

Please consult the *AP English Literature and Composition Course Description* at [apcentral.collegeboard.com](http://apcentral.collegeboard.com). This course is designed to meet these national AP curricular requirements as discussed in the pre-registration meeting in January. The attachment, "The Value of English," by Kathleen Puhr (Puhr-See Supplemental Materials) serves as an excellent statement of important philosophical concepts inherent in AP English. Specific "Classroom Expectations and Grading Policies" are at the end of this syllabus. **Please read the information below carefully and completely, and request clarification. The "compact" form of this syllabus is intended to save "some" paper; the information is serious and important. The student and parent are asked to signify reading and comprehension of this information by completing the "Contact Information/Syllabus Receipt" page for return to teacher.**

**As for all college classes, a mature level of planning and self-discipline is essential to success in this class:**

1. **Reading** must be active and thorough, not just passive skimming. Since students are not required to purchase their own texts, reading journals are required as evidence of annotation and reflection. Reading journals are informal and personal writing, but over the course of the year, should reflect a student's growing understanding of rhetorical devices and universal themes. Three to five comments for each chapter in a conventionally structured novel are the MINIMUM for a B, but final grades for reading journals will be combined with grades for seminar discussions to derive a test grade. Journals submitted after the due date will earn only half credit IF complete. Journal grades will be a 0 after the three day county-wide limit for submission of late work. Discussions should reflect a student's complete reading and literary analysis of a work. In addition, students will complete written tests on reading content, requiring identification of motifs and symbols that help develop characters and themes. Written analysis of key quotes for rhetorical devices and thematic development also will be required. We will be building on the students' American Literature foundation, expanding to include British Literature and World Literature selections from varied genres, novels, short stories and poems. Please see the AP Literature on-line description for a list of suggested readings which will serve as our guideline.
2. **Writing** will be practiced daily, formally or informally. A substantial portion of our writing will be interpretive, analysis of textual details to arrive at conclusions about the form, artistry, themes, social and cultural values reflected in a piece of writing. The purpose of interpretive or "critical" writing is to help the reader better understand a text, and to explain that understanding, coherently and persuasively, to others. Critical reading and writing disciplines and refines one's ability to evaluate the artistic and cultural contribution of writers of all ages. This type of writing helps one improve analytical thinking and written expression for all academic disciplines. In addition, we will practice personal and creative writing; for example, reading journals are informal and reflective. Students will be asked to create personal essays, employing varied developmental modes such as descriptive mode, and to compose various literary forms, such as sonnets and

valedictions, in order to achieve a fuller understanding of literary genres and devices. Our writings will include timed, in-class compositions and out-of-class multi-draft compositions. We will often employ peer editing in the revision process. We will examine a basic AP writing rubric and marking code during week one; we will employ these evaluation concepts all year, enhancing the basics with content specific rubrics. The first unit will include an individual conference with teacher about the diagnostic essay on summer reading. The teacher will be available after school by appointment for writing conferences. We will schedule other individual writing conferences throughout the school year. Some pieces will be evaluated for grades by teacher, some pieces will be evaluated for classwork or homework completion, some pieces will be self-evaluated by comparison with AP models. We will “practice” and self-evaluate before completing graded essays. All writing must be kept by students for mid-semester and final semester self-evaluation, revision and “best effort” evaluation by teacher as part of students’ final exam grade. We are working to develop stylistic maturity demonstrated by the student who employs:

- (1) a wide-ranging vocabulary used appropriately and effectively;
  - (2) a variety of sentence structures, including appropriate use of subordination and coordination;
  - (3) logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis;
  - (4) a balance of generalization and specific illustrative detail; and
  - (5) an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure. (*AP English Course Description 8*)
3. **Diction** study cannot be separated from reading and writing. However, we can enhance reading and writing skills with specific vocabulary study. An individually developed vocabulary journal is required for each six week grading period. Sentences employing weekly vocabulary and current reading material are required on Fridays. A direct study of literary terminology will be a very important aspect of our vocabulary study in an effort to give students the confidence to employ appropriate literary terms in their thinking, speaking and writing.
4. **Standardized Testing Preparation** – Our cumulative improvement efforts in reading and writing will be our major standardized test practice. We will complete AP multiple practice tests at least every other week, starting week two. A released AP multiple choice test will be a portion of the final exams.

