

Advanced Placement English

Course Description

AP English is a course designed to prepare students to be successful in college. Skills, concepts, strategies, and methods of learning are developed. In addition, emphasis is placed on different genres of literature, problem solving, writing, and vocabulary developed in context of literary works.

First Semester

Literary Works:

<i>Beowulf</i>	<i>Medea</i>
<i>Canterbury Tales</i>	<i>Much Ado about Nothing</i>
<i>Macbeth</i>	<i>The Portrait of Dorian Gray</i>
<i>Fahrenheit 451</i>	<i>Pride and Prejudice</i>
Poetry (<i>Sounds and Sense</i>)	<i>The Glass Menagerie</i>
from <i>Gulliver's Travels</i>	

Reading Assignments:

All reading assignments must be read with care. Novels, in particular, require a thoughtful scheduling of time as students are instructed to read outside of the classroom. Poetry requires an in-depth reading. All poems should be read at least three times, with one reading to be oral.

Writing Assignments:

Students will have numerous creative writing and critical writing assignments for each semester in conjunction with works being studied. Creative writing will include a sonnet, a group generated short story, a historical fiction research paper, and personal essays. In addition, students will also write several critical papers to include an explication of a poem and a play and a research-based novel, play, or poem analysis.

Critical Writing Assignments:

Each student will write several critical papers explicating a poem, drama, and a novel. Additionally, one choice from the above will be research-based. In general, each paper must use specific and well-chosen evidence to articulate poems, drama, and novels. These papers should address analysis of structure, style (including tone, imagery, figurative language, and symbolism), and the historical and social values present in the era being studied.

Creative Writing Assignments:

Various papers will be assigned during the two semesters. These assignments will include the following: a sonnet, a historical fiction research paper based on the Holocaust, a short story, and personal essays.

The following will be emphasized: structure, style, theme, tone, figurative language, tone, imagery, voice, sentence variety, and strong verbs. Each writing assignment will have a scoring guide developed by the teacher and students. All writing assignments will be revised up to three times. Before and after school writing clinics will be available in addition to work shop designated days in class. Both teacher and peer edit work will be an expectation for the class. Rough drafts are due at the beginning of the class on the day designated and final drafts are due on the assigned date at the end of the class period. Exceptions will be made for those students requiring additional time.

In-class Writing, Quizzes, and Exams:

A requirement of the class is in-class timed writing. While many of these writings will be based upon AP test writing, other will be used as well. Quizzes will be given to check on the progress of understanding for each literature piece being studied. Some of the quizzes will be announced, and others will not be. All exams will be written so that half of the questions will be objective in nature and half will be essays. All discussion on essay questions must be supported by quotations from the text. Generalized discussion will receive little or no credit. In addition, the Socratic Seminar will be used to evaluate the students' knowledge.

Grading:

The grading system is based on the guidelines found in the student agenda. The grade is based on class work, quizzes, writing assignments, and unit tests. The following percentages apply: class work, 5%; quizzes, 15%; tests, 40%; and writing, 40%.

Writing grades are based on the individual student's work. All rough drafts must be turned in with the final copy of the paper. The improvement made from the rough drafts to the final paper will be a factor in the final grade. Students are expected to supply quality work; consequently, there are no "easy A's." I have high expectations when evaluating writing.

Class Procedures and Expectations:

1. All writing must have at least one teacher conference and may be

- revised up to three times before final evaluation.
2. Assessments are given on all units of study. The assessment will be varied. They may be oral presentations of writing projects, timed writing assignments, objective and/or essay tests, or Power Point presentations.
 3. All students are expected to use the time provided before and after school in the writing clinic.
 4. Semester exams are given. Mid-semester exams are also possible.
 5. The Socratic method, introduced and practiced in the junior year, will be continued.
 6. Members of the class will develop and prepare discussions using higher order thinking skills questions on selected works. Challenges will be allowed as to whether or not questions meet the criteria of higher order thinking.
 7. A portfolio of all papers will be kept in the classroom. At the end of the year, papers will be compared with those written in the junior year. An assessment of improvement in writing skills will be made by each students. In addition, each student will identify areas that still need improvement.
 8. An important part of this course is the involvement of each member of the class. Consequently, group work is considered to be a vital element to the student's growth in the thinking process, problem solving, and performance. The groups will be constantly changed so that each student can benefit from his or her classmates' different learning styles and thought processes.
 9. Extra help is available during 8th period tutoring, my 2nd period preparation time, or before or after school. Each student is expected to utilize himself or herself of this opportunity if experiencing difficulty. Do not allow frustration to lead to stress when help is available.

