

# English Literature and Composition Syllabus 2010 - 2011

## Brief Description of Course

Advanced Placement English Literature and Composition is designed for students willing to accept an intellectual challenge and is intended to engage creative and analytical thinking skills.

- Students will experience, interpret, and evaluate challenging imaginative literature of recognized importance in British, American and translated world sources from a variety of genres and time periods.
- Reading and writing are approached as reciprocal and recursive processes in this course.
- Students will have continual, varied opportunities to recognize and implement the qualities of fine analytical and interpretive writing that interprets exemplary literature.
- Students will write to understand, explain, and evaluate literature in a clear and cogent style.
- Although critical analysis of the literature is the primary focus of this course, students will have the opportunity to write creatively.
- Timed responses mirroring the demands of the AP exam will be a frequent form of evaluation.

### Additional Information

Though the school system has an open enrollment policy, students should understand this is a college class taught in a high school classroom and is designed to culminate in the AP Literature and Composition Exam.

Those who are enrolled in AP Literature and Composition may expect a rigorous and challenging study of representative works by important authors from 16<sup>th</sup> century to contemporary time; the breadth, pace, and depth of material covered is the equivalent of an introductory college level literature class with college level pace, scope, and sequence. Students are expected to read and respond to about one hundred pages of literature per week and to write one to five pages on that literature along with other whole-group shorter works. They are expected to take the AP Literature and Composition exam at the end of this course; therefore, a weighted grade is assigned only to those who take the AP Literature and Composition exam.

## Unit Information

### **Unit Timeframe:**

Quarter one (ongoing throughout the first nine weeks of school)

### **Unit Name:**

Introduction to Literature, Criticism, and Literary Theory

### **Content and/or Skills Taught:**

After an introduction to fiction, poetry and literary theory, students will become familiar with the AP Literature and Composition exam format, performance levels and written interpretation of novels, short stories and poetry using critical techniques and the following underlying skills:

- building familiarity with key literary concepts and literary critique techniques including formalist and gender critique.

- process writing skills for literature analysis and interpretation with the end product being extended expository interpretations and argumentative analyses of the text
- drawing upon key literary concepts to extract relevant details from the text
- using dialectical journals to gather details drawn from the text to form detailed literary interpretations
- using the writing process in responding to literature on an extended basis, both within and outside class
- using self-revisions as well as those from peers and the instructor during revision and before publication as well as for goal-setting after writing
- techniques for the timed writing situation
- recognizing and using historical, social, gender and cultural context in literature analysis and interpretation
- using rhetorical skills such as the 6 + 1 Traits of Writing (Voice, Word Choice, Organization, Sentence Structure and Fluency, Conventions, and Ideas plus Presentation), transitional phrases, sentence coordination and subordination with advanced vocabulary

**Genres/Authors/Titles:**

Short stories, Fables, and Tales:

John Updike, "A & P"; Joyce Carol Oates, "Where Are You Going, Where Have You Been?"; Flannery O'Connor, "A Good Man Is Hard to Find", "Good Country People," and "Everything That Rises Must Converge"; James Baldwin, "Sonny's Blues"; Petronius, "The Widow of Ephesus"; Luke, "The Prodigal Son"; and Aesop, "The Wolf and the Mastiff"

Poetry:

Anne Sexton, "Her Kind"; Robert Browning, "My Last Duchess"; "Warming Her Pearls", Carol Ann Duffy

Case book studies and interpretations:

Frederick Asals, "On 'A Good Man Is Hard to Find' from Flannery O'Connor: The Imagination of Extremity"; Kathleen Feeley, "On 'Good Country People' from Flannery O'Connor: Voice of the Peacock"; Dorothy Tuck McFarland, "On 'Everything That Rises Must Converge' from Flannery O'Connor"; "The Grapes of Wrath," from Literature and Its Times

Full-length works:

Cormac McCarthy, *All the Pretty Horses*; John Steinbeck, *The Grapes of Wrath*; and Mark Twain, *The Adventures of Huckleberry Finn*

Independent reading:

Independent reading in works of literary merit will also be required every five weeks for reading, analysis and interpretation throughout each quarter of the year; these should be drawn from works appearing on the AP Literature and Composition exams in previous years.