**Please contact teacher via e-mail. (Phone calls usually end in “phone tag;” e-mail is a far more effective communication method.)**

## **SUMMER READING**

**(1) Read ONE from the lists for Novels Two or Six or secure approval from teacher if selecting another novel. Use the “AP Literature Suggested Author List” as a guideline. (2) Read ONE drama: *The Crucible*, *Death of a Salesman* (Arthur Miller), *Raisin in the Sun* (Lorraine Hansberry), or *Glass Menagerie* (Tennessee Williams). (3) Prepare Reading Journals: 3-5 comments minimum per novel chapter; 5 comments minimum per act for drama. (4) Select 30 words from novel, drama and poems, define, give sources, and compose original sentences for Vocabulary Journals. (5) From *Contemporary American Poets* (check out from teacher – also) select two poems that are thematically similar to the novel read, and two poems that are thematically similar to the drama read. Write two paragraphs (of at least 10 sentences) explaining the thematic connections between the poems and the novel/drama. (6) Reading, Vocabulary Journals and the two paragraphs are due on Day ONE of class; none will be accepted after Day ONE. These will be the first TEST grade of the year. We will use summer reading as the basis of a diagnostic essay, Week One. USE THE SUMMER WISELY!!!!!!!!!!!!!!**

**Reading Selections are somewhat flexible and could be altered, but will adhere to AP Literature Guidelines:**

### **Major Text:**

DiYanni, Robert, Ed. *Literature: Reading Fiction, Poetry, and Drama*, 6<sup>th</sup> Edition. Boston, Mass.: McGraw-Hill, 2007.

### **Novels are from the school collection are of varied editions.**

Novel One – Frazier, Charles. *Cold Mountain*. NY, NY: Vintage Books, 1998.

Novel Two – Select one from the following – these are available from teacher:

*Frankenstein* – Mary Shelley and “Rime of the Ancient Mariner” – Samuel Taylor Coleridge; *Brave New World* – Aldous Huxley; *1984* – George Orwell; *Catch 22* – Joseph Heller; *Gulliver’s Travels* – Jonathan Swift; *Crime and Punishment* – Fyodor Dostoevsky; *Grapes of Wrath* – John Steinbeck; See teacher for approval of others

Novel Three – Austen, Jane. *Pride and Prejudice*-various editions from teacher

Novel Four – Conrad, Joseph. *Heart of Darkness* – various editions from teacher

Novel Five – Ellison, Ralph. *Invisible Man*. NY, NY: Vintage Books, 1995.

Novel Six – Select from one of the following – these are available from teacher:

*Beloved* – Toni Morrison; *Native Son* – Richard Wright; *Mayor of Casterbridge* – Thomas Hardy; *Their Eyes Were Watching God* – Zora Neale Hurston; *All the King’s Men* – Robert Penn Warren; *Return of the Native* – Thomas Hardy; *Light in August* – William Faulkner (3 copies); *Song of Solomon* – Toni Morrison; *Tess of the D’Urbervilles* – Thomas Hardy; *Madame Bovary* – Gustave Flaubert; See teacher for others

Novel Seven – Bronte, Emily. *Wuthering Heights* – various editions from teacher

Novel Eight – Silko, Leslie. *Ceremony* or novel of student’s choice (with teacher)

