

Introduction to the Course

An AP English Literature and Composition course engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work's *structure*, *style*, *tone* and *themes*, as well as such smaller-scale elements as the use of *figurative language*, *imagery*, and *symbolism*. Before detailing classroom goals and expectations, below you will find an overview of the AP Literature exam.

Overview of the Exam

Ordinarily, the exam consists of 60 minutes for multiple-choice questions (to answer between 50 and 60 objective questions on four to five prose and poetry selections) followed by 120 minutes for free-response questions. The free-response section consists of three essays. For the first two questions, students read a poem and a work of prose fiction and write an analytical essay based on each text. Students write the third essay in response to an "open question" that allows them to choose an appropriate literary text on which to base their essay.

Performance on the free-response section of the exam counts for 55 percent of the total score; performance on the multiple-choice section counts for 45 percent. Multiple-choice scores are based on the number of questions answered correctly. Points are not deducted for incorrect answers, and no points are awarded for unanswered questions.

The readers' scores on the free-response questions are combined with the results of the computer-scored multiple-choice questions; the weighted raw scores are summed to give a composite score. The composite score is then converted to a score on AP's 5-point scale. While colleges and universities are responsible for setting their own credit and placement policies, AP scores signify how qualified students are to receive college credit or placement:

AP SCORE QUALIFICATION

5	Extremely well qualified
4	Well qualified
3	Qualified
2	Possibly qualified
1	No recommendation

AP Exam scores of 5 are equivalent to A grades in the corresponding college course.

AP Exam scores of 4 are equivalent to grades of A-, B+ and B in college. AP Exam scores of 3 are equivalent to grades of B-, C+ and C in college.

Course Goals

The course includes intensive study of representative works from various genres and periods, which display strong literary merit; the pieces chosen invite and reward re-reading and do not yield all (or nearly all) of their pleasures of thought and feeling the first time through. Although individual reading and reflection are vital, readings must also be accompanied by thoughtful discussion and writing about those books in the company of one's fellow students. Therefore, **active** (rather than passive) **class participation is essential**.

In Advanced Placement Literature, students will:

- ✓ improve close reading and analytical strategies.
- ✓ stretch their imaginative abilities in reaction to literature
- ✓ improve their ability to find and explain (through discussion and writing) what is of value in literature.
- ✓ revisit the purposes and strategies of rhetoric in order to:
 - develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.
 - improve organization in writing through techniques to improve coherence, such as repetition, transitions, and emphasis.
 - state, support, and explain claims in arguments.
- ✓ advance vocabulary skills to cope with unfamiliar language

Performance Tasks

- ✓ Reading/responding to/analyzing novels, drama, fiction, nonfiction, and poetry
- ✓ Imaginative writing including but not limited to: poetry, imitative structures
- ✓ Compositions as required of college-level writers every two weeks
- ✓ Students will submit drafts to the instructor for comments, as well as participate in peer review.
 - Writing assignments will be graded primarily for content, however, grammatical correctness and style will certainly count in the overall assessment. Students are encouraged to study and know the qualities of each level of paper assessed by AP readers.
 - Students will be awarded a grade of A, B, C or NY (not yet) on all drafts that they are ready to have evaluated. Students will be given the opportunity to rewrite papers until they are minimally at the "C" level. These products will be kept in the writing portfolio.

Methods of Instruction

Discussion is the primary way in which students come to understand complex text. Discussion will be done in whole class and small group format and may be student led. Socratic Seminars and cooperative learning groups are also used. Projects/assignments are done individually as well as in partners and small groups. Drama must "live" and therefore most will be read-and-performed- in class.

Reading

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Reading in an AP course is both wide and deep. This reading necessarily builds upon and complements the reading done in previous English courses so that by the time you complete this AP course, you will have read works from several genres and periods — from the 16th to the 21st century. More importantly, you will have gotten to know a few works well. In the course, you will read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. In addition to considering a work's literary artistry, good readers reflect on the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provides a foundation for interpretation.

