

## SAMPLE SYLLABUS #1

# AP<sup>®</sup> English Literature and Composition

## Curricular Requirements

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<b>CR1</b>	The course is structured by unit, theme, genre, or other organizational approach that provides opportunities to engage with the Big Ideas throughout the course: Character, Setting, Structure, Narration, Figurative Language, Literary Argumentation.	<i>See pages:</i> 5, 6
<b>CR2</b>	The course includes works of short fiction, poetry, and longer fiction or drama from the range of literary periods (pre-20th century and 20th/21st centuries).	<i>See page:</i> 4
<b>CR3</b>	The course provides opportunities for students to develop the skills in Skill Category 1: Explain the function of character.	<i>See pages:</i> 3, 8
<b>CR4</b>	The course provides opportunities for students to develop the skills in Skill Category 2: Explain the function of setting.	<i>See pages:</i> 3, 6, 11
<b>CR5</b>	The course provides opportunities for students to develop the skills in Skill Category 3: Explain the function of plot and structure.	<i>See page:</i> 6
<b>CR6</b>	The course provides opportunities for students to develop the skills in Skill Category 4: Explain the function of the narrator or speaker.	<i>See page:</i> 9
<b>CR7</b>	The course provides opportunities for students to develop the skills in Skill Category 5: Explain the function of word choice, imagery, and symbols.	<i>See pages:</i> 4, 7
<b>CR8</b>	The course provides opportunities for students to develop the skills in Skill Category 6: Explain the function of comparison.	<i>See page:</i> 10
<b>CR9</b>	The course provides opportunities for students to develop the skills in Skill Category 7: Develop textually substantiated arguments about interpretations of a portion or whole text.	<i>See pages:</i> 4, 5, 7, 8
<b>CR10</b>	The course provides opportunities for students to write essays that proceed through multiple stages or drafts, including opportunities for conferring and collaborating with teacher and/or peers.	<i>See pages:</i> 3, 4, 8

# Advanced Placement English Literature and Composition Sample Syllabus #1

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## Course Overview

The AP® English Literature and Composition course is designed and taught thematically with an emphasis on core readings along with modern and contemporary selections that illuminate and expand upon a variety of themes. AP English Literature and Composition closely follows the requirements described in the AP English Literature and Composition Course and Exam Description (CED), including the fundamentals of literary analysis and introductory college composition. Each week students discuss and engage in a variety of writing activities focusing on argumentation, interpretation, analysis, rhetorical strategies, exposition, structure, and style. Students read and study a variety of novels, plays, poems, and short stories from the 16th century to the present. In addition to district-approved novels, students read shorter works and drama from *Prentice Hall Literature: The British Tradition Perrine's Literature: Structure, Sound, & Sense*. The course focuses on the experience of literature, the interpretation of literature, the evaluation of literature, and writing to develop stylistic maturity and sophistication. Students practice their writing via numerous timed essays, which are revised several times, as well as longer essays that require outside research and MLA formatting. Students also practice oral communication skills, through poetry presentations, regular classroom discussions and acting as discussion facilitators.

## Student Practice

Throughout each unit, **Topic Questions** from AP Classroom will be provided to help students check their understanding. The Topic Questions are especially useful for confirming understanding of difficult or foundational topics before moving on to new content or skills that build upon prior topics. Topic Questions can be assigned before, during, or after a lesson, and as in-class work or homework. Students will get rationales for each Topic Question that will help them understand why an answer is correct or incorrect, and their results will reveal misunderstandings to help them target the content and skills needed for additional practice.

At the end of each unit or at key points within a unit, **Personal Progress Checks** will be provided in class or as homework assignments in AP Classroom. Students will get a personal report with feedback on every topic, skill, and question that they can use to chart their progress, and their results will come with rationales that explain every question's answer. One to two class periods are set aside to re-teach skills based on the results of the Personal Progress Checks.