### **Supplemental Texts:**

- College Board. *AP English Course Description*. [apcentral.collegeboard.com](http://apcentral.collegeboard.com), 2006.
- Daniel, Kathleen and Richard Sime, eds. *Elements of Literature, 6<sup>th</sup> Course: Literature of Britain with World Classics*. Austin, Texas: Holt, Rinehart and Winston, 1977.
- Penfield, Elizabeth. *Short Takes: Model Essays for Composition, 8<sup>th</sup> Ed.* NY, NY: Pearson Education, Inc., 2005.
- Puhr, Kathleen. "AP Literature Syllabus." [apcentral.collegeboard.com](http://apcentral.collegeboard.com). College Entrance Examination Board, 2004.
- Sebranek, Patrick, Verne Meyer, and Dave Kemper. *Writers Inc: Write for College: A Student Handbook*. Wilmington, Mass.: Great Source Education Group, 1997.
- Strand, Mark, ed. *The Contemporary American Poets: American Poetry Since 1940*. NY, NY: Mentor Books, 1971.
- Vogel, Richard, and Charles F. Winans. *Multiple-Choice and Free-Response Questions in Preparation for the AP English Literature and Composition Examination 6<sup>th</sup> Edition*. NY, NY: D&S Marketing Systems, Inc., 2001.

### **Course Outline**

Following is the outline for our year's study. There is flexibility such as differing on novels, but we will be rigorous in maintaining our schedule for this is a college level class. In May students will be taking the national AP English Literature and Composition Exam so that colleges may assess achievement levels as outlined in the AP course guide, but the AP Exam score is NOT a factor in the AP English class grade. Timing for units are approximate as we will always be interrupted by school-wide demands or unanticipated student needs. Rearrangements could be made, such as shifting the second research paper from a novel to a grouping of poems. **Summaries for each unit, in compressed form, outline major assignments and activities. The term "practice" indicates that an essay is for a classwork grade, intended for peer and self-evaluation. "Practices" are learning activities, intended to prepare students for essay "test" essays which allow the teacher to evaluate student progress. "Unit" or "novel" tests will include short discussion questions on specific content. We will preview this type test prior to the test on novel one; a test grade for a novel is first derived from a combination of the written journal and a student's contribution to the class discussion on the novel. The second novel test grade will come from a content test, and the third test grade from an AP prompt essay. Thorough preparation on novels is very important!**

### **Unit I – Composition Refresher Wks 1-3**

Day One – summer reading and vocabulary journals are due; distribute novel one  
Essential Questions: What are the characteristics of a novel that I can apply to my active reading of any novel? What are the characteristics of AP writing style, and how can I improve my own writing to achieve a more mature style? How do I apply my prior reading to my current reading?

Week One – Introduction to and practice of discussion format; introduction to general grading rubric and marking guidelines; diagnostic in-class essay using AP prompt and summer reading; review and quiz #1 on literary glossary; characteristics and components of the novel and review of *Odyssey* for novel one

Wks 2-3 – Reading/Writing “Workshop:” 12-76 in *Short Takes*, descriptive, narrative writing, and theme concept of “The Individual;” use text questions to facilitate practice in examining textual detail, rhetorical devices and strategies; students write three personal essays in-class, practicing description, narration and the concept of “The Individual”- select one for a test grade; in-class AP prose passage essay practice; out-of-class, prepare novel one for wk. 5; literary terms quiz #2; individual writing conferences with teacher; AP Multiple Choice practice test #1 on wk. 2 (by-wkly on even weeks afterwards)

### **Unit II – Motif Trace – Novel One/Research Practice/Tragedy Wks. 4-6**

Essential Questions: What is “critical theory” and how can I employ these concepts to improve my comprehension of literature? How do I compose a research supplemented literary analysis paper employing MLA format? What is literary “tragedy?”

Week 4 – Introduction of “motif trace” paper-using research to support interpretation/persuasion paper on novel one; “Critical Approaches” in *DiYanni* with “Archetypes and Hero’s Journey lecture;” literary terms quiz #3; small group discussions of motifs in novel; review MLA format and begin research in media center

Day One Week 5 – reading journal, graded discussion

Week 5-6 test on novel one; AP prompt essay with novel-practice for self-evaluation then test essay; motif paper out of class; in-class practice personal essay – “My Landscape;” In class – *DiYanni* - Tragedy – Greek Theater History – *Oedipus Rex* in-class with unit test ;motif paper – due wk 7

### **Unit III – Novel Two/Shakespeare/Sonnets – Wks. 7-10**

**I hope that we will be able to take a field trip to view a play; this will be dependent upon availability and cost**

Essential Questions: What can I do to better my comprehension and interpretation of poetry? What is a sonnet? What makes Shakespeare archetypal and essential to my comprehension of literature?

