

AP English Literature and Composition – Course Syllabus

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AP Exam – May 9, 2018 (8 a.m.)

Course Description: AP English Literature and Composition is a college-level course designed to develop careful readers and critics of literature and to offer a worthy setting for a lifelong pursuit of meaning. A shared inquiry of the great literary texts will provide young scholars with the essential tools for continued dialogue and debate.

Course Goals: As set forth in the College Board’s AP English Course Description (May 2015-2015), the primary goals of this course are summarized as follows:

- To cultivate in students the skills of careful observation of textual details while reading and writing to experience and understand literature subjectively
- To teach students analytical and interpretive skills in reading and writing to explain literature and its myriad meanings
- To foster the capacity in students while reading and writing to evaluate literature for “quality artistic achievement” and its inherent “social and cultural values” (45-46).

Course Description: The works studied during this course build onto the rich reading experience of students enrolled in high school English classes in our school system prior to entering AP English Literature and Composition. Having already encountered timeless texts spanning the scope and sequence of early to contemporary American literature, major classics from world literature, and a variety of selections from British literature, the students in AP English Literature and Composition will explore through close reading of fiction, poetry, drama, and literary criticism that encompass a variety of literary traditions throughout the history of the English language. The foundational readings in this course include the intensive examinations of representative works from the medieval period through contemporary times in British, American, and World literature. In this course we will discuss the way writers throughout history have expressed what it means to be human. In our study, we will compare old and new, looking for patterns, archetypes, and comparative themes. Students will be expected to read closely, citing specific textual support in the primary works and often the ideas of other literary scholars.

Course Overview of Expected Outcomes: The language experiences of the class will include reading, writing, listening, and speaking. Class activities and assignments will include the following examples: reading assignments with mandated due dates; continued vocabulary development emphasizing both denotative and connotative implications in both general vocabulary and terms and devices necessary for literary analysis; five to seven timed AP in-class writings each semester, approximately two per unit of study, one out-of-class formal literary analysis paper per semester; out-of-class reflective literary response journals; writing workshops requiring peer feedback and revision and re-writing of formal, extended analyses; individual writing conferences with the instructor regarding both in and out-of-class formal, extended writings as well as in-class writings; both oral research presentations and the required CMS Graduation Project that involves a research paper, presentation, portfolio, and physical product;

Socratic seminars; shared inquiry discussions, individual and group projects and assignments, and quizzes and formal assessments. Finally, students will prepare for the Advanced Placement Exam in English Literature and Composition to be given in May 2016 by taking previously released AP multiple choice exams and timed writings.

AP Exam Requirements: Per College Board and school district policies, all enrolled AP students are expected to seriously prepare for success on their respective College Board national exams to be given in May of each year. Our district mandates that, although the final exam grade earned on the College Board exam will not numerically affect students' grade in the course, all enrolled students should work toward the attainable goal of scoring a 3 or above on this exam in order to likely receive college-level course credit. Students will receive information throughout the year about the dates and locations of their respective AP exams.

College Board Course Requirements: Students will:

- Intensively study representative works such as those by authors from both British and American writers, as well as works written in several genres from the sixteenth century to contemporary times. The students will engage in careful, deliberative reading that yields multiple meanings.
- Write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the work's:
 - Structure, style, and themes
 - The social and historical values it reflects and embodies
 - Such elements as the use of figurative language, imagery, symbolism, and tone
- Write and rewrite formal, extended analyses and timed, in-class responses. The course requires:
 - Writing to understand: Informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, free writing, keeping a reading journal, and response/reaction papers)
 - Writing to explain: Expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text
 - Writing to evaluate: Analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values
- Students will develop:
 - A wide-ranging vocabulary used appropriately and effectively
 - A variety of sentence structures, including appropriate use of subordination and coordination
 - Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis
 - A balance of generalization and specific, illustrative detail
 - An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure

Class Expectations: This is a college level class. I assume the following:

- You will be respectful, responsible, and resourceful
- You are a young adult and capable of managing your time and the work assigned to you.
- You have an interest in literature and wish to learn how to extend your interpretive ability beyond simple personal response (“This piece was boring,” or “This reminded me of a time when I ...”).
- As in all college classes, your notes will be important. I suggest you take and maintain thorough, relevant notes in this class
- This class is a place where there should be a community atmosphere. By this I mean that there should be a free exchange of ideas between people. This requires respect for everyone. Please observe the standard classroom rules of maintaining a studious atmosphere. Please listen attentively to each person speaking. Your active listening is a measure of your mature, serious attitude toward learning in this class.

