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I thank Mr. Richard Vogel  
for his generous contributions  
to this syllabus and for his expert  
College Board AP advising. Thank You.

## **English 12: Advanced Placement Literature & Composition**

### **Texts Implimented**

Required Texts:

Perrine's *Sound and Sense: An Introduction to Poetry ( 11<sup>th</sup> Edition)*

Thomas Arp / Greg Johnson – Publisher: Thomson Wadsworth 2005.

Specific poems are not listed on this syllabus; however, this AP Literature teacher will teach several poems from each chapter.

*5 Steps to a 5: AP English Literature*

Barbara Murphy / Estelle Rankin – Publisher: McGraw-Hill 2002.

Latest Edition.

This text will be used to prepare the students for their anticipated acclamation to the AP Literature and Composition Exam's prospective.

*The Language of Composition: Reading, Writing, and Rhetoric*

Renee H. Shea / Lawrence Scanlon / Robin Dissin Aufses – Publisher: Bedford / St. Martins.

*The Bedford Handbook ( 7<sup>th</sup> Edition )*

Diana Hacker – Publisher: Bedford / St. Martins.

*The Bedford Reader ( 9<sup>th</sup> Edition )*

X. J. Kennedy / Dorothy M. Kennedy / Jane E. Aaron – Publisher: Bedford / St. Martins.

*The Bedford Introduction to Literature*

Michael Meyer – Publisher: Bedford / St. Martins

*Multiple Choice & Free-Response Questions in Preparation for the AP English Examination in Literature and Composition 7<sup>th</sup> Edition 2006*

Vogel & Winans.

Supplemental Summer Texts / Prospective Novel – Drama List: 2008-2009. You may begin reading the \* texts immediately:

*Song of Solomon \**  
*The Sound and the Fury*  
*The Tragedy of Hamlet*  
*Wise Blood \**  
*Crime and Punishment*  
*The Brothers Karamazov*  
*Dubliners \**  
*The Ice Man Cometh \**

*You Can't Go Home Again*  
*The Stranger*  
*Falconer*  
*Hedda Gabler \**  
*A Doll's House \**  
*Jude the Obscure*  
*Morning Becomes Electra*

### **Writing Assignments:**

AP Literature Exams, 1999-2007, will serve as: **THE** source for student essay responses not less than twice per week; **THE** source of merging with the writing process; and **THE** source for the three tiered reader responses that will engage each student in the writing, feedback, and rewriting activities designed to compress student writing (see formatting on the last page of this syllabus) with sentence combining activities infused with sentence variation activities and grammar manipulation to help to secure writing mastery at the beginning college level.

## **Major Concepts / Content**

AP English Literature and Composition is designed to be a college / university-level taught course, thus the “AP” designation on a transcript rather than “H” (Honors) or “CP” (College Prep.). This course will provide you with the intellectual challenges and workload consistent with a typical undergraduate university English Literature / Humanities course. As a culmination to the course, you will take the AP English Literature and Composition Exam given in May (required). A grade of 4 or 5 on this exam is considered to be equivalent to a 3.3 – 4.0 or comparable course at many colleges or universities. A student who earns a grade of 3 or above on the exam will be granted college credit at most colleges and universities throughout the United States.

## **Course Goals**

1. To analyze and to read critically at the college freshman level.
2. To understand the way writers use language to provide meaning and pleasure.
3. To consider a work's structures, styles, and themes as well as the uses of figurative language, imagery, symbolism, and tone.
4. To study representative works from various genres and periods (from the sixteenth to the twentieth century) but know a few works extremely well.
5. To understand a work's complexity, to absorb richness of meaning, and to analyze how meaning is embodied in literary form.
6. To consider the social and historical values a work reflects and embodies.
7. To write focusing on critical and historical values a work reflects and embodies.

8. To become aware through speaking, listening, reading, and chiefly, writing of the resources of language: connotation, metaphor, irony, syntax, and tone.
9. To write about any of the above with regards to **HOW** a particular writer, genre, or style facilitated the reader's conception and contribution concerning: character; setting; style; theme; symbol; tone; mood; and applicable literary criticism regarding social constructs.
10. To provide students with a standard writing format for paragraphs and five paragraph essays; however, this format is scaffolding for the first half of the year and will be abandoned in lieu of bringing-out each writer's sentence combining skills and her individual writing styles of sentence complexity.
11. To provide students with elevated usage of both grammar concepts and sentence structures that infuse student writing responses with texture and space-saving strategies.
12. To provide a three tiered writer / reader response that mirrors the writing process for each essay written in order to provide each student with written feedback: by the writer; by the teacher; and by class peers. **EXPECT NO LESS THAN TWO AP PROMPT WRITING ASSIGNMENTS (generated from former AP Test Releases) PER WEEK EITHER AS HOMEWORK OR AS CLASSWORK!**

## I. Course Rationale

Admission to this course has been generally restricted to students meeting the following criteria: an average of 90 or above in 11th grade English, teacher recommendation, and a demonstration of superior literary insight on the AP admission test. Students in AP English should have the strongest reading and composition skills by their 12th grade year and be avid readers who embrace significant challenge. However, recently supported policy change in Prince George's County welcomes students of every ability level into AP classrooms. Inasmuch as the Advanced Placement English Literature and Composition Exam features both multiple choice and free-response questions about literature, candidates must display a strong ability to read into the subtext of a given work and be able to reveal an analysis that encapsulates this strong analytical skill with strong description and organization in order to score high on the required AP exam near the year's end.

## Formula for Success

For the first weeks of the first quarter of the year, the students will be spending time in class learning about poems and poets. The literary criticisms that they will learn in the form of vocabulary practice and manipulation will lay a foundation that will be extended into the analysis of the chosen novels. Further, poems and prompts that the College Board has provided, as well as *5 Steps to a 5: AP English Literature* will be used throughout to acclimate the students' anticipation to the higher level thinking skills needed to pass this course and the AP exam.

Finally, layered throughout the year, the students will apply analization by trope and figure in order to keep literary criticism and analysis in practice (vocabulary). Vocabulary necessary for this course and the subjects of many tests and quizzes include – and are not limited to:

trope	antithesis	ellipsis	homoiptoton	onomatopoeia	syndechdoche
figure	antonomasis	energia	homoioteleuton	oxymoron	synonymia
allegory	aposiopesis	enumeratio	hyperbole	paradox	zeugma
alliteration	apostrophe	epanalepsis	imagery	parenthesis	
allusion	assonance	epistrophe	irony	periphrasis	
parody	asyndeton	antistrophe	isocolon	personification	
anadiplosis	chiasmus	epitheton	litotes	polysyndeton	
anaphora	climax	epizeuxis	metaphor	proverb	
anastrophe	congeries	euphemismus	metonymy	pun	
antistasis	effictio	exemplum	occupatio	simile	

Further, the following are required vocabulary for the analysis of poetry:

iambic	anapestic	spondaicmonometer	trimeter	pentameter	
trochaic	dactylic	phyrlic	dimeter	tetrameter	hexameter
					heptameter

\*\*\*Here is a list of Literary Criticisms that will be featured during this course:

Historical / Biographical	Moral / Philosophical	Mimetic
Formalism / New Critical	Psychological	Reader Response
Mythological / Archetypal / Symbolic	Feminist	

### 1<sup>st</sup> Quarter

- Introductory Information;
- Course Description;
- Essay Evaluation / Scoring / Rubrics;
- Pre-assessment Dignostic:
  - Multiple Choice;
  - Essay.
- Introduction to paragraphing and short essay formats,
  - See last page of syllabus;
  - AP Vocabulary – Rhetorical Strategies.

*The Language of Composition – An Intro. to Rhetoric:*

Pgs. 1 – 34 and selected assignments therein.

*AP Analysis of literature – Close Reading:*

Pgs. 35 – 59 and selected assignments.

*Synthesizing Sources:*

Pgs. 61-84 and selected assignments.

AP Rubrics – from AP Central.

*Five ways to get a Five:*

Multiple Choice Section preview;

Prose Passage Essay preview;

Poetry Essay preview;

Free Response Essay preview;

Trope and Figure Dissemination.

Teacher Selected AP Prompts: ( see last page of syllabus for organization of ):

Prewriting;

Drafting;

Teacher, student, and peer review;

Rewriting – to follow every assigned essay!

Oral resitation of best essays with annotations on the board for coaching strategies.

*The Bedford Reader – Writing Effectively:*

Pgs. 31-46 and selected assignments.