Week 7 – “book talks” for novel two – student selection; reading/vocabulary journals due Week 11; *DiYanni* – poetry chapter on “Closed and Open Form;” introduction of TPCASTT poetry evaluation scheme (AP”Laddering booklet”); poetry terms glossary review for test #1;Tone Word handout and practice; defining and examining the sonnet form from *DiYanni*; AP multiple choice practice with a sonnet

Week 8- examination of sonnets in *DiYanni*; write either an English or Italian sonnet – out of class; sonnet close reading – in-class close reading essay on sonnet; “application test on sonnet form; AP multiple choice practice #4 (bi-weekly practice continued)

Weeks 8-10 – *DiYanni* – “History of Drama;” *Hamlet* in-class; novel out-of-class; oral participation and unit test on *Hamlet*; *Hamlet* passage -close reading essay, after class discussion, small group analysis practice and practice essay for self-evaluation in preparation for test essay; comparative viewing of scenes from different version of *Hamlet*; artwork response to *Hamlet* with explication of visual’s relationship to play

#### **UNIT IV – Novel of Social Criticism/Satire/Poetry Basics Wks. 11-14**

Essential Questions: What is the role of fiction in social criticism? What does the label “classic” mean, and what can I gain from reading “classic” literature? How can one improve the comprehension, interpretation and enjoyment of poetry?

Week 11 – Day One – reading and vocabulary journals due for novel two; group discussion of factors that novels have in common – novelist as social critic and novel as a “classic;” novel test; AP prompt essays for test grade (enough “practice” by now for novel essays after teacher conference and three in-class self-evaluation practices); read and examine Swift’s “Modest Proposal” from *British Lit* text as example of social criticism and satire; “Satire” lecture; assign novel three – *Pride and Prejudice* – reading/vocabulary journals due wk. 15;

Weeks 12-14 “Elements of Poetry” survey using *DiYanni* – survey of the terminology and “construction” aspects of poetry using a variety of poems from our textbook, including speaker, tone, diction, imagery, figurative language, symbolism, syntax, sound devices and meter; “application” test on “Poetry Glossary” wk 13; practice essays with AP poetry questions weeks 12&13 for self-evaluation; poetry analysis essay test wk 14; compose a poem of at least 25 lines using poetic elements and explicating the choice of poetic elements – quiz grade due wk 15

#### **Unit V – Satire/Novella/Short Story/Prose Analysis Wks. 15-17**

Essential Questions: How do shorter fiction forms compare to novels? How can I improve my prose passage analytical skills?

Week 15 – *P&P* journals due; seminar, test, and essay grades; introduction to and assignment of novel four (referencing *Things Fall Apart* from 10<sup>th</sup> grade); Begin Chapter 3 in *DiYanni* – sampling of short stories and close reading of prose passages

Weeks 16-17 – short story with focus on Flannery O’Connor and Sandra Cisneros in *DiYanni*; reading/writing workshop time to read, use text questions for written and oral responses regarding rhetorical devices and strategies; AP prose passage “practice” essays for self-evaluation wk 16; small groups outline a short story and compose a story outline and opening paragraph; AP prose passage test essay wk 17

#### **WEEK 18 FINAL EXAMS/Introduction to *Invisible Man***

- I. **Students submit a “best effort” essay Day One Wk 17**
- II. **Released AP Multiple Choice test during exam period**
- III. **AP timed essays – poem and prose passage during exam period**

#### **Semester Two “Jumpstart”**

**Ralph Ellison’s *Invisible Man*- reading journal due end of week 22 – two weeks into second semester, so you need to read over the two week holiday. (You have a full month to get this novel read!)**

#### **Unit VI – Researched Motif Paper #2/Novel 5/Poetry Survey Pt.1 Wks 19-23**

Essential Questions: How can tracing a motif (again) assist in understanding and appreciating *Invisible Man*? What are characteristics of Age of Reason and Age of Romanticism poetry and how can these characteristics guide my understanding of poetry?

