AP Literature and Composition

Course Syllabus

Course Description:

You are here for several reasons: you are a talented English student, you are an avid reader or an established writer, and—most importantly—you have a passion for literature and the English language.

*AP Literature and Composition* is more than just an English class, or required course for graduation: it is an opportunity to learn, explore, scrutinize, and analyze literature across the ages. You are here because you love to read, and not just read once, but re-read, search, and debate the context and meaning of our world’s most talented authors.

*AP Literature and Composition* is an opportunity to expand your literary intellect, and will require robust stamina in reading, and solicitous writing and analysis of the literary elements that construct the poetry, short stories, novels, and literary critiques we will examine throughout this two semester, thirty-six week course.

Course Goals:

* To carefully read and critically analyze imaginative literature (C1).
* To understand the way writers use language to provide meaning and pleasure (c2).
* To consider a work’s structure, style, and themes, as well as such smaller scale elements including the use of figurative language, imagery, symbolism, and tone (C3).
* To study representative works from various genres and periods (from the sixteenth to the twentieth century), but to know a few works extremely well (c4).
* To understand a work’s complexity, to absorb richness in meaning, and to analyze how meaning is embodied in literary form (c5).
* To consider the social and historical values a work reflects and embodies (c6).
* To write focusing on critical analysis of literature including expository, analytical, and argumentative essays as well as creative writing to sharpen understanding of writer’s accomplishments and deepen appreciation of literary artistry (C7).
* To become aware of, through speaking, listening, reading, and chiefly writing, the resources of language: connotation, metaphor, irony, syntax, and tone (C8).

Grading Criteria: This course is weighted in the following categories:

50% ----------- **Papers**

25% ----------- **Test/Quizzes/AP Exam Practice**

25% ----------- **Other Class Work** (presentations, homework, writer’s notebooks, in-class work, research, participation)

Late Work:

Late work probably should not be accepted for AP English, especially considering many college professors refuse to accept late work and papers in college; however, for this class, there is a late work policy for major assignments and daily work. **Larger assignments** (writing, presentations, etc.) that are turned in late will lose **20% each day it is late**, including weekends (unless you can e-mail it to me) and you have five days to complete it, or it will enter in the grade book as a zero. **Daily work** (homework, writer’s notebooks, etc.) will lose **50% of the grade** possible the next day you turn it in. You will only have **ONE DAY’S GRACE PERIOD for daily work**. Beyond that one day, the daily work will no longer be accepted for credit.

Rationale:

All of the assignments I give you are for the benefit of practice and gaining skills that will help you on the *AP Literature and Composition Exam* in May, as well as in your future college classes. Not everything is graded; nonetheless, it is still important for students to complete because it will enhance your conversations and understanding of the literature. Also, realize late work can still have value if completed, even with a deduction, so still turn it in!

Student Text and Resources:

Textbooks:

* Perrine’s Literature Structure, Sound, and Sense: Eleventh Edition. Thomas R. Arp and Greg Johnson.
* How to Read Literature Like a Professor by Thomas C. Foster
* Mythology by Edith Hamilton

Novels/Epic Poem:

* The Book Thief by Markus Zusak (2005)
* The Kite Runner by Khaled Hosseini (2003)
* The Metamorphosis by Franz Kafka (1915)
* The Handmaid’s Tale by Margaret Atwood (1986)
* Grendel by John Gardner (1971)
* One Flew Over the Cuckoo’s Nest by Ken Kesey (1962)
* Beloved by Toni Morrison (1987)
* Dante’s Divine Comedy/Inferno by Dante Alighieri (1314)

Drama:

* *A Doll House* by Henrik Ibsen (1881)
* *The Merchant of Venice* by William Shakespeare (16th Century, approx: 1596)
* *Othello* by William Shakespeare (17th Century, approx: 1603)
* *Oedipus Rex* by Sophocles (approx: 429)
* *Antigone* by Sophocles (approx: 442)

Additional Resources:

* Poems, short stories, and essays not in the textbook will be provided for students in class.
* Released *AP* *Literature and Composition* Exams.
* Some Film Supplements and Commentaries.

Overview—Course Assessments:

-In class impromptu (AP Style) essays

-Peer editing and evaluation of essays

-Writing exercises from mini-lessons (grammar and literary elements)

-Blog responses and online forum discussion

-Poetry explication

-Novel analysis

-Drama analysis

-Responses in writer’s notebooks

-Creative writing imitating the style, language, and/or genres of works studied in class (ex. found poems)

-Creative responses to literature demonstrating understanding of character, conflict, and theme (ex. persona journals and letters)

-Personal response papers (aka: midterm response papers)

-Participation in class discussions

-Vocabulary quizzes

-Reading quizzes

-AP style multiple choice tests

* Portions of practice tests given throughout the semester
* Group analysis and presentations of literary selections from the exam
* Mid-term exam
* Final class exam/exit portfolio
* **Three hour simulated AP Literature and Composition Exam opportunity**

Literature to Reference: (pre-requisite reading: this is literature students should be familiar with prior to their 5th year AP English course)

**ENG I.** *Romeo and Juliet*, the *Odyssey*, To Kill a Mockingbird, selection of short stories including: “The Lottery” and “The Most Dangerous Game.”

