

## AP ENGLISH LITERATURE AND COMPOSITION SYLLABUS/AP AUDIT

This intense course is structured to prepare dedicated students for the AP English Literature and Composition exam in the spring and, concurrently, to school them in the close reading and critical analysis of selected imaginative literature. As part of this process, students read, study, and critically respond to a survey of British literature, including many of the classics from the Medieval Period to Contemporary times. They also return to representative works of recognized literary merit first read in grades 9-11 and be introduced for the first time to such representative works from American and world literature. Students thoroughly read to experience, interpret, and evaluate various genres. This response “to” and “from” fiction, nonfiction, drama, and poetry is done both orally and in writing. High-level dialogues, including Socratic Seminars, aids students in exploring all components of the literary experience. Further exploration and critical analysis in the form of expository, analytical, and argumentative essays helps develop the students’ readiness both for the exam and for the many writing assignments that await them in college and beyond. The writing process itself is stressed as students refine their style, aiming for the persuasive, cogent use of language and the stylistically mature, developed presentation of ideas. Research techniques are refined so that students can further explore the social, political, and historical components of the literature under study and learn more about the differing perspectives of those works. Creative tasks are assigned so that students are provided with a more informal means of making literary and analytical connections. Students explore various schools of literary criticism (formalist, feminist, Marxist, reader-response, deconstructionist, etc.) and then apply those schools of thought to particular texts in order to gain new perspectives.

Another component of the course is the development of proven test-taking strategies and the periodic execution of actual practice AP exams.

With this said, the **OBJECTIVES** for the course may be divided into **three areas**:

### 1. READING

- 1a. To raise each student’s reading ability to a level of thorough comprehension, interpretation, and evaluation
- 1b. To enrich each student’s vocabulary
- 1c. To furnish each student with ideas for high-level discussion and meaningful writing
- 1d. To improve each student’s thinking skills through critical reading and analysis
- 1e. To strengthen each student’s understanding of literary terminology and its use
- 1f. To explore the development of British literature through the ages and develop an appreciation of the social, political, and historical factors surrounding that development
- 1g. To explore the genres (and their components) of poetry, fiction, drama, and nonfiction at a high level
- 1h. To enable each student to read complex texts with understanding and appreciation
- 1k. To re-examine past significant readings; to introduce and study new significant readings

## 2. WRITING

- 2a. To review and refine each student's writing process (drafting, revising, editing, and publishing) with peer and teacher review and instruction
- 2b. To provide the opportunity to write with mastery about fiction, drama, nonfiction, and poetry
- 2c. To emphasize writing "to" and "from" literature
  - 2c i. This includes the writing of responsive and interpretive creative pieces that promote the understanding and use of skills such as figurative language, imagery, symbolism, narrative point of view, tone, dialect, and irony.
- 2d. To improve each student's critical thinking skills by writing critical essays
- 2e. To promote the development and refinement of each student's individual style of writing
- 2f. To introduce each student to a variety of writing techniques, including informal responses, imitation exercises, journal keeping, in-class responses, and formal papers
- 2g. To integrate research into the writing (thinking and analytical) process
- 2h. To review, as needed, problems in mechanics, usage, and grammar
- 2i. To support the development of a strong, rich vocabulary

## 3. THE AP EXAMINATION

- 3a. To prepare students for the AP examination by familiarizing them with the test's format
- 3b. To improve each student's test-taking skills through timed drills of multiple-choice and essay questions
- 3c. To deal with effective test-taking strategies
- 3d. To instill confidence in each student in order to ensure success on the AP examination, thus leading to AP credit or advanced standing

### Texts:

*A Man for All Seasons* (Bolt) - Summer reading (optional)  
*The Curious Incident of the Dog in the Nighttime* (Haddon) - Summer reading (optional)  
*Atonement* (McEwan) - Summer reading (optional)  
*1984* (Orwell) - Summer reading (required)  
*Sir Gawain and the Green Knight* (Raffel)  
*Hamlet* (Shakespeare)  
*Pride and Prejudice* (Austen)  
"A Modest Proposal" (Swift)  
"Rape of the Lock" (Pope)  
*Jane Eyre* (Bronte)  
*A Picture of Dorian Gray* (Wilde)  
*Pygmalion* (Shaw)  
*To the Lighthouse* (Woolf)  
*The English Tradition*, Prentice Hall Literature, 2<sup>nd</sup> edition, 1991  
*English Literature and Comp.* (Casson)  
*Guide to MLA Documentation* (Timmer)