Writing Expectations: As this is a literature and a composition course, you will be expected to use every assignment that involves writing to practice your best composition skills. Composition assignments will include: journal entries, paragraphs, timed writes (essay tests), and formal essays (personal, expository, and argumentative). No matter the kind of writing assigned, your best composition skills should be practiced. We will work with various composition constructions, such as writing to understand, writing to explain, and writing to evaluate. Through each writing assignment and teacher feedback, you will be exposed to your conscious choice of diction and the appropriate use of words and integration of literary terminology, your ability to create varied and effective syntactic structures, your capacity for coherence and logical organization, your ability to balance generalizations with specific and illustrative details, and, overall, your ability to combine rhetorical processes into an effective whole.

Please be mindful of the following:

- All assignments for formal papers will include a specific grading rubric. We will go over the rubrics prior to submitting papers and review expectations for the particular composition or paper. Please consult each rubric carefully before submitting your work. Sections from your text will supplement composition instruction. You will be expected to rewrite many larger papers and literary analysis after you receive feedback.
- Students will have the opportunity to revise all literary terminology explications due weekly during the first semester. A general rubric and models will be provided before the first explication is due.
- Close reading essays will have a general scoring guide as feedback. These will be scoring guides based on those used on the AP English Literature and Composition Exam
- Timed writes (essay tests) will present a scoring guide as feedback. These will be scoring guides as used by the AP English Literature and Composition Exam for that specific question.
- Students will be asked to write creative assignments that take on the rhetorical forms and styles of the literature we are studying. I will not grade these assignments on aesthetic criteria; rather, I will be looking for the student’s knowledge and application of appropriate structures and styles as outlined within the assignment’s parameters; that is, the student’s capacity to understand, then apply the techniques of art used in the literature we’re studying.

- Grammar and usage: As a junior or senior in an AP English Literature and Composition course, you should have a good command of Standard Written English. There will be mini-lessons throughout the course dealing with complex grammar and usage issues, sentence constructions, and diction. Occasionally, you may need some additional help with this.
- There are many good online guides to grammar and composition. The link below is one such guide. Please consult this guide or a writing handbook for grammar problems. <http://grammar.ccc.commnet.edu/grammar/index.htm>

Plagiarism: The *MLA Handbook* defines plagiarism as “using another person’s ideas or expressions in...writing without acknowledging the source.”

Plagiarism is the deliberate or accidental misrepresentation of another's ideas or language as your own - it is intellectual theft. That means that any idea or fact that you did not discover or invent firsthand must be cited, even if you put the idea or fact in your own words. The only information you do not have to cite is information that is considered common knowledge - that is, something that any person is very likely to know. Any key ("apt") phrases that you use word-for-word from a source must be surrounded by quotation marks and cited, even if it is not a quote of dialogue or interview. Changing a few words in a sentence usually does not eliminate the need to use quotation marks - the standard applies to short phrases, and even the specific structure of writing.

One avoids plagiarism by giving proper credit to the source of the material or by providing a citation accompanied by quotation marks where appropriate.

Students who plagiarize will receive a zero on that assignment and a referral to an administrator – no exceptions.

Reading Expectations: The most important requirement for this course is that students read every assignment—read it with care and on time. Students unfamiliar with literature courses will need to plan time in their schedule for more reading than most courses require. Poetry, though usually not long, is thematically complex and should always be read at least twice. Novels in particular require planning. In connection to every assigned piece of literature, students will gain experience in close reading and purposeful writing about the literature. The critical skills that students learn to appreciate through close and continued analysis of a wide variety of texts can serve them in their own writing as they grow increasingly aware of these skills and their pertinent uses.

Discussion Expectations: Every major unit of study includes a discussion component. Students are expected to actively participate in every discussion, contributing with insight and evidence from the literature. Each discussion will be assessed for evidence of higher level-thinking. The following formats will be employed: Socratic discussions, teacher lead discussions, literature circles, and informal small group/partner discussions.

