

LIFELONG LEARNING STANDARDS

Students Will Be ...	⇒ <i>In this class we will achieve ...</i>
➤ Effective communicators	⇒ <i>We will speak and write with style.</i>
➤ Responsible members of society	⇒ <i>We will consider opportunities to serve others.</i>
➤ Information processors	⇒ <i>We will draw original conclusions from our reading.</i>
➤ Collaborative workers	⇒ <i>We will work in groups to attain goals.</i>
➤ Self-directed learners	⇒ <i>We will make choices about what we wish to learn.</i>
➤ Informed thinkers	⇒ <i>We will read, reflect and write about our world and our values.</i>

COURSE DESCRIPTION

AP English Literature will require intensive study of and response to various works of literature, including novels, plays and poetry. Our goal is to become better thinkers; we will measure our achievement of that goal in the quality of our reading and writing. The course is designed to teach beginning college level writing and follows the curricular requirements described in the *AP English Course Description* published by the College Board. Coursework, including written assignments and discussions, will focus on formal analysis and explication of literature. Proficiency in these skills will lead to greater understanding of and appreciation for both the writer's craft and the works themselves. Our discussions of writing, in which we will examine formal aspects of writing such as structure and style (diction, syntax, figurative language, mechanics), ought to be considered a workshop for our own efforts to imitate great writers and establish unique authorial voices.

We will address our goal by preparing for the College Board Advanced Placement Exam in English Literature. Activities and, especially, assessments will emphasize the skills required for the test. We will practice responding to literature through **multiple-choice questions** and, extensively, through **timed writing**. These will primarily be AP-based examinations, often reproduced or derived from released examination material on poems, passages and open-ended questions. There will also be opportunities to craft more thorough critical responses in the form of take-home essays. We will write to understand, to explain, and to evaluate. All of our more significant critical papers will call for evaluation, but one must understand and explain a piece of literature to evaluate effectively. The essence of scholarship is the combination of these three approaches to writing.

STUDENT OBJECTIVES

READING

- Analyze any element of style: diction, point of view, organization, tone, syntax, imagery, allusion, figurative language, irony.
- Answer multiple-choice questions efficiently and correctly.
- Gain a working knowledge of literature terms, tropes and schemes.
- Show a grasp of major trends in literature (classical to 21st century).
- Relate literature to society, author and self.
- Analyze any poem, demonstrating understanding of the form and elements that create expression.

WRITING

- Assert thoughtful, apt general thesis statements in response to given AP prompts and formulate original thesis statements for research/analytical papers based on reading.
- Show mastery of concrete detail, sentence variety, parallel structure, figurative language, mature vocabulary and integrated quotation.
- Write mature and insightful commentary—analysis, interpretation, discussion and explication—to complement concrete detail.

- Develop a unique personal authorial voice, expressing thoughts and ideas with command, confidence and style.
- Consider critical feedback of teacher and peers in terms of effective critical and creative insight and in terms of word choice, sentence construction, logical arrangement and other aspects of style.

SOME EXPECTATIONS

The College Board describes AP English Literature as a college-level course. I assume, therefore, that students who select this course will consistently arrive motivated and prepared. I am equally aware of the many demands placed on you in your senior year *and* the rigorous effort required to excel on the AP English Literature exam. I am, like all teachers, convinced that *my* class is your top priority—your task is to let me remain in blissful ignorance during the occasional moments when this is not the case for you. In other words: work hard even when you don't feel like it.

Plan more time than you think for reading, reading, reading and probably a lot more reading. Please do not wait for the “worksheet” or class lecture that you think will take the place of your own reading. Like a college literature course, AP English Lit will ask you to read and prepare thoroughly on your own with little guidance on your “first pass” through works of literary merit. Poetry, though appearing brief, is complicated and functions at the speed of sound—so you will need to read it slowly at least twice.

For the most part I will allow you to tailor the *form* of your completed work to your personal style. I do expect out-of-class written work to be **typed** and **double-spaced** in a standard text font and size unless otherwise stated, and please include your **name**, the **date** and an appropriate **title** on every assignment.