*Cracking AP English Lit. Exam 2006-7* (McMullen)

Poetry – as selected

Handouts as indicated

### **Writing Rubrics:**

- Writings include AP-style timed essays, personal pieces including narratives and opinion pieces, critical essays, research papers, and dialectical journal writings. Skills include analysis, argumentation, evaluation, interpretation, high-level critical thinking, and creative writing. AP-style timed essays are assessed based on the AP Literature Examination scoring guide. Students are taught what constitutes a high-level essay, a middle-level essay, and a low-level essay. The 1-9 AP scoring scale converts to the school's scoring D-A grading scale in increments. Autopsies follow each in-class AP timed essay (*see Autopsy section*). AP timed essays that have been scored as a quiz and autopsied are then revised as a homework assignment.
- Other assignments, including personal and creative writings, are graded according to the *Six Traits of Writing* (Ideas, Organization, Voice, Word Choice, Sentence Fluency, and Conventions); students are schooled in these traits, as they promote excellence in writing and emphasize the process. Students occasionally peer-edit papers; certain assessments require multiple drafts with teacher instructional conferences.
- Un-timed critical essays are scored according to the departmental rubrics. Students write multiple drafts with teacher instructional conferences.

### **Grammar and Usage:**

Excellence in grammar and usage is expected at the AP level; however, we review certain more challenging elements of the language, particularly as they relate to works under study. We also use student writings to ascertain weaknesses and strengths that deserve attention and develop instruction accordingly. Students are quizzed periodically based on these lessons.

### **Vocabulary:**

Vocabulary is derived from the materials under study. Students keep a vocabulary workbook. There are unit vocabulary quizzes.

### **Annotation of Texts:**

Students are taught the value of nightly annotation of the text under study. Nightly annotation of the text is required in order to develop critical reading skills and to support the ability to identify and describe elements of language under study. Students must come to class with an annotated text in order to participate in the day's critical discussions and, at various times, assessments.

### **Dialectical Journals:**

These journals are kept on a nightly basis in order to develop a dialogue between the text and the reader.

**Autopsies:**

Autopsies are a class activity used to dissect scored AP-style timed essays. Students receive back their essays without any marks on them. I have comments and a score on a separate paper. The essays are then scored by a peer who writes comments in support of his/her score. Papers are then returned to their owners. I then hand out my scores and comments. Students work with me and the peer who scored their paper to compare comments and scores. The goal is to teach students the critical analysis skills needed to score AP-style essays, thus advancing their writing skills. Should there be more than two points between my score and a student's scoring of a paper, we have a conference (to include the author, teacher, and peer evaluator) to determine the reason for that gap. Any essay scoring less than an 8 must be revised as a homework assignment following teacher instruction.

**Independent Expert Presentations:**

Students are given a list of representative American and world novels, short stories, and works of drama from which they are to choose their Independent Expert Presentation topics. Because this course focuses on British literature, we want to share the works of representative American and world authors with the class. Rubrics are supplied to students; requirements include presenting the class with a portion of the selected text several days prior to the presentation; creating a PowerPoint on the author in which his/her biographical highlights are covered; presenting in the PowerPoint an analysis of the work's literary elements as they pertain to theme. The student must then respond to questions regarding content and critical analysis.

**Unit One: *Integrating Summer Reading and Beyond* (two weeks)**

- *1984*, George Orwell (Signet Classics)
- *Atonement*, Ian McEwan (Anchor Books)
- *The Curious Incident of the Dog in the Nighttime*, Mark Haddon (Vintage Contemporary Edition)
- *A Man for All Seasons*, Robert Bolt (Vintage International)

**Summer Assignment:** Students come to class with three essays ready to submit. One essay explores the validity in *1984's* predictions from both the historical and sociological perspectives. Students have chosen two of the three other books listed for their two remaining essays. Students come to class with essays in which they have addressed the authors' use of character development, tone, imagery, symbolism, and figurative language in support of the works' themes, style, and structure.