Weeks 19-20 – Ellison’s *Invisible Man*-reading journal due end of wk 20; Writing warm-up – reading/writing workshop in-class using Chapter 4, “On Using Example” from *Short Takes*; Develop two personal essays with example mode – submit one for test grade by Wed of wk 20; Thurs wk 20 review of “motif trace” concept and MLA form; Friday – wk 20 – IM journal/seminar; *IM* researched motif trace paper due end of wk 23; IM novel test and AP prompt essay wk 21

Weeks 21-23 - historical poetry survey pulling from *DiYanni*, Chapter 13, picking up from Shakespeare; (we will emphasize British and World poetry as students completed a year of American Literature in 11<sup>th</sup> grade); compose a personal “Valediction” modeled on that of John Donne wk 23; two practice poetry close reading essays with models for self-evaluation; poetry unit test; AP poetry prompt test essay

### **Unit VII – Novel 6/Modern Drama Wks 24-27**

Essential Questions: What characteristics define “modern drama?” What are characteristics of “classic” literature, and how can my reading of a classic novel enhance my reading of any novel?

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Weeks 24-27 – What is a “classic,” DiYanni text and lecture; select novel from list for novel six; DiYanni – “Modern Realistic Theater” and Ibsen’s *A Doll House* in-class (or possibly “other” modern drama); reading/reading journals for novels out-of-class; re-writing scenes from play for contemporary context with small groups and performance; practice timed essay on drama with models for self-evaluation

Week 27 – Unit test on *Doll’s House*; AP prompt essay test; Novel six reading journals/seminar on Friday wk 27; test/essay wk 28

### **Unit VIII – Novel 7/Poetry Survey Pt. II Wks 28-32**

Essential Questions: Why is *Wuthering Heights* an important novel to read and compare to other novels? What are the characteristics of Victorian, Modern, and Contemporary poetry?

Week 28 – Intro to the “Age of the Novel” and *Wuthering Heights*; in-class practice essay with AP prose prompt and self-evaluation with models; background on Victorian period; begin chronological poetry survey with in *DiYanni* text, Chapter 13

Weeks 29-32 – Continue chronological survey of poetry from *DiYanni* text with selections from Chapter 13 in-class reading, oral and written responses based on TPCASTT analysis approach with emphasis on connotative language, rhetorical devices and TONE; structure of writing “comparisons;” poetry comparison essay practices; write a “Modern or Contemporary” poem – minimum of 25 lines; create a visual accompany a poem that we do NOT do together in class; read the poem aloud to group with visual presentation; AP poetry multiple choice practices and test; AP poetry prompt essay practices; AP poetry prompt essay test; Unit test on literary periods

Week 32 – Friday - *Wuthering Heights* journal/seminar; test/essay wk 33

**Unit IX – Novel 8/AP EXAM/Drama/Final Exam Wks 33-36**

Essential Questions? How can I best finalize my preparations for the AP Exam? What are my “last minute” questions for English before the NEXT STEP?

**AP EXAM DATE: THURSDAY, MAY 8, 2008**

Week 33 – Final novel selection – *Ceremony* or student choice – Student may elect a form of Reader Response, journals, personal essay, visual, creative writing – due end of week 35; AP practices – multiple choice and essay practices for self-evaluation and review for AP exam

Week 34-35 – Review of Satire and Irony – *Importance of Being Earnest* and *An Ideal Husband* – play and film; reader response to *Ceremony* or other novel selected by student due; OR EPIC form exemplified by *Beowulf* or *The Inferno* – student choice – student choice of response – we’ll be able to decide by “this point” in the year

**Week 36 – Final Exam**

- I. **Students submit a “best effort” essay Day One Wk 35**
- II. **Released AP Multiple Choice test during exam period**
- III. **AP timed essays – poem and prose passage during exam period**
- IV. **GRADUATE – WITH HONORS!!!!!!**

**Please bear in mind that the teacher does not recognize “senioritis” as an excuse for “slackin’;” YOU WILL HURT YOURSELF WITH ABSENCES SO BE HERE AND BE “TUNED IN!” If YOU do not let me know about your problems, I cannot help, BUT you must learn the ALL-IMPORTANT ART OF SELF-DISCIPLINE!**