As you develop your abilities to analyze a text, your close reading should involve all of the following elements, which are suggested by the College Board in the AP Literature and Composition Course Description: the experience of literature, the interpretation of literature and the evaluation of literature. By *experience*, they mean the subjective dimension of reading and responding to literary works, including pre-critical impressions and emotional responses. By *interpretation*, they mean the analysis of literary works through close reading to arrive at an understanding of their multiple meanings. By *evaluation*, they mean both an assessment of the quality and artistic achievement of literary works and a consideration of their social and cultural values. All three of these aspects of reading are important for an AP English Literature and Composition course.

In short, students in an AP English Literature and Composition course read actively. The works taught in the course require careful, deliberative reading. And the approach to analyzing and interpreting the material involves students in learning how to make careful observations of textual detail, establish connections among their observations, and draw from those connections a series of inferences leading to an interpretive conclusion about the meaning and value of a piece of writing.

Writing

Writing is an integral part of the AP English Literature and Composition course and exam. Writing assignments focus on the critical analysis of literature and include *expository*, *analytical* and *argumentative* essays. Such writing is described in more detail below:

- Writing to *understand* a literary work may involve writing response and reaction papers, along with annotation, free-writing and dialectical journaling.
- Writing to *explain* a literary work involves analysis and interpretation and may include writing brief focused analyses on aspects of language and structure.
- Writing to *evaluate* a literary work involves making and explaining judgments about its artistry and exploring its underlying social and cultural values through analysis, interpretation and argument.

As you can see, some of this writing is informal and exploratory, allowing you to discover what you think in the process of writing about your reading. Some of the writing involves research, perhaps negotiating differing critical perspectives. Much writing involves extended discourse in which you will develop an argument or present an analysis at length. In addition, some writing assignments will encourage you to write effectively under the time constraints you will encounter on the AP Literature and Composition exam. Further, as in any

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college- level course in which serious literature is read and studied, numerous opportunities will be given for all students to write and rewrite.

To that end, writing instruction includes attention to developing and organizing ideas in clear, coherent and persuasive language. It includes study of the elements of style. And it attends to matters of precision and correctness as necessary. Throughout the course, emphasis is placed on helping students develop stylistic maturity, which, for AP English, is characterized by the following:

- a **wide-ranging vocabulary** used with denotative accuracy and connotative resourcefulness;
- a **variety of sentence structures**, including appropriate use of subordinate and coordinate constructions;
- a **logical organization**, enhanced by specific techniques of coherence such as repetition, transitions and emphasis;
- a balance of generalization with specific illustrative **detail**; and
- an **effective use of rhetoric**, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis.

Although critical analysis makes up the bulk of student writing for the course, well-constructed **creative writing** assignments will help you see from the inside how literature is written. Such experiences will sharpen your understanding of what writers have accomplished and deepen your appreciation of literary artistry. The goal of both types of writing assignments is to increase your ability to explain clearly, cogently, even elegantly, what you understand about literary works and why you interpret them as you do.

Writing Guidance and Support

For all essay assignments students will receive a rubric. This rubric will express the central guidelines/goals of the activity. Students should use it as a guide to focus the majority of their energy. All rubrics will include elements about the strength of writing, and for this reason students should constantly seek to identify and improve personal structural and grammatical weaknesses.

Essays that students receive back after grading will have notations made on them to help guide the students toward fixing problem areas and all students are encouraged to revise and resubmit essays. As an absolute minimum, students are expected to review these comments and use them as an additional strategy to improve language, structuring, and rhetorical skills. As the tasks become more complex and the expectations more demanding as the year progresses, students who fail to self reflect during the course suffer academically.

Course Organization

Personal Organization

Materials for this course must be organized in a **3-Ring Binder**. All binders should be divided into the six following sections: journal, vocabulary, literature, writing, AP timed-writing, and resources. All handouts and notes should be placed in the appropriate order and section. A 3-hole-puncher will be available to all students

each day in order to keep binders up-to-date and organized. Binders will be checked and graded periodically throughout each term. In order to receive complete credit, all notes, in-class assignments, homework assignments, and handouts must be in order and included. Binder checks will be unannounced.

Late Work

- Late papers lose one-half grade if handed in the same day, one grade if handed in the next day, one-half grade thereafter up to two grades.
- Students are responsible for all electronic work. All students should set up and know the username/password for their www.fallriverschools.org account. Any materials that need to be printed out should be saved to your Google account and printed out by you **prior** to class. **I will not printout essays that are sent to my account.** Assignments not handed in in-person will be considered late and will lose credit as stated in the late policy above.

Grading

Common Assessments	15%
Tests/Projects/Essays	45%
Quizzes	15%
Homework/Participation/ Preparedness	25%

Ongoing Activities

The following items are done in the course of our major units. **Please note that the following activities take place throughout the entirety of the year and are not further discussed in this syllabus.** As often as possible the multiple choice or free response questions are aligned with the subjects, forms, or thematic contents identified in the long term projects. The journals and vocabulary are always aligned with the units.

- **Formal Writing**
 - Students will write a variety of AP style essays over the course of the year. While all essays expect general rhetorical excellence, each one has a particular thematic or analytical focus.
 - Students will be writing to understand, explain, and evaluate. Quality of interpretation comes from depth of insightful understanding.
 - Students will analyze a variety of critical timed writings (AP essay prompts) in order to gain insight in the writing process. (All AP essay prompts are from actual previous AP exams.)
 - The AP Rubric will be used for scoring essays.
- **Journal Activities:** Students keep a journal as part of their binder. In it they are asked to reflect upon difficulties and strengths in their own education, respond to free writing activities, and generally explore ideas that we are entertaining as a class. **All lessons contain these sorts of journal projects even when descriptions are not specifically provided in this curriculum.**

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- **Multiple Choice Questions-** every two weeks we read and answer a sample multiple choice section. We discuss what types of information you need to focus on in the close reading of the prompt to fully understand the test and its implications as well as strategies to use while answering the questions.
- **Vocabulary-** As vocabulary is essential for the ability to understand and discuss literature, we work with literary terminology as well as vocabulary gathered during reading. During each lesson/unit, the class identifies unknown vocabulary being used in the textbook, in sample AP Test materials, and in novels. We define, study, review, and test on this vocabulary in 10 minute class starters as well as seeing it used in context. **Though this is not described unit by unit (because it would be redundant to do so) students use this vocabulary in their writing (one must use literary terminology to discuss literature) and expand vocabulary knowledge through in context recognition.**
- **Free Response Prompts-** Every two weeks we will view a sample AP free response prompt. We either discuss the prompt as a class to identify what it is requesting and possible directions to go in the response, or else the class answers it as a practice timed task.

Unit 1: Close Reading in Prose, Poetry, and Drama

Weeks 1-3: Course Introduction to Close Reading via Summer Reading

1. *The Awakening* (1.5 weeks)

(Paired with the short drama *Trifles*)

❖ Style and Voice

1. Analyzing a Novel's First Pages: Close Read of Pages 1-2
 - i. Setting, Imagery, Irony, Conflict, Symbol/Motif and Their Connection to the Work as a Whole
2. Analyzing Imagery and Its Connection to the Work as a Whole: Chapters 6 & 7
3. Analyzing Irony and Its Connection to the Work as a Whole: Chapter 14
4. Analyzing Tone and Its Connection to the Work as a Whole: Chapter 27
5. Analyzing Syntax and Its Connection to the Work as a Whole: Chapter 39
6. Analyzing Setting and Mood and Its Connection to the Work as a Whole: Comparing and Contrasting Grande Isle to New Orleans; impact of setting on plot, theme, and tone.
7. Analyzing Symbolism and Its Connection to the Work as a Whole: Determining a Symbol's Purpose and Effect (Small Group Analysis)
 - i. Houses
 - ii. Birds
 - iii. Clothes
 - iv. Food
 - v. Ocean, Gulf, Sea
 1. Swimming
 - vi. Art and Music

❖ Historical/Cultural Context

1. a major focus of this unit is historical context. We do, however, explore a variety of contexts and discuss the ways that outside forces alter the method or message of a text. We also spend much time discussing how authors make comments on the society around them through their work.