## Writing Obligations

**In-class writing:** Timed writing assignments are given approximately every two to three weeks. Topics usually arise from the readings and relate to questions of character, setting, structure, narration, figurative language, and literary analysis. Sometimes, these focus on works not previously studied in class, such as those found on the AP poetry and prose question prompts.

**Essays:** Student essays are two to four pages in length. All essays prepared outside of class must be typed. Students are expected to submit their thesis statements two weeks prior to the due date. Thesis statements are based on student choices of any of the

literature studied within the marking period. This critical essay challenges the student to develop a sophisticated literary argument about a selected work. The student may focus on a thematic topic, but the essay should also emphasize the effect of one to two literary elements and techniques. A first draft is typically due one week prior to the due date. Drafts are returned with suggestions and comments that are expected to be incorporated in the final draft. Individual writing conferences will be arranged on a case-by-case basis. Essays are evaluated on their strength of argument, depth of literary analysis, originality of thought, style, and mechanics.

**Essay Revisions:** Students submit drafts to the instructor on a regular basis, as well as participate in peer revision and editing reviews. Longer essays are revised at least once, and Essay #2 must be revised at least twice. Students may schedule revision conferences with the instructor at any time. **CR10**

**Literature Reviews:** For each novel and drama studied in the course, students must complete a review sheet. This review sheet requires that students write on the following topics: main characters, minor characters, main settings, plot, two symbols and references, style, author's dominant philosophy, and four quotations that are representative of the work as a whole. **CR3 CR4** These reviews are valuable in preparing students for in-class writing and exams, as well as for the AP English Literature and Composition exam in May. Literature Review sheets are due on the reading completion date of each work. (Credit or no credit)

**Quizzes:** There are approximately five unannounced reading quizzes per semester.

**Midterm Exams:** Students take midterm exams at the end of quarters 1 and 3. These exams consist of timed essay responses. As with all timed essays, scoring will be based on the AP English Literature and Composition six-point rubric for the relevant free-response question. Students will practice using these rubrics to score sample essays, as well their own and peers' essays.

**Final Exams:** Students take final exams at the end of quarters 2 and 4. These exams consist of timed essay responses with some multiple-choice questions from the AP Classroom Question Bank.

## Oral Obligations

**Presentation:** Students lead one formal class discussion during the year following a modified Socratic Seminar format. Students present/facilitate a literature discussion on a work that the class has been reading in the course. The instructor presents a list of reading assignments at the beginning of the year, and students will sign up for a facilitation date.

The student's primary goal is to orchestrate a rich, fruitful discussion. Students read the selection and then create thought-provoking questions or "talking points" to guide, nurture, and stimulate what in rural Ireland is called "craic," or "a good chat," one of the most valued of all social skills. Students turn in a typed outline of their discussion plan and questions prior to the presentation. Being a discussion leader does not mean one has to be a class expert on the selection or guide students to a particular interpretation. Rather, the facilitator's role will be to ask questions and follow-up questions, bring up troubling issues, keep the conversation going, and generally ignite and extend sophisticated thinking.

Students are evaluated on their preparation, ability to engage the class, quality of questioning techniques, and appropriate use of the time requirement (45 minutes).

**Poetry Recitations:** Students memorize 40 lines of poetry once each semester and provide a brief synopsis of the poem, including an explanation of how the poem's structure contributes to the development and relationship of ideas in the poem prior to their recitation. Poetry recitations are staggered throughout the course and students sign up for recitation dates.

### CR10

The syllabus must provide a description of at least one essay assignment that requires more than one draft and includes evidence of collaboration with and feedback from teachers and/or peers.

### CR3

The syllabus must include at least one description of an instructional activity, series of activities, or project in which students explain the function of character in a text.

### CR4

The syllabus must include at least one description of an instructional activity, series of activities, or project in which students explain the function of setting in a text.

**Other Requirements:** These include participation in class discussions, two summer reading texts (which may be a combination of a novel, short stories, and/or a drama) and accompanying assignments, and a summer Biblical allusion assignment. Summer assignments are due upon entering the class on the first day.