**Major Assignments and/or Assessments designed to contribute to skill-building and mastery in comprehension, written interpretation and analysis of literature:**

- Socratic seminar discussions
- timed writing sessions
- writing workshops with mini-lessons, feedback for the revision phase, multiple drafts, final copies
- dialectic journals as short-term, formative assessment to gauge skills in comprehension and interpretation of literature
- building a wide range of vocabulary including that of literary concepts
- reading and response sessions, collaboration in group discussion
- practice integrating literary concepts in cogent spoken and written responses to literature

- Students will be specifically assessed by rubrics to critically improve their composition skills with an emphasis on group and self-developed rubrics, teacher-provided rubrics, the 6 + 1 Traits of Writing rubric (Voice, Word Choice, Sentence Fluency, Organization, Ideas, and Conventions, and the “Best Ever” 9 point rubric.
- Literature Circles will be used to support and broaden students’ independent reading, analysis and interpretation.
- Students will write timed and extended written compositions to analyze and interpret the significant textual features of independent readings such as symbol, imagery, narration, and other important literary elements, showing the relationship between style and theme.
- sequential activities (inquiry-based learning paired with collaborative reflections through summative assessments) will be used to monitor and adjust learning throughout the quarter
- goal setting for mastery of specific skills will be used with students on a regular basis

Several representative extended essay prompts are included here to orient students on the levels of analysis and interpretation expected to be gained by participation in the foundational assignments listed above:

- Does John Steinbeck’s novel *The Grapes of Wrath* meet your expectations for the artistry and quality levels of an epic novel? Explain and support your stance using symbol, plot, characterization, the role of women, characterization of the “Okies,” and the economic, social, or historical details from the novel along with your analysis.
- Explain how the theme and style of “My Last Duchess,” by Robert Browning are related. Use details such as allusion, diction, and speaker to illustrate your perspective on the relationship between theme and style. Clearly explain the theme and support your points with illustrative quotations.
- How does gender play a role in the poem *Her Kind* and in the short story *Sonny’s Blues*? What are the male and female archetypes presented in these works and how does gender influence the meaning or theme of these works?
- Using your background from your group activities and exploration of one of the authors on the “Ariel: A Reader’s Interactive Exploration of Literature” materials, write a formalist interpretation of the individual literature selection you chose to read independently. Explain how the theme is related to the style and literary devices employed by the author and discuss the meaning expressed overall from the literary work. Be prepared to present and defend your interpretation to your peers in a publishing group.

**Unit Timeframe:**

Quarter two (ongoing throughout the second nine weeks of school)

**Unit Name:**

Analysis, Interpretation, and Appreciation of North American Literature

**Content and/or Skills Taught:**

Students will study several major American novels, short stories, and poetry by American and Canadian authors with the end product being extended written interpretations and argumentative analyses of these works. In addition to and building upon the skills and content mentioned in Quarter one, the following skills and knowledge will be refined:

- in-depth use of key literary concepts, and literary critique techniques including biographical, historical, social, and cultural context of the literature as a focus for literary criticism

- persuasion in expression of judgments about the text drawing out specific details and illustrative quotations to express and support one's judgments, analyses, and interpretation
- advancement from basic to a more sophisticated use of the writing skills presented in quarter one, such as rhetorical devices of transitions, sentence combining for coordination and subordination of ideas, tone, voice and balance of details between specific and general to support one's view (these are built into the curriculum through mini-lessons this quarter in addition to the 6 + 1 Traits of Writing)
- advanced vocabulary specific to analysis and interpretations as well as vocabulary that is broad range continue to be built into the curriculum; requiring students to utilize this vocabulary in compositions and daily class activities (for example narration, stream-of-consciousness narration)
- strategies for timed writing and extended analytical interpretation assignments using process writing, refined teacher and peer feedback, self-reflection, and advanced critical writing skills like consideration of other arguments.
- assessment is given both formatively as in brief quizzes and in ongoing grading of students' dialectical journals as well as in a summative fashion as found on final tests including assessments of comprehension and interpretations of the text.