1. *The Grapes of Wrath* (1.5 weeks)

(Paired with selected passages from *All My Sons*, which was read as an independent read in AP Language the previous year)

❖ Style and Voice

1. Analyzing Setting/Imagery and Its Connection to the Work as a Whole: Chapter 1
2. Analyzing Irony and Its Connection to the Work as a Whole: Chapter 25
3. Analyzing Tone and Its Connection to the Work as a Whole: Chapters 5 & 15

4. Analyzing Syntax and Its Connection to the Work as a Whole: Chapter 12
5. Analyzing Symbolism and Its Connection to the Work as a Whole: Chapter 3 (pp. 14-16)
6. Analyzing Theme: Excerpt Selection, Analysis, and Presentation (Small Group Analysis)
 - i. Man's Inhumanity to Man
 - ii. The Cyclical Nature of Selfishness and Altruism
 - iii. The Dignity and Power of Wrath

❖ Historical/Cultural Context

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Weeks 3-6: Close Reading Boot Camp-Poetry

During this unit, small groups will be researching, analyzing, and writing about a selected poet. Their analysis should consider all the lenses addressed throughout the poetry unit. Each student will be individually responsible for analyzing and writing about 2 poems, as well as for writing an imitation poem and providing a detailed analysis of their imitation poem, which highlights all of the ways their poem mimics the style of their chosen poet. Students will also be writing their own sonnet.

Poetry analysis will be analyzed through the following lenses, along with the poem's historical and cultural context:

A. Speaker, Diction, and Tone

- a. Denotation, Connotation, Dialect, Slang, Jargon, Repetition, Syntax
- b. Ambiguous Diction, Formal Diction, Informal/Colloquial/Conversational Diction
- c. Speaker, Persona, Attitude, Tone

Speaker

- 1) "Those Winter Sundays", Robert Hayden (771)
- 2) "Bored", Margaret Atwood (849)
- 3) "Common Ground", Judith Ortiz Cofer (836)

Diction and Tone

- 1) "The Convergence of the Twain", Thomas Hardy (851)
- 2) "Titanic", David R. Slavitt (853)
- 3) "On the Amtrak from Boston to New York City", Sherman Alexie (941)

B. Imagery

- 1) "Poem", William Carlos Williams (872)
- 2) "Red Wheel Barrow", William Carlos Williams (1042)
- 3) "The Panther", Rainer Maria Rilke (889)

- 4) “Root Cellar”, Rheodore Roethke (877)
- 5) “The Fish”, Elizabeth Bishop ()
- 6) “Dover Beach”, Matthew Arnold (878)
- a) “Dolce et Decorum Est”, Wilfred Owen (886) *and tone*
- 7) “Maddie Clifton”, 1990-1998”, Charles R. Feldstein (896)
- 8) “London”, William Blake (884)
- 9) “To the One Upstairs”, Charles Simic (888) *and tone*
- 10) “The Game”, Judith Ortiz Cofer (1319)
- 11) “Alzheimer’s”, Kelly Cherry (1041)

C. Figures of Speech

- a. Metaphor, Simile, Synecdoche, Metonymy, Personification, Apostrophe, Hyperbole, Paradox, Oxymoron