I require all of my students to have a functioning **e-mail address** which they check regularly, and I am likely to use this method of communication with the class during the year. Be sure you have signed up on the class website at <http://www.msbowman1290.com>. I also would like you to keep a spiral-bound **class notebook** for the whole year. In it you will keep class notes, a running list of your performance on test preparation activities, a vocabulary list and various additional materials. You will turn in this notebook for a major grade at the end of each semester. The notebook must be spiral-bound on the left side with college-ruled paper.

A note on **vocabulary**: an expansive and diverse vocabulary is crucial to your comprehension of literature and your ability to write about it. I will again follow college procedure of expecting you, the learner, to be responsible for your own vocabulary enhancement. You will be given a list of suggested vocabulary words from each text. You are expected to develop your own system of logging in your notebook and learning new words from each of the works we encounter this year. **[C11]**

WRITING ASSIGNMENTS

Each student will write a number of creative assignments in parallel with the critical writings completed per unit. Creative writing will include a sonnet, sestina, soundtrack, a letter in the voice of a character, personal narratives and reflections, and others. Students will also write several critical papers, including an explication of three poems and a three plays, and a close reading of a novel, and a criticism/research-based novel analysis. As preparation or reading accountability, informal activities such as quick writes and dialectical passage journals will be used.

Critical writing: Each student will write several short critical papers, explicating poetry and drama, and performing a close reading of novels, including one that is research-based. I will be more specific on what I expect from these critical assignments later on, but in general each paper will use specific and well chosen evidence to articulate an argument about poems, drama, and fiction. Specifically, these critical essays are based on close textual analysis of structure, style (figurative language, imagery, symbolism, tone), and social/historical values. **[C2]** These critical papers will be approximately two-to-three double-spaced pages, with the research-based paper around five-to-six pages. I may require a rough draft for papers. Writing will be

workshopped and peer-reviewed during class. I will present detailed rubrics or holistic scoring guides for every major paper. These may be reproduced or redacted from AP nine-point scoring guides.

Creative writing: Students will be asked to write creative assignments—poems, drama, and short stories that take on the rhetorical forms and styles of the literature we’re 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. These techniques include structure, theme, and style (diction, syntax, imagery, symbolism, and tone). [C2] Although we may begin these assignments in class, I will expect them to be typed and proofread (especially spellchecked) before being handed in to me. Often, these, too, will be workshopped during class.

Note on Writing: Not all writing is analytical. The college essay unit involves a free writing journal on a variety of prompts similar to college application essay prompts; this journal becomes a resource for students as they revise toward a college application essay. In the modern American novel unit, students keep a reading journal which provides the notes for a graded discussion and the basis for their essays on the novel. Students also reflect upon their own writing process in written self-assessments each semester. Other units a creative responses such as writing a villanelle, sestina or ode; writing an original “Modest Proposal” satirizing a current social or political problem; creating six characters and a script with homage to Pirandello’s play *Six Characters in Search of an Author*; and writing a missing scene from *Hamlet* or *Othello*.

Each unit involves writing exercises, including formal extended analyses, timed in-class responses, microessays which enable students to learn methods of analysis they will use in extended essays, and reading logs. Topics for microessays and timed writings are assigned; given a range of possibilities, students select the topics for their own major essays. They have a week for the first draft, with a required peer edit two days before the draft is due to the instructor. This draft is returned with the instructor’s suggestions for revision, which is due a week later to allow for writing conferences. The school schedule includes two conference periods a week, during which students have writing conferences and grammar mini-lessons, with more tutoring available scheduled before and after school. Students may revise multiple times within the week. Your best composition skills should be practiced. We will work with various composition constructions, Standard Written English, sentence variety, and word choice. [C8, C9]

Grammar and usage: As a 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. [C8, C9, C12] There are many good online guides to grammar. The link below is one such guide. Please consult the Owl Online Writing Lab at Purdue University: <http://owl.english.purdue.edu/owl/search.php> or use the *Holt Handbook for Grammar and Usage*. This textbook is available in any English classroom.