Class discussions are conducted in the Socratic Seminar format. Students are expected to regularly contribute their thoughts and impressions of writing and literature.

We write. A lot. Students engage in the writing process through writing thesis statements, paragraphs, and full-length essays that incorporate textual evidence and commentary. Students have multiple opportunities to revise their writing. **CR9 CR10**

We frequently score student samples from previous AP English Literature and Composition exams using the six-point rubrics. We review and discuss the rubrics, and students score essays individually and in groups. In addition, students are required to locate model sentences that demonstrate the accurate use of literary terms, effects of terms, supporting quotations, and overall sophistication. Students are also required to locate sentences in their own essays that require revision and use the high-scoring sample essays as models for revisions. We also use these samples in conjunction with the students' own writing to improve writing technique, vocabulary development, variety of sentence structure, use of transitions, and effective organization.

We use Nancy Dean's *Voice Lessons* on a regular basis at the beginning of class to informally write about elements such as diction, tone, syntax, use of detail, voice, and imagery. **CR7** Students work on these assignments individually, in small groups, and as a class.

Practice multiple-choice questions from both the PPCs and Question Bank on AP Classroom are given regularly especially as we get closer to the AP English Literature and Composition exam in May.

### Required Texts and Materials:

In AP English Literature and Composition, I recommend that students purchase their own novels so that they may write in their books as we probe and analyze them. Kindle editions are considered but must receive instructor approval prior to use. The school library checks out novels to all students who require them. If using school editions, students need to keep sticky notes in the texts for regular annotation during reading.

### Preliminary list of novels, dramas, and texts: **CR2**

*Native Son*, Wright

*Macbeth*, Shakespeare

*Frankenstein*, Shelley

Summer Reading:

*The Catcher in the Rye*, Salinger

*The Glass Menagerie*, Tennessee Williams

Anthologies:

*Perrine's Literature: Structure, Sound, & Sense*

*Prentice Hall Literature: The British Tradition*

**Short stories** will include the following among others:

"The Necklace," Guy de Maupassant; "The Pardoner's Tale" from *The Canterbury Tales*, Chaucer; "Interpreter of Maladies," Lahiri; "Desiree's Baby," Chopin; "Where Are You Going, Where Have You Been?" Oates; "The Under Graham Railroad Box Car Set" from *Five-Carat Soul*, McBride; "Geese," Packer; "Battle Royal," Ellison; "A Good Man is Hard to Find," O'Connor; "The Tell-Tale Heart," Poe

### **CR9**

The syllabus must include **at least three activities (including two essays)** in which students develop textually substantiated arguments about interpretations of a portion or whole text.

### **CR7**

The syllabus must include at least one description of an instructional activity, series of activities, or project in which students explain the function of word choice, imagery, or symbols in a text.

### **CR2**

The syllabus must include the titles and authors of the works of short fiction, poetry, and longer fiction or drama studied in the course from the range of literary periods (pre-20th century and 20th/21st centuries).

Poetry selections will include the following among others:

“That Time of Year,” Shakespeare; “Do Not Go Gentle Into That Good Night,” Thomas; “The Man He Killed,” Hardy; “Dulce et Decorum Est,” Owen; “Crossing the Bar,” Tennyson; Psalms; “Out, Out –” Frost; “The Author to Her Book,” Bradstreet; “Paradise Lost” (excerpts), Milton; “Convergence of the Twain,” Hardy; “The Chimney Sweeper” (1789) and “The Chimney Sweeper” (1793), Blake; “Much Madness is Divinest Sense,” Dickenson; “Those Winter Sundays,” Hayden; “On Her Loving Two Equally,” Behn; “Digging,” Heaney; “For Julia, In the Deep Water,” Morris; “To a Daughter Leaving Home,” Pastan; “My Last Duchess,” Browning

Note: In addition to the works studied in AP English Literature and Composition, works from a broader range of time periods are studied in prerequisite courses.

## Course Planner/Student Activities

### QUARTER #1 THEME: ILLUSION VS. REALITY

Unit <b>CR1</b>	Skills	Readings	Examples of Instructional Activities
Week 1 <b>Summer Reading Review</b>		<i>The Catcher in the Rye</i> , Salinger <i>The Glass Menagerie</i> , Williams	<ul style="list-style-type: none"> <li>Students complete Literature Review sheets for both works.</li> <li>Assessment: Students respond to an essay prompt that asks them to compare and contrast Holden Caulfield and Phoebe Caulfield and to discuss how this comparison or contrast contributes to an interpretation of the work as a whole.</li> </ul>
Weeks 2–4 <b>Unit 1: Short Fiction I</b> (10 periods)	Character CHR-1.A Setting SET-2.A Structure STR-3.A STR-3.B Narration NAR-4.A NAR-4.B Literary Argumentation LAN-7.A	“The Necklace,” Maupassant “The Pardoner’s Tale” from <i>The Canterbury Tales</i> , Chaucer	<ul style="list-style-type: none"> <li>In groups of three, students create one graphic organizer for “The Necklace” and one graphic organizer for “The Pardoner’s Tale.” One organizer includes textual details about a character, the character’s perspective, and the character’s motives. The other organizer includes textual details that reveal the setting.</li> <li>Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 1.</li> <li>Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 1.</li> <li>Assessment: Using the graphic organizer about a character for reference, students develop and revise a paragraph that asserts a claim about a character from one of the stories and supports that claim with details from the text as evidence. <b>CR9</b></li> <li>Assessment: Using the graphic organizer about setting for reference, students develop and revise a paragraph that asserts a claim about the setting and supports that claim with details from the text as evidence. <b>CR9</b></li> </ul>

### **CR1**

The syllabus must include an outline of course content by unit, theme, genre, or other organizational approach that also demonstrates the inclusion of the big ideas. The big ideas must be explicitly stated in the syllabus.

Unit <b>CR1</b>	Skills	Readings	Examples of Instructional Activities
Weeks 5–7 <b>Unit 2: Poetry I</b> (10 periods)	Character CHR-1.A Structure STR-3.C STR-3.D Figurative Language FIG-5.B FIG-6.A FIG-6.B Literary Argumentation LAN-7.A	“That Time of Year,” Shakespeare “Do Not Go Gentle Into That Good Night,” Thomas “The Man He Killed,” Hardy “Dulce et Decorum Est,” Owen “Crossing the Bar,” Tennyson	<ul style="list-style-type: none"> <li>▪ <b>Chunking the Text:</b> Students read the Dylan Thomas villanelle “Do Not Go Gentle Into That Good Night.” Analyzing the poem’s structure, students note the arrangement and internal composition of the poem’s stanzas. Noting that the poem is divided into five 3-line stanzas and concludes with one 4-line stanza, students read and paraphrase each of the stanzas. In groups of three, students then compare observations. They then engage in a whole group discussion exploring how each stanza conveys meaning on its own but also relates to the stanza that comes before and after it.</li> </ul> <p><b>CR5</b></p> <ul style="list-style-type: none"> <li>▪ <b>Practice:</b> Complete <b>Personal Progress Check MCQ</b> for Unit 2.</li> <li>▪ <b>Practice:</b> Complete <b>Personal Progress Check FRQ</b> for Unit 2.</li> <li>▪ <b>Assessment:</b> Students write a timed in-class essay in response to a past AP Poetry Analysis prompt.</li> <li>▪ <b>Note:</b> The topic of Essay #1 is due at the end of Week 5. A complete draft of the essay is due Week 7.</li> </ul>
Weeks 7–10 <b>Unit 3: Longer Fiction or Drama I</b> (17 periods)	Character CHR-1.A CHR-1.B Setting SET-2.A Structure STR-3.E STR-3.F Literary Argumentation LAN-7.A LAN-7.B LAN-7.C LAN-7.D LAN-7.E	<i>Native Son</i> , Wright	<ul style="list-style-type: none"> <li>▪ <b>In-class writing:</b> Students write a brief response to the following prompt. It has been said that we are what we see—we are all products of our surroundings. Consider Bigger Thomas’s surroundings in Richard Wright’s <i>Native Son</i>. In a well-written essay, analyze how Bigger’s complex relationship with his environment contributes to an interpretation of the work as a whole.</li> </ul> <p><b>CR4</b></p> <ul style="list-style-type: none"> <li>▪ <b>Practice:</b> Complete <b>Personal Progress Check MCQ</b> for Unit 3.</li> <li>▪ <b>Practice:</b> Complete <b>Personal Progress Check FRQ</b> for Unit 3.</li> <li>▪ Students engage in the revision process through individual and peer editing of Essay #1.</li> <li>▪ <b>Assessment:</b> Essay #1 due Week 9.</li> <li>▪ <b>Note:</b> The outside book choice is due Week 10.</li> <li>▪ <b>Assessment:</b> The midterm exam is scheduled for Week 10.</li> </ul>