**ENG II.** Of Mice and Men, *The Crucible*, The Adventures of Huckleberry Finn*, Raisin in the Sun.*

**ENG III.** Lord of the Flies, *Beowulf*, *Hamlet*, *Canterbury Tales,* Frankenstein*.*

**ENG. IV:** Night, The Great Gatsby, 1984.

Required Materials: Students will need the following materials for the semester…

* A composition notebook/ writer’s notebook
* Tabs for your composition notebook
* A LARGE three-ring binder
* Tabs for your binder
* Highlighter
* Sticky notes and/or removable colored tabs for annotating
* Flash-drive for saving, storing, and printing documents

Pre-Reading and Prerequisite: (this overviews the summer reading project, which was given to students in June) Students will read two pieces of literature:

**The Book Thief by Markus Zusak *Oedipus Rex* by Sophocles**

Students should have met twice with the AP Lit. Instructor to go over the expectations for AP summer reading and the mandatory contract for admittance in the course. Students will have completed three papers. Students will write a 2-3 page midterm response paper (as expected weekly\* during the regular AP course) and a final 4-5 page project that explore a creative analytical response to *The Book Thief* as a whole. Students will also write a 4-5 page response paper for the entire reading of *Oedipus the King*. Failure to complete and master these assignments means dismissal from the course before the regular school year. These summer reading projects will serve as opening discussion for the start of the class, and continuing discussion throughout the school year.

AP Literature and Composition Exam and “Mock Test”:

The official *AP Literature and Composition Exam* takes place in May. Although you are not required to take the exam, the exam can open doors for you in college, including giving you college credits. I highly recommend everyone take this exam, but there is a fee. If you score a 3 or better on the exam, the school will reimburse you some of the cost.

Students will have an opportunity to take a three hour “mock” exam (outside of class) before the actual test in May. This is an opportunity open for any student and usually takes place on a weekend. Students who take this mock test will have 60 minutes to complete **55 multiple choice questions**, and 120 minutes to complete **three essays**.

We will also discuss, practice, and review the exam throughout both semesters to ensure you are prepared along with the mock text. Some of our AP exam assignments include independent test practice, group test analysis, group essay outlining and complete writes, student and teacher sample critiques, and AP test creations.

Unit Schedule:

1. ***Topic/Unit:*** Literary Techniques, Analysis, and Exploration.

**Approximate number of weeks: Four (C1, C4)**

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Novel(s) |
| * Alighieri, Dante: *Dante’s Inferno Canto III (copy)* * Auden, W. H.: *Musee des Beaux Arts (954)* * Blake, William: *The Fly (copy)* * Brooks, Gwendolyn: *The Mother (copy)* * Clifton, Lucille: *Homage to my Hips (copy)* * Collins, Billy*:* *Sonnet* (814), *Introduction to Poetry(745), The History Teacher (785)* * Cullen, Countee: *Incident (775)* * Dickinson, Emily*: There is no Frigate like a Book (697), I Felt a Funeral in my Brain (717), I Heard a Fly Buzz(888)* * Donne, John: *The Flea (833), Death be not Proud (909)* * Frost, Robert: *After Apple Picking (720),Fire and Ice (761), Nothing Gold Can Stay (855), Out, Out—(793)* * Graves, Robert: *The Naked and the Nude (copy)* * Heaney, Seamus: *An August Night (723), Mid-Term Break (785)* * Herrick, Robert: *Here a Pretty Baby Lies (copy)* * Hughes, Langston: *Cross (705)* * Mooney, Wendy: *Blackberrying Picking (c0py)* * Olds, Sharon: *My Son the Man (800)* * Oliver, Mary: *The Rabbit (834)* * Plath, Sylvia: *Blackberrying (copy), Mirror (copy)* * Robinson, Edwin Arlington: *Richard Cory (1010)* * Roethke, Theodore: *My Papa’s Waltz (1011)* * Sexton, Anne: *Ghosts (copy)* * Shakespeare, William: *Shall I Compare Thee to a Summer’s Day (666), My Mistress’ Eyes (827)* * Simic, Charles: *Bestiary for the Fingers of my Right Hand (copy)* * Updike, John: *The Great Scarf (copy)* * Whitman, Walt: *Facing the West From California’s Shores (copy)* * Williams, William Carlos: *Landscape with the Fall of Icarus (copy)* | * *Faulkner, William:* “A Rose for Emily”   *(542-550)*   * *O’Connor, Flannery:*   “A Good Man is Hard to Find” *(446-459)*   * *Mansfield, Katherine:*   “The Garden Party”  *(copy and in Foster’s book, 245-264)* | * *Foster, Thomas C:* How to Read Literature Like a Professor * *Zusak, Markus:* The Book Thief (summer reading) * *Sophocles:* *Oedipus Rex* (summer reading) * Select chapters from *Hamilton, Edith*: Mythology |

Objectives:

-Students will be able to approach literature using skills relate to oral reading, threading, poetry rewriting, journaling, annotating, and group discussion and analysis (C3, C8).