My comments on all papers encourage students to vary sentence length and structure. I point out particularly well-constructed phrases and apt word choices, [C9] subtle and appropriate transition statements, [C10] and original illustrative details. [C11] Students must state their thesis statement at the end of the paper, which allows me to comment on how well the writing style (tone, diction, sentence structure, choice of examples) achieves their stated purpose. [C12]

C12-- The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, which help the students develop:

- Appropriate and effective vocabulary,
- A variety of sentence structures,
- Logical, coherent organization,
- A balance of generalization and specific, illustrative detail, and
- An effective use of rhetoric, including tone, voice, and appropriate emphasis through diction and syntax.

C9—The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, which help the students develop a variety of sentence structures, including appropriate use of subordination and coordination.

Semester I

Poetry Unit I: Review of Poetry

Texts:

Kennedy, X. J., and Dana Gioia, *An Introduction to Poetry*. 8th ed. Harper, 1994.

Perrine, Laurence and Thomas R. Arp, eds. *Sound and Sense: An Introduction to Poetry*. 12th ed. Thomson Wadsworth, 2008. Vendler, Helen ed. *Poems, Poets, Poetry: An Introduction and Anthology*. 3rd ed. Bedford/St. Martin's 2010.

Poems:

William Shakespeare (“Sonnet 138,” “Sonnet 130”), Petrarch (“Sonnet 219”), William Carlos Williams (“The Dance”), Edna St. Vincent Millay (“I will put chaos into fourteen lines”), Edgar Allan Poe (“The Bells”), John Frederick Nims (“Love Poem”), Seamus Heaney (“Mid-Term Break” and “Digging”), Gerard Manley Hopkins (“Pied Beauty”), Langston Hughes, (“Let America Be America Again”), Allen Ginsberg (“A Supermarket in America,”) Derek Walcott (“The Virgins”), W.H. Auden, (“Musee des Beaux Arts”), Andrew Marvell (“To His Coy Mistress”) and similar poems.

C1 --The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

Objectives:

Students will demonstrate the ability to:

- Read a poem critically, with attention to the poem’s theme and the poet’s techniques,

Poetry Unit I, continued

- Analyze the dramatic situation, structure, line, diction, connotation, sound devices, diction, syntax, mood, purpose, persona, tone and theme of a poem,
- Identify different forms of the sonnet,
- Identify figurative language and syntactical patterns,
- Discuss the theme and technique used in a poem,
- Use the language of the criticism of poetry, and
- Write well-supported analytical essays of poems.

Assessments: [C7]

Students will write, peer edit and revise 3 microessays (brief analytical essays):

- Ambiguous diction in Sonnet 138
- Mood and sound elements in “The Bells”
- Diction, paradox and structure in or “Love Poem”
- A timed writing on a poem, using a prompt from a past AP English Literature exam.

C3 --Students write an interpretation of a piece of literature that is based on a careful observation of textual details, considering the social and historical values it reflects and embodies.

Evaluation Criteria:

Six-trait rubric

Evaluation of these essays will include comments and writing conferences addressing grammar and usage, logical structure, levels of generalization, and diction and vocabulary choices. [C11]

Length: 4 weeks

College Essay

Text:

Diyanni, Robert, ed. *Fifty Great Essays*. 4th ed. Penguin, 2011.

Elbow, Peter. *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing*. Oxford Press, 2000.

Anderson, Jeff. *Everyday Editing*. Stenhouse, 2007.

Model essays from previous years, with the student writer’s permission.

C7--Students have frequent opportunities to write and rewrite formal, extended analyses and timed, in-class responses. The course requires 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.

Objectives:

Students will demonstrate the ability to:

- Critically read and discuss sample personal essays by professional and student authors,
- Write journal entries in response to a variety of different prompts on personal subjects, including description, exposition, narration, and reflection,
- Write a personal essay for an academic audience,
- Write in a variety of modes, including description, exposition, narration and persuasion, and
- Revise repeatedly for various audiences and within various constraints

Assessments:

- Senior Journal of 12 responses to sample college application prompts,
- Peer editing of 3 entries,
- Revision of ten prompts into a sample application essay,
- Peer editing for one week of the college essay,
- Teacher feedback on the essay, with comments, and
- Revision, including editing of essay for audience and length.