Presentation Expectations: Students have many opportunities to present their analyses of the literature to the class as a means to practice speaking skills as well to enlighten their peers. During these presentations, students will provide unique insights and perspectives of the

literature and enhance the audience's understanding. These presentations also will demonstrate the student's higher level thinking and the ability to support opinions with numerous specific quotes and examples from the literature. Finally, presentations must be well organized; the speaker uses proper speaking techniques, grammar, and advanced vocabulary.

Attendance and Tardies: You are expected to attend class daily. If you are absent, however, please do your best to turn in work on time. Major assignments (formal essays, projects, etc.) should be turned in on time by a classmate or e-mailed to me by the end of the due date. Homework assignments and missed classwork should be turned in/e-mailed on or before the day you return to class. You are also expected to arrive on time. You will be considered tardy if you are not in the classroom when the tardy bell rings and you do not have a written excuse upon entering the room. Please know that I will strictly adhere to our school's tardy policy, which will be outlined in your student handbook.

Our district mandates that a student who misses more than 10 days in any one class will not receive a passing grade. This course will abide by this mandate.

Grading Rules and Class Policies:

Grading - Grades will be based on tests, compositions, projects, quizzes, homework, and seminars. This class will follow our school's system of weighting assignments, which is described below:

Major assessments, final drafts of timed essays, and projects – 70% of final grade
Homework, daily class assignments, essay drafts, and seminar participation – 30%

Please note the grading scale for our school system:

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

Assessments and Final Grade:

Quarter1 = 40%	Quarter 3 = 50%
Quarter 2 = 40%	**Quarter 4 = 50%
Mid-Term Exam = 20%	

Quarters 1-3:

Formal Assessments = 70% of overall grade for quarter
Informal Assignments = 30% of overall grade for quarter

****District Policy for seniors - Quarter 4's average will be comprised of the following:**

Formal Assessments = 40% of overall grade for quarter
Informal Assignments = 20% of overall grade for quarter
Graduation Project = 40% of overall grade for quarter

***Please note that IF a student takes the College Board AP exam in May, he/she will NOT be required to take a teacher-made final exam and the final grade will consist of S1 – 50% and S2 – 50%. IF a student, for whatever reason, does NOT take the College Board AP exam in May, he/she will be required to take a teacher-made exam and the final grade in the course will consist of S1 – 40%, S2 – 40%, and the Final Exam – 20%.

Textbooks and Auxiliary Materials:

Students will be issued the following textbook to be used both in and out of class:

Meyer, Michael. *The Bedford Introduction to Literature: Reading, Thinking, Writing*.
7th ed. Boston: Bedford/St. Martin's, 2004.

Supplementary Text to be used in class:

Arp, Thomas R. and Greg Johnson. Perrine's *Literature: Structure, Sound and Sense*.
12th Edition. Boston: Wadsworth Publishing, 2015. Print.

Students will be asked to purchase copies of the following texts:

Pre-Course / Summer Reading and First Quarter Novel Study

Invisible Man by Ralph Ellison

The Poisonwood Bible – Barbara Kingsolver

How to Read Literature like a Professor by Thomas C. Foster

First Semester – Second Quarter

Frankenstein by Mary Shelley

Second Semester – Third Quarter

Brave New World by Aldous Huxley

1984 – George Orwell

OR

The Handmaid's Tale – Margaret Atwood

Second Semester – Fourth Quarter: Students will be asked to choose a novel for an Independent Reading Project. Students may choose from among the following titles:

Emma by Jane Austen

Pride and Prejudice by Jane Austen

Jane Eyre by Charlotte Bronte

Wuthering Heights by Emily Bronte

The Awakening by Kate Chopin

Heart of Darkness by Joseph Conrad

David Copperfield by Charles Dickens

A Thousand Splendid Suns by Khaled Hosseini

Their Eyes Were Watching God by Zora Neale Hurston

A Doll's House by Henrik Ibsen

Portrait of a Lady by Henry James

A Portrait of the Artist as a Young Man by James Joyce
The Joy Luck Club by Amy Tan
Candide by Voltaire
Black Boy by Richard Wright
Native Son by Richard Wright

While no student is required to purchase any books for this course, it is my hope that you will choose to do so. Marking a text is a skill we will discuss and review during the first week of school. Marking a text with notes, questions, and general annotations is a skill of a close reader and an active, critical thinker. It is perhaps the most common academic practice and necessary skill among college students. Students who choose not to mark their own copies and those who choose to use a library copy of a text will be required to make notes and annotations on paper and on sticky notes as necessary. Be assured that both strategies for active reading will be respected in this class.