**CR5**  
The syllabus must include at least one description of an instructional activity, series of activities, or project in which students explain the function of plot and structure in a text.

**CR4**  
The syllabus must include at least one description of an instructional activity, series of activities, or project in which students explain the function of setting.

**QUARTER #2 THEME: FATE AND FREE WILL**

Unit	Skills	Readings	Examples of Instructional Activities
Weeks 1–4 <b>Unit 4: Short Fiction II</b> (17 periods)	Character CHR-1.A CHR-1.C CHR-1.D Setting SET-2.B SET-2.C Structure STR-3.A STR-3.D Narration NAR-4.A NAR-4.B NAR-4.C Literary Argumentation LAN-7.B LAN-7.C LAN-7.D LAN-7.E	“Interpreter of Maladies,” Lahiri “Desiree’s Baby,” Chopin “Where Are You Going, Where Have You Been?” Oates “The Under Graham Railroad Box Car Set” from <i>Five-Carat Soul</i> , McBride	<ul style="list-style-type: none"> <li>Save the Last Word: Students silently read “Desiree’s Baby,” focusing on the narrator. As they read, students list quotations that resonate with them on five notecards. On the back of each quotation card, students write the reason for their choice. Students then form groups of four. One student reads the quotation while group members discuss the relevance of the quotation, paying particular attention to diction, details, and syntax that reveal narrative perspective. The quotation “owner” then speaks or “has the last word” about the relevance of the quotation. Students rotate sharing all of the group quotations in the same fashion.</li> <li>Assessment: Students write individual paragraphs identifying the point of view and explaining its function in the story. They must provide one of their chosen quotations as evidence. <b>CR9</b></li> <li>Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 4.</li> <li>Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 4.</li> <li>Note: The topic for Essay #2 is due at the end of Week 2. A complete draft is due at the end of Week 4.</li> </ul>
Weeks 5–9 <b>Unit 5: Poetry II</b> (17 periods)	Structure STR-3.C Figurative Language FIG-5.A FIG-5.B FIG-5.D FIG-6.B FIG-6.C FIG-6.D Literary Argumentation LAN-7.B LAN-7.C LAN-7.D LAN-7.E	Psalms “Out, Out—,” Frost “The Author to Her Book,” Bradstreet “Convergence of the Twain,” Hardy “The Chimney Sweeper” (1789) and “The Chimney Sweeper” (1793), Blake “Much Madness is Divinest Sense,” Dickinson	<ul style="list-style-type: none"> <li>Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 5.</li> <li>Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 5.</li> <li>In-class writing: Students read Thomas Hardy’s “Convergence of the Twain” and write a response to the poem that explores how the diction, imagery, and symbolism contribute to the poem’s complexity of meaning.</li> <li>In groups of three, students share what they noticed about how the literary elements and techniques function in the poem and how they approached writing about the poem. <b>CR7 CR9</b></li> <li>Note: A second draft of Essay #2 is due Week 7.</li> <li>Assessment: Essay #2 is due Week 8.</li> <li>Assessment: The final exam is scheduled for Week 9.</li> </ul>