**Classroom Activity:** Students break into groups by one OPTIONAL book selected and work to construct an oral presentation of their book's plotline as well as its major literary elements. The class then explores similarities and differences between the optional book and the required book, moving towards a discussion of theme and the heroes' journeys.

**The Unit** moves into a concentration on George Orwell's *1984*, *Shooting an Elephant*, and "Why I Write." Emphasis is on:

- Narrative point of view and its impact on the reader
- Connecting the author's beliefs and experiences to his/her written product
- Historical, political, and social context of writings
- Identification and analysis of irony, symbolism, and figurative language, and how these elements support theme and tone
- A hero's journey
- Plot resolution

**Products:**

1. Dialectical journal is ongoing
2. Manipulation of narrative point of view – Students must rewrite the scene in which the elephant slowly dies in *Shooting an Elephant* from the perspective of both the elephant and the Burmese people. Rubrics - *Six Traits of Writing*/ 2 drafts with teacher instructional conference

**In-Class Assessments:** Vocabulary Quiz; AP-Style Timed Essay Quiz with Autopsy (compare/contrast) and instruction in the autopsy process (*all prompts for timed essays are adapted from the list of released AP Board prompts*)

**Unit Two: *Sir Gawain and the Green Knight* (four weeks)**

**Unit Two** continues to explore the hero's journey in this romantic, alliterative poem. Emphasis is on:

- Issue of authorship/oral tradition
- History of the Medieval romance poem
- Poetic structure/devices
- Analysis of literary devices and how they support theme and tone
- Vocabulary of poetic terms
- Gawain as an epic hero
- Internal vs. external view of Gawain
- Biblical and mythological allusions
- Legend of King Arthur

**Products:**

1. Dialectical journal is ongoing.
2. Write an original song/poem of at least 20 lines on the subject of a hero's journey, to include minimum of six selected poetic devices to be executed in alliterative, romantic fashion and performed for class. The creative task is

accomplished in pairs with students adorned in complete period costume and accompanied by original music.

**In-Class Assessments:** Vocabulary Quiz; AP-Style Timed Essay Quiz with Autopsy

**Individual Expert Presentations** begin.

### **Unit Three: *Hamlet* (four weeks)**

This unit continues to explore the journey of a hero – a *tragic* hero. Emphasis is on:

- *Hamlet* – It is the most studied, most performed, most translated play in history. Why? What makes this a tragedy?
- Hamlet as a tragic hero – understanding his place as Shakespeare’s most complex, most studied character by exploring his essential questions
- The Elizabethan Era and the continuing development of the English language
- Identification of themes (duplicity, inaction/action, reality/allusion)
- Language (diction, syntax, pun, paradox, dialogue, connotation/denotation)
- Dramatic devices (dues ex machina, black comedy, soliloquy, foils, mirrors)
- The role of women in the play and in context
- Shakespeare’s life and times

#### **Products:**

1. Dialectical journal is ongoing.
2. Students perform critical scenes of *Hamlet* as part of **Readers’ Theatre**, and then respond in writing to prompts from the day’s performance. Prompts address critical passages for meaning and structure.
3. Write a literary analysis paper on the elements under study/2 drafts with teacher instructional conference.
4. Students attend a live professional performance of *Hamlet* at the American Shakespeare Center in Staunton, VA, after which a personal reflection is submitted.

**In-Class Assessments:** Vocabulary Quiz; AP-Style Timed Essay Quiz with Autopsy (Tic-Tac-Toe)

**Individual Expert Presentations** continue.

### **Unit Four: Introduction to Poetry (three weeks)**

This unit teaches students to understand and respond to poetry with attention to the detail of construction, realizing that individual elements support a poet’s theme and tone. The

method used for analysis is **TP-CASTT** (Title; Paraphrase; Connotation; Shifts; Title - again; Theme). Students learn the method and practice its application.

**Emphasis is on:**

- The study and analysis of representative poems
- Sonnets (Italian and English) – representative sonnets by Shakespeare, Keats, Spenser, and Sidney (form, function, theme, meter, figurative language, and imagery)
- Ballad – “The Rime of the Ancient Mariner,” Coleridge (songlike qualities, romance, rhyme, dramatic action, stanza structure)
- Ode – “Ozymandias” and “Ode to the West Wind,” Shelley; “Ode on a Grecian Urn,” Keats (theme, style, apostrophe, personification)

Textbook used for selections; additional selections from handouts

**Products:**

1. Dialectical journal is ongoing.
2. Create an original sonnet.
3. Write two analytic essays (one on a Shakespearean sonnet; one comparing and contrasting two poems) – the TP-CASTT system of analysis must be evident/2 drafts with teacher instructional conferences.