Simile and Metaphor

- 1) “from Macbeth (Act V, Scene v) (899)
 - (a) “Out, Out-”, Robert Frost (1137) *narrative poem*
- 2) “Metaphors”, Sylvia Plath
- 3) “The Author of Her Book”, Anne Bradstreet (902) *extended metaphor*
- 4) “Marks”, *controlling metaphor*
- 5) “Building an Outhouse” *extended simile*
- 6) “The Flea”, John Donne (1323)
- 7) “Chess”, Rosario Castellanos (903) *extended metaphor, diction*
- 8) “To Waken an Old Lady”, William Carlos Williams (911)
- 9) “The Hand That Signed the Paper”, Dylan Thomas (905)
- 10) “A Noiseless Patient Spider”, Walt Whitman (915)
 - i) Synecdoche
 - ii) Metonymy
 - (1) “London, 1802”, William Wordsworth (914) *and tone, apostrophe, simile*

Personification

- 1) “Mirror”, Sylvia Plath (912) *and simile*

Hyperbole

- 1) “To a Wasp”, Janice Townley Moore (906)

D. Symbolism, Allegory, and Didactic Poetry

Symbol

- 1) “Acquainted with the Night”, Robert Frost (923)

- 2) "The Lamb", William Blake (994)
- 3) "The Tyger", William Blake (995)
- 4) "Buttons", Carl Sandburg (935)

Allegory

- 5) The Haunted Palace, Edgar Allan Poe (925)

Didactic Poetry

- 1) "Traveling through the Dark", William Strafford, (937)
- 2) "Seventeen", Andrew Hudgins (937)
- 3) "Behind Grandma's House", Gary Soto (947)
- 4) "When I was one-and-twenty", A.E. Housman (990)

E. Irony, Humor, and Sarcasm

- a. Verbal Irony, Situational Irony, Cosmic Irony, Dramatic Irony

Irony

- 1) "Richard Cory", Edward Arlington Robinson (927) *good introduction to irony*
- 2) "A Man Said to the Universe", Stephen Crane (931) *cosmic irony*
- 3) "Next to of Course God America I", e.e. cummings (931) *situational irony, syntax*
- 4) "The Chimney Sweeper", William Blake (946)
- 5) The Bull Moose, Alden Nowlan (939) *irony*

Humor and Sarcasm

- 1) "The Video", Fleur Adcock (1265) *humor and theme*
- 2) "Mexicans Begin Jogging", Gary Soto (1273)
- 3) "poetry readings", Charles Bukowski (1280)
- 4) "The Neighbor's Dog Will Not Stop Barking", Billy Collins

F. Sound and Rhythm

- a. Sound, Rhythm, and Rhyme
- b. Alliteration, Assonance, Consonance, Onomatopoeia, Cacophony, Euphony
- c. Enjambment, End-Stopped Line
- d. Half Rhyme, Eye Rhyme, Internal Rhyme, Feminine Rhyme, Masculine Rhyme
- e. Prosody, Caesura, Run-On Line, Scansion, Foot

Sound

- 1) "A Bird Came Down the Walk", Emily Dickinson (953)
- 2) "Blackberry Eating", Galway Kinnell (957)
- 3) "God's Grandeur", Gerard Manley Hopkins (962) *alliteration, repetition, cacophony, euphony*
- 4) "The Trains", William Heyen (966) *sound mimics train*

- 5) “The Tide Rises, The Tide Falls”, Henry Wadsworth Longfellow (1847) *repetition, rhyme, rhythm*

Patterns of Rhyme and Rhythm

- 1) “From *Song of the Open Road*”, Walt Whitman (1855) repetition to create rhythm
- 2) “Chicago”, Carl Sandburg (1896) repetition, alliteration to create rhythm
- 3) “What I Said”, Norman Stock (1900) *how lack of punctuation creates rhythm*
- 4) “The Red Hat”, Rachel Hadas (1991) *rhymed couplets; enjambment*;
- 5) “Still to Be Neat”, Ben Jonson (1616)