Writing Portfolios and Workshops: One of the rigorous requirements of AP English Literature and Composition is the constant pursuit of the sharpened, focused written expression in our study of a work of literature. This goal requires the relentless process of writing, reflecting, re-writing, reflecting, editing, and again re-writing. For the purpose of championing individual growth within each student of this class, writing portfolios and the writing workshop will be an ongoing practice throughout the school year. We will collaborate in class, peer edit, conference, revise, and rewrite. Students will file all drafts and completed papers in a writing portfolio so that they can evaluate and monitor progress and continue to revise as necessary. After three writing workshop periods, students will choose one fully-developed and completed essay to turn in for a final assessment grade. Students who score below a 5 on this essay will be strongly encouraged to individually conference with me after school so that we can continue to revise for improvement and a higher grade.

Students will complete a narrative, expository, argumentative essay during the course of the year. However, much of our focus in writing instruction will involve formal and informal personal response, literary analysis, and comparison and contrast of prose, poetry, and drama. Writing workshops and the resulting editing will follow the objectives for developing students' abilities to explain clearly and soundly their understanding an interpretation of literary works as presented in the College Board AP English Course Description (May 2009):

- Wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness
- Variety of sentence structures, including appropriate use of subordinate and coordinate constructions
- Logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis
- Balance of generalization with specific illustrative detail
- Effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis.

Literary Response Journals: Students will maintain an LRJ throughout the school year. This journal will serve as a resource for exam review, as it will hold notes, annotations, questions, personal responses, and warm-up responses that reflect our ongoing focus of writing and analysis instruction. LRJs will be used daily in class and will be collected and graded every three weeks. For each type of response required, students will receive specific instructions for completion and a grading rubric. The main purpose of the Literary Response Journal is to serve as a conduit of meaningful communication between students and their instructor. Expect me to write both questions and comments, both criticism and praise in students' journals. The ultimate goal is that the journal allows you to grow as an active reader and collegiate writer.

Thematic Units of Study

Quarter One -

Unit 1 – The Quest for Meaning in Literature: An Introduction to Close Reading

The purpose of this unit focuses on discovering meaning in what we read. We will discuss what it means to be included in man's presentation of ideas and how master writers communicate those ideas. Drawing on key literary works from the summer reading assignment, we will practice marking a text and close textual analysis. Thematically, we will consider humankind's search for self and the discovery of personal truth and philosophy of life, examining what we can learn about ourselves from studying literature.

Highlights from this unit include:

- The search for patterns in literature through a search for meaning and the introduction to close textual analysis and literary terminology – *How to Read Literature like a Professor*
- Seminars on summer reading texts – *Invisible Man* and *Great Expectations* to discuss theme, symbolism, allusions, irony, and tone
- Small group presentations on selected chapters from Foster's text, using either *Invisible Man* or *Great Expectations* to provide textual evidence to support Foster's various arguments about literature
- Introduction to warm-up procedures and expectations: sentence structures and diction
- Introduction to vocabulary study procedures and expectations: vocabulary from texts taken from student annotations and group discussions to model format of quizzes and assessments
- Literary Response Journals (LRJs) – responses to questions such as:
 - What does it mean to be invisible in society today?
 - Is there meaning to be found in a life of suffering?
 - Does society have the right to control the individual for the greater good?
- Writing Workshop – essays from summer reading assignment will be used to model workshop expectations and procedures that will include review of grading rubric, peer review and discussion, and focused attention to effective, varied sentence structures, diction, and the importance of a clear and specific thesis statement
- At least one diagnostic writing – timed and written in class

Unit 2 – Short Story Boot Camp: An Overview of the Elements of Fiction

The thematic purpose of this unit is to use shorter texts to review the main elements of fiction: setting, character, plot, dialogue, and point of view. The instructional goal for this unit is that students extend their understanding of these basic elements to an ability to appreciate and analyze how a work's setting, characters, conflicts, and dialogue reflect authorial purpose. Students will begin this unit with a sample close reading of "The Story of an Hour" by Kate Chopin.