**QUARTER #3 THEME: GOOD AND EVIL**

Unit	Skills	Readings	Examples of Instructional Activities
Weeks 1–4 <b>Unit 6: Longer Fiction or Drama II</b> (17 periods)	Character CHR-1.A CHR-1.C CHR-1.E  Structure STR-3.A STR-3.B STR-3.D  Narration NAR-4.C NAR-4.D  Figurative Language FIG-5.C  Literary Argumentation LAN-7.B LAN-7.C LAN-7.D LAN-7.E	<i>Frankenstein</i> , Shelley	<ul style="list-style-type: none"> <li>▪ Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 6.</li> <li>▪ Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 6.</li> <li>▪ In-class writing: Using Mary Shelley's <i>Frankenstein</i>, students write a claim arguing that either Victor or the Creature is the villain of the novel. Students develop their thesis statement to include their claim as well as a clause or phrase that analyzes how the complex nature of the character's villainy contributes to an interpretation of the work as a whole. Students, then, complete in class a first draft of an essay using the newly drafted thesis and revise it over the course of several class periods. <b>CR3</b> <b>CR9</b></li> <li>▪ Assessment: The final draft of the <i>Frankenstein</i> essay will be evaluated using the six-point rubric. Students are required to submit the rough draft of their essay along with the final draft to demonstrate their revision work. Additional teacher feedback will focus on the quality of the thesis statement and selected evidence, the depth of analysis, and the strength of connection among the evidence, analysis, and overall argument. <b>CR9</b> <b>CR10</b></li> <li>▪ Note: The topic for Essay #3 is due Week 3.</li> </ul>



Unit	Skills	Readings	Examples of Instructional Activities
Weeks 5–8 <b>Unit 7: Short Fiction III</b> (17 periods)	Character CHR-1.B CHR-1.D Setting SET-2.B SET-2.C Structure STR-3.A STR-3.B Narration NAR-4.D Figurative Language FIG-5.C FIG-5.D FIG-6.A FIG-6.C Literary Argumentation LAN-7.B LAN-7.C LAN-7.D	“Geese,” Packer “Battle Royal,” Ellison “A Good Man is Hard to Find,” O’Connor “The Tell-Tale Heart,” Poe	<ul style="list-style-type: none"> <li>▪ Students will read a printed version of “The Tell-Tale Heart” that is presented as a double entry journal. As students progress through the story, they write questions and notes in the right column keeping in mind narrator reliability, character development, detail, and imagery. <b>CR6</b></li> <li>▪ Students then complete a character motivation graphic organizer in which they provide textual details as evidence to support two different perspectives: the narrator is insane, and the narrator is a cold-blooded killer.</li> <li>▪ In-class writing: Students write an essay in response to the following prompt. After completing your close reading of Edgar Allan Poe’s “The Tell-Tale Heart,” write an essay in which you analyze the perspective of the narrator and discuss how the complex perspective of the narrator contributes to an interpretation of the work as a whole. <b>CR6</b></li> <li>▪ Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 7.</li> <li>▪ Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 7.</li> <li>▪ Note: A complete draft of Essay #3 is due Week 6.</li> <li>▪ Assessment: The final draft of Essay #3 is due Week 8.</li> </ul>

**CR6**

The syllabus must include at least one description of an instructional activity, series of activities, or project in which students explain the function of the narrator or speaker.