G. Form

Sonnets

- 1) “The World is Too Much with Us”, William Wordsworth (1809)
- 2) “My Mistress’ Eyes Are Nothing Like the Sun”, William Shakespeare (1609)
- 3) “When, in disgrace with Fortune and men’s eyes”, William Shakespeare (1594)
- 4) “Ozymandias”, Percy Bysshe Shelley (1818)
- 5) “Death Be Not Proud”, John Donne (1633)
- 6) “I will put Chaos into fourteen lines”, Edna St. Vincent Millay (1927)
- 7) “Dogs”, Ronald Wallace (1952)
- 8) “Unholy Sonnet”, Mark Jarman (1974)

Villanelle

- 1) “Do Not Go Gentle into That Good Night”, Dylan Thomas (1951)

Sestina

- 1) “Sestina”, Algernon Charles Swinburne (1877)
- 2) “All-American Sestina”, Florence Cassen Mayers (1918)

Open Form

- 1) “From *I Sing the Body Electric*”, Walt Whitman (1855)
- 2) “Song of Myself”, Walt Whitman
- 3) “Howl”, Allen Ginsberg

Unit 2: Finding Self and Accepting Reality

Weeks 7-12: An Introduction to Tragedy

Oedipus, Sophocles (1.5 weeks)

- ❖ Origins of Drama
- ❖ Elements of Tragedy
- ❖ Psychological and Mythological Criticism

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Hamlet, William Shakespeare (4.5 weeks)

- ❖ Analyzing the Tragic Hero
- ❖ The *AP Literature Course Description* requires students to write about literature in a variety of ways. This unit will help enable students to interpret literature based on a careful observation of textual details, considering such elements as the use of figurative language, imagery, and tone and the work's structure and style. Special focus will be placed upon:
 - a. Hamlet's Four Soliloquies (1.2, 2.2, 3.1, and 4.4)
 - b. The Motifs of:
 - i. Sickness/Weeds
 - ii. Ears/Hearing
 - iii. The Use of Foil to Establish Characterization
 - iv. The Themes of:
 1. Betrayal and Distrust
 2. Appearance vs. Reality
 3. Madness vs. Feigned Madness
 4. Loyalty vs. Disloyalty

Weeks 13-14: An Introduction to Comedy

The Importance of Being Earnest, Oscar Wilde (2 weeks)

- ❖ The Elements and Purpose of Dramatic Comedy
- ❖ Style and Voice
- ❖ Historical/Cultural Context: The Function of Satire
 - a major focus of this unit is historical context. We do, however, explore a variety of contexts and discuss the ways that outside forces alter the method or message of a text. We also spend much time discussing how authors make comments on the society around them through their work.

Unit 3: The Desire to Break Free

Weeks 15-18: *Great Expectations*, Charles Dickens

Great Expectations, Charles Dickens (4 weeks)

- ❖ Style and Voice
 - a. Analyzing a Novel's First Pages: Close Read of Pages 1-2
 - i. Setting, Imagery, Irony, Conflict, Symbol/Motif and Their Connection to the Work as a Whole
 - b. Analyzing Imagery and Its Connection to the Work as a Whole: Chapter 5

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- c. Analyzing Irony and Its Connection to the Work as a Whole: Chapter 39
 - d. Analyzing Tone and Its Connection to the Work as a Whole: Chapter 21
 - e. Analyzing Setting and Mood and Its Connection to the Work as a Whole:
 - i. Stage 1: the churchyard, the marshes, Joe's house and the forge, Satis House
 - ii. Stage 2: London (Mr. Jagger's home and office, Barnard's Inn, the Temple, Wemmick's castle, Matthew Pocket's home at Hammersmith)
 - iii. Stage 3: Changing setting in Magwitch's attempted escape and after his final arrest
 - 1. Setting to Create Social Criticism
 - f. Analyzing Symbolism and Its Connection to the Work as a Whole: Determining a Symbol's Purpose and Effect (Small Group Analysis)
 - i. Pip
 - ii. Miss Havisham and Satis House
 - iii. Estella
 - iv. Drummle
 - v. Time and Clocks
 - vi. Light, Darkness, and Shadows
 - vii. Locks and Keys
- ❖ The Power of Setting
 - ❖ Historical/Cultural Context: The Function of Satire
 - a. a major focus of this unit is historical context. We do, however, explore a variety of contexts and discuss the ways that outside forces alter the method or message of a text. We also spend much time discussing how authors make comments on the society around them through their work.