Several representative extended assignments are included here to orient students on the levels of analysis and interpretation they will be able to achieve by the foundational assignments listed above:

- Explain how the setting in *Black Boy* influenced how Richard Wright dealt with white people.
- An example of the building to mastery approach in literature interpretation can be found in the Literature of Alienation unit where students read short stories and excerpts in the literature of alienation, then write brief 20-minute essays for the excerpts outside class, self-evaluating the writing upon completion; once this is accomplished, they move to independent writing with a full-length formal essay on one of two short stories to explain how the literature's style contributes to the theme of alienation. Subsequent to this, students create a detailed formal essay on cultural, social and personal alienation expressed in the novel *Invisible Man* through the author's use of allusion, imagery, social context, and archetype.

### **Genres/Authors/Titles:**

#### Short stories, Essays:

Thomas Paine, "from The Crisis"; Margaret Atwood, "The Man From Mars"; Tony Morrison, "from 'The Bluest Eye'"; Ralph Ellison; "from *Invisible Man*, Chapter 6"; and Charlotte Perkins Gilman, "The Yellow Wallpaper"

#### Poetry:

Edgar Allen Poe, "The Raven"; Billy Collins, "Taking off Emily Dickenson's Clothes"

#### Case book studies and interpretations:

"ARIEL Interpretation of 'The Raven'"; Sylvia Plath, "Blackberrying"

#### Full-length works:

William Faulkner, *The Sound and the Fury*; Richard Wright, *Black Boy*; Ralph Ellison, *Invisible Man*

#### Independent reading:

Independent reading in works of literary merit will also be required every five weeks for reading, analysis and interpretation throughout each quarter of the year; these should be drawn from works appearing on the AP Literature and Composition exams in previous years.

**Major Assignments and/or Assessments in addition to those mentioned from Quarter one which are ongoing:**

- sequential activities (inquiry-based learning, reading quizzes, collaborative reflections through summative assessments) will be used to monitor and adjust learning throughout the quarter
- goal setting for mastery of specific skills will be used with students on a regular basis

**Unit Timeframe:**

Quarter three (ongoing throughout the third nine weeks of school)

**Unit Name:**

Literary Response and British/World Literature

**Content and/or Skills Taught:**

Students will study major British and world literature across the ages from 16<sup>th</sup> century to the present including plays, poetry, and novels while analyzing and interpreting texts with the end product to create extended written compositions that analyze, interpretations these works, drawing skillfully upon specific textual details to support an argumentative stance on response and critique.

Organized around key literary concepts, reading and writing about British, and translated world literature, students will create informal, timed, and extended literary interpretations using process writing, teacher and peer feedback.

Students will be expected to synthesize independently the terms and critique styles studied over the past 27 weeks to independently create cogent, effectively persuasive written interpretive argumentation on the literary works read.

**Genres/Authors/Titles:**

Short stories, Essays:

Samuel Johnson, from “The Rambler On Spring,” “from ‘The Idler on Idleness’”; Daniel Defoe, “from ‘An Academy for Women’”; Alexander Pope, “from ‘An Essay on Man’”, “Epigrams,” “from An Essay on Man”; Samuel Pepys, “from *The Diary of Samuel Pepys*”; Elisabeth Vigee-Lebrun, “from *Memoirs of Madame Vigee-Lebrun*”; and Jonathan Swift, “A Modest Proposal”

Poetry:

William Wordsworth, “Lines”; John Donne, “Death be not proud”; Dylan Thomas, “Do not go gentle into that good night”

Case book studies and interpretations:

William Wordsworth, “Poetry and Feeling from Preface to the Lyrical Ballads”; Samuel Johnson, “The Metaphysical Poets”

Full-length dramatic works:

William Shakespeare, *Macbeth*; William Shakespeare, *King Lear*

Independent reading:

Independent reading, supported by class sets of books in British and world works of great literary merit will be ongoing using the structure of Literature Circles. Titles for Literature Circles are on a choice-basis and may include E.M. Forster, *A Passage to India*; D. H. Lawrence, *Sons and Lovers*; Charlotte Bronte, *Jane Eyre*; Mary Shelley, *Frankenstein*; and James Joyce, *The Dubliners*.

**Major Assignments and/or Assessments include, but are not limited to, those already mentioned from Quarters one and two.**

Several representative extended assignments are included here to orient students on the levels of analysis and interpretation expected to be gained by participation in the foundational assignments listed above:

- Using the *Persona* creative writing prompts, respond to the literature as a member of society during the time of *King Lear* or *Macbeth*. Include language that is historically accurate, details that are part of the work of literature, along with additional details that you create showing with care and effort in your work.
- Interpret the tragedy of *King Lear* through its historical context, including a consideration of the style and structure of the play as well as its historical aspects. Consider the name of Llyr, the Celtic sea-god, types of punishment of the time, the importance of kin, the gods, and superstition in your interpretation. Make a judgment as to which is most important to the play, structure and style or historical context or whether you see these as equally important in their impact on the work.