Unit	Skills	Readings	Examples of Instructional Activities
Week 9 <b>Unit 8: Poetry III</b> (17 periods to be continued into Quarter #4)	Structure STR-3.C STR-3.D  Figurative Language FIG-5.B FIG-5.C FIG-6.B FIG-6.D  Literary Argumentation LAN-7.B LAN-7.C LAN-7.D LAN-7.E	“Paradise Lost” (excerpts), Milton	<ul style="list-style-type: none"> <li>Students engage in close reading activities with the excerpts from Milton’s “Paradise Lost” presented in the Prentice Hall text.</li> <li>Students begin reviewing and preparing for the AP English Literature and Composition exam.</li> <li>Note: The outside book choice for Quarter #4 is due this week.</li> <li>Assessment: The midterm exam is scheduled for this week.</li> <li>Instructional activities, student practice, and assessments continue in Quarter 4.</li> </ul>

### QUARTER #4 THEME: MARRIAGE AND FAMILY RELATIONSHIPS

Unit	Skills	Readings	Examples of Instructional Activities
Weeks 1–4 <b>Unit 8: Poetry III</b> (continued) (17 periods total)	Structure STR-3.C STR-3.D  Figurative Language FIG-5.B FIG-5.C FIG-6.B FIG-6.D  Literary Argumentation LAN-7.B LAN-7.C LAN-7.D LAN-7.E	“Those Winter Sundays,” Hayden  “On Her Loving Two Equally,” Behn  “Digging,” Heaney  “For Julia, In the Deep Water,” Morris  “To a Daughter Leaving Home,” Pastan  “My Last Duchess,” Browning	<ul style="list-style-type: none"> <li>I Do, You Do, We Do: After students read Seamus Heaney’s poem “Digging,” students identify one simile or metaphor as a class. We discuss how the two objects are compared, and students are directed to pay close attention to the objects’ specific traits that are compared. Following a teacher-led discussion on how the comparison conveys meaning, students in pairs choose another simile or metaphor in the poem. The pairs then discuss how the two objects are compared and work together to explain how the comparison conveys meaning.  <b>CR8</b></li> <li>In-class writing: Students write an introductory paragraph that includes a defensible thesis statement about how the selected simile or metaphor in Heaney’s “Digging” develops the complex relationship between the speaker and his progenitors.</li> <li>Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 8.</li> <li>Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 8.</li> <li>Students continue to prepare for the AP English Literature and Composition exam.</li> <li>Note: The topic for Essay #4 is due Week 2.</li> </ul>

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Unit	Skills	Readings	Examples of Instructional Activities
Weeks 4–7 <b>Unit 9:                      Longer                      Fiction or                      Drama III</b> (17 periods)	Character CHR-1.B CHR-1.E Structure STR-3.E STR-3.F Narration NAR-4.C Literary Argumentation LAN-7.B LAN-7.C LAN-7.D	<i>Macbeth</i> , Shakespeare	<ul style="list-style-type: none"> <li>▪ In-class writing: Following various close reading activities in our study of <i>Macbeth</i>, students write an essay in response to the following prompt. Consider the following quote from Eudora Welty: “Fiction depends for its life on place. Place is the crossroads of circumstance, the proving ground of, what happened? Who’s here? Who’s coming?” In a well-written essay, analyze how the complex relationship between setting and plot contributes to an interpretation of <i>Macbeth</i> as a whole. This essay will be evaluated using the AP Literature and Composition six-point rubric. <b>CR4</b></li> <li>▪ Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 9.</li> <li>▪ Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 9.</li> <li>▪ The AP English Literature and Composition exam is administered in Week 5.</li> <li>▪ Note: The draft of Essay #4 is due Week 6.</li> </ul>
Weeks 8–10 <b>End-of-Year                      Assignments                      and Final                      Exam</b>			<ul style="list-style-type: none"> <li>▪ Assessment: Essay #4 is due Week 9.</li> <li>▪ Assessment: Senior Project Presentation</li> <li>▪ Assessment: The final exam is scheduled for Week 10.</li> <li>▪ Senior Graduation Speeches</li> <li>▪ Senior Week</li> </ul>