**In-Class Assessment:** AP-Style Timed Multiple-Choice Quiz (compare/contrast two poems)

**Individual Expert Presentations** continue.

**Unit Five: *Pride and Prejudice*, “A Modest Proposal”, and “Rape of the Lock” (three weeks)**

This unit introduces students to social satire and its elements, including allusion, irony, hyperbole, tone, paradox, understatement, juxtaposition, and sarcasm, particularly as framed in “A Modest Proposal” and “Rape of Lock.” *Pride and Prejudice* is used as well to discover these elements in dialogue and character relationships. Time is devoted to discussing the heroine’s journey in *Pride and Prejudice*.

**Emphasis is on:**

- Critical dialogue regarding social satire and its components.
- Identify and explore modern expressions of satire (film, commentaries, etc.)
- Students learn the fundamentals of the **Socratic Seminar** to practice listening and speaking skills, as well as to understand the subtexts and the more subtle elements of satire. They then prepare guiding questions for a seminar on the three texts.
- Students are assessed according to established Socratic Seminars rubrics.

**Products:**

1. Dialectical journal is ongoing.
2. Create a visual on poster board satirizing the relationships of *Pride and Prejudice* characters and the period in the style of William Hogarth's "Marriage a la Mode."
3. Write an original modest proposal in which the techniques of satire are evident. and in which a burning social or political issue is addressed. Rubrics - *Six Traits of Writing/2* drafts with teacher instructional conferences.

**In-Class Assessment:** Vocabulary Quiz and AP-Style Timed Multiple-Choice Quiz

**Individual Expert Presentations** continue.

**Unit Six: *Jane Eyre* (three weeks)**

This unit explores the heroine's journey and the genres of bildungsroman, gothic literature, and romance literature. Students are also introduced to the psychoanalytic school of literary analysis. Emphasis is on:

- Jane's journey compared to Elizabeth's
- Jane's journey within the historical and social context of Victorian England
- Analysis of symbolism, style, structure, foreshadowing, and motifs, and how they support theme and tone
- Components of Freud's **Structural Theory (Id, Ego, Superego)** and its application to analyzing Dr. Suess' *The Cat in the Hat*
- Analyzing the major characters in *Jane Eyre* using the psychoanalytic approach
- Discussion of alternative literary schools of analysis

**Products:**

1. Dialectical journal is ongoing.
2. Write a 2-3 page research paper on Victorian England/2 drafts with teacher instructional conference.
3. Write an essay applying the psychoanalytic school of literary analysis to two major characters in *Jane Eyre*.

**Individual Expert Presentations** continue.

**In-Class Assessment:** Vocabulary Quiz and AP-Style Timed Essay Quiz with Autopsy

**Unit Seven: *A Picture of Dorian Gray* (two weeks)**

This unit explores the hero's journey in terms of Gray's decision to 'sell' his soul. It also explores Wilde's belief in aestheticism and how this belief comes to life in the text.

**Emphasis is on:**

- Aestheticism as presented in the preface and its impact on the text
- Identifying and exploring elements of the gothic novel and comedy of manners
- The use of the "doppelganger" in the text and in modern-day comics
- Identification and exploration of epigrams in literature
- Mythological references
- The social, political, and historical contexts of the text
- Recognition of autobiographical elements in the text
- Analysis of individual elements such as motifs, symbolism, style, characterization, and plot, and how they support theme and tone

**Products:**

1. Dialectical journal is ongoing.
2. Students engage in a **World Café** designed to explore the central issues in the text. This requires them to create central questions about the text prior to the day of the café and submit them to the teacher for use. The teacher selects the questions and assigns them to the tables. Then on the day of the café, students move from one café table to the next for high-level, critical discussions. Students are divided into groups and carry markers of a distinctive color. Each table has a tablecloth on which are written that group's two questions to be explored. A leader for that table stays behind and brings the next group up-to-date on the previous group's discussions. Each group makes notes in marker on the tablecloth as the dialogue unfolds. Textual references are an essential element. The table cloths serve as artifacts for assessment.
3. Write an opinion paper on either the validity of aestheticism or the price of self-absorption.
4. Create an original comic strip employing a doppelganger.