**Unit Timeframe:**

Quarter Four (ongoing throughout the fourth nine weeks of school)

**Unit Name:**

Research and Mastery of Literature Interpretation

**Content and/or Skills Taught:**

Students will focus on research, writing and analysis on a particular author as a final preparation for the AP Literature and Composition exam.

During the second four weeks of the quarter, students will read and interpret independently literature chosen from class sets of books using the structure of Literature Circles.

**Major Assignments and/or Assessments in addition to those mentioned from Quarters one through three which are ongoing:**

- research and citation skills in advanced, focused research
- use of models in interpretation for revision
- skillful incorporation of research in analyses and interpretation
- using research in written response to literature
- the conventions used for combining research with original writing
- sentence fluency with outside research
- balancing research with original writing in written reports
- advanced revising skills and collaboration for revising mastery

Several representative extended assignments are included here to orient students on the levels of analysis and interpretation expected to be gained by participation in the foundational assignments listed above:

- Using research materials available in print, digital media and primary source documents, create an analysis and interpretation of the author's work. Consider several works by the author, then using illustrative quotations, interpretations, and analyses by other readers as well as those you've gathered on your own, write a report which judges the quality and artistry of the author. Depending upon the author, several genres may be incorporated into the report, although this is neither required nor part of the evaluation of your final product.
- Explain how social and cultural values in Jhumpa Lahiri's short story "Hell-Heaven" intertwine with other thematic elements. Use illustrative quotations and your observation of the author's craft to support your point.

### **Genres/Authors/Titles:**

#### Short story, Essay:

Jhumpa Lahiri, "Hell-Heaven"; Amy Tan, "Rules of the Game"; Ha Jin, "Taking a Wife"; William Faulkner, "Barn Burning"; Katherine Ann Porter, "The Jilting of Granny Weatherall"; Seamus Heaney, "Feeling Into Words"

#### Poetry:

Billy Collins, "The History Teacher"; "Introduction to Poetry," "My Number"; Seamus Heaney, "Digging"; D. H. Lawrence, "The Piano," "Piano"; Gwendolyn Brooks, "A Song in the Front Yard"; Lucille Clifton, "Homage to My Hips"; Langston Hughes, "Ballad of Booker T."

#### Case book studies and interpretations:

"Ariel: A Reader's Interactive Exploration of Literature"

#### Independent reading:

Independent reading, supported by class sets of books in British and world works of great literary merit will be done using the structure of Literature Circles. Titles for Literature Circles are on a choice-basis and these should be drawn from works appearing on the AP Literature and Composition exams in previous years.

## **Textbooks**

**Title:** *Literature: Reading Fiction, Poetry, and Drama*, 6<sup>th</sup> edition

**Publisher:** McGraw-Hill Higher Education Companies

**Published Date:** 2007

**Author:** Robert DiYanni

#### **Description:**

According to the publisher, the textbook features student-centered approaches to literature – from experiencing through interpreting and evaluating a text - with an emphasis on making connections among texts and thinking critically about literature.

It includes critical thinking, envisioning literature, literary nonfiction and a variety of genres from classic and contemporary writers. Support from ARIEL: A Reader's Interactive Exploration of Literature is included with this text, providing a CD-ROM containing twenty-eight multimedia casebooks from key authors.

**Title:** *Interpreting Poetry: Classic and Contemporary Poems*

**Author:** Donna Tanzer

**Second Author:** Beller Martin

#### **Description:**

This book provides a skills-oriented, process-based approach to the analysis and interpretation of poetry. It includes twenty-six poems from sixteen poets using lessons organized into five parts: preparation and reading, first response, asking questions, open the tool box and interpret the poem.

**Title:** *Shakespeare Persona: A Creative Approach to Writing*

**Authors:** Rebecca Burnett Carosso and Elizabeth Foster

**Description:** A supplemental teaching resource which uses consideration of the critical literary elements along with innovative writing activities based upon memorable passages in Shakespeare's plays.