Evaluation Criteria:

Teacher-made rubric for Senior Journal

Six-Trait Rubric for personal essay

Length: 6 weeks, 3 weeks overlapping Poetry Unit I and *Hamlet* for at-home journal writing and essay revisions.

Tragedy

Texts: Note that when the texts alternate, the focus is on the title in bold font.

Shakespeare. William. ***Hamlet***. Ed. Alan Durband. Barron's ed. Barron Educational Series, 1986.

--*Hamlet, Prince of Denmark*. Ed. Cyrus Hoy. Critical Ed., Norton, 1992. Note: The objectives for *Hamlet* are comparable to those for *King Lear*.

Tragedy: *Hamlet*, continued

Objectives:

Students will demonstrate the ability to:

- Identify the relevance of the Great Chain of Being to the themes of civil disorder and disintegration,
- Identify patterns of development, including character foils and parallel plots,
- Independent reading of text. Comparative analysis of Aristotelian and Renaissance models of tragedy. Hamlet as an ambiguous tragic hero. Apply Shakespearean tragedy characteristics to reading of Hamlet
- Hamlet's evolving psychological and emotional state as evidenced by his soliloquies
- Analyze interrelationships of major characters and Shakespeare's character techniques
- Comic relief
- Close re-reading of designated scenes of Hamlet with students using text support to analyze elements: formal vs. informal address, Garden and serpent as motif, Hamlet's concept of death, images of disease and decay.
- Analyze setting and plot determine tone and build suspense; evaluate Hamlet's character in terms of the social context revealed to the reader; argue which model of tragedy best applies to Hamlet: Aristotelian or Renaissance?

C8 --The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work, which help the students develop a wide-ranging vocabulary used appropriately and effectively.

- Gain awareness that the English language that writers use has changed dramatically through history, and
- Engage in thoughtful discussion and writing about the play.

Assessments:

- Reading quizzes on each act,
- Microessay: Rhetorical analysis of Hamlet's "To be, or not to be" soliloquy Act 3, Scene 2 (
- Quotation analysis quiz,
- Famous lines test,
- Essay test emphasizing themes and characterization,
- Written or oral rhetorical analysis of two 15-line excerpts from *Hamlet* in relation to a theme in the play,
- Formal, revised analytical essay with peer editing.
- AP Style Prompt 3 topic
- Socratic seminar

Length: 5 weeks

C1 --The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

Satire

Texts:

Voltaire, *Candide, or, Optimism*. Trans. Theo Cuffe. Penguin Classics Deluxe ed. Penguin, 2005.

Swift, Jonathan. "A Modest Proposal." In Diyanni, Robert, ed. *Fifty Great Essays*. 4th ed. Penguin, 2011.

Objectives:

Students will demonstrate the ability to:

- Identify theories of comedy,
- Identify stages of the comic ladder,
- Identify techniques of comedy including irony, satire, hyperbole, wit, epigram, incongruity, inconsistency of character, plot devices, and physical comedy,
- Identify Voltaire's purposes in the context of the *Philosophes* and the Enlightenment, relate those purposes to his comic techniques, and
- Write and present an original "Modest Proposal" on a contemporary issue.

Assessments:

- 3 reading quizzes
- Contemporary satire presentation (group, oral)
- Comedy terms identification test

Evaluation

Teacher-made rubric for satire presentation

Length: 3 weeks

Although critical analysis makes up the bulk of student writing for the course, well-constructed creative writing assignments may help students see from the inside how literature is written.

The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

Application of Literary Theories

Texts selected for this unit, which vary from year to year, yield supportable interpretations from a variety of critical perspectives. Texts include George Bernard Shaw's *Pygmalion*, Henrik Ibsen's *A Doll's House* and Joseph Conrad's *Heart of Darkness*. Students are provided with individual paperbacks.

Application of Literary Theories, continued

Resources:

Meyer, Michael. *The Bedford Introduction to Literature*. 3rd. ed. St. Martin's, 1993.