**Individual Expert Presentations** continue.

**In-Class Assessment:** Vocabulary Quiz and AP-Style Timed Essay Quiz with Autopsy

**Unit Eight: *Pygmalion* (two weeks)**

This unit explores the playwright's use of myth to create a romantic comedy dealing with the relationship between the creator and the created. Students view portions of the original film and portions of *My Fair Lady*.

**Emphasis is on:**

- Themes (education, marriage, parenthood, politics, religion, charity, social pressures, and middle-class morality)

- Shaw's source for his comedy
- The myth of Pygmalion
- Dialects
- Philosophy as expressed in comedy
- The Epilogue

**Products:**

1. Dialectical journal is ongoing.
2. Write an essay comparing Prof. Higgins and Eliza Doolittle to other famous dramatic couples (creator and created)/2 drafts with teacher instructional conferences.
3. Write an original comic scene between a creator and a created. Rubrics - *Six Traits of Writing*/2 drafts with teacher instructional conferences.

**Individual Expert Presentations** continue.

**In-Class Assessment:** Vocabulary Quiz and AP-Style Timed Essay Quiz with Autopsy

**Unit Nine: *To the Lighthouse* (three weeks)**

This unit explores the author's use of stream-of-consciousness as a literary style. Students consider the elements of the style, examine other writers who employ stream-of-consciousness, and write their own dramatic monologue.

**Emphasis is on:**

- Exploration of the author's style, structure, descriptive power, and use of symbolism as they support theme and tone
- Exploration of the narrative point of view as revealed in stream-of-consciousness and its relationship to the advancement of the plot
- Anagrammatic analysis
- Analysis of representative world, British, and American works in the style of the dramatic monologue and stream-of-consciousness (handouts)

**Products:**

1. Dialectical journal is ongoing.
2. Write an essay of literary analysis (expository) on one of the pieces presented for study.
3. Write an original dramatic monologue (*Six Traits of Writing*/peer assess first draft, then second draft conference with teacher).

**Individual Expert Presentations** continue.

## **Unit Nine: Metaphysical to Modern Poetry (three weeks)**

This unit continues the application of the TP-CASST system of analysis as students read, analyze, and respond to representative Metaphysical to modern poems. The unit starts with John Donne's "Song" and Andrew Marvell's "To His Coy Mistress" to emphasize intellectual playfulness, argument, paradox, irony, conceit, incongruity, and the rhythms of ordinary speech. Students study how individual elements support a poem's theme and tone.

### **Emphasis is on:**

- Villanelle – "Do Not Go Gently into That Good Night," Thomas (and other representative poems)
  - Elegy – "Elegy Written in a Country Churchyard," Gray; "Mid-term Break" Heaney (and other representative poems)
  - Aubade – "The Sunne Rising," Donne; "Lonely Hearts," Cope; embedded aubade in *Romeo and Juliet*
  - Sestina – "Sestina," Bishop
  - Parody – "To His Coy Mistress," Marvell; "To His Importunate Mistress," de Vries
  - The experiential connection between the reader and the poem
  - The language of the senses
  - Writing in response to poetry; improving writing skills
- Textbook used for selections; additional selections from handouts

### **Products:**

1. Dialectical journal is ongoing.
2. Write a paper analyzing a poem in unit; may also compare/contrast two poems/2 drafts with teacher instructional conferences.
3. Write an original modern poem emphasizing figurative language, imagery, and symbolism.

**Individual Expert Presentations** continue.

**In-Class Assessment:** Vocabulary Quiz and AP-Style Timed Essay Quiz with Autopsy (compare/contrast poems)

## **Unit Ten: AP-Exam Preview (one week)**

Throughout the course, students explore the philosophy of test-taking advanced in *Cracking AP English Lit. Exam 2006-7* and *English Literature and Composition*. Sample tests are administered from those books. This is an intense week of preparation

culminating in a weekend session when students come to school to take a sample AP-Exam, score it, and autopsy the results. This is a full day event.

### **Unit Eleven: Post Test (one week)**

Students spend the final week of school finishing the Individual Expert Presentations.