**AP Literature and Language and Composition  
Classroom Expectations/Grading Policies**

1. RESPECT YOURSELF AND EVERY OTHER PERSON IN THIS ROOM.
2. PLAGAIRISM in any form will not be tolerated.
3. Come daily with all appropriate materials: books, black ink pens, college-ruled paper, index cards, sticky/post-it notepads, and a three ring binder in which to keep handouts and notes in an organized manner for retrieval all year.
4. Students are well served by purchasing personal copies of novels for close reading and annotation, but copies will be provided by the instructor. **HOWEVER, STUDENTS MUST PURCHASE AN INEXPENSIVE "POCKET" DICTIONARY!**
4. Students need regular access to internet and Word; students will be allowed to use classroom computers during, before and after class, but get permission from teacher. Computer usage is a privilege, not a right; abuse of this privilege will result in its loss.
5. Work is due at the announced time or earlier. Homework is due at the start of class. **LATE WORK IS NOT ACCEPTABLE; after the original due date, work will earn only half credit. Work over three days late will receive a zero.** Make-up work from excused absences must be completed in three days **by appointment with teacher.**
6. When you arrive in class, plan to STAY. If you have a physical problem, bring a verifiable note from a parent. Otherwise, an "emergency" restroom visit will cost a 10 minute AM or PM detention.
7. School tardy and food/drink policies will be followed so see the Student Handbook. Grading Policies

**See Student Handbook for general county policies.** The AP exam in May does not affect the student's final grade. Those scores will be sent to individual students in the summer. The County awards ten quality points for all AP classes.

Tests/Essays/Project: 40%  
Quizzes/Practices: 30 %,  
Homework/Classwork: 15 %  
Final Exam/EOCT: 15%

**Evaluation Methods will vary:**

1. Reading and Vocabulary Journals
2. Tests – identification of characters, settings and discussion of significant quotes, situations and themes
3. Participation in seminar discussions, and oral readings
4. Timed essays based on AP exam prompts
5. Varied modes of multi-draft essays, analytical and personal
6. Multiple choice standardized test practices
7. Reading and summaries of introductory and critical materials
8. Research projects, completely and correctly cited, with MLA form
9. "Pop" quizzes
10. Mastery of Standard Written English
11. Vocabulary tests
12. Self-evaluations of essays based on rubrics and model essays

## Syllabus

### The Value of English

Let's begin with this declaration: literature, for the most part, is not "practical." It doesn't tell us how to repair our computers, build a bookcase, or change a tire. What it does do, however, is more subtle and, I believe, more powerful. It takes us out of ourselves, providing transcendent experiences that often leave us shaking our heads in amazement. More importantly, perhaps, it also takes us into ourselves, helping us to process the events of our lives and to produce our own narratives. It provides case studies of successful lives and failures: of what to do and what not to do. Through literature, we live vicariously: we travel, both in time and place; we change genders; we experience melancholy and elation, fear and courage, ignorance and wisdom. We grow, and we know.

This course is built on the notion that literature is greater than the sum of its parts but that knowing both the parts and the sum is crucial. Students of literature need to be conversant in the terms specific to its genres; they need to know something about the various theoretical approaches to literature; and they need to be familiar with the significant works of Western culture.

Finally, literature is grounded in morality. Each text has a moral agenda, whether explicit or implicit. Morality is tied to each of this course's major themes: Identity and Perception; Truth and Illusion; the Nature of Good and Evil; and Finding Purpose. Literature challenges us to take an informed moral stance: to examine lives well-lived and lives squandered, to examine our values and morals in light of others. Ultimately, literature guides us in developing a moral code with which we can comfortably live.

This course will challenge you academically. You will read constantly, write frequently, and think relentlessly about who you are and how you are. At times you will be confused; at times you will doubt; at times you will curse yourself/your parents/your counselor/your teacher for subjecting you to this torture. Remember that growth is sometimes painful, and my goal is to cause you to grow. Welcome to AP English.

The course will focus on the following broad, interconnected themes, addressed in approximately quarter-length units.