Weeks 19-20: *The Glass Menagerie*, Tennessee Williams

- 1. *The Glass Menagerie*, Tennessee Williams (2 weeks)
 - a. Speaker, Voice, and Dialect
 - b. Historical/Cultural Context: The Function of Satire
 - i. a major focus of this unit is historical context. We do, however, explore a variety of contexts and discuss the ways that outside forces alter the method or message of a text. We also spend much time discussing how authors make comments on the society around them through their work.

Unit 4: Gender, Race, and Discrimination

Weeks 21-25: *The Bluest Eye*, Toni Morrison

The Bluest Eye, Toni Morrison (3 weeks)

- ❖ Speaker, Voice, and Dialect
 - i. Analyzing Imagery and Its Connection to the Work as a Whole: “Quiet as It’s Kept”
 - ii. Analyzing Irony and Its Connection to the Work as a Whole: Autumn, Chapter 1; Winter, Chapter 5; Spring, Chapter 7
 - iii. Analyzing Tone and Its Connection to the Work as a Whole: Autumn, Chapter 1; Summer, Chapter 10; Summer, Chapter 11
 - iv. Analyzing Syntax and Its Connection to the Work as a Whole: “Here is the House”
 - v. Analyzing Setting and Mood and Its Connection to the Work as a Whole: Autumn, Chapter 2
 - vi. Analyzing Symbolism and Its Connection to the Work as a Whole: Winter, Chapter 4
 - vii. Point of View Speaker and Voice: First Person vs. Third Person
- ❖ Historical/Cultural Context
 - i. a major focus of this unit is historical context. We do, however, explore a variety of contexts and discuss the ways that outside forces alter the method or message of a text. We also spend much time discussing how authors make comments on the society around them through their work.

Weeks 26-29: *Invisible Man* by Ralph Ellison

Invisible Man, Ralph Ellison (4 weeks)

- ❖ Style and Voice
 - a. Analyzing Imagery and Its Connection to the Work as a Whole: Chapter 10
 - b. Analyzing Irony and Its Connection to the Work as a Whole: Chapter 9
 - c. Analyzing Tone and Its Connection to the Work as a Whole: Prologue & Chapter 1
 - d. Analyzing Setting and Mood and Its Connection to the Work as a Whole:
 1. the college, the surrounding area, and the Golden Day
 - a. Setting to Create Social Criticism
 - e. Analyzing Syntax Its Connection to the Work as a Whole: Chapters 2, 4, 5, 12, and Epilogue
 - f. Analyzing Symbols/Motifs and Their Connection to the Work as a Whole:

i. *Each student will track an assigned symbol/motif. As they read and reread the novel, they will look for various ways that Ellison uses the symbol/motif and how its use connects to the work as a whole.*

g. Narrative Archetype: Comparing Invisible Man to The Odyssey

❖ Historical/Cultural Context: The Function of Satire

i. a major focus of this unit is historical context. We do, however, explore a variety of contexts and discuss the ways that outside forces alter the method or message of a text. We also spend much time discussing how authors make comments on the society around them through their work.