First Semester

Focus: Poetry from Perrine's *Sounds and Sense*

Chapter One: "What Is Poetry?"

Poems: "The Eagle," "Winter," and "Dulce et Decorum Est"

In-class discussion of poems from questions in the text (oral and written)

Chapter Two: "Reading the Poem"

Poems: "The Man He Killed," "A Study of Reading Habits," "Is my team plowing," and "The Subalterns"

Emphasis: Questions for Analysis and Evaluation to include speaker,

audience, occasion, setting, central purpose, theme, structure, paraphrasing, diction, imagery, figurative language, symbols, allusion, tone scansion, adaptation of sound to sense, pattern, and criticism and evaluation of poetry.

Outside Reading Assignment: *Pride and Prejudice* is due two weeks. A book card on large size note cards will be due at the assigned time. (Refer to handout.) In addition, an essay test will be given after adequate discussion of the novel.

Novel writing assignment: Compare any two couples in the novel. Refer to the handout for the appropriate method in writing a compare and contrast paper. (Two weeks to complete, including rewrites)

Chapter Three: "Denotation and Connotation"

Poems: "There is no frigate like a book," "When my love swears that she is made of truth," "Naming of Parts," and "The world is too much with us"

In-class discussion of denotation and connotation as applied to selected poems

In-class writing: Explain why the poet's words in "The world is too much with us" are more effective than the possible alternatives: selling and buying for "getting and spending," exposes for "bares," and dozing for "sleeping."

Chapter Four: "Imagery"

Poems: "I felt a funeral in my brain," "After Apple-Picking," "Those Winter Sundays," and "Autumn"

In-class discussion: Imagery as it applies to the selected poems

In-class writing: Point out effective examples of each kind of imagery used and the emotional responses evoked by the imagery in "After Apple-Picking."

Chapter Five-Six: Figurative Language

Metaphors and Similes

Poems: "It sifts from leaden sieves," "I like to see it lap the miles,"

In-class discussion of similes and the four forms of the metaphors in Dickinson's poems

In-class group work: Fill out a chart for "I like to see it lap the miles" to identify similes and metaphors as to literal term and figurative term. In addition, identify metaphors as to form one through four.

Personification, apostrophe, synecdoche, and metonymy

Poems: "Scholars," "Western Wind," "I taste a liquor never brewed," and "to His Coy Mistress"

In-class discussion of questions from the text.

In-class writing for "Dream Deferred": Since the dream could be any dream, the poem is general in its implication. What happens to your understanding of it on learning that its author was a black American?

Writing Assignment: Write a critical analysis of any poem studied in class in which you analyze how imagery, figurative language, and diction contribute to the tone of the poem. Refer to your handout. The first draft is due on the assigned date at the beginning of the class at which time the in-class writing clinic will take place. Remember, if you are having difficulty, help is available in either the before or after school writing clinic. (You will be always be given up to three rewrites.)

Symbol and Allegory

Poems: "The Road not Taken," "A Noiseless Patient Spider," "To the Virgins, to Make Much of Time," "Peace" and "Ulysses"

In-class discussion of questions from the text.

In-class writing: "To the Virgins, to Make Much of time," questions 1 and 2, page 88.

In-class discussion: How is allegory effective in making the abstract concrete? Use "Peace" and "Ulysses."