Highlights from this unit include:

- Reading of "Hills like White Elephants" by Ernest Hemingway and "A Good Man is Hard to Find" by Flannery O'Connor – study of background, setting, and culture as they relate to authorial purpose
- Reading of "Eveline" by James Joyce and "Soldier's Home" by Ernest Hemingway – study of relationship between setting and character, psychological influence of setting, internal and external conflicts as influences of authorial purpose
- Reading of "A Rose for Emily" by William Faulkner – study of plot (structure, development, suspense and balance of details, and word choice as they relate to authorial purpose
- Reading of "The Cask of Amontillado" by Edgar Allan Poe and "A&P" by John Updike – study of dialogue and point of view and their influence on authorial purpose
- Sudden Fiction Assignment – Students will be given specific guidelines that will direct them to create their own short piece of fiction and show an understanding of both traditional and nontraditional elements of narration. Students will be required to incorporate setting, character, dialogue, and point of view in their writing. Students will write both in and out of class; they will read aloud portions of their writing to peers for feedback on clarity and structure. Students will turn in their 2-3 typed pages on the day of their examination on this unit.

Unit 3 – The Struggle between Free Will and Social Responsibility

The thematic purpose of this unit is to explore how classical Greek drama presents the concepts of self knowledge, pride, fate, power, and integrity. Students will learn the elements of classical tragedy and Greek drama.

Highlights from this unit include:

- Reading of Susan Glaspell's *Trifles* to introduce general elements of drama
- Reading of Cynthia P. Gardiner's "The Function of the Chorus in *Antigone*"
- Small group presentations to show understanding of the conventions of classical tragedy and Greek drama
- Small group readings and choral performances of *Oedipus Rex* and *Antigone*
- Modern adaptation of scenes in *Oedipus Rex* and *Antigone* to illustrate importance of diction and to review structure and elements of argumentation (as studied last year in AP English Language and Composition)
- Vocabulary and literary terms
- Literary Response Journal (LRJs) – responses to questions such as:
 - What messages about power and fate does Sophocles communicate through these plays?

- How do the tragic form and Sophocles' rhetoric function in communicating theme?
- Writing Workshop – review of sample AP essay responses that focused on analysis of drama and grading session using AP scoring guide
- One in-class, timed writing using past AP prompt; essays will receive feedback from the instructor and students will be asked to peer-edit and revise for their portfolios.

Unit 4 – The Hero and the Monster – the Ageless Fight between Good and Evil

The thematic purpose of this unit is to explore our perceptions of good and evil. We will also discuss the use of *the double*, a literary term used to describe the good and evil that exist within the same characters in some works of literature. Comparing and contrasting the classic text of *Beowulf* with the more contemporary *Grendel* and *Frankenstein*, students will work to define the concepts of hero and villain; students will also debate whether one can truly be both good and evil. Students will read “Rime of the Ancient Mariner” by Samuel Taylor Coleridge and study the work’s direct influence on Mary Shelley and its allusions in her work.

Highlights from this unit include:

- Excerpts from *Beowulf* – the epic tradition and Anglo Saxon poetic devices
- A viewing and LRJ responses to Joseph Campbell’s *The Hero’s Journey* from *The Power of Myth*
- Passages from Gardner’s *Grendel* – revisionist literature
- Mary Shelley’s *Frankenstein* – Gothic literary elements, the frame story as a literary structure, archetypes, and symbolism
- Excerpts from Milton’s *Paradise Lost* as relevant to *Frankenstein* – class seminar discussion
- Socratic seminar – the function of the archetypal hero and villain in classic literature
- Small group and class discussions on noted passages and annotations from unit’s texts that communicate common themes
- Poetry Study – Introduction to poetry study procedures for class; epic poetry, narrative poetry, Romantic poetry, lyrical ballad
- Graphic organizers to aid in understanding and analysis – TPCASTT and Major Works Data Sheet
- Vocabulary and literary term study – poetic devices from Anglo Saxon and Romantic periods
- Writing Workshop – review of sample AP prompts that have required responses to poetry with essays and scoring guides; scoring activity in small groups; marking of sample essays for effective use of vocabulary, textual support, and sentence structure.
- One in-class, timed writing using past AP prompt; essays will receive feedback from the instructor and students will be asked to peer-edit and revise for their portfolios.

Quarter Two -

Unit 5 – The Wit and Wisdom of William Shakespeare and the Renaissance Period

The thematic focus of this unit will be Shakespeare’s tragic hero and the elements of Shakespearean drama and the Shakespearean and Petrarchan sonnet as poetic forms. Students will study the great chain of being as well as the religious, scientific, and cultural beliefs of the

Elizabethan age. Students will read “The Love Song of J. Alfred Prufrock” by T. S. Eliot, a modern poem, to find thematic connections between the poem and *Hamlet*.

Highlights from this unit include:

- Reading and small group performances of essential scenes from *Hamlet*
- Socratic seminar discussions and Literary Response Journal (LRJ) responses to questions such as:
 - How is the tragic hero like the common man?
 - How does Shakespeare’s *Hamlet* reflect the concerns of the Renaissance period?
 - How and why is the character of Hamlet depicted as the most complex in English literature?
 - Why is *Hamlet* considered by many to be Shakespeare’s greatest achievement?
- Analysis and explication of Hamlet’s soliloquy
- Selected Shakespearean and Petrarchan sonnets as a study of poetic form and structure
- Vocabulary and Literary Term study – will include sonnet, dramatic monologue, tragedy, tragic hero, dramatic irony, verbal irony, situational irony, mood, tone, etc.
- Writing Workshop – 1. Literary analysis paper / formal persuasive paper evaluating the character of Hamlet based on the LRJ questions above with direct instruction and review of the development of a clear thesis, the incorporation of lines and quotations in student writing, effective introductions, and strong concluding paragraphs. 2. Guided reading, discussion, and evaluation of responses from AP Exam essay prompt from 2008. 3. In-class timed writing using AP Exam essay prompt from 2003. This timed writing will be scored using the College Board scoring rubric and scoring guide. Students will be asked to revise for their portfolios, focusing on quality of thesis, use of textual support, and vocabulary/diction.
- Students will select one timed writing essay for final revision and resubmission, following an individual conference session with the instructor.
- Multiple Choice Practice – the final examination for this unit will be modeled after the AP Exam, including both multiple choice questions with passages for analysis.

Unit 6 – Part 1 – Voices of Love Poetry through the Ages: Themes, Motifs, and Symbols

The thematic focus for this unit will be the varying opinions and expressions of love by poets from different time periods. Students will compare and contrast many different poems, including the poems listed below, for the writers’ use of imagery and symbols, diction and syntax, as a means to communicate theme. Students will select one poet from this unit to research; the poems below will be studied collectively in class, while students will select at least one poem by their chosen poet for their research. Students will ultimately teach the class about their chosen poet, his/her place in a literary period, the poet’s most represented poetic style, and most famous or important works. After students have completed their presentations, students will be able to answer essential questions, such as:

- What can we learn about a poet, ourselves, and humanity through poetry?
- How does a poet’s culture and time period influence his or her work?
- How can a poet use diction, syntax, and other literary devices to communicate meaning?

Highlights of this unit include:

- Reading of the following poems both in and out of class:

“To My Dear and Loving Husband” by Anne Bradstreet
 “Thou Blind Man’s Mark” by Sir Philip Sidney
 “The Passionate Shepherd to His Love” by Christopher Marlowe
 “Sun Rising”, “The Good Morrow”, and “A Valediction: Forbidden
 Mourning” by John Donne
 “To the Virgins, to Make Much of Time” by Robert Herrick
 “To His Coy Mistress” by Andrew Marvell
 “The Lady of Shalott” by Alfred, Lord Tennyson
 “Ode to a Grecian Urn” by John Keats
 “My Last Duchess” by Robert Browning
 “She Walks in Beauty” by George Gordon, Lord Byron

Quarter Three -

Unit 6 – Part 2 – Voices of Social Injustice and War Poetry through the Ages: Themes, Motifs, and Symbols

The second part of this unit will focus on themes surrounding social injustice and cultural oppression. Students will work in groups to compare and contrast many different poems, including the poems listed below, for the writers’ use of imagery and symbols, diction and syntax, as a means to communicate theme.