Library and internet resources.

The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work.

Objectives:

Students will demonstrate the ability to:

- Identify the differences among literary theories, including formalism, archetypal criticism, feminist and gender criticism, Marxist criticism, psychological criticism, reader-response criticism, deconstructionism, biographical criticism, multicultural criticism, literary history and new historicism,
- Locate literary criticism that represents a specific critical approach to the text and appraise the various critics' views,
- Interpret a text from at least one of these critical theories, with relevant detail,
- Deliver a comprehensive group oral presentation explaining the origins, major critics, and theory of each approach, including an interpretation of the text,
- Synthesize their own interpretation and relevant critical perspectives into an oral analysis of the text, and
- Write, peer edit and revise a documented essay applying one critical approach, with support relevant to the critical perspective selected.

Assessments:

- Group explanation of approach and analysis of text, and
- Individual essay drafts and revisions analyzing the text according to the student's choice of literary theory.

Evaluation Criteria:

Teacher-made rubric for oral presentation

Six-Trait Rubric for essay

Length: 2.5 weeks

British Novel

Text:

Conrad, Joseph. *Heart of Darkness*. Ed. Paul B. Armstrong. 4th Critical ed. Norton, 2006.

Objectives:

Students will demonstrate the ability to:

- Identify the effect of literary techniques such as point of view, structure, frame narration, imagery, figurative language, tone, diction, theme and syntax,
- Question and discuss the author's purpose in relation to the social, historical and political context of the novel's setting and the values of Conrad's times,
- Evaluate the relevance of different critical approaches to the novel,
- Discuss the critical judgments of Conrad's novel as racist, sexist, Eurocentric or imperialist,
- Analyze Marlow in a closed-book group activity requiring specific evidence for their generalizations and insights,
- Develop their own view of the characters and their own interpretations of the novel, and
- Write a well-supported, persuasive analysis of *Heart of Darkness* in class in response to a prompt from an AP English Literature and Composition Exam. Students will have seen possible prompts in advance will be able to use a copy of *Heart of Darkness* while they are drafting in class. They will revise this essay overnight before turning it in as their end-of semester exam.

Assessments:

- 4 reading tests,
- Character analysis (group exercise),

British Novel: *Heart of Darkness*, continued

Assigned reading should be accompanied by thoughtful discussion and writing about those books in the company of one's fellow students.

C7 --Students have frequent opportunities to write and rewrite formal, extended analyses and timed, in-class responses in all of the following modes: writing to understand, writing to explain, and 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.

Assigned reading should be accompanied by thoughtful discussion and writing about those books in the company of one's fellow students.

C11 --The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work, which help the students develop a balance of generalization and specific, illustrative detail.

- 2 graded discussions (fishbowl format), and
- In-class open book timed essay, with revision and self-assessment.

Evaluation Criteria:

Teacher-made rubric for graded discussion

AP English Literature and Composition Scoring Guide for in-class timed essay

Length: 3.5 weeks

Semester II

Poetry Unit II: Poetic Form [C1]

Texts:

Kennedy, X. J., and Dana Gioia, *An Introduction to Poetry*. 8th ed. Harper, 1994.

Perrine, Laurence and Thomas R. Arp, eds. *Sound and Sense: An Introduction to Poetry*. 12th ed. Thomson Wadsworth, 2008. Vendler, Helen ed. *Poems, Poets, Poetry: An Introduction and Anthology*. 3rd ed. Bedford/St. Martin's 2010.

Poems:

Robert Browning (“My Last Duchess”), Sylvia Plath (“Daddy”), Elizabeth Bishop (“One Art,” “Sestina”), Dylan Thomas (“Do Not Go Gentle Into That Good Night”, “Fern Hill”), William Shakespeare (“The Sunne Rising”), Philip Larkin (“Aubade”), John Keats (“Ode on a Grecian Urn”), Pablo Neruda, (“Ode to My Socks”), Theodore Roethke (“Elegy for Jane”), John Crowe Ransom (“Bells for John Whiteside’s Daughter”), Sherman Alexie, “Elegies,” A.E. Housman (“To an Athlete Dying Young”), Randall Jarrell (“The Death of the Ball Turret Gunner”), Wilfred Owen (“Dulce et Decorum Est”), Dudley Randall (“Ballad of Birmingham”), Anonymous (“The Twa Corbies”) and similar poems.

Objectives:

Students will demonstrate the ability to:

- Read, critically analyze and discuss longer and more complex poetry,
- Read closely, with attention to the relationships between the poem’s theme and its technical elements, especially the relationship of theme to technique,
- Analyze the dramatic situation, structure, line, diction, connotation, sound devices, diction, syntax, mood, purpose, persona, tone and theme of a poem,
- Identify different forms of the lyric poem,
- Identify free verse, blank verse, dramatic monologues and narrative poetry,
- Identify rhetorical devices (schemes and tropes),
- Write and comment on poems using appropriate literary terms, and
- Write a well-supported analytical essay on a poem.

Assessments: [C7]

- Frequent brief in-class responses to poetry, including creative writing,
- In-class timed essay on a prompt from an AP English Literature and Composition Exam, and
- Explication of a poem studied in this unit, with peer editing and revisions.

Workshopping this assignment

Developing rubric: class created with comparison and similarity of rubrics fro critical and for creative writings -- trait rubrics (diction, syntax, organization, specificity, and generality) [C8-C11]

Evaluation Criteria:

AP English Literature and Composition Scoring Guide for in-class timed essay

Six-Trait Rubric for explication

Length: 4 weeks

Assigned reading should be accompanied by thoughtful discussion and writing about those books in the company of one’s fellow students.

Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

Although critical analysis makes up the bulk of student writing for the course, well-constructed creative writing assignments may help students see from the inside how literature is written.

The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times

Modern American Novel

Texts:

Hurston, Zora Neale. *Their Eyes Were Watching God*. Harper & Row, 1990.

Ellison, Ralph. *Invisible Man*. Vintage, 1980.

O'Brien, Tim. *The Things They Carried*. Penguin, 1990, with comparable objectives in alternate years.

Objectives:

Students will demonstrate the ability to:

- Understand a work's complexity, to recognize the depth of meaning, and to analyze how meaning is developed in literary form,

Modern American Novel, continued

- Consider the social and historical values the novel reflects and addresses,
- Identify and recognize the effect of the techniques of literary artistry, [C9]
- Recognize and evaluate the uses of distortion in the narrative,
- Identify variations from traditional characterization and point of view in the novel, with attention to Faulkner's structure, voice, diction and detail,
- Identify common literary techniques, such as imagery, time, repetition, narrative voice, and structure and the purposes of their use in uncommon ways, and
- Write a well-supported documented essay about the development of one major theme within the novel.

Assessment:

- Reading quizzes,
- Participation in graded class discussion,
- Reading log, focusing on a literary device (such as imagery),
- Analytical essay draft and revision, and
- 1- 4 in-class essays, depending on the text.

Evaluation Criteria:

Teacher-made rubric for Reading log

Six-Trait Rubric for analytical essay

AP English Literature and Composition Scoring Guide for in-class timed essay

Length: 4 weeks

Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

Students have frequent opportunities to write and rewrite formal, extended analyses and timed, in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.

Theatre of the Absurd

Texts:

Ionesco, Eugene. *The Bald Soprano and Other Plays*. Trans Donald M. Allen. Signet Classics, 1998.

Pirandello, Luigi. *Six Characters in Search of an Author*. Trans. Eric Bentley. Signet Classics, 1998.

Resource: Teacher-constructed PowerPoint on surrealism

Objectives:

Students will demonstrate the ability to:

- Recognize the relationships between 20th century theories of art (especially surrealism) and literature and their influence on literature, and
- Identify characteristics of absurdism in a literary work.

Assessment:

- Group presentation modeled on *Six Characters in Search of an Author*,
- Worksheet on characteristic of absurdist theater in *The Bald Soprano*, and
- Image log on each play.

Evaluation Criteria:

Teacher-made rubrics for group presentation and image log

Assigned reading should be accompanied by thoughtful discussion and writing about those books in the company of one's fellow students.

Length: 2 weeks

Existential Novel and/or Plays

Texts:

Sartre, Jean-Paul. *No Exit and Other Plays*. Trans. Stuart Gilbert and others. Vintage International, 1989.

Camus, Albert. *The Stranger*. Trans. Matthew Ward, Knopf, 1989.

Alternate texts: (These will be taught with objectives appropriate to the texts.)

Beckett, Samuel. *Waiting for Godot*. Vintage International, 1989.

Stoppard, Tom: *Arcadia*. In *Plays Five*. London: Faber, 1992.

Objectives:

Students will demonstrate the ability to:

- Read critically to identify the literary techniques such as setting, imagery, characterization, syntax and structure used in the text,

Existential Novel and/or Plays, continued

- Relate literary techniques to the author's purposes and philosophy,
- Compare the treatment of existentialism in the two genres,
- Compare differing literary expressions of existentialism, and
- Identify elements of absurdism in *The Stranger*,

Assessment:

- Two reading quizzes and final test on *The Stranger*,
- Short-essay exam on *No Exit*,
- Analytical essay draft and revision on *The Stranger*,
- In class timed essay on *The Stranger*.

Evaluation Criteria:

Six-Trait Rubric for analytical essay

AP English Literature and Composition Scoring Guide for in-class timed essay

Length: 4 weeks

British

Text:

Austen, Jane. *Annotated Pride and Prejudice*. Ed. David M. Shapard. Random House, 2004.

Stoppard, Tom. *Rosencrantz and Guildenstern are Dead*. Grove/Atlantic, 1994.

Alternate text for years when *Hamlet* is taught rather than *King Lear*.

Objectives:

- Analyze Austen's satirical humor and her subtle, yet complex, view of human nature.
- Examine important themes such as "how marriage is represented in the novel."
- Learn about the use of the epistolary novel in the 18th century. Identify examples of this method in Austen's work.
- Analyze the syntax and diction of the main characters, and
- Write a well-supported discussion of the motivation of humans to control as much as they can, know more than is obvious, and manipulate other beings
- Assessment:
- Reading quizzes on each homework reading,
- Discuss and write informal essays concerning Austen's irony in presenting characterization., and
- Timed writing on a past AP English Literature and Composition Exam prompt.

Students write an interpretation of a piece of literature that is based on a careful observation of textual details.

Students have frequent opportunities to write and rewrite formal, extended analyses and timed, in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.

The course includes an intensive study of representative works of both British and American writers as well as works written in several genres from the sixteenth century to contemporary times.

The AP teacher provides instruction and feedback on students' writing assignments, both before and after students revise their work.

C4—The course teaches students to write an interpretation of a piece of literature that is based on a careful observation of the works textual details, considering such elements as the use of figurative language, imagery, symbolism, and tone.

- Students taking the AP Exam will participate in the AP Review.

Evaluation Criteria:

Six-Trait Rubric for analytical essay,

AP English Literature and Composition Scoring Guide for in-class timed essay,

Length: 3 weeks for students taking the AP English Literature Exam

AP Review for students taking the AP English Literature Exam

- Practice Multiple-Choice format and types of questions
- Discuss essay prompt format and types of questions
- Review of texts appropriate for the AP Open Question

Assessment: 3 timed writings to AP Literature Exam prompts

Length: 3 weeks

GRADING SCALE

100-95	A	82-80	B-	69-67	D+
94-90	A-	79-77	C+	66-63	D
89-87	B+	76-73	C	62-60	D-
86-83	B	72-70	C-	Below 60	F

I assign grades in several categories using a point system. These grades are then weighted and tallied to calculate the overall grade. Participation is factored into all categories.

<u>Categories</u>	<u>Weight</u>
Senior Journal	25%
Homework & Quizzes	15%
Participation and Group Exercises	15%
Final	15%
*Writing, Projects, and Tests	30%

***Note:** Writing, Projects, and Tests is 30% of the final grade.

EXPECTATIONS & RESPONSIBILITIES RESPECT EVERYONE IN OUR CLASSROOM & SCHOOL THAT INCLUDES YOU!

Materials: You are expected to have the following supplies daily.

(2) Spiral Bound Notebooks	Pencil
AP English Binder	Pen: blue, black & red (you will need all 3)
(2) Folders	

Additional materials you will need during the year

Color Pencils & Markers	Barron's AP Review Book for English Literature
Dictionary	<i>How to Read Like a Professor</i> by Thomas C. Foster
Notebook Loose Leaf Paper	

Your English Binder

The English binder will have five tabbed sections. Each tab is labeled as follows:

Tab 1 – Rhetorical Terminology	Tab 4 – Book List
Tab 2 – Poetry	Tab 5 – Drama
Tab 3 – Notes & Handouts	

Classroom Etiquette:

Respect yourself, your class, your classmates, and teacher.

Arrive on time.

Enter quietly.

Leave when dismissed by the teacher.

Place your backpack, lunch, and other extraneous items below your desks.

Keep your hands, feet, and personal items secured near your body.

Homework

- Homework is checked daily! Homework varies! There are both short-term and long-term assignments.
- A finished product shows that you have understood the assignment, followed the instructions, and completed the necessary steps for a final product.
- Students are expected to complete formal written assignments on the computer. Students who do not have computers at home will have access to a computer and printer at school. Please create a digital locker.
- Students are given a hanging file and folder to store all written compositions from first assignment to last. This tool is essential for the final product. Take very good care of it. Your hanging file may not leave the room.
- Students should expect nightly homework including reading.

Infractions – Pioneer High School Student Handbook

Cheating, throwing objects, rudeness to anyone, foul language, inappropriate remarks or actions, wasting time and destroying materials will result in an after school detention, a phone call to parents or guardians, and/or a conference, and On-campus suspension (OCS).

Cell Phones, iPods, Cameras, etc...

Electronic devices must be turned off, secured, and out of sight during school hours. Improper use of electronic devices results in their confiscation for a period of 24 hours. A parent/guardian must retrieve the item in person from the attendance office. Cameras MAY NOT be used on campus and will be confiscated.
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Missing Homework

If homework is consistently late, incomplete, or missing, a phone call is made to parents or guardians and a conference is scheduled.

This action is not punitive; rather, it is a way of helping you stay on top of your assignments.

THIS SHEET TO BE TURNED IN TO MS. BOWMAN

I have received, understand, and agree with Ms. Bowman’s Advanced Placement English Literature Syllabus and Statement of Understanding.

Parent & Student Statement of Understanding (Place a check mark after reading each section.) ✓

- I have received a syllabus for this course, and the teacher has reviewed its contents, including the following information: the evaluation process, required assignments, attendance requirements, and course calendar.
- I understand that I should do my best to complete class assignments before the due dates and spend the necessary time preparing for tests as directed by my teacher.
- I understand that prompt attendance is a critical component to this course. Late arrival and early leaving may be counted as absences. Work missed during an absence is counted against the grade – it is extremely important to make up the work.
- I understand that I am working toward successfully passing the Advanced Placement test and will do what I can to earn a 5!
- I understand that if I am having difficulty in the course:
 - I should ask questions and seek help from my teachers and counselors.
 - I understand that in signing this document I accept and agree to the above statements.

Student’s Name & Period

Date

Student Signature

Parent/Guardian Signature

Email Address or Cell Phone #

Email Address or Daytime Tel. #

Voluntary/Confidential Section

I want you to be successful in this course. Therefore, feel free to speak with me personally or note below anything that may adversely affect your performance in this class. This could include: participation in sports or other college activities, learning challenges, health concerns, military service, or family difficulties.

Extra Help

I am available for help most days before and after school. Please do not wait until test time or due dates to ask for help! I want all my students to succeed in my class, always let me know as soon as possible if something is slowing your performance in any way. Please be considerate and let me know ahead of time, that you are coming for extra help, so I am ready for you.

I understand the need for students to expend energy during the school day. However, students in high school are on the road to becoming adults and are expected to think before they act or react.