Unit 5: Reflecting and Reviewing for the AP Literature Exam

Weeks 30-31: AP Release Exams and Analysis of Data Sheets

During this period, you will focus on several elements of exam preparation: the analysis of poetry and prose, multiple choice stems and distracters, essay prompt analysis, and text review to prepare for the exam

Texts

- “If We Must Die” (Claude McKay)
- “Holy Sonnet #9” (John Donne)
- “Sonnet #5” (Seamus Heaney)
- “Easter Wings” (George Herbert)
- “Do Not Go Gentle into That Good Night” (Dylan Thomas)
- “The House on the Hill” (Edwin Arlington Robinson)
- “Sestina” (Elizabeth Bishop)
- “Dusting” (Julia Alvarez)
- “Flash Cards” (Rita Dove)
- “Those Winter Sundays” (Robert Hayden)
- “miss rosie” (Lucille Clifton)

Close Reading Activities

You will review poetry, focusing especially on how structure and imagery each contribute to a poem’s meaning. You will also read and annotate passages of both poetry and prose, with which you will practice analyzing related essay prompts and answering AP multiple choice questions.

Reviewing Major Texts

You will review the major texts you have read over the past two years in order to prepare for the exam. Your review will focus on the specific details you may have forgotten (I assume you remember character names and the basic plot). You will also practice analyzing Q3 prompts. In groups and as individuals, you will select appropriate texts to use for the various prompts and practice writing rich thesis statements to guide essays. You

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will also outline essays for some of these prompts, identifying the specific details you would use to support your thesis.

In-Class Essays

At the beginning of this unit, you will read several sample AP exam essays and score them using the AP rubric. This will improve your understanding of the qualities of strong essays. With this in mind, you will review all of your timed essays from this course, focusing especially on the results from the practice exam essays scored by the AP reader, and complete a guided self-reflection on areas of strength and areas in need of improvement. These reflections, as well as information gleaned from a writing conference with me, will guide your own writing practice.

You will write at least two in-class essays for this unit. Both will be in response to real AP essay prompts. The first essay will address a poetry prompt from a previous exam; the second will respond to a Q3 prompt. Both of these essays will give you the opportunity to discover how far you have come in developing your analytical and writing skills, as well as helping you to identify one or two areas to be aware of when you take the exam. **You will receive feedback on these and have the opportunity to revise.**

Unit 6: Looking Back and Speaking Out

Weeks 30-35: *The Last Lecture*

In this last unit, you will be working on preparing your “Last Lecture” to the class; in doing so, we will begin by reading *The Last Lecture*, which you will use as inspiration when preparing, practicing, and presenting your original lecture to the class.

Course Texts

We read a variety of texts (short and long, fiction and creative nonfiction, poetry, etc.) that focus on many different universal themes, social commentaries, etc. These texts include time periods from the 1600’s forward and represent many cultures (including British and American). Major texts are identified below:

Textbooks:

Meyer, Michael. *The Bedford Introduction to Literature: Reading, Thinking, Writing*. 8th ed. Boston: Bedford/St. Martin's, 2008. Print.* Foster, Thomas C.

Foster, Thomas C. *How to Read Literature like a Professor: A Lively and Entertaining Guide to Reading between the Lines*. New York: Quill, 2003. Print.

Stand-Alone Literature:

The Awakening, Chopin

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Trifles

The Grapes of Wrath, Steinbeck

All My Sons, Miller

Oedipus, Sophocles

Hamlet – Shakespeare

The Importance of Being Earnest, Wilde

Great Expectations, Dickens

The Glass Menagerie, Williams

The Bluest Eye, Morrison

Invisible Man, Ellison

Independent Reading – from AP list of suggested titles used on previous AP exams

Please ask your parents to read this document and sign the following page. Return of the signed portion of the document will represent your first homework grade (100). The rest of your syllabus should be stored in the “resources” section of your binder.

English Literature and Composition

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T. Bernier

I have read the AP Literature and Composition syllabus from my child's English teacher, and I have discussed with my child the need for responsibility, preparedness, and personal drive for this class.

Student's Name _____

Parent's Signature _____

Parent's Telephone Number _____

Date _____

Additional Comments: