reading</b>	
Novels	<i>Frankenstein</i> – Mary Shelley
	<i>A Prayer for Owen Meany</i> – John Irving
Drama	<i>A Midsummer Night's Dream</i> – William Shakespeare
Essential Questions	Why do authors write controversial novels?
	Why must we read them?
	When should we aspire to others' views and when should we reject them?
<b>First Quarter</b>	<b>Honor and Disillusionment: The Hero and Anti-Hero</b>
Novels	<i>Animal Farm</i> - George Orwell (out-of-class reading and class discussion/seminar)
Film	<i>The Great Gatsby</i>
Drama	<i>Hamlet</i> – William Shakespeare (in-class reading and class discussion/seminar) <ul style="list-style-type: none"> <li>Shakespeare's use of figurative devices, analyzed and interpreted through class discussions, journal entries, and an in-class essay</li> </ul>
Short Stories	"Paul's Case" – Willa Cather
Poetry	"The Love Song of J. Alfred Prufrock" – T.S. Eliot
	"To His Coy Mistress" – Andrew Marvell
	"A Valediction: Forbidden Mourning" – John Donne
	"Because I Could Not Stop for Death" – Emily Dickinson
	<i>Beowulf</i> (also Edward J. Reilly's essay on <i>Beowulf</i> )
In-class Essays	<i>Hamlet</i> , <i>Brave New World</i> , <b>short story</b> and "Love Song of JAP"
Out-of-class Essays	From Supplemental Reading List - "According to critic Northrop Frye, "Tragic heroes are so much the highest points in their human landscape that they seem the inevitable conductors of the power about

	<p>them, great trees are more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divine lightning.”</p> <p>For this writing assignment, you will use the novel selected for your supplemental reader for this quarter. Based on the theme of the unit, your novel should contain a tragic figure (hero or anti-hero) that functions as an instrument of the suffering of others. Then, write an essay in which you explain how the suffering brought upon others by that figure contributes to the vision/meaning of the work as a whole.”</p>
Essential Questions	To what extent are we controlled by fate?
	What constitutes virtue and vice?
	What is heroism?
	Are there beliefs that legitimately call for the sacrifice of life itself?
	What do we owe others? What do we owe ourselves?
<b>Second Quarter</b>	<b>Rise and Fall: Hubris vs. Nemesis</b>
Novels	<i>Frankenstein</i> – Mary Shelley (out-of-class/summer reading and class discussion/seminar)
Film	<i>Citizen Kane</i>
Drama	<i>Macbeth</i> – William Shakespeare (in-class-reading and class discussion/seminar)
Short Stories	“The Rocking-Horse Winner” – D. H. Lawrence
	“A Good Man is Hard to Find” – Flannery O’Connor
Poetry	“Death Be Not Proud” – John Donne
	“A Poison Tree” – William Blake
	“Fire and Ice” – Robert Frost
	“Do Not Go Gentle into That Good Night” – Dylan Thomas
	“Richard Cory” – Edwin Arlington Robinson
	“Ozymandias” – Percy Bysshe Shelley
In-class Essays	<i>Macbeth</i> , 1984, “The Rocking Horse Winner,” and “Do Not Go Gentle”
Out-of-class Essays	From Supplemental Reading Lists - “Explain how hubris is at work in your supplemental reading choice in either causing the character’s destruction or in bringing about the character’s determination to survive or overcome adversity.”
Essential Questions	What is the essence of manhood? Of womanhood?
	Is there such an entity as true justice?
	Is pride good or bad?
	Do we run the world, or does it run us?
	What are the responsibilities placed on use by our own mortality?
<b>Third Quarter</b>	<b>Defying Social Norms</b>
Novels	<i>Pride and Prejudice</i> – Jane Austen (in-class reading and class discussion/seminar)

Film	<i>Jane Eyre</i>
Drama	<i>A Doll's House</i> – Henrik Ibsen, <i>A Midsummer Night's Dream</i> – William Shakespeare (out-of-class/summer reading and class discussion/seminar) <ul style="list-style-type: none"> <li>Out-of-class essay: Option 1 - textual details that make Ibsen the father of Modern Drama; Option 2 - how the characterization of Nora Helmer made her the woman who changed the way Europe viewed women; Option 3 - Ibsen's use of character to change the view of gender roles in the late 19th century</li> </ul>
Short Stories	"The Yellow Wallpaper" – Charlotte Perkins Gilman
	"The Story of an Hour" – Kate Chopin
Poetry	"One Perfect Rose" – Mary Jo Putney
	<i>Other poetry selections provided by students</i>
In-class Essays	<i>Pride and Prejudice</i> , <i>A Midsummer Night's Dream</i> , "The Yellow Wallpaper"
Out-of-class Essays	From Supplemental Reading List - "Some novels and plays seem to advocate changes in social or political attitudes or in traditions. Choose such a novel or play and note briefly the particular attitudes or traditions that the author apparently wishes to modify. Then analyze the techniques the author uses to influence the reader's or audience's views. <b>Do not summarize the plot.</b> "
Essential Questions	What are the consequences of breaking social norms? What are the rewards?
	Do we misperceive/misjudge people – regardless of their status – and is that prejudice?
	How do the expectations of our gender influence our interactions with others?
<b>Fourth Quarter</b>	<b>The Search for Identity</b>
Novels	<i>Catcher in the Rye</i> – J. D. Salinger (in-class reading and class discussion/seminar)
Film	<i>The Dead Poet's Society</i>
Drama	<i>A Raisin in the Sun</i> – Lorraine Hansberry (out-of-class reading and class discussion/seminar)
Short Stories	"Araby" – James Joyce
	"A Rose for Emily" – William Faulkner
	"Indian Education" – Sherman Alexie
	"What You Pawn, I Will Redeem" – Sherman Alexie
	"Woman Hollering Creek" – Sandra Cisneros
Poetry	"Ulysses" – James Joyce
	"The Road Not Taken" – Robert Frost
	"Ballad of Birmingham" – Dudley Randall
	"I'm Nobody! Who are you?" – Emily Dickinson
	"Song of Myself" – Walt Whitman
In-class Essays	<i>Catcher in the Rye</i> , <i>A Raisin in the Sun</i> , short story, "Ulysses"
Out-of-class Essays	From Supplemental Reading List <ul style="list-style-type: none"> <li>"Evaluate the artistry of selected author and genre. Evaluate and analyze the impact of the writer's style on literature, and how this influence is still seen today."</li> </ul>

	<ul style="list-style-type: none"> <li>• “Novels and plays often depict characters caught between colliding cultures -- national, regional, ethnic, religious, institutional, etc. Such collisions can call a character’s sense of identity into question. Select a novel or play in which a character responds to such a cultural collision. Then write a well-organized essay in which you describe the character’s response and analyze/explain its relevance to the work as a whole. <b>Do not summarize the plot.</b>”</li> </ul>
Essential Questions	How are we shaped by our ethnicity, gender, and experiences?
	What are the essential ingredients for a successful life journey?
	How do we form and shape our identities?
	What turning points determine our individual pathways to adulthood?
	In a culture where we are bombarded with ideas and images of “what we should be,” how does one form an identity that remains true and authentic for her/himself?
	In a culture where we are bombarded with other people trying to define us, how do we make decisions for ourselves?
Supplemental Reading List	<i>A Clockwork Orange</i> <i>Adventures of Huckleberry Finn</i> <i>Anna Karenina</i> <i>Antigone</i> <i>Atonement</i> <i>As I Lay Dying</i> <i>The Awakening</i> <i>Beloved</i> <i>The Canterbury Tales</i> <i>The Color Purple</i> <i>Crime and Punishment</i> <i>David Copperfield</i> <i>Death of a Salesman</i> <i>The Glass Menagerie</i> <i>The Grapes of Wrath</i> <i>Great Expectations</i> <i>The Great Gatsby</i> <i>The House on Mango Street</i> <i>Jane Eyre</i> <i>The Kite Runner</i> <i>The Lord of the Flies</i> <i>Moby Dick</i> <i>Oedipus Rex</i> <i>One Hundred Years of Solitude</i> <i>Othello</i> <i>Portrait of the Artist as a Young Man</i> <i>A Raisin in the Sun</i> <i>The Road</i> <i>A Separate Peace</i> <i>Song of Solomon</i> <i>The Sun Also Rises</i> <i>Their Eyes Were Watching God</i> <i>The Things They Carried</i> <i>A Tree Grows in Brooklyn</i> <i>Wuthering Heights</i>