Chapter Seven: Paradox, Overstatement, Understatement, and Irony

Poems: "The Sun Rising," "Incident," "One Perfect Rose," "The Chimney Sweeper," "The Unknown Citizen," and "Departmental"

In-class discussion of selected questions from the text.

In-class timed writing: Compare and contrast "The Unknown Citizen" with "Departmental" in content and manner.

Mid-quarter exam: The test will covered everything studies to this date. It will consist of objective and essay questions. Review all quizzes

and class notes.

Novel Reading Assignment: Read *Fahrenheit 451*. Two weeks are allowed to complete the reading. At that time a Socratic Method in-class workshop will be held to review the mechanics learned as juniors. Chapters will be assigned to groups.

Novel Writing Assignment: Compare today's society to that of the society found in *Fahrenheit 451*. Remember to include quotes from the novel when making comparisons to details and examples in the current American society.

The Old English and Medieval Periods (A. D. 449-1485):

Works to be studied: *Beowulf* and excerpts from *The Canterbury Tales*

Beowulf:

In-class discussion covering conventions of epics, moral values of the society, differences between Beowulf's society and modern day society, etc.

In-class writing: Paraphrase lines 843-861.

Writing Assignment: Write about the battle from Grendel's point of view. Refer to handouts. (up to two rewrites)

The Canterbury Tales: "The Prologue" and "The Pardoner's Tale"

In-class discussions: direct and indirect characterization, historical background, medieval society, Latin and Greek prefixes, exemplums, etc.

In-class timed writing: AP exam style using "The Prologue."

Writing Assignment: Write a critical response to the poet William Blake's assertion that the "characters of Chaucer's pilgrims are the characters which compose all ages and nations." Use examples from the Prologue to explain why you agree or disagree with Blake's idea that Chaucer's characterizations can apply to people today. (Three rewrites if needed. One day in class for teacher and peer edit). Due date for final draft will be announced.

Group Writing Project: Write a rap or country and western song to parody "The Prologue." Refer to handouts.

Semester Final: Review all major tests. Questions will be taken from

these exams. The test will consist of objective and essay questions.

Second Semester

Outside Reading: The following works will be assigned this semester: *Jane Eyre*, *The Glass Menagerie*, and *The Picture of Dorian Gray*. Each will be assessed with a test and/or writing assignment.

Research Project

The students will write a historical fiction paper based on the Holocaust.

Prompt: Travel back to any time between 1938 and 1945 in Germany. Write a story about one day or one week in your life. Create a description of your life that is rich in historical detail. You are Jewish and being persecuted by Hitler. The paper may also be presented as a journal.

Jane Eyre:

Class discussion, Socratic questioning, exam, and in-class timed writings.

Drama: *The Tragedy of Macbeth*

In-class discussion of drama, tragedy conventions, the Elizabethan theater, Shakespeare's society, vocabulary, structure of play, etc.

Act I:

In-class discussion of the act, "Review and Assess" questions, soliloquies, and text aids such as side notes and stage directions.

In-class writing: Identify a person in history who is similar to a character in *Macbeth*. Explain your choice with well-chosen examples.

Act II:

In-class discussion of blank verse to prose, vocabulary, reading strategies, "Review and Assess" questions, and motifs.

In-class Writing: As a detective, create an investigational journal of Duncan's murder. Record clues at the scene and each person's testimony. (To be shared in the class)

Act III:

In-class discussion of internal and external conflict in the play, dramatic irony, "Review and Assess" questions, vocabulary, and motifs.

In-class writing: As a lord returning from Macbeth's banquet, write a diary entry about the strange events you have just witnessed. Use fresh and vivid language to convey a tone of shock, outrage, bewilderment, or some combination of these.

Writing Assignment: Research critical works for comments on the banquet scene. To record your findings, compile an annotated bibliography with a summary of what each says about the scene. (One Media Center day for resources; one week for first draft) Date for final copy will be announced and you must have two sessions in the before and after school writing clinic. As always, read your paper out loud and have peers critique your work.

Act IV:

In-class discussion: imagery, in particular motifs; archetypal images; vocabulary and shifted meanings; and "Review and Assess" questions.