**Title:** *The Sound and the Fury*

**Author:** William Faulkner

#### **Description:**

Used as a supplementary novel, one web site describes this book as follows:

"Set in Mississippi during the early decades of the twentieth century, *The Sound and the Fury* tells the tumultuous story of Compson family's gradual deterioration. The novel is divided into four sections, each told by a different narrator on a different date. The three Compson brothers,

Benjy, Quentin, and Jason, each relate one of the first three sections while the fourth is told from an omniscient, third-person perspective. At the center of the novel is the brothers' sister, Caddy Compson, who, as an adult, becomes a source of obsessive love for two of her brothers, and inspires savage revenge in the third."

source - <http://www.bookrags.com/studyguide-soundfury/sum.html>

**Title:** *Invisible Man*

**Author:** Ralph Ellison

**Description:**

One source describes this book as "the story of a young black man whose name the reader never learns. He is a young man from the South who is haunted by his grandfather's deathbed warning against conforming to the wishes of white people ... as the way to be successful."

source - <http://www.bookrags.com/notes/inv/SUM.htm>

**Title:** *Black Boy*

**Author:** Richard Wright

**Description:**

Richard Wright's autobiographical account of growing up poor in the rural South of the United States gives readers insights into the struggles of an individual in overcoming societal barriers to success.

**Title:** *A Passage to India*

**Author:** E. M. Forster

**Description:**

*A Passage to India* (1924) is a novel by E. M. Forster set against the backdrop of the British Raj and the Indian independence movement in the 1920s. The story explores cultural mistrust and accusations that can doom a friendship as it pairs theme and setting in a memorable tale.

**Title:** *All the Pretty Horses*

**Author:** Cormac McCarthy

**Description:**

As the first of McCarthy's "Border Trilogy," this novel shows a romanticism of the West that brought acclaim and attention to his writing. It tells the story of two men and a boy traveling on horseback in the western U.S. of 1949.

**Title:** *King Lear*

**Author:** William Shakespeare

**Description:**

Showing human suffering caused by deception of kin, this tragedy shows a fantastic descent into madness when a king distributes his wealth solely based upon flattery.

**Title:** *Macbeth*

**Author:** William Shakespeare

**Description:**

This tragedy about the killing of a regent shows how the king, in seeking a new world, meets his fate at the hands of his nemesis.

**Title:** *The Adventures of Huckleberry Finn*

**Author:** Mark Twain

**Description:**

Said to be the well-spring of all American literature by some, this story explores many aspects of life in the American South, in families, in race relations and other controversial thematic elements.

**Title:** *The Grapes of Wrath*

**Author:** John Steinbeck

**Description:**

A classic tale of the Great Depression, this story explores the brutality of poverty, the industrial takeover of the United States and the government's complicity in running the unions out of



agricultural work. Told by a master storyteller in vivid prose, point of view shifts and setting have an enormous impact on the outcome of the events.

## Other Course Materials

**Material Type:** Newspaper, Print Sources

**Description:**

Students will use critical reviews from the newspaper, such as the *New York Times* book review, *Literature and its Times* and *Modern Critical Interpretations* series as models of professional interpretations on literature to improve their own extended critical interpretations of the literature they read for this course.

**Material Type:** Primary Source

**Description:**

6 + 1 Traits of Writing handbook will add to students' writing in the areas of ideas, voice, sentence fluency, conventions, word choice and presentation.

**Material Type:** CD-ROM Ariel: *A Reader's Interactive Exploration of Literature*

Using a fully interactive CD-ROM, students collaborate on deep explorations of important authors across a variety of time periods and genres using casebooks, annotated texts, video and audio clips, critical essays, essay topics, an extensive glossary, and an illustrated timeline.

## Websites

**URL:**<http://www.npr.org>

**Description:**

Students will view, using the Internet, book sites related to book reviews and reading lists to connect concepts studied in AP English Literature and Composition.

**URL:**<http://www.nytimes.com/pages/books/review/index.ht>

**Description:**

Students will view, using the Internet, book sites related to book reviews and reading lists to connect concepts studied in AP English Literature and Composition.

**URL:**<http://www.seattlechannel.org/BookLust/>

**Description:**

Students will view, using the Internet, book sites related to author interviews, connections to reading and concepts studied in AP English Literature and Composition.