Highlights of this unit include:

- Reading of the following poems both in and out of class:
 “The Death of the Ball Turret Gunner” by Randall Jarrell
 “Dulce et Decorum Est” by Wilfred Owen
 “The Chimney Sweeper” by William Blake
 “The Charge of the Light Brigade” by Alfred, Lord Tennyson
 “Harlem”, “Mother to Son”, and “The Negro Speaks of Rivers” by Langston Hughes
 “Do Not Weep, Maiden, for War is Kind” by Stephen Crane
 “Siren Song” by Margaret Atwood
- Upon completion of presentations students will participate in a Writer’s Workshop to review sample AP timed writing responses to past AP Exam Essay prompts, using College Board essays, rubrics, and scoring guidelines.
- Students will practice generating their own essay prompts and essay grading rubric, which will be evaluated by peers for clarity and overall completion.
- Students will complete one timed writing essay response that will be graded using a College Board rubric and scoring guidelines. This essay will be part of students’ writing portfolio, meaning that students will have the opportunity to later revisit and revise this essay for improvement.
- Students will also complete practice AP Exam multiple choice questions that focus on poetry.

Unit 7 – Thoughtful Laughter: The Higher Purpose of Satire

The thematic focus of this unit will be the examination of satire and its relevance and importance to society. Students will write informal responses to these questions during the study of this unit in their Literary Response Journals; these responses will be used to facilitate both small group and seminar discussions:

- What is the main purpose of satire?
- How do authors use satire as a voice of social criticism?
- What do authors want from readers after they have experienced satire and laughed thoughtfully?

Highlights from this unit include:

- Excerpts from *The Onion*, *The Daily Show*, *The Colbert Report*, and *SNL* to identify elements and types of satire
- Discussion of Horatian and Juvenalian satire
- Reading of *The Importance of Being Ernest* by Oscar Wilde
- Reading of excerpts from *Rosencrantz and Guildenstern are Dead* by Tom Stoppard
- Vocabulary and Literary Term study to include absurdist drama and existentialism
- Master Works Data Sheet on Oscar Wilde and *The Importance of Being Ernest*
- Focused study of writing strategies and methods of preparation for the AP Exam's Open-Ended third essay
- Writing Workshop – 1. Students will work in groups to generate AP Exam-style essay prompts about an author's use of satire. 2. Students will respond to timed writing essay using 2009 Open Essay Prompt. This will be graded using the College Board rubric and scoring guidelines to be placed in the students' Writing Portfolio. Students will begin the next unit by working in groups to peer edit selections from their Writing Portfolios and to make final revisions to improve one essay's thesis statement, diction and vocabulary, sentence structure, and overall development of detail and support.

Unit 8 – Dystopian Literature and Brave New World

In this unit, students will draw on literature, history, architecture, and philosophy to explore the meaning and importance of utopias and dystopias, emphasizing themes dealing with the imagination of better worlds and the anticipation of worse worlds. After reviewing the foundational text of the genre, Thomas More's *Utopia*, students will work through the 20th century theoretical and literary text, *Brave New World* to draw thematic connects to Plato's *Allegory of the Cave*, and find current voices of dystopian concerns in critical essays. As utopian/dystopian literature expresses what an author hopes is possible and fears is possible, it is inherently a political and social critique. Students will discuss the causes and effects of these critiques and analyze what literature can tell us about this most human need: to understand what is coming and how to respond to it. In particular students will consider the role of technology, political propaganda, architectural theory, and political correctness in their own lives. During this unit, students will respond in their LRJs to the following questions:

- What unique qualities does literature offer in anticipating or imagining the myriad of possible futures?
- What do fictional utopias tell us about what we think is good?
What do fictional dystopias tell us about what we believe is bad or what we fear our society will become?
- Can utopian visions offer an effective critique of actually existing social orders?

- Can they serve as a model for changing contemporary societies?
- How does vicariously experiencing radically better (or worse) imaginary worlds change our perceptions of the future?
- What is the role political propaganda in fictional utopias/dystopias?
- What was the role of political propaganda in the societies envisioned by the Soviets and the Nazis last century?
- What can we learn from utopian and dystopian literature to help us live well in the 21st century?
- What does the “perfect” or “ideal” society look like? How does it function?

Highlights from this unit include:

- Reading of *Brave New World* by Aldous Huxley or *1984* by George Orwell
- Reading of Plato’s *Allegory of the Cave*
- Reading of “Harrison Bergeron” by Kurt Vonnegut
- Reading of the following critical essays (handouts provided in class): “The Dystopian Imagination” (Dalrymple)
 “Forced Smiles: A Review of *Artificial Happiness*” (Dalrymple)
 “The Myth of Overpopulation” (Craven)
 “Sorry, But Your Soul Just Died” (Fukuyama)
- Vocabulary and literary terms of study: utopia, dystopia, allegory, symbolism, allusion
- Creation of visual dystopian world which requires students to place the characters of *Brave New World* into appropriate levels of Plato’s “Cave” in students’ choice of dystopian setting
- Web Quest Activity – Mustapha Mond’s Department of Propaganda; Students will complete the web quest and develop and present a public service announcement for their respective departments. Students will discuss and write informally about parallels between the texts of this unit and their own lives.
- Writing Workshop – Students will read sample AP Exam responses to 2005 Exam Free Response Question and score using College Board scoring guide and rubric.
- Formal Assessment – Students will complete timed writing essay using previously released essay prompt.

Quarter Four -

Unit 9 – AP Exam Preparation Blitz and Bildungsroman Literature

As the fourth quarter of the school year begins, students will have written numerous AP essays and will have worked through many AP Exam-style multiple questions; therefore, students will spend the remaining weeks prior to the May exam practicing responses to the Open Question. Students will revisit major texts from the year through thematic group discussions and literary analysis activities. Students will review the defining characteristics of each major literary period and will complete their Literary Response Journals by creating their own graphic organizers for literary review. After completion of the AP Exam, students will complete an independent reading project and will prepare and deliver their Last Lecture Presentation, modeled after the final lecture of Randy Pausch.

Highlights from this unit include:

- Exam Preparation Blitz –
 - Practice multiple choice question strategies individually and in groups
 - Literary term review, making meaningful connections between texts, themes, usage of literary terms, and their respective genres and literary periods using LRJ responses and graphic organizers
 - Self-reflection of timed writing selections from Writing Portfolio
 - Peer-editing of selected essay from Writing Portfolio and resubmission
 - Independent reading of novel by student choice with focus on Bildungsroman theme
 - Students will annotate independent reading novel and maintain an active reading journal that focuses on author's writing style, sentence structure, diction, purpose, etc.
 - Assessment – Students will create life-size body of novel's main character, illustrating how the author writes to show a meaningful connection between the character's external and internal features (conflict, theme, irony, etc.)
 - Additional practice of timed writing using 2013 AP Exam Open Question Prompt to be graded using AP rubric and scoring guidelines

Unit Ten - This I Believe: The Last Lecture from a High School Student

After students have delivered the district's required Graduation Project/Presentations on April 6-7, 2016 and have completed their AP Exam on May 4, 2016, students will reflect on the main elements and themes they have encountered through the year's readings. Students will use various sources to model an essay and presentation that allows them to tell their peers what text from the course they consider most important, what idea or beliefs help to most clearly define them as individuals, and what goal is foremost in their minds.

- Viewing of Randy Pausch's last lecture via YouTube, followed by seminar discussion and individual reflection to answer such questions as:
 - What is the most important thing you have learned this year as a student?
 - Who is the ONE character we have encountered this year to whom you feel you can most closely relate and why?
 - What is the ONE piece of advice you would offer students coming to this class next year?
 - What is your passion, your goal for the future?
- Reading of published essays from www.thisibelieve.org (Maya Angelou, Martin Luther King, Jr., Mohandas K. Gandhi, Pearl S. Buck, and Albert Einstein)
- Literary terms of study: anecdote, tone, diction, author's purpose
- Students will develop their own personal belief statements and will model their essays and presentations after the essays and podcasts from this unit.
- Students will deliver their I Believe essays in front of their peers. Students may incorporate visuals (prezi, powerpoint, etc.) into their presentations. The presentations will be peer-evaluated using a given rubric.