In-class activity: Practice reading a selected scene from a lesson in *Shakespeare Set Free*. Discussion of what was learned from the lesson.

Act V:

In-class discussion: inferring beliefs of the period, vocabulary, the soliloquy in lines 19-28, the apparitions and their meanings, and "Review and Assess" questions.

In-class writing: Review all the elements of Shakespearean tragedy in the play. Then, create a chart to show how Banquo's response to the witches emphasizes Macbeth's tragic flaw.

Writing assignment: Research some of the many books on Shakespearean tragedy and produce an annotated bibliography. Next to each entry, briefly describe the source and evaluate its reliability. Due date to be announced. Media Center class time will be scheduled.

Satire:

Work: from *Gulliver's Travels*

In-class activities: discussion of Jonathan Swift and his time period, a

definition of forms of satire, use of background and footnotes to identify historical references, ironic meanings, and "Review and Assess" questions.

In-class writing: Compare and contrast Gulliver's impression of the Lilliputians with the King of Brobdingnag's impression of Europeans. Include how the comparison adds to the satire. Use specific quotations to support your writing. (To be shared with the class)

Writing assignment: Write a satire in the style of Swift's in which you try to reform some aspect of our society. Remember what is an appropriate subject for satire. Refer to your notes. Due date to be announced. Numerous rewrites will be allowed. The satires will be read in class. As usual, you will be evaluated on an class generated scoring guide. Only those grammar/grammar usage mistakes that can be heard from the presentation will count in scoring. Refer to the handout on points to be considered in an oral presentation.

Evaluation: exam and oral reading of satire paper.

Novel:

Work: *The Picture of Dorian Gray*

In-class activities to be taken from The Center for Learning Curriculum Unit.

Lessons to be assigned: Lesson 3, handout 7, "Art for Art's Sake"; Lesson 3, handout 9, "Actress as Artist" Lesson 3, handout 10, "Beauty and the Greeks"; Lesson 4, handout 12 "Friends: For Better or Worse"; Lesson 4, handout 13, "Lord Henry the Cynic"; Lesson 4, handout 14, "Lord Henry--Friend or Fiend"; Lesson 5, handout 16, "Mirrors"; Lesson 5, handout 17, "The Ravens of My Soul"; Lesson 10, handout 32, "Creating Horror"; Lesson 10, handout 33, "Creating Character"; Lesson 10, handout 34, "Creating a Setting"; and Lesson 10, handout 35, "Creating Plot."

Writing assignment: The class will be divided into groups. Using Lesson 10 handouts 32-35, each group will write a horror story. The teacher and class will develop a scoring guide for content and performance. Time will be scheduled in class for writing the story. Practice time will be on the group's time. Consequently, be certain you form a group which will be advantageous for writing and practicing.

Evaluation: Exam and Short Story.

Writing Workshop:

In a five to six week period, four personal essays (papers) will be written. The format for the writing workshop is based on the "in the middle concept" created by Nancy Atwell in which students write as many drafts as are needed. Student can ask for a Teacher Conference as any time. Students are also expected to have at least two peer edits.

Semester Examination: Study all major exams. The final will be written from the content of these tests.

- * Throughout the year, time is scheduled to practice timed AP exams. Practice AP exams are also given as homework. A portion of the class period is provided for discussion of the questions. The timed practice tests concentrate on the essay, and the homework is for practicing the objective portion of the test.

Texts:

Austen, *Pride and Prejudice*
Bradbury, *Fahrenheit 451*
Bronte, *Jane Eyre*
Euripides, *Medea*
Perrine, *Sound and Sense*
Prentice Hall, *The English Tradition*
Shakespeare, *Macbeth*
Shakespeare, *Much Ado about Nothing* (If time permits)
Smith, The Center for Learning, *The Picture of Dorian Gray* Curriculum Unit
Swift, from *Gulliver's Travels*
Wilde, *The Picture of Dorian Gray*
Williams, *The Glass Menagerie*