*The Bedford Handbook, Part 1, The Writing Process:*

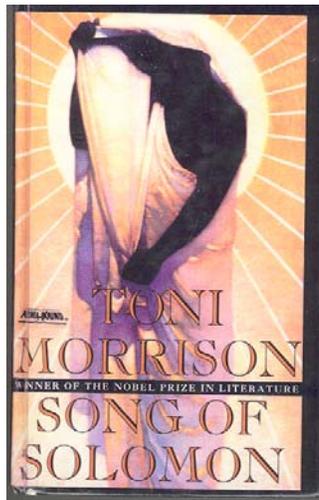
Pgs. 1-26 and selected assignments.

Part 2 *Rough out an Initial Draft:*

Pgs.30-39 and selected assignments.

### **III. Representative AP English Literature Units of Study**

#### **Unit of Study: Toni Morrison's *Song of Solomon***



#### **Rationale for Study:**

To expose students to the disenfranchisement and alienation experienced by African-Americans from the days of slavery to the Civil Rights' movement.

To illustrate the effect of African-American political voices upon the fiction of African-American writers.

To understand the use of a central metaphor or allegory in carrying out a thematic message in a work of literature.

To expand the understanding of “rite of passage.”

To recognize the influence of a previous literary work or author upon a later piece or writer.

To reinforce the recognition of well-known Biblical and classical allusions.

To expand the gender and multicultural boundaries of the Advanced Placement English curriculum.

To understand how to analyze a literary work from Sociological and Freudian perspectives.

### **Expectations and Outcomes:**

Students will better understand how, through the expropriation of names (Macon Dead, Not Doctor Street, No Mercy Hospital, etc) and the assumption of another culture’s values (Macon Dead and Milkman’s shameless materialism) that African-Americans have suffered a loss of identity and, at times, exploited members of their own race for their own profit.

Students will understand how the philosophies of prominent African-American leaders such as Booker T. Washington, Marcus Garvey, Malcolm X, etc. are manifested in both the protagonist (Milkman) and his foil (Guitar) and how these philosophies inform the novel’s meaning.

Students will recognize the central metaphor/symbol of successful (Jake Solomon) and arrested (Robert Smith) flight that pervades the novel and that successfully links it to the African-American quest for identity.

Students will identify Milkman as undergoing a typical “rite of passage” journey from an overprotected and self-centered youth to an independent and self-actualized adult.

Students will compare/contrast *Song of Solomon* with Chaucer’s “Pardoner’s Tale” and Joyce’s *Portrait of the Artist as a Young Man* to uncover stylistic and thematic influences of these earlier authors / works of literature.

Students will recognize the predominant Icarus/Daedalus allusion as well as the “red herrings” of Biblical names such as First Corinthians, Magdalena and the book’s title.

Students will appreciate the artistry of renowned African-American female author Toni Morrison.

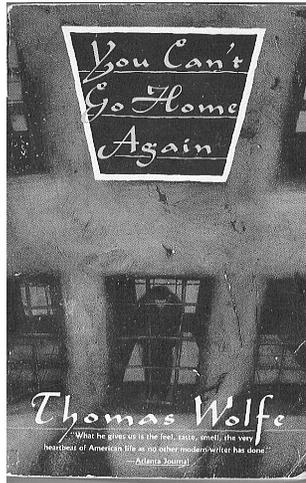
Students will be able to understand *Song of Solomon* in its socio-historical context, as well as analyze Milkman's regressed psychological development from a Freudian perspective.

**Modes of Assessment:**

Classroom Discussion

Formal Essay (Sample: The *Song of Solomon*, even in its bastardized "Sugarman" version, permeates Toni Morrison's novel. Use specific references to the novel to address how Milkman can take flight by rising above the dark legacies of family and race to which he is heir.)

**Unit of Study: Thomas Wolfe's *You Can't Go Home Again***



**Rationale for Study:**

To study the artist and the act of creation, in particular how artistic integrity can come at a very steep personal price.

To examine a novel from a socialist perspective, as a window into the tumultuous world of the Great Depression and the insidious rise of Nazi Germany.

To appreciate the unusual anecdotal style of Thomas Wolfe and his unique and rich descriptions of setting and character.

To perceive the far-reaching implications of the title in regard to the protagonist George Webber's experience.

To probe the nature of autobiographical fiction to determine the boundaries of the two genres as well as to what degree one should consider an author's life in examining his art.

To explore the stylistic impact upon Wolfe's prose by the poetry of Walt Whitman, in particular *Song of Myself*.

To examine a "flawed" work of genius, a posthumous unfinished novel assembled by an editor, in an attempt to understand the role of editing and how it can enhance or perhaps injure a work of art.

### **Expectations and Outcomes:**

Students will better understand the creative process, in particular the artist's ironic dilemma of balancing the need for human immersion with the privacy needed for creation.

Students will appreciate Wolfe's unique descriptive style: his meticulous detail; the local color of his Libya Hill characters and settings; his effusive and expansive prose and its literary precursor, the poetry of Walt Whitman.

Students will understand that "home" can be more than a town or a building but a national and spiritual origin as well, and to connect this theme to other notable works.

Students will learn the term *bildungsroman* and understand its connotation.

Students will make interdisciplinary connection to their 11<sup>th</sup> grade American History course in terms of the unchecked real estate speculation that led to the financial failures of the Great Depression and to the quiet rise of Nazism in 1930s Germany.

Students will understand that though all art is in some form or other autobiographical, distance must be maintained between the artist and the work created – especially in the genre of poetry.

## **Modes of Assessment:**

### Classroom Discussion

Lengthy essay comparing AP literature passage from Virginia Woolf's *To the Lighthouse*: (Sample: "In the passage from Virginia Woolf's *To the Lighthouse*, a woman is about to begin a painting. Read the passage carefully. Then, in a carefully considered essay, discuss what Woolf's use of tone, syntax, and figurative language reveals about the woman's attitude towards artistic creation. In addition, compare/contrast the woman's dilemma with that of George Webber in *You Can't Go Home Again*).

In-class essay response to Thomas Wolfe's parody of a passage from Shakespeare's *Hamlet*

## 2<sup>nd</sup> Quarter

### Poetry

#### *Sound and Sense:*

Figurative Language 3 pp. 112 – 134;  
Allusion pp. 135 – 147;  
Meaning and Idea pp. 148 – 160;  
Tone pp. 161 – 194;  
Musical Devices pp. 179 – 194;  
Teacher Selected AP Prompts;  
Trope and Figure Review Throughout Above.

### Drama

"The Crucible" Arthur Miller.

Teacher Selected AP Prompts;  
Trope and Figure Review Throughout Above;

#### *The Bedford Reader – Comparison and Contrast:*

Pgs. 229-243 and selected assignments.

#### *Process Analysis: Explaining Step by Step:*

Pgs. 283-303 and selected assignments.

#### *Division or Analysis: Slicing into Parts:*

Pgs. 335-342 and selected assignments.

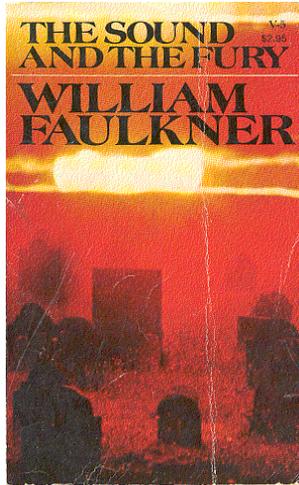
#### *The Bedford Introduction to Literature – Reading and Writing:*

Pgs. 2113-2147 and selected assignments.

#### *The Bedford Handbook – Part 3 Clear Sentences:*

Pgs. 145-235 and selected assignments.

## Unit of Study: William Faulkner's *The Sound and the Fury*



### Rationale for Study:

To introduce students to a stylistically challenging literary experience and, unarguably, one of the world's great literary achievements.

To develop competence in dealing with the modern novelist's fragmentation of time (anachronistic), multiple narrators, the use of interior monologue, and stream-of-consciousness prose style.

To become familiar with the regional novel and its unique thematic concerns: in this case, the South and its chivalric conception of womanhood, as well as the decline of the family as seen in both *A Streetcar Named Desire* and *The Last Gentleman*.

To explore the tragic natures of the Compson children; Benjy's retardation and eventual castration; Quentin's suicide; Caddy's promiscuity; and Jason's insatiable greed and self-centeredness---as well as their bizarre interactions due to coping skills related to the failures of reconstruction and to the decline of a traditional, familiar unit.

To recognize and understand the author's rich vein of symbolism (the apple tree, the shadow, the watch, honeysuckle, Jason's hands-in-pocket characterization) and allusion (Orpheus & Eurydice; the lost garden; the title), and perhaps to consider an author-to-author comparison with Tennessee Williams.

To acknowledge Faulkner's prolific literary output, on a scale with Dickens's

### **Expectations and Outcomes:**

Students will gradually understand the construction of the novel and how it clarifies itself with each succeeding part.

Students will differentiate between the three narrators and see how their narration reflects their perspective regarding point of view manipulation. Students will speculate why Caddy was *not* made a narrator.

Students will analyze both Quentin and Caddy from a Freudian perspective, attempting to account for his dark depression and her compulsive promiscuity.

Students will learn how regionalism can deeply impact the content of a novel.

Students will demonstrate an understanding of the novel's pervasive symbolism and connect a specific symbol with its appropriate character. Students will also understand the classical allusion to the doomed lovers, the Biblical allusion to the lost Garden (what is now the golf course – and larger, social expectation and change), and to the title (drawn from Macbeth's final soliloquy).

Students will hear/read Faulkner's own commentary on the novel, how he felt he could never "get it right."

Students will try their hand, in a personal essay, at stream-of-consciousness style.

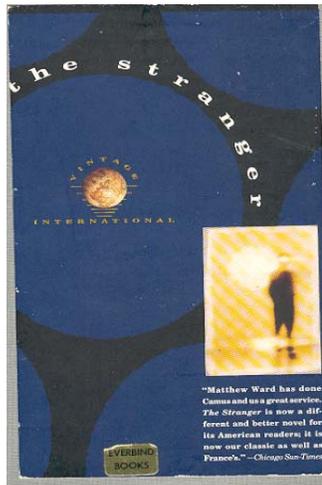
### **Modes of Assessment:**

Extremely close and painstaking reading of the text.

Formal Essay (Sample: In William Faulkner's *The Sound & the Fury*, the themes of love (*eros*) and death (*thanatos*) constantly intermingle. Discuss the thematic significance of this juxtaposition.

Creative writing using stream-of-consciousness style.

## Unit of Study: Albert Camus' *The Stranger*



### **Rationale for Study:**

To introduce students to one of the great masterpieces of world literature.

To expose students to the basic tenets of existentialism and the concept of alienation.

To attempt to understand Meursault's seeming indifference to love, death, imprisonment, religion, and, ultimately, life.

To examine the different ways in which individuals can be made to feel outcast.

To recognize the impact setting can have upon a character's action.

To consider the extent of Meursault's culpability from multiple perspectives—legal, ethical, philosophical—so as to better understand his situation's absurdity.

To establish a philosophical basis for later analysis of works such as Beckett's *Waiting for Godot* and Flannery O'Connor's *Wise Blood* and extend the understanding of Camus's novel to such things as the theater of the absurd and stories that capture the existential predicament such as Stephen Crane's "The Open Boat."

To compare/contrast two different English translations of a foreign novel.

### **Expectations and Outcomes:**

Students will comprehend the basic existential premise, that man is an estranged creature living in a hostile and indifferent universe, and be able to connect it to Meursault's plight in the novel, and perhaps to define the above.

Students will recognize Meursault's seeming callousness to his mother's death; his indifference to marrying his lover, Marie; his cavalier acceptance of his incarceration; his hostility toward the religious fervor of both the magistrate and the chaplain; and his ultimate acceptance of his execution as trademarks of the literary "stranger."

Students will recognize how Camus utilizes natural elements (sun, sea, sand) in a hostile way in order to convey their impact upon Meursault's attitude and action.

Students will ponder their personal experiences to discover ways in which they or others have felt outcast or estranged.

Students will weigh Meursault's crime—particularly, his firing of four additional bullets into the Arab's corpse—from multiple perspectives to assess the equity of the jury's verdict and, in so doing, come to see the "absurdity" of Meursault's plight.

Students will be able to connect the estrangement of Hazel Motes in O'Connor's *Wise Blood*, the plight of the four individuals in Crane's *The Open Boat*, the entrapment of the four hotel residents of Sartre's in *No Exit*, or the dilemma of Estragon and Vladimir in Beckett's *Waiting for Godot* with the ideas they have learned from studying this novel.

Students will learn how different translators can effect the presentation of a scene in subtle but significant ways.

### **Modes of Assessment:**

Classroom Discussion

Formal Essay (Sample: The "strangeness" of both Meursault and Hazel Motes is most defined by their attitudes toward love, death and religious belief. In a well-thought out essay, examine how the attitudes of these characters towards these three entities affects their action or inaction in each novel.

Personal Essay on different modes of estrangement.

Research: The philosophy of existentialism; Camus's views on suicide and God.

### 3<sup>rd</sup> Quarter

#### Poetry

##### *Sound and Sense:*

Poems for Further Reading pp. 344 – 427;

Sonnets;

Teacher Selected AP Prompts;

Trope and Figure Review Throughout Above.

#### Drama

“A Doll’s House” and “Hedda Gabler”

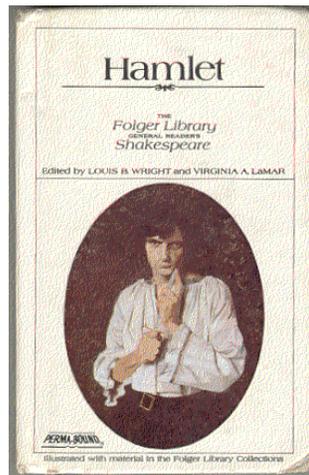
Teacher Selected AP Prompts;

Trope and Figure Review Throughout Above;

*The Bedford Handbook – Gramatical Sentences:*

Pgs. 237-430 and selected assignments.

### **Unit of Study: William Shakespeare’s *The Tragedy of Hamlet, Prince of Denmark***



#### **Rationale for Teaching:**

To augment students’ ability to read and comprehend Elizabethan English.

To understand the difference between the classical (Greek) tragedy, tragic hero, and dramatic irony and its Shakespearean counterpart.

To understand moral dilemma, the dictates of conscience.

To understand such devices as the “soliloquy,” “parallel plot” and the “*deus ex machina*,” as well as develop an understanding of the “Shakespearean step-ladder.”

To recognize in Hamlet’s *melancholia* the archetype for later literary characters.

To appreciate allegiance to family and country and the concepts of heroism and cowardliness.

To reinforce the literary concept of foil.

To enable students to approach the play from a variety of critical perspectives—Freudian, feminist, socialist—in order to appreciate more fully its acknowledged greatness.

To understand how Shakespeare’s use of supernatural, religious, and mythological elements enhances the richness of the tragedy.

### **Expectations and Outcomes:**

Students will demonstrate an understanding of the plight of Hamlet and the ghost’s dictate to avenge his father’s murder.

Students will consider Hamlet’s emotional fragility as possible insanity as he attempts to fulfill his father’s wishes in light of Queen Gertrude’s and King Claudius’s relationship.

Students will appreciate the importance of foil and parallel plot in the form of Hamlet’s inaction and the decisive actions of both Fortinbras and Laertes and in the various themes of “madness” that pervade the tragedy.

Students will recognize key differences—free will vs Fate; procrastination vs hubris, et al—between the classical and Shakespearean models of tragedy.

Students will use the Shakespearean step-ladder to determine accurately: the initial situation and characterization; complications; turning point; falling actions; climax and denouement of Shakespeare’s tragedy.

Students will recognize the differences and interrelation of Hamlet’s key soliloquies and perceive the use of “*deus ex machina*” in Hamlet’s rescue by the pirates.

Students will recognize in the “brooding Dane” the archetype for later characters such as Holden Caulfield and Quentin Compson.

Students will appreciate how the ghost of the king; the references to damnation, the afterlife, and Christian burial; and the Player’s dramatization of the death of Priam enhance the richness of Shakespeare’s tragedy.

Students will be able to understand how, textually, Hamlet's disappointment in his mother's hasty remarriage to his uncle corrupts his affection for Ophelia; how Gertrude's decisiveness can be viewed as a defining trait of the self-actuated woman; and how the events of Hamlet fit into the social context of the time.

Students will debate Hamlet's status as a tragic hero.

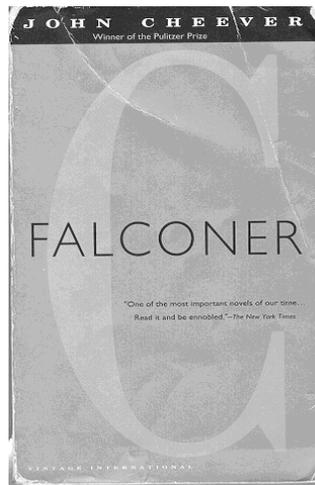
**Modes of Assessment:**

Extremely close reading of the text.

Written analysis of Hamlet's or Claudius' soliloquy.

Formal Essay (Sample: Discuss the parallel motif of madness as it applies to Hamlet, Ophelia, and Claudius, citing how it differs for each of these three individuals.)

**Unit of Study: John Cheever's *Falconer***



**Rationale for Teaching:**

To expose students to the most celebrated writer, John Cheever.

To examine the penal system both in concept and in practice.

To understand how a central motif can be developed on multiple levels by a novelist.

To recognize and appreciate the rich allusive and allegorical nature of Cheever's novel.

To recognize the humor and black humor of the novel's denouement.

To convey how the destructive self-centeredness of the protagonist can in the end only be overcome by an act of selfless charity.

To place the novel in its extremely relevant historical and autobiographical context.

### **Expectations and Outcomes:**

Students will ponder the effectiveness of the penal system as an instrument of rehabilitation as well as discuss past and present conditions of U.S. prisons.

Students will understand the central motifs of confinement (Farragut's drug addiction; disappointing marriage; self-centeredness; and incarceration) and flight (Jody's physical from Falconer; Farragut's physical and emotional liberations) are juxtaposed by Cheever to enhance his message.

Students will recognize allusions to Daedalus and the labyrinth; Dante's circles of the Underworld; the fratricide of Cain; and the variety of species of birds that pervade the novel. They will also recognize the allegorical rebirth that Zeke Farragut experiences at novel's conclusion.

Students will appreciate the bizarre humor of Jody's helicopter getaway as well as the black humor of Farragut's escape in Chicken Number Two's body bag.

Students will fathom how Zeke Farragut's destructive addiction and adultery is ultimately redeemed by his methadone treatment and caring actions toward Chicken Number Two.

Students will understand the compelling historical (the prison riot at Attica) and personal circumstances (Cheever's alcoholism and fraternal dislike) that clearly inspired the novel.

### **Modes of Assessment:**

Extremely close textual analysis.

Formal Essay: (Sample: Several critics suggest that the central theme of *Falconer* is about two things: confinement (physical, social and psychological) and redemption, particularly through the protagonist's physical escape and his movement from *eros* to *agape*. Explore the validity of these claims and show how, together, they form the crux of the novel.)

Research: Cheever's biography; Attica prison rebellion; prison reform

#### 4<sup>th</sup> Quarter

##### Poetry

*Sound and Sense:*

Perms for Further Reading pp. 344 – 427;

Sonnets;

Teacher Selected AP Prompts.

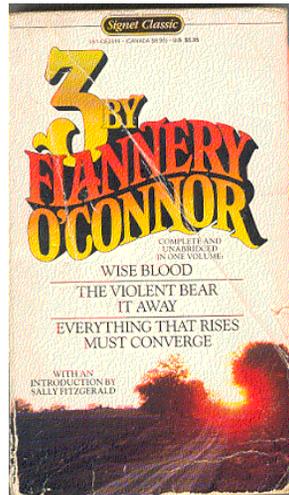
*The Bedford Handbook – Mechanics:*

Pgs. 433-465 and selected assignments.

AP Exam Preparation!

**AP Exam: early MAY !!!!**

### **Unit of Study: Flannery O'Connor's *Wise Blood***



#### **Rationale for Teaching:**

To expose students to the literary form known as the “grotesque.”

To explore issues of faith and doubt in the contemporary world.

To examine the protagonist's attitudes toward love, death, and religion and how they affect his behavior.

To comprehend the term *malgre lui* as it applies to the novel.

To improve recognition of literary allusions.

To appreciate the novel's extraordinary range of comedy, from its bizarre characterizations to its black humor.

To establish Flannery O'Connor's place in the canon of Southern literature.

### **Expectations and Outcomes:**

Students will recognize in Hazel Motes, Enoch Emery, and Leora Watts the distorted, exaggerated characters that are the trademark of the grotesque.

Students will see in Hazel Motes's spiritual dilemma a microcosm of a major philosophical preoccupation: the issue of belief in, or rejection of, a deity.

Students will see, in Hazel's denial of Christ and subsequent self-blinding, a *malgre lui*, or a character who does something in spite of himself.

Students will discover in the protagonist's denial and blinding, a rich vein of literary allusion, including Saul, Peter and Oedipus.

Students will comprehend how the grotesque characterizations of Hazel, Enoch and Leora Watts enhance the novel's humor, and how such scenes as the demolition of Haze's car and the theft of the mummy exemplify black humor.

Students will reconcile O'Connor's feminine, religious perspective with the more traditional Southern preoccupations of William Faulkner, Harper Lee and Tennessee Williams.

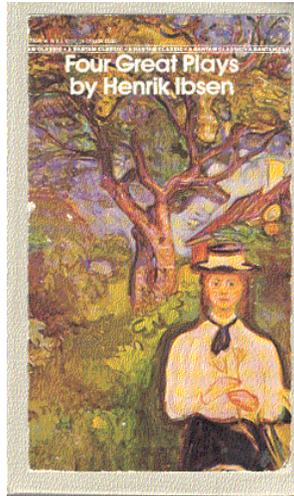
### **Modes of Assessment:**

Classroom Discussion.

Unit Test

Formal Essay: (Sample: The “strangeness” of both Meursault and Hazel Motes is most defined by their attitudes toward love, death and religious belief. In a well-thought out essay, examine how the attitudes of these characters towards these three entities affects their action or inaction in each novel).

### **Unit of Study: Henrik Ibsen’s *Hedda Gabler***



#### **Rationale for Teaching:**

To provoke high-level critical thinking about a late 1800s dramatic masterpiece and its intriguing heroine.

To further student understanding of domestic drama.

To explore, through the female protagonist, the conflict of free will vs conformity as well as the social self vs the essential self regarding a psychological and or philosophical perspective.

To understand the concept of the *femme fatale* and attempt to comprehend the protagonist’s destructiveness.

To examine feminist, Freudian and Marxist interpretations of Ibsen’s drama.

To evaluate the essence of the play to determine if it may be called a tragedy.

To acknowledge Ibsen’s innovations in dialogue.

### **Expectations and Outcomes:**

Students will, in encountering *Hedda Gabler*, come to grips with not only a revolutionary and controversial period drama, but a heroine whose insidious behavior and ultimate self-destructiveness is intriguing and provocative.

Students will be able to place *Hedda Gabler* in a familiar tradition of *Death of a Salesman*, *A Streetcar Named Desire*, *A Raisin in the Sun*, *A Doll's House*, and *The Piano Lesson*, which deal with conflicts between family members or over family issues. These might include Tesman and Hedda's seeming incompatibility; their disagreement over whether or not to have children; their conflict over a meddling relative (Tesman's aunt); the pressing issues of finance of (Hedda's prodigality and Tesman's limited income); the expanding roles women in societies and the play's subtle but pervasive intimations of adultery (Hedda's relationships with Eilert Lovborg and Judge Brack).

Students will recognize in Hedda's rejection of the traditional, the emerging woman whose various needs—artistic, sexual, psychological—are squelched by her marriage and the role it foreshadows for her – and perhaps with relation to her austere and powerful father figure.

Students will comprehend the term *femme fatale* from Hedda's destruction of Lovborg's manuscript, her dashing of Thea Elvsted's romantic hopes, her arguable salvation of her husband's livelihood, and her culminating and confusing defiant suicide.

Students will see in Hedda a more complex version of Nora (*A Doll's House*): a woman who rejects the stereotypical institutions of marriage and motherhood for a traditionally masculine independence and a macabre fascination with pistols and death (perhaps by the hands of her father's influence. This, along with numerous *double entendres*, provide fertile feminist, Freudian and Jungian territory. In addition, the social condition of the Tesmans allows for a Marxist (socialist) critical approach.

Students, already quite familiar with Greek and Shakespearean tragedy, will assess Hedda's suicide and attempt to determine if it is a heroic sacrifice to a principle, or a selfish cop-out to her irreconcilable responsibilities.

Students will be introduced, by contrast to declamatory dialogue, to Ibsen's naturalistic style featuring fragments, exclamations, ellipsis, and terse responses.

### **Modes of Assessment:**

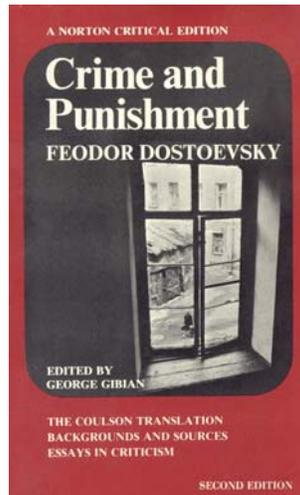
Classroom discussion.

Unit Test.

Research on Freudian, Marxist criticism.

Formal essay (Sample: Ibsen stated that *Hedda Gabler* portrayed certain “social conditions and principles of the present day.” Using the play for your defense, to what “social conditions and principles” might Ibsen have been referring?)

## Unit of Study: Fyodor Dostoevsky’s *Crime and Punishment*



### **Rationale for Teaching:**

To introduce students to one of the great masterpieces of world literature.

To acquaint students with the Napoleon complex and the Man-Superman theory.

To approach a novel from multiple perspectives: as a story of detection, as a social commentary, as a psychological study.

To recognize and understand the author’s use of the *doppelganger*.

To examine the various ways in which guilt can affect the individual, as well as the individual’s need/desire for expiation.

To recognize and understand the book’s central religious allusion.

To discover to what literary ends authors employ dreams.

To appreciate by contrasting different editions how translators affect the text.

### **Expectations and Outcomes:**

Students will, in reading *Crime and Punishment*, recognize both the compelling nature of the central narrative, the predominant theme of sin and redemption, and the rich, Dickensian variety of characterization provided by Marmeladov, Sonia, and Svidrigailov.

Students will realize, in Raskolnikov's beliefs and actions, both the Napoleon-complex and a pre-Nietzsche *ubermensch* (superman), who determines that his impoverished circumstance should not limit his intellectual cleverness and uses it to justify his murder of an avaricious pawnbroker.

Students will recognize that Dostoevsky's novel can be read not so much as a "whodunit" (since the murderer is readily known) but as a novel of detection, in which law enforcement (Porfiry) methodically pursues the murderer until he surrenders. It may also be seen as a commentary on the dire poverty of the lower class and the evils it spawns (alcoholism, prostitution, arranged marriage, etc) as well (and primarily) as a psychological profile of a guilt-ridden protagonist, who rivals only Macbeth in his neurosis.

Students will recognize several *doppelgangers*, or doubles, in Raskolnikov-Razumihin and Dounia-Sonia, who serve as foil for each other.

Students will recognize in Raskolnikov's physical sickness, in his compulsive return to the crime scene, in his hasty desire to rid himself of his ill-gotten gains, in his troubling dreams, and in his eventual decision (through Sonia's intercession) to turn himself in and accept his punishment the archetypal theme of sin and redemption.

Students will learn the New Testament allusion to Lazarus and understand how the story of his being raised from the dead parallels Raskolnikov's own spiritual redemption.

Students will learn some Freudian dream symbolism and use it to interpret the meaning of Marmeladov's dream of the beating of the cart-horse as well as others.

Students will, by comparing passages in two different translations, discover how the nature of a scene may be radically affected by changes in diction.

### **Modes of Assessment:**

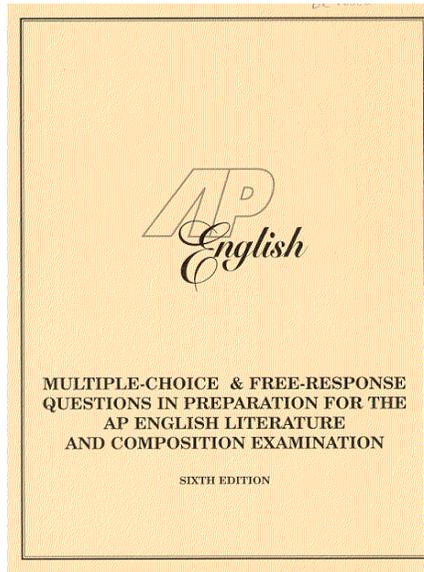
Classroom Discussion

Close textual analysis.

Unit Test.

Comparative Essay: (Sample: Read Samuel Taylor Coleridge's *The Rime of the Ancient Mariner*. Then, in a carefully considered essay, discuss the theme of sin and redemption as it applies to the main character.

***Unit of Study: Multiple Choice and Free Response Questions in  
Preparation for the English Literature and Composition Examination***



Sample Examination III

Section I

Questions 1-14. Refer to the following passage.

My Lady Dedlock is restless, very restless, the astounded fashionable intelligence hardly knows where to have her. To-day she is at Chesney Wold, tomorrow she may be abroad, for anything the fashionable intelligence can with confidence predict. Even Sir Leicester's gallantry has some trouble to keep pace with her. It would have more but that his other faithful ally, for better and for worse—the gout—darts into the old oak bedchamber at Chesney Wold and grips him by both legs.

Sir Leicester receives the gout as a troublesome demon, but still a demon of the patrician order. All the Dedlocks, in the direct male line, have had the gout. It can be proved, sir. Other men's fathers may have died of the rheumatism or may have taken base contagion from the tainted blood of the sick vulgar, but the Dedlock family have communicated something exclusive even to the leveling process of dying by dying of their own family gout. It has come down through the illustrious line like the plate, or the pictures, or the place in Lincolnshire. It is among their dignities.

Hence Sir Leicester yields up the family legs to the family disorder as if he held his name and fortunes on that feudal tenure. He feels that for a Dedlock to be laid upon his back and spasmodically twitched and stabbed in his extremities is a liberty taken somewhere, but he thinks, "We have all yielded to this, it belongs to us; it has for some hundreds of years been understood that we are not to make the walls in the park interesting on more ignoble terms, and I submit myself to the compromise."

And a goodly show he makes, lying in a flush of crimson and gold in the midst of the great drawing-room before his favourite picture of my Lady—Osmine, the stately oak, rooted for ages in the green ground which has never known ploughshare, but was still a chase when kings rode to battle with sword and shield and rode a-hunting with bow and arrow, bear witness to his greatness. Inside, his forefathers, looking at him from the walls, say, "Each of us was a passing reality here and left this coloured shadow of himself and melted into remembrance as dreamy as the distant voices of the rocks now hailing you to rest," and bear their testimony to his greatness too.

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Jo lives—that is to say, that Jo has not yet died—in a ruinous place known to the like of him by the name of Tom-All-Alone's. It is a black, dilapidated street, avoided by all decent people, where the crazy houses were seized upon, when their decay was far advanced, by some bold vagrants who after establishing their own possession look to letting them out in lodgings. Now these tumbledown tenements contain, by right, a swarm of misery. As on the ruined human wreck vermin parasites appear, so these ruined abettors have bred a crowd of foul existence that crawls in and out of gaps in walls and boards, and coils itself to sleep, in maggot numbers, where the rain drips in, and comes and goes, fetching and carrying fever and sowing more evil in its every footstep.

Twice lately there has been a crash and a cloud of dust, like the spring of a mine, in Tom-All-Alone's, and each time a house has fallen. These accidents have made a paragraph in the newspapers and have filled a bed or two in the nearest hospital. The gaps remain, and there are not unpropitious lodgings among the rubbish. As several more houses are nearly ready to go, the next crash in Tom-All-Alone's may be expected to be a good one.

It must be a strange state to be like Jo! To shuffle through the streets, unfamiliar with the shapes, and in utter darkness as to the meaning of those mysterious symbols, so abundant over the shops, and at the corners of streets, and on the doors, and in the windows! To see people read, and to see people write, and to see the postmen deliver letters, and not to have the least idea of all that language—to be, in every scrap of it, stone-blind and dumb! It must be very puzzling to see the good company going to the churches on Sundays, with their books in their hands, and to think (for perhaps Jo does think at odd times) what does it all mean, and if it means anything to anybody, how comes it that it means nothing to me! To be hunted, and justified, and moved on, and really to feel that it would appear to be perfectly true that I have no business here, or there, or anywhere, and yet to be perplexed by the consideration that I am here somehow, too, and everybody overlooked me until I became the creature that I am!

Sample Examination III 165

- The author's droll satire features all of the following EXCEPT
  - wild sarcasm
  - an allusion to the marriage vow
  - a personification of a malady
  - the use of the grotesque
  - an allegorical narrative
- Which of the following juxtapositions does LEAST to reinforce the contrast between Sir Leicester's and Jo's worlds?
  - the "fashionable intelligence" and Jo's frustrating illiteracy
  - Sir Leicester's gout and the fever of the tenements
  - the lushness of Chesney Wold and the squalor of Tom-All-Alone's
  - the perspectives of Sir Leicester and Jo on the social condition
  - the process of dying in the Dedlock family and among the residents of Tom-All-Alone's
- Sir Leicester's greatness is confirmed by each of the following EXCEPT
  - the portraits of his forebears
  - the majestic trees of Chesney Wold
  - the legacy of gout in the Dedlock line
  - the lavish bedding of the drawing-room
  - the guilt he feels over his privileged status
- In his comments about Sir Leicester's gout, the speaker primarily emphasizes its
  - unpredictable onslaught
  - crippling immobility
  - social status
  - occasional fatality
  - vulgar nature
- Throughout the opening paragraphs the gout is figuratively depicted as all of the following EXCEPT
  - a cherished heirloom
  - a bothersome devil
  - a loyal spouse
  - a fellow aristocrat
  - a hereditary right
- The "compromise" (line 34) to which Sir Leicester eventually submits involves
  - maintaining a decadent lifestyle
  - improving the quality of his diet
  - contributing money to improve the park land
  - amputating his leg
  - remaining in bed till he has recovered
- The word "leveling" as it is used in line 19 is BEST interpreted as
  - equalizing
  - inerring
  - visiting
  - sobering
  - debilitating
- In his description of Jo's environment in lines 57-64, the speaker uses simile to imply the tenements'
  - gross infestation
  - close proximity
  - tenebrous environment
  - imminent collapse
  - steaming population
- The passage implies that the severity of Jo's and the tenement dwellers' plight is due to
  - a severe economic depression
  - the disdain and apathy of the upper classes
  - the tyranny of an oppressive government
  - their own rampant alcoholism
  - their own general lack of ambition
- Which of the following help(s) imply the high mortality of Jo's environment?
  - The speaker's qualification of the phrase "Jo lives" in line 49.
  - The speaker's description of the conditions of the tenement (lines 57-64).
  - The speaker's simile comparing Tom-All-Alone's to a mine (line 66).
  - I only
  - III only
  - I and II
  - II and III
  - I, II, and III

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## Section II

## Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Read the following passage carefully. Then, in a well-organized essay, identify the speaker's attitude towards Monseigneur and his role and show how that attitude is revealed in the passage. In your analysis, you may choose to consider such things as diction, tone, and choice of detail.

Monseigneur, one of the great lords in power at the court, held his forthrightly reception in his grand hotel in Paris. Monseigneur was in his inner room, his sanctuary of sanctuaries, the Holiest of Holiests to the crowd of sycophants in the rooms without. Monseigneur was about to take his chocolate. Monseigneur could swallow a great many things with ease, and was by some few sullen minds, supposed to be rather rapidly swallowing France; but his morning's chocolate could not so much as get into the throat of Monseigneur without the aid of four strong men beside the cook.

(5) Yes, it took four men, all four a-blaze with gorgeous decoration, and the chief of them unable to exist with fewer than two gold watches in his pocket, emulative of the noble and chaste fashion set by Monseigneur, to conduct the happy chocolate to Monseigneur's lips. One lacquey carried the chocolate pot into the sacred presence; a second milled and frothed the chocolate with the little instrument that he bore for that function; a third presented the favoured napkin; a fourth (he of the two gold watches) poured the chocolate out. It was impossible for Monseigneur to dispense with one of these attendants on the chocolate and hold his high place under the admiring Heavens. Deep would have been the blot upon his escutcheon had he been (glibly waited on by only three men; he must have died of two....

(10) Monseigneur had one truly noble idea of general public business, which was, to let everything go on in its own way, of particular public business, Monseigneur had the other truly noble idea that it must all go his way—rest to his own power and pocket. Of his pleasures, general and particular, Monseigneur had the other truly noble idea, that the world was made for them. The text of his order (altered from the original by only a pronoun, which is not much) ran: "The earth and the fulness thereof are mine," said Monseigneur.

(20) Yet, Monseigneur had slowly found that vulgar embarrassments crept into his affairs, both private and public; and he had, as to both classes of affairs, allied himself perforce with a Farmer-General. As to finances public, because Monseigneur could not make anything at all of them, and must consequently let them out to somebody who could; as to finances private, because Farmer-Generals were rich, and Monseigneur, after generations of great luxury and expense, was growing poor.... Which Farmer-General, carrying an appropriate cane with a golden apple on the top of it, was now among the company in the outer rooms, much prostrated before by mankind—always excepting superior mankind of the blood of Monseigneur, who, his own wife included, looked down upon him with the loftiest contempt....

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### **Rationale for Teaching:**

To familiarize student with AP-level multiple choice questions and free response prompts.

To buttress skills in discerning subtext in both prose and poetry selections.

To increase the scope of students' vocabulary and reinforce their knowledge of literary terms.

### **Expectations and Outcomes:**

Students will be comfortable with all question types and with the type of passages they are likely to encounter. This includes genre, gender, era and ethnicity.

Students will acclimate themselves to the time element of an AP exam.

Students will be comfortable discussing such things as tone, diction, syntax, and figurative language, as well as be facile in finding examples of them in the text.

Students will be exposed to a rich variety of short reading experiences that will complement and enhance the course syllabus.

Students will develop competencies that will allow them to achieve the highest scores on the AP English Literature and Composition Examination.

# Grading Policy

<b>Assessment</b>	<b>50%</b>
<b>Classwork</b>	<b>15%</b>
<b>Homework</b>	<b>15%</b>
<b>Participation</b>	<b>20%</b>

## Paragraph and Short Essay Scaffolding Formats: The Paragraph:

<b>Sentence #</b>	<b>Sentence Type</b>
<b>1. THESIS</b>	<b>Author's name, Title, Address the prompt directly, Your Answer.</b>
<b>2. STATEMENT 1</b>	<b>Describe a fact that addresses the Prompt.</b>
<b>3. RESTATEMENT 1</b>	<b>Prove that fact with evidence from the text.</b>
<b>4. STATEMENT 2</b>	<b>Describe a fact that addresses the Prompt.</b>
<b>5. RESTATEMENT 2</b>	<b>Prove that fact with evidence from the text.</b>
<b>6. STATEMENT 3</b>	<b>Describe a fact that addresses the Prompt.</b>
<b>7. RESTATEMENT 3</b>	<b>Prove that fact with evidence from the text.</b>
<b>8. CONCLUSION</b>	<b>Restate the Author's name and Title while readdressing the prompt. In any essay, you can add details that introduces the next topic, here. Further, every student MUST find a place in their paragraph to address HOW the author's technique enhanced the meaning of the text.</b>

## **The Short Essay:**

**NOTE: Model each paragraph after the BCR Format when possible.**

- Paragraph 1**                      **Restate the prompt while introducing and describing the controls involved in the answer. Lay the foundation for what is going to be written in the short essay. Provide background context in order to set-the-scene.**
- Paragraph 2**                      **Address the first bullet, or prompt requirement. Try to make one major point per paragraph. Break that major point into three fact/proof sets (statement /restatement). Use transitions to help readers to understand your flow. Use analogies and figurative language to make your responses enjoyable to read. Keep to a coherent order by trying to avoid anachronistic descriptions.**
- Paragraph 3**                      **Address the second bullet, or prompt requirement. Try to make one major point per paragraph. Break that major point into three fact/proof sets (statement /restatement). Use transitions to help readers to understand your flow. Use analogies and figurative language to make your responses enjoyable to read. Keep to a coherent order by trying to avoid anachronistic descriptions.**
- Paragraph 4**                      **Address the third bullet, or prompt requirement. Try to make one major point per paragraph. Break that major point into three fact/proof sets (statement/restatement). Use transitions to help readers to understand your flow. Use analogies and figurative language to make your responses enjoyable to read. Keep to a coherent order by trying to avoid anachronistic descriptions.**
- Paragraph 5.**                      **Restate the prompt while following- up with each statement introduced in Paragraph 1. Briefly, restate the main topic of each body paragraph. Last, provide insight into HOW the author enhanced the text with regard to the techniques written about in answering the prompt.**

**NOTE: Not all paragraphs and short essays require 8 sentences or five paragraphs. The prompt will determine overall length, as well as, your savy with sentence combining and syntactic complexity = PROVIDED BY YOU.**

## **SUMMER PACKET ASSIGNMENTS!!!**

### **Prince George's County's Approved Summer Packet Assignment.**

#### **Due the day you first enter my room:**

I. Before you read Shelly's Frankenstein either for the first time or again, research and write about three of the four topics of your choice, below. Each essay should be no less than five paragraphs. MLA citation must be applied for each Summer Packet essay. A MLA style bibliography must be attached to the end of each Summer Packet essay. Quoting sources is required for each essay. To copy any three consecutive words that another wrote is plagiarism. Keep that in mind when paraphrasing. Make sure you give credit every time credit is due in MLA Style.

- \* The French Revolution and the rise of Industrialization during the Industrial Revolution era.
- \* Science and technology of the Industrial Revolution era.
- \* Artic Exploration during the Industrial Revolution era.
- \* The Romantic era.

II. When reading a novel it is always important to have some understanding of the era during which the novel was written. Understanding the historical context of a text gives you, as a reader, a more holistic understanding of the thematic, social, and tonal elements woven within the text and between its lines by its author. Finally, as you read, keep a journal to illustrate, in as few words as one paragraph per chapter or in as many more words as you like, how the facts behind your above essay topics were woven by this author into her work. You may comment about social implications and restraints, themes, or the author's tone at any given time – as long as it is at least one paragraph per chapter.

III. Actively read Frankenstein, Mary Shelly, and complete your journal entries in a notebook. Try to enter as many comments as you can that relate to your above written essay topics because my research indicates that such entries provide students with a sense of ownership that helps to foster class discussion and test preparation!

**CHARLES HERBERT FLOWERS HIGH SCHOOL**  
**ADVANCED PLACEMENT ENGLISH LITERATURE AND COMPOSITION**  
**12 COURSE SYLLABUS**

**INSTRUCTOR:** MS. COELHO    **CLASSROOM** #304    **CONTACT:**  
[RICHETTA.COELHO@PGCPS.ORG](mailto:RICHETTA.COELHO@PGCPS.ORG)  
**COURSE WEBSITE:** [HTTP://MZCOELHO.EDUBLOGS.ORG/](http://MZCOELHO.EDUBLOGS.ORG/)    **TUTORING**  
**HOURS:** BY APPOINTMENT

**COURSE DESCRIPTION**

AP ENGLISH LITERATURE AND COMPOSITION IS DESIGNED TO BE A COLLEGE / UNIVERSITY-LEVEL TAUGHT COURSE, THUS THE “AP” DESIGNATION ON A TRANSCRIPT RATHER THAN “H” (HONORS.) THIS COURSE WILL PROVIDE YOU WITH THE INTELLECTUAL CHALLENGES AND WORKLOAD CONSISTENT WITH A TYPICAL UNDERGRADUATE UNIVERSITY ENGLISH LITERATURE / HUMANITIES COURSE. AS A CULMINATION TO THE COURSE, YOU WILL TAKE THE AP ENGLISH LITERATURE AND COMPOSITION EXAM GIVEN IN MAY (REQUIRED.) A GRADE OF 4 OR 5 ON THIS EXAM IS CONSIDERED TO BE EQUIVALENT TO A 3.3 – 4.0 OR COMPARABLE COURSE AT MANY COLLEGES OR UNIVERSITIES. A STUDENT WHO EARNS A GRADE OF 3 OR ABOVE ON THE EXAM WILL BE GRANTED COLLEGE CREDIT AT MOST COLLEGES AND UNIVERSITIES THROUGHOUT THE UNITED STATES.

**COURSE OBJECTIVES:** UPON COMPLETION OF THIS COURSE, STUDENTS WILL BE ABLE TO READ CAREFULLY AND DELIBERATELY AS THEY ANALYZE TEXTS FOR MULTIPLE MEANINGS. STUDENTS WILL ALSO BE ABLE TO WRITE CRITICALLY AND INSIGHTFULLY ABOUT LITERATURE.

**STUDENTS WILL ALSO BE ABLE TO:**

- WRITE ANALYTICALLY ABOUT LITERATURE
- IDENTIFY STRUCTURE, STYLE AND THEME IN ANY PIECE OF LITERATURE
- EXPLAIN THE SOCIAL AND HISTORICAL VALUES A PIECE OF LITERATURE REFLECTS AND EMBODIES
- EFFECTIVELY USE LITERARY TERMS WHEN DISCUSSING A PIECE OF LITERATURE
  - DRAW UPON TEXTUAL DETAILS TO MAKE AND EXPLAIN THEIR JUDGMENT ABOUT A WORK’S ARTISTRY
- ANNOTATE TEXTS USING CAREFUL OBSERVATION AND CLOSE READING TECHNIQUES
  - DEVELOP AND ENHANCE THEIR WRITING STYLE USING SEVERAL REVISION STRATEGIES
- ANALYZE COMPLEX WORKS OF LITERATURE FROM SEVERAL GENRES AND LITERARY PERIODS
  - READ AND EVALUATE COMPLEX LITERATURE
- CONNECT THEIR OBSERVATIONS FROM VARIOUS READINGS USING VARIOUS TECHNIQUES OF LITERARY ANALYSIS

**THE EXAM**

THE LITERATURE & COMPOSITION EXAM IS A THREE-HOUR SKILLS-BASED TEST. THERE IS NO PRESCRIBED CONTENT AREA THAT WILL BE TESTED; RATHER, STUDENTS MUST DEMONSTRATE THEIR ABILITY TO READ AND COMPREHEND BOTH POETRY AND PROSE PASSAGES AND TO WRITE THREE ESSAYS OF LITERARY ANALYSIS. THE EXAM BREAKS DOWN AS FOLLOWS:

- ONE HOUR OF MULTIPLE-CHOICE QUESTIONS (52-56 IN TOTAL) MEASURING READING COMPREHENSION FOR POETRY AND PROSE REPRESENTING VARIOUS TIME PERIODS AND STYLES OF WRITING
- TWO HOURS TO PRODUCE THREE ESSAYS – ONE ANALYZING A POEM OR POEMS, ONE ANALYZING A PROSE PASSAGE, AND ONE FREE RESPONSE QUESTION THAT PROVIDES A PROMPT TO WHICH THE STUDENT MUST RESPOND WITH A WORK OF HIS OR HER OWN CHOICE (A NOVEL OR A PLAY)

### **Plagiarism “The Big No-No”**

- PLAGIARIZED ASSIGNMENTS WILL RECEIVE A ZERO. THE ASSIGNMENT MAY NOT BE REDONE OR MADE UP IN ANOTHER WAY. PLAGIARISM IS STEALING ANOTHER PERSON'S WORK. THAT DOESN'T DO ANYTHING TO HELP YOU BECOME THE EXCELLENT WRITER YOU HAVE THE POTENTIAL TO BE.

# **PREPARING FOR A LITERARY GOURMET TOUR**

## **INSTRUCTIONAL COOKBOOKS:**

◦ *PERRINE'S SOUND AND SENSE: AN INTRODUCTION TO POETRY (11TH EDITION)*. THOMAS ARP / GREG JOHNSON – PUBLISHER: THOMSON WADSWORTH 2005. ◦ *THE BEDFORD INTRODUCTION TO LITERATURE*

MICHAEL MEYER – PUBLISHER: BEDFORD / ST. MARTINS ◦ *5 STEPS TO A 5: AP ENGLISH LITERATURE* BARBARA MURPHY / ESTELLE RANKIN – PUBLISHER: MCGRAW-HILL 2002. LATEST EDITION.

## **REQUIRED INGREDIENTS:**

- |   |   |
|---|---|
| <input type="checkbox"/> BLACK OR BLUE INK PEN          | <input type="checkbox"/> CLASS NOTEBOOK (SEE POLICY ONLINE)   |
| <input type="checkbox"/> A COLORED PEN FOR EDITING      | <input type="checkbox"/> THREE-RINGED BINDER WITH DIVIDERS: HANDOUTS, CLASS NOTES, VOCABULARY, COMPOSITIONS |
| <input type="checkbox"/> 1-2 HIGHLIGHTERS               | <input type="checkbox"/> NOVELS (AS NOTED IN SYLLABUS)  |
| <input type="checkbox"/> POST-IT NOTES                  |   |
| <input type="checkbox"/> COLLEGE RULED LOOSE-LEAF PAPER |   |

## **BECOMING A CONNOISSEUR OF GOURMET LITERATURE**

IN ORDER TO PREPARE FOR THE AP EXAM AND COLLEGE LEVEL ENGLISH COURSES, WE WILL COVER A WIDE VARIETY OF TIME PERIODS, WRITING STYLES,

GENRES, AND WRITERS. POETRY AND SHORT STORIES WILL BE TAUGHT THROUGHOUT THE YEAR TO TEACH KEY CONCEPTS ABOUT THE GENRES AND ANALYZING LITERATURE. PREPARE YOURSELF TO READ GOURMET WORKS IN THIS COURSE AND TO SAVOR THEIR COMPLICATED GOODNESS. MAJOR WORKS TO BE STUDIED WILL INCLUDE, BUT NOT BE LIMITED TO, SELECTIONS FROM THE FOLLOWING:

*FRANKENSTEIN*

*WUTHERING HEIGHTS*

*HAMLET*

*SONG OF SOLOMON*

*CRIME AND PUNISHMENT*

*ANTIGONE*

*HEDDA GABLER*

*A DOLL'S HOUSE*

*HEART OF DARKNESS*

*THINGS FALL APART*

SUPPLEMENTARY READING: **FOSTER, THOMAS C. HOW TO READ LITERATURE LIKE A PROFESSOR. NEW YORK: HARPER-COLLIER, 2003.**

#### **Independent Reading / Hosting a Book Seminar**

YOU WILL BE RESPONSIBLE FOR PRESENTING A BOOK SEMINAR TO YOUR CLASSMATES. YOU WILL SELECT ONE NOVEL TO READ FROM A PROVIDED READING LIST. YOU WILL COMPLETE A MULTIMEDIA PRESENTATION AS WELL AS CREATE ACTIVITIES AND HANDOUTS. YOU WILL BE ALLOWED TO WORK WITH A PARTNER. THE GOAL OF THIS PROJECT IS FOR YOU TO BECOME EXPERTS ON THE NOVEL YOU PRESENT, THEREFORE INCREASING YOUR REPERTOIRE FOR COLLEGE COURSES AND THE AP TEST.

### **Becoming a Top Chef of Gourmet Literature**

YOU CAN EXPECT TO WRITE ONE OR TWO 3-5 PAGE PAPERS EACH QUARTER AS WELL AS MANY TIMED-WRITING ESSAYS. EACH FORMAL PAPER WILL REQUIRE EXTENSIVE QUOTATIONS FROM THE LITERARY TEXT AS WELL AS OUTSIDE CRITICAL SOURCES. THE MAJORITY OF ASSIGNMENTS WILL REQUIRE EXTENSIVE WRITING THROUGHOUT THE YEAR. FEEDBACK ON YOUR WRITING WILL BE GIVEN IN MULTIPLE WAYS. SOME OF THE METHODS USED WILL BE:

- TEACHER/STUDENT CONFERENCES PRIOR TO FINAL SUBMISSIONS
- PEER EDITING
- SAMPLE STUDENT ESSAYS USED AS MODEL PAPERS
- RUBRICS THAT OFFER EXTENSIVE COMMENTARY TO ADD CONTEXT TO THE BENCHMARKS
- PERIODIC REVISION OPPORTUNITIES AFTER TEACHER HAS GRADED AND COMMENTED

**Discussion / Student-led Seminars:** YOU NEED TO READ THE MATERIAL IN A TIMELY MANNER IN ORDER TO GIVE IT TIME TO MARINATE ON YOUR BRAIN SO OUR CLASS DISCUSSIONS WILL BE DELICIOUS. ACTIVE PARTICIPATION IS REFLECTED IN YOUR GRADE. GOOD DISCUSSIONS REQUIRE SPICY THINKING. WITH A PARTNER YOU WILL LEAD TWO DISCUSSIONS/SEMINARS DURING THE YEAR.

**Weekly Poem / Poetry Explication Presentation:** YOU WILL NEED PLENTY OF PRACTICE IN EXAMINING POETRY AS YOU DEVELOP YOUR CLOSE READING SKILLS. EACH WEEK WE WILL DISCUSS A POEM AS A CLASS. STARTING SECOND QUARTER, EACH WEEK A PAIR OF YOU WILL ALSO PRESENT A POEM OF YOUR OWN CHOOSING TO THE CLASS. YOU WILL SHARE YOUR ANNOTATION AND THOUGHT PROCESS THAT DEVELOPED YOUR FINAL THOUGHTS OF THE POEM.

## ALWAYS READ THE WARNING LABEL

**WARNING #1:** WHILE SKIPPING A READING ASSIGNMENT IN FAVOR OF A “CHILL” DAY MAY SEEM APPEALING...THIS CAN ONLY LEAD TO DISASTER. IT'S LIKE SKIPPING BREAKFAST. WHY WOULD YOU DO THAT?! IT GIVES YOU A JUMPSTART TO YOUR DAY! THIS TYPE OF BEHAVIOR WILL QUICKLY LEAD TO ACUTE ACADEMIC STOMACHACHE. THE SYMPTOMS HAVE BEEN IDENTIFIED AS: FRUSTRATION, CONFUSION, ANXIETY, COLD SWEATS, PARENTAL ANGER, PROFESSORIAL ANGER, A FEELING OF BEING LOST, A DECREASE IN TEST PREPAREDNESS AND IN SOME CASES AN ACUTE FORM OF INSANITY THAT OCCURS DURING GRADE DISTRIBUTION. SO DO YOURSELF A FAVOR AND CONSUME THE PRESCRIBED AMOUNT OF READING TO MAINTAIN A TRAINED PALATE FOR ANALYSIS.

**WARNING #2:** ONLY YOU ARE RESPONSIBLE FOR YOUR GRADE, NOT YOUR TEACHER OR YOUR PARENTS.

**WARNING #3:** MAKE AN EFFORT TO PURCHASE ALL OF THE NOVELS WE WILL STUDY. THINK OF THEM AS NECESSARY INGREDIENTS TO YOUR SUCCESS. YOU WILL WANT TO REFER BACK TO YOUR ANNOTATION THROUGHOUT THE COURSE AND FOR THE AP EXAM. YOU CAN FIND NOVELS AT THRIFT STORES, BOOK STORES, AMAZON.COM, HALF.COM AND COLLEGE BOOKSTORES. MANY ON THE LIST ARE CLASSICS AND THEREFORE WIDELY AVAILABLE... AND CHEAP.

**WARNING #4:** LATE ASSIGNMENTS WILL NOT BE ACCEPTED. HOMEWORK WILL BE CHECKED AT THE BEGINNING OF CLASS. ALL PAPERS ARE DUE BY 4:10P.M. EITHER VIA EMAIL OR HARD COPY.

**WARNING #5:** DON'T BE AFRAID TO SPEAK UP. TAKE A RISK.

### Grading Policy

90 – 100 = A
80 – 89 = B
70 – 70 = C
60 – 69 = D
AND 59 AND BELOW = E

**You will get the grade you earned! You are RESPONSIBLE for YOUR OWN GRADES! Plan to succeed!**

<b>ASSESSMENTS = 50%</b>	MULTIPLE CHOICE TESTS, QUIZZES, ESSAYS, PROJECTS, PRESENTATIONS
<b>HOMEWORK = 25%</b>	ANNOTATION, REVISIONS, VOCABULARY
<b>CLASS WORK = 25%</b>	QUICK WRITES, TIMED ESSAYS, ROUGH DRAFTS, GROUP DISCUSSION

#### Homework

- LATE HOMEWORK WILL NOT BE ACCEPTED.
- READING IS ALWAYS HOMEWORK.

#### Assessments

- UNEXCUSED LATE PROJECTS WILL NOT BE ACCEPTED.

- MAKE-UP TESTS WILL NOT BE GIVEN. PLAN ACCORDINGLY.

#### Make-up Work

- STUDENTS WISHING TO MAKE UP WORK DUE TO AN EXCUSED ABSENCE CAN FIND DETAILS AND ASSIGNMENTS ON THE CLASS WEBSITE.

- MAKE-UP WORK IS DUE THE | NEXT CLASS.

## The Law of the Land

### Class Rules

- ❑ **R-E-S-P-E-C-T:** RESPECT YOUR TEACHER, YOUR CLASSMATES AND YOURSELF.
- ❑ **O.P.P.:** KEEP YOUR HANDS OFF OF OTHER PEOPLE'S PROPERTY.
- ❑ **CAN YOU HEAR ME?:** LISTEN WHEN THE TEACHER IS GIVING INSTRUCTIONS.
- ❑ **EMPTY YOUR POCKETS:** LEAVE FOOD, TOYS, COMMUNICATION DEVICES AND OTHER ELECTRONICS OUTSIDE OF THE CLASSROOM.
- ❑ **BE RESPONSIBLE:** BE ON TIME, COME TO CLASS PREPARED, AND BRING YOUR A-GAME.
- ❑ **SHARE THE MIC:** GIVE OTHERS A CHANCE TO SHARE THEIR IDEAS AND RESPECT THOSE IDEAS.

### Penalty Procedure

IF YOU CHOOSE TO BREAK A RULE, THEN YOU WILL FACE THE CONSEQUENCES. CONSEQUENCES ARE FAIR AND EQUAL FOR ALL STUDENTS. BELOW IS THE PENALTY PROCEDURE. IF YOU CHOOSE TO DISRUPT YOUR LEARNING OR SOMEONE ELSE'S RIGHT TO LEARN THE PENALTY PROCEDURE WILL BE ENACTED. HOWEVER, IF YOU CHOOSE TO MAKE ANY "I'VE LOST MY EVERLOVIN' MIND!" CHOICES SUCH AS, GROSS INSUBORDINATION, VIOLENT BEHAVIOR, CHEATING OR PLAGIARISM, IT WILL WARRANT AN IMMEDIATE TRIP TO AN ADMINISTRATOR'S OFFICE.

**1ST INCIDENT:** VERBAL WARNING

**2ND INCIDENT:** STUDENT/TEACHER CONFERENCE.

**3RD INCIDENT:** A CALL HOME TO PARENTS/GUARDIAN.

**4TH INCIDENT:** PARENT/STUDENT/TEACHER CONFERENCE.

## School Rules

- ▼ CELL PHONES ARE VERBOTEN!

- ▼ CLOTHING MUST CONFORM TO THE UNIFORM POLICY OF CHFHS. TUCK YOUR SHIRT IN AND PULL YOUR PANTS UP BEFORE YOU ENTER MY CLASSROOM. **Look sharp!**
- ▼ ID TAGS MUST BE WORN AT ALL TIMES.

## SUCCESS CONTRACT:

***STATEMENT:*** I CERTIFY THAT I HAVE READ AND UNDERSTAND ALL OF THE RULES, POLICIES AND INFORMATION IN THIS SYLLABUS. IN ADDITION, I UNDERSTAND THAT I AM EXPECTED TO SUCCEED IN MS. COELHO'S ENGLISH COURSE. I WILL DO MY BEST AND TURN IN QUALITY WORK THE ENTIRE YEAR.

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STUDENT NAME (PRINT)

SIGNATURE