-Students will be able to identify and apply literary vocabulary in their discussions and written analysis, including terms such as: diction, connotation, denotation, persona, simile, metaphor, rhyme, sonnet, allusion, imagery (sub-terms), symbolism, tone, understatement, overstatement, paradox, apostrophe, archetype, etc. (C2, C3, C5, C7, C8).

-Students will be able to apply and analyze Foster’s arguments on literature in their own writing in a well developed, revised, and supported essay (C5, C7, C8).

Essential Questions:

* What strategies and methods can a reader employ when approaching a piece of literature, especially poetry?
* What components and literary elements influence and impact a piece of literary work?
* What vocabulary should be used for critical analysis and writing?
* What devices and views does Foster promote in his book when approaching literature?
* How can select poems, novels, and short stories fit into Foster’s views of critical literary analysis?

Assessments: below are possible major assessments for the unit, but not limited to the following…

* ***Assorted Writer’s Notebook Entries—***Students will reflect, analyze, and debate select poems, short stories, and components of Foster’s and Zusak’s novel and Sophocles’ play in their writer’s notebooks (this notebook will continue throughout the entire semester, but will be introduced in this unit) (C5, C7, C8).
* ***Apostrophe Hand Poem—***Students will employ the literary elements modeled in the poems they have read as well as the structure and design of Charles Simic’s *Bestiary for the Fingers of my Right Hand* poem, by creating a personal, creative poem with a personal connection. Students will also include a reflection explaining the literary elements they used (C2, C3, C5, C7, C8).
* ***Literary Application Paper***—Students will pick at least one piece of literature from one of the following: their previous English courses, the unit poetry selections, short stories, and/or summer reading, and apply at least **FOUR** of Foster’s views to the literary piece. Students will need to use cited evidence from both pieces of literature and create a logical argument. Students will share their first drafts with small groups for a critique and submit a final (2nd) draft that is 3-4 pages long (C2, C3, C5, C7).

1. ***Topic/Unit:*** Personal Transformation, Relationships, and Ironies Exploration.

**Approximate number of weeks: Three (C1, C4)**

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Novel(s) |
| * Drayton, Michael: *Since There’s No Help (825)* * Eberhart, Richard: *For a Lamb (834)* * Frost, Robert: *The Road Not Taken (748)* * Hayden, Robert: *Those Winter Sundays (721)* * McKay, Claude: *America (copy)* * Olds, Sharon: *Rite of Passage (851)* * Oliver, Mary: *A Bitterness (786)* * Phillips, Robert: *Running on Empty (762)* * Plath, Sylvia: *Daddy (copy)* * Stafford, William: *Traveling Through the Dark (853)* * Very, Jones: *Thy Brother’s Blood (copy)* | * *Chopin, Kate:* “Story of the Hour”   *(540-542)*   * *Lawrence, D.H.:* “The Rocking-Horse Winner”   *(311-325)* | * *Hosseini, Khaled:*   The Kite Runner |

Objectives:

-Students will be able to pick themes, motifs, and symbols from a full length novel and analyze and argue their purpose and effect for the overall plot and message of the author (C3, C5).

-Students will be able to identify irony and its affect on plot, characters, and setting (C3, C5).

-Students will be able to analyze and write about the diversity and conflicts of human relationships (in their historical and social context) as displayed in many literary genres, including poetry, short stories, and novels (C1, C2, C4, C5, C6, C8).

-Students will be able to continue practicing and applying literary vocabulary to their writing and analysis of further novels, short stories, and poems (C2, C3, C7, C8).

Essential Questions:

* How does Amir transform in the novel alongside his experiences as a child and adult in Kabul and America?
* How does relationships attribute to literary plots, themes, and tone?
* How does Hosseini use irony to progress the plot and characters in his novel?
* What literary elements, techniques, and structure does Hosseini’s employ to enhance his fictional personal narrative?
* How could you mirror Amir’s narrative (which is an expressive/reflective piece) in your own writing?

Assessments:

* ***AP Practice Test Analysis***—Students will begin to practice, explore, and complete a small group test analysis on select sections of the AP exam, including the multiple choice and essay portions (C2, C3, C8).
* ***Personal Narrative***—Students will write a personal narrative with critical consideration of elements in Hosseini’s novel. Students will complete a process write with significant revisions of writer’s notebook free writes and three drafts; one draft will be reviewed in a teacher-student conference format (1st draft) and one will be reviewed with a small group revision session (2nd draft) which students will use for their final draft revision (the 3rd draft will be the final) (C3, C7, C8).
* ***Atonement Comparison/Analysis Paper***—Students will write a two-three page comparison paper between Hosseini’s The Kite Runner and the 2007 film adaptation of *Atonement*. Students will watch the film in class and discuss parallel themes and characterization as well analyze the director’s filming decisions (C3, C5, C7).

1. ***Topic/Unit:*** Conformity, Alienation, and Rebellion

**Approximate number of weeks: One** (C1, C4)

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Novel(s) |
| * Bishop, Elizabeth: *One Art (709)* * Frost, Robert: *Bereft (728)* * Robinson, Edwin Arlington: *The House on the Hill (copy)* * Pastan, Linda: *Ethics (694)* * Piercy, Marge: *Barbie Doll (777)* | * *Kincaid, Jamaica*:   “Girl” *(copy)*   * *Jonathan Swift:*   *“A Modest Proposal” (copy)* | * *Kafka, Franz:*   The Metamorphosis |

Objectives:

-Students will be able to consider the purpose and symbolism of Kafka’s transformation (literally and figuratively) in his novella (C3, C5).

-Students will be able to examine and argue how certain plot points, characters, and passages impact and direct the author’s overarching themes and/or arguments (C2, C3, C5, C8).

-Students will be able to discuss, argue, and write about how characters conform, rebel, and feel alienated by their social surroundings and expectations (C2, C5, C6, C7, C8).

-Students will be able to identify satire and how it relates to a character’s rebellion to their social surroundings and social prejudices (C1, C2, C3, C4, C5, C6, C8).

Essential Questions:

* What can the transformation of Gregor symbolically/thematically represent?
* How does Gregor rebel and conform to his family and society throughout the story?
* Did Gregor have a choice in his transformation?
* Do Gregor and Kincaid’s persona in the story, “Girl,” face similar conflicts in alienation, conformity, and/or rebellion?
* What is satire and how is it presented in Swift’s work?

Assessments:

* ***Pivotal Passages Response***—Students will review Kafka’s novella or Swift’s “A Modest Proposal,” and pick three significant passages that seem to represent a certain theme, symbol, plot, motif, and/or argument. Students will need to find a common thread in their select passages and analyze their importance for the story. Students will create a 2-3 page response (C3, C5, C7, C8).
* ***Artistic Character Representation***—Students will create an artistic/visual presentation of either Kincaid’s character, “girl,” or Kafka’s character, “Gregor.” Students can use any medium form including: computer/magazine collage, sketch, paint, computer image, graphic design, past artwork, etc. Students will need to provide at least a page reflection explaining their visual and use cited evidence from the text and present their work to the class (C2, C8).

**Approximate number of weeks: Four** (C1, C4)

1. ***Topic/Unit:*** Female Ideology, Dystopia, and Social Constraints

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Novel(s) |
| * Angelou, Maya*: Woman Work (849)* * Blake, William: *The Sick Rose (751)* * Hughes, Langston: *Harlem (727)* * Larkin, Philip: *Church Going (837)* * Rich, Adrienne: *Storm Warnings (695), Aunt Jennifer’s Tigers (896)* | * *Gilman, Charlotte Perkins:*   “The Yellow Wallpaper”  *(337-351)* | * *Atwood, Margaret:*   The Handmaid’s Tale   * *Satrapi, Marjane:*   Persepolis  (selections)   * *The Canterbury Tales*: “The Pardoner’s Tale”   *(selections)*   * *Ibsen, Henrik:*   “A Doll’s House” *(1092-1155)* |

Objectives:

-Students will be able to consider the role of women and how it is presented through numerous literary genres, and how it has changed and evolved over time (C4, C6, C8).

-Students will be able to argue and articulate an author’s tone, diction, and dialogue and how it impacts their message to the reader (C2, C3, C8).

-Students will be able to critically compare and contrast different characters in different stories, with careful consideration of the social and historical backgrounds that relate to the authors as well (C3, C6, C7).

Essential Questions:

* Did Margaret Atwood write an angry novel?
* What are Atwood’s strongest themes and symbolism, and what literary elements does she use to enhance them?
* How has female ideology changed and been challenged throughout the years?
* What purposes, arguments, and messages do authors create in their literary works?

Assessment:

* ***AP Exam Creation***—After considerable practice and discussion of the *AP Literature and Composition Exam* in the previous units, students will be asked to take on the role of the AP exam writer, and create a set of multiple choice questions based on their own choice of a piece of literature with literary merit. Students will work in groups and will need to consider diction and content in their creation of the questions. Students will also take the practice multiple choice questions with different peer groups and critique the construction and answers (C1, C2, C5, C8).
* ***The Doctor’s Analysis Creative Write*** —Students will take on the persona of a psychiatrist and write a detailed diagnosis for Perkin’s main character in, “The Yellow Wallpaper.” Students will need to use cited evidence from the short story and argue why they came up with their “diagnosis” and possible proposed treatments (C5, C6, C7).
* ***“Author’s Argument” Digital Essay***—Students will revisit the works of Charlotte Gilman Perkin, Margaret Atwood, and Henrik Ibsen to analyze and present an argument they think the author is creating, specifically, with their writing. Students will need to consider WHY the author created what they did. Students can consider arguments in terms of: religion, identity, family, friendship, gender, psychology, etc. Students will complete three drafts, one of which will be critiqued by a small group of their peers in class. The second draft will be a one-on-one conference with the teacher. Students will submit a 4-5 page final (3rd) draft with revisions based on their conference and peer critique (C3, C5, C6, C7).

1. ***Topic/Unit:*** Revenge, Betrayal, and Jealousy

**Approximate number of weeks: Six (C1, C4)**

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Plays |
| * Blake, William: *A Poison Tree (922)* * Jeffers, Robinson: *The Bloody Sire (copy)* * Kinnell, Galway: *Blackberry Eating (897)* * Kleiser, Grenville: *The Most Vital Thing in Life (923)* * McKay, Claude: *The White City (910)* * Trethewey, Natasha: *Southern History (815)* | * *Poe, Edgar Allan:*   *“The Masque of the Red Death” (copy)* | * Shakespeare, William: *Othello* * Shakespeare, William: *The Merchant of Venice* |

Objectives:

-Students will be able to identify the significant structure, style, and diction of a drama, and compare/contrast Shakespearean comedies to tragedies (C2, C3, C5, C8).

-Students will be able to analyze and critique Shakespeare’s poetry, especially sonnets and couplets, as they are presented in his writing (C2, C3, C5, C8).

-Students will be able to identify how social and historical norms can shape and influence prejudice and racism in literature (C5, C6, C8).

-Students will be able to identify, argue, and debate the role of revenge and jealousy in several genres of literature, and the real world (C3, C5, C7, C8).

Essential Questions:

* Does Shakespeare show prejudice in his portrayal of certain characters in his plays?
* What type of syntax and diction does Shakespeare use in his sonnets and dramatic play writing?
* Who/what is to blame for the outcome of the play and its tragic elements?
* Was Shakespeare a racist?
* How do themes from plays and literature connect to themes in the real world?

Assessments:

* ***Shakespeare Othello Blog Posts—***Students will complete a series of three blog posts about Shakespeare and his play *Othello*. Students will be required to answer two specific questions in their first two blog posts, which include: *“Who is to blame for the tragic outcome of the play?”* and *“What I have learned about reading Shakespeare.”* For the third and final blog post, students can pick any prompt or focus they choose, with teacher approval. Students will do three drafts. The first drafts will be shared with their writing groups for peer review; their second drafts will be submitted for teacher feedback and conferencing; their third and final drafts will be submitted on a blog forum (like Weebly, Blogger, etc.). After students submit online, they will also read, review, and comment on each other’s final postings (C1, C3, C4, C5, C7, C8).
* ***Shakespeare Talk Show—***Students will take on specific roles related to the play and incorporate them into a talk-show where the characters will come together and discuss their reactions and plot points from the play in a modern context. Students will have to take on persona of the characters and reflect in response to the play (C1, C3, C5, C6, C8).
* ***Shakespeare Group Genre Presentations***—Students will work in groups and take a scene from Shakespeare’s play and rewrite it in a specific genre (s). Students will produce a script on Google Docs along with a reflection; students will also present the new scene to their classmates. After every group presents, the entire class will discuss and debrief on what they learned as they rewrote and re-imagined the scenes (C1, C2, C3, C5, C7).
* ***The Merchant of Venice Research and Reflection Paper--***Students will be reading several different scholarly articles about *The Merchant of Venice* that will be provided by the teacher as well as discovered by the student through critical research online (through resources like Mel. org). Students will create an overarching claim that utilizes evidence from Shakespeare’s play as well as a secondary scholarly resource. Students will write two drafts, one of which must be peer reviewed, and the final (2nd draft) will need to be 3-4 pages long (C1, C3, C5, C7).

**\*\*\*END OF FIRST SEMESTER\*\*\***

**Approximate number of weeks: Two (C1, C4)**

1. ***Topic/Unit:*** Independence, Heroes, Quests, and Fate vs. Destiny

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Play |
| * Behn, Aphra: *On Her Loving Two Equally (956)* * Bishop, Elizabeth: *One Art (709)* * Blake, William: *The Chimney Sweeper (778)* * Gordon, George and Lord Byron: *Stanzas (873)* * Hayden, Robert: *The Whipping (666)* * Roethke, Theodore: *The Waking (844)* * Whitman, Walt: *A Noiseless Patient Spider (750)* | * *Poe, Edgar Allan*:   *“*The Cask of Amontillado” *(copy)* | * *Sophocles:*   Antigone   * *Sophocles:*   Oedipus Rex   * Select chapters from *Edith Hamilton, Edith*: Mythology |

Objectives:

-Students will be able to look at the structure, style, and literary elements that created Greek drama and story-telling (C2, C3, C5).

-Students will be able to research, discuss and write about some Greek mythology, especially the Oedipus Rex story and the psychology that alluded from it centuries later (C2, C3, C4, C8).

-Students will be able to consider the idea of heroes, myths, and free will vs. destiny in Sophocles’ work as well as in our contemporary culture by comparing several pieces of literature, including Sophocles’ plays, scholarly articles, and the Star Wars trilogy (C1, C3, C4, C5, C6, C7).

Essential Questions:

* What Greek mythology and stories influence and permeates Sophocles’ drama, *Antigone*?
* How does a Greek drama compare to a Shakespearean drama, especially in its syntax, diction, and literary elements?
* What is the “Oedipus Complex” and how does it relate to the play, *Antigone*?
* How do literary traditions related to heroes, myth, destiny vs. free will, and quests appear across the ages from the works of Sophocles to today’s contemporary culture (like Star Wars)?

Assessments:

* ***Freud’s Oedipus Complex Commentary Write***—Students will read, annotate, and discuss (in large group) a small selection of Freud’s psychoanalysis theories in relationship to the Oedipus myth and write a 2-3 page commentary on their thoughts. Students will work on this prior to reading the play, *Antigone* (C1, C2, C6, C7).
* ***Classic and Contemporary Culture Response Paper***—Students will look at several scholarly articles that address ideas related to quests, heroes, myths, and free will vs. destiny. As students read *Antigone* as well as review *Oedipus Rex*, students will watch George Lucas’ Star Wars film: *Episode IV: Return of the Jedi*. Students will use evidence from at least two of the scholarly articles, as well as Sophocles’ work and the film to make a claim(s) about quests, heroes, myths, and/or destiny vs. free and also consider both classical and contemporary culture. Students will write two drafts: one to be reviewed in their writing groups, and a final 5-6 page draft to be submitted for grading (C4, C5,C6, C7).

**Approximate number of weeks: Three (C1, C4)**

1. ***Topic/Unit:*** Matriarchy, Sanity vs. Insanity, and Control

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Novel |
| * Baca, Jimmy Santiago: *Main Character (956)* * Dickinson, Emily: *Much Madness in the Divinest Sense (772)* * Hayden, Robert: *The Whipping (666)* * Oliver, Mary: *Spring in the Classroom (707)* * Ryan, Michael: *Letter from an Institution (1012)* | * *Updike, John*:   *“A & P”* *(649-654).* | * *Kesey, Ken:*   One Flew Over the Cuckoo’s Nest |

Objectives:

-Students will be able to critically consider, discuss, and analyze an author’s choice of narrator and a story’s overall point of view (C3, C5, C8).

-Students will be able to discuss and research how social, political, and cultural context can influence a piece of writing as well as an author’s message (C3, C5, C6).

-Students will be able to compare and contrast themes, writing structures, and characterization with other pieces of literature, including cinema through writing and discussion (C1, C2, C3, C5, C7).

Essential Questions:

* How can a novel be translated and reimagined with a film?
* Why did Kesey create the narrator that he did? What are the different impacts of that narrative choice?
* How do writers make political, social, and cultural statements in their writing? What are the statements Kesey wanted to make?
* How does a matriarchal society compare to a patriarchal society as seen in Atwood’s novel, *The Handmaid’s Tale*?

Assessments:

* ***“Top Ten” Group Presentations***—Students will work in groups of 4-5 and consider Kesey’s entire work including plot, important quotes, characters, setting, etc., and create a “top ten” list and focus to present to their entire class. Students will have to show collaboration, thoughtful discussion, and drafting with at least one teacher conference; students will also need to use two meaningful visuals (such as Prezi, Google Docs, Handouts, etc.) for their final presentations (C1, C2, C3, C5, C7, C8).
* ***Film Comparison and Review***—Students will watch the 1975 film version of *One Flew Over the Cuckoo’s Nest* directed by Milos Forman. As students watch the film, they will take detailed notes (which will be turned in with their final papers) and participate in class discussion to evaluate and analyze the director’s adaptation choices. Students will then take their ideas from their notes and class discussion and write a film review column by rating and critiquing the overall book-to-film adaptation. (C3, C5, C6, C7, C8).

**Approximate number of weeks: Four (C1, C4)**

1. ***Topic/Unit:*** Multiculturalism, Magical Realism, and Memories

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Novel |
| * Brooks, Gwendolyn*: A Song in the Front Yard (959)* * Collins, Billy: *Picnic, Lightning* *(815)* * e. e. cummings: *in just— (797)* * Dove, Rita: *Kentucky, 1833 (816)* * Ferlinghetti, Lawrence: *Constantly Risking Absurdity (671)* * Hughes, Langston: *Cross (705)* * Randall, Dudley: *Ballad of Birmingham (670)* | * *Hurston, Zora Neale*:   *“Sweat”* *(copy).* | * *Morrison, Toni:*   Beloved |

Objectives:

-Students will be able to explore and consider magical realism and how it influences Morrison’s overall plot, themes, and characters (C3, C4, C5, C6).

-Students will be able to explore and justify the moral and ethical implications of Seethe’s choice in both the fictional and real world (C3, C5, C6).

-Students will be able to consider the different works and writing styles of other African American authors as well as the social contexts that may have influenced their writing (C1, C4, C6).

Essential Questions:

* What is magical realism and how does it influences the novel *Beloved*?
* How does Morrison and other authors explore and challenge the traditional rules of grammar, syntax, and structure?
* How is Morrison’s book a legacy of the struggles experiences by African Americans?
* How do other African American writers express their cultural experiences in their writing?

Assessments:

* ***New Beloved Book Art***—Students will consider the overall plot, themes, and characters in Morrison’s novel as well as explore the magical realism movement and slavery era. After considerable discussion and research, students will pick a piece of artwork that could serve as an alternative book cover for Morrison’s novel. Students will need to consider this artwork with valid research and create a persuasive presentation to their class that validates their new cover design and why. Students will also have to include cited evidence from the novel as well as cite their valid art choice during the presentation (C3, C5, C6, C7).
* ***Lawyer/Jury Letter***—Students will take on the perspective of a lawyer or jury member who will hear Seethe’s murder case against her daughter. Student will need to take a position either defending or prosecuting Morrison’s main character. Students will compose a one-two page letter explaining their decision with textual evidence and discussion of significant plot points, setting, and characterization. Students will complete two drafts, one of which will be reviewed in their student writing groups (C3, C4, C5, C6, C7).

1. ***Topic/Unit:*** Setting, Mythology and Allusions, and Personal Journey

**Approximate number of weeks: Two and a Half (C1, C4)**

|  |  |  |
| --- | --- | --- |
| Poetry | Short Stories | Novel |
| * Coleridge-Taylor, Samuel: *Kubla Khan (963)* * Dickinson, Emily: *Because I Could Not Stop for Death (764)* * Donne, John: *Hymn to God My God, in My Sickness (765)* * Owen, Wilfred: *Dulce et Decorum Est (661)* * Whitman, Walt: *When I heard the Learn’d Astronomer (813)* * Wordsworth, William*: The World is Too Much (705)* | * *Jacobs, W. W*:   *“The Monkey’s Paw”* *(copy).* | * *Alighieri, Dante*   The Divine Comedy: Inferno |

Objectives:

-Students will be able to explore epic poems and how their structure and design contrasts and compares to traditional novels and poetry (C1, C2, C3, C4, C5, C8).

-Students will be able to discuss the biblical and Greek mythology that influence a writer, especially in Dante’s *Inferno* (C3, C5, C8).

-Students will be able to consider how a writer mirrors their own personal lives and beliefs in a piece of writing (C5, C6).

Essential Questions:

* How does Alighieri structure his epic poem and cantos? Why?
* How does Dante’s *Inferno* compare to other pieces of literature, including novels, poems, and other epic poetry?
* What are the crucial mythology and biblical allusions that students should know that will often be utilize in complex literature?

Assessments:

* ***Allusion Baseball Cards***—While reading Dante’s *Inferno*, students will research popular and prominent allusions from Greek and Christian traditions. Students will pick 10-15 of the most crucial allusions that every student should know and create a visual, short summary, and literary references/citations on a “baseball”/index card. Students will utilize resources such as Edith Hamilton’s mythology as well as previous literature they have read including poetry, novels, and plays. Students will need to show two drafts; one draft will be shown to a teacher during a conference and the final draft and collection will be presented to their classmates in small groups (C1, C2, C3, C6, C7, C8).
* ***Circle of Hell Reflection***—Students will need to critically consider one of Dante’s levels of hell and reflect on its realism in today’s contemporary world. Students will do a two part paper; the first part is rewriting or creating a new canto in a similar style as the original Divine Comedy; the second part is a reflection where students explain what they wrote and why. Students will use evidence from the original text and explain what changes they made as well as how the original level does or doesn’t fit today’s contemporary culture. Students will do three drafts with one draft being reviewed by their teacher, another reviewed by another classmate with a peer review, and a 3rd and final draft (C1, C3, C5, C6, C7).

1. ***Topic/Unit:*** Philosophy, Alternative Perspectives, and Nature vs. Nurture

**Approximate number of weeks: Two and a Half (C1, C4)**

Objectives:

-Students will be able to consider allusion specifically by reading a modern text that offers alternative perspectives to another piece of historical literature (*Beowulf*) (C1, C4, C5, C6).

-Students will be able to consider how philosophy can influence an author’s writing or an author’s characterization within a text (C1, C3, C5, C6).

-Students will be to argue and articulate the most important chapters or moment within a text and how those moments could help them write their AP open-ended essays for the AP exam (C1, C3, C5, C7, C8).

Essential Questions:

* What are some of the philosophies that are seen in Gardner’s book *Grendel*?
* How does *Grendel* compare to the original literary work *Beowulf?*
* What are key plot points and chapters in Gardner’s work that stand out as important or valuable for analysis?

Assessments:

* ***Philosophy Presentation*** —As students are reading *Grendel*, they will have to pick one of several philosophies seen within the text and present some research, examples, and informative lecture points to their classmates. Students will work individually, in pairs, or in groups (depending on the class size) and will have to pick one philosophy to present with a digital aid (like a Prezi, Glogster, etc). Students will also include a 1-2 page reflection as well and clearly connect their philosophy to Gardner’s book (C6, C7, C8).
* ***Grendel Chapter Analysis Paper*** —After reading *Grendel*, students will have to pick one chapter they think is the most important and analyze why. Students will do at least three drafts, and will need to conference on their second draft with another student(s). Students will complete a final polished 3rd draft that is 4-5 pages long. (C7, C8).

1. ***Topic/Unit:*** Reflection, Growth, and Gains

**Approximate number of weeks: Two (C1, C4)**

Objectives:

-Students will be able to showcase their writings in a digital portfolio where they will also reflect and response to what they have learned and gained throughout the course and through their revisions, class discussions, etc. (C8).

-Students will be able to set their goals for the official *AP Literature and Composition Exam*, and their future college English courses (C8).

Essential Questions:

* What have you gained from this year in AP Literature and Composition?
* What would you like to accomplish in your future English courses at college?
* What is your best writing piece and why?

Assessments:

* ***Digital Portfolio and Exit Presentation***—Students will present their final portfolio and collect artifacts from each unit that answer the overarching question of ***“What I learned from AP Literature and Composition.”*** Students will create a reflective presentation and critique their best work and how they have grown over both semesters. Students will also set goals and offer questions for their future study at college and for the official AP exam in May (C7, C8).

**\*\*\*END OF SECOND SEMESTER\*\*\***

*Note: For the last two weeks of the semester, after seniors have left, the remaining underclassmen will do one final two week unit that can vary each school year.*

Reading Schedule:

Prior to the start of each unit, we will discuss reading schedules. Reading is vital to our AP classroom, especially seminars. Please note, some of our AP essays will be unannounced, as will be some reading quizzes. Along with reading quizzes and other homework, you can expect to do weekly or bi-weekly responses to the reading with response papers or online discussion posts. Most, if not all of the reading will take place outside of class.

Weebly Website:

Students need to keep active with my classroom website, for it will have the homework posting, important announcements, and several topics for discussion that students will have to response to in relationship to their reading. Computers are available after school in my classroom, as well as the school library. Please see me if you have conflicts with the internet and your e-chalk account prior to these assignments and online discussions.

**My website:** [**http://mrsrutanhchs.weebly.com/**](http://mrsrutanhchs.weebly.com/)

Film Studies:

Students will view several films and film clips throughout the school year to help them become more familiar with some of our course novels and for comparative discussion. Some of the films do carry a “rated R” rating and I will need parent permission for students to watch these clips. Please review the following list, and make sure a parent/guardian signs on the final syllabus page if you are able to participate in these film studies. If not, you will be given an alternative assignment. Also, I am available to explain the film more fully and its relationship to our course lessons if needed.

* **Atonement** (2007). Rated R for violence, sexuality, and language. We will watch this whole movie EXCEPT for a sexual scene that I will fast forward. We watch this to compare to the book The Kite Runner and students do a compare/contrast essay reflection. The book Atonementby Ian McEwan inspired this film and is a text that has been seen on the AP Exam.
* **The Handmaid’s Tale** (1990). Rated R for violence, sexuality, and language. We will only watch select clips of the film, andwe will not watch any of the sexual scenes. We watch select scenes to compare to the book The Handmaid’s Tale.
* **O** (2001). Rated R for violence, sexuality, and language. Depending on time, we may watch all of this movie EXCEPT for a sexual scene that I will fast forward. This film is a modern interpretation to Shakespeare’s play *Othello*.
* **The Merchant of Venice** (2004). Rated R for sexuality, language, and brief nudity. We will watch the film, specifically Al Pacino saying a famous speech as Shylock. The scene does have some blurry nudity in the background.
* **One Flew over the Cuckoo’s Nest** (1975). Rated R for language, sexuality, nudity, and violence. We will be watching the whole film in order to do a film review writing where students will analyze the director’s adaptation choices compared to the original book.
* **Othello (1995).** Rated R for sexuality. We will watch the film—either in its entirety or in clips—to compare and contrast to the play and to help with visualization and the language.

Teacher Contact Information:

Mrs. Amber Rutan **Room #125**

**School Telephone Number:** 269-441-6550. EXT. 8483

**School E-mail:** rutana@harpercreek.net

Notes/Questions/Comments:

Homework Assignment!

**Students:** Fill in your name on the line below and sign your name stating that you have read through the syllabus. You will also need to have your parent/guardian sign and write their contact information below. This is due Thursday, September 8th , 2015.

I \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ have read through the class syllabus and understand the rules and expectations for AP Literature and Composition.

Student’s Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Parents:** Fill in your name on the line below and initial next to the film permission agreement to indicate that you approve of your student watching the films I described in the syllabus. If you leave this area blank, I will assume that you do not approve and I will find alternatives for your student. Please also sign below to indicate that you have read the syllabus and provide your contact information so that I may contact you in the future.

\_\_\_\_\_(initial here!!) **Film Studies:** I agree to allow my student to view the films that are being studied during class. If I do not want them watching certain films, I will indicate that below in the additional information section.

Parent’s Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent’s E-Mail Address: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Parent’s Phone Number: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Best Time to Contact:\_\_\_\_\_\_\_\_\_\_\_\_

**Additional Information:** Please indicate if there is anything else I should know about your student to help me teach them this semester as well as if you have concerns for the film studies: