

AP Literature & Composition

"Reading makes a full man; conference a ready man; and writing an exact man." - Sir Francis Bacon



Course Overview

AP Literature & Composition is designed as an equivalent of a college level course for students who *want* to learn and to be surrounded by other students with similar goals and priorities. The goal of this course is to provide opportunities for you to become a more diverse and critical reader, a more effective writer, and, consequently, a much more interesting person who is thoroughly prepared for college. Students who achieve a grade of 3 or above on the English Literature and Composition Exam given in May are typically awarded college credit at most colleges and universities.

General Course Expectations

If you've elected to take this course, I assume you're prepared to approach material with an open mind, read what is assigned, and complete assignments conscientiously without *complaining*. I also assume you will participate in class discussions readily and insightfully, having read, annotated, and researched (if applicable) assigned material to stimulate a thoughtful, well-reasoned exchange of ideas. You should respond thoughtfully to diverse perspectives, clarify, verify, or challenge ideas and conclusions.

Preparedness and participation will be graded. I also expect you to demonstrate absolute academic integrity. You need to be responsible about accessing Moodle for readings, assignments, reminders, and other pertinent information and submitting your work on time. No technology excuses will be tolerated.

Throughout the year, you will have the opportunity to practice timed-writing AP Test responses and be given ample exposure to Multiple Choice AP Exam questions. These will be done both in-class and out-of-class, individually and in groups. We will examine sample responses to test prompts, with special emphasis on writing strong introductions, avoiding plot summary, and using relevant quotations effectively.

Best of all, we will also have several evening viewings of the film versions of short stories, drama, and novels read in class.

Absences

As you might already know, absences make me extraordinarily cranky. However, if you do have an excused and unavoidable absence, *you* are responsible for using any means necessary to get assignments, handouts, notes, and to promptly make up missed tests or quizzes. .

Writing Assignments

Although you may be given specific topics to write about, most major writing assignments will be based on a topic that you define for yourself. At least one of these major writing assignments must include properly cited research from secondary sources. For each unit, you will write a prospectus paragraph explaining your topic choice, type of paper (argumentative, explication, comparison/contrast), and briefly citing some of the evidence you intend to use. This paragraph will be shared with the class and/or in an individual writing conference with me before you begin drafting your paper. These preliminary steps of this process will count as part of the grade, as will the revising process. All major assignments must be submitted electronically in Times New Roman 12 pt. font, double-spaced with standard margins.

Reading Portfolio

Throughout the year you will compile a reading portfolio to illustrate your thoughtful consideration of each reading assignment. There will a variety of entries available to choose from, including creative writing opportunities. There will also be specific requirements – such as selecting and explaining the significance of quoted passages, identifying literary elements, etc. - for most major reading assignments. You will be given a handout of options, forms, and specific requirements. This portfolio can – and often will be- handwritten at first. It will be periodically graded to ensure that it's being kept current and again at the end of each quarter. You should bring this portfolio to class every day to be prepared to participate in class discussions. It will also be an important resource to use in preparing for the AP Exam. At the end of the year, you will edit the contents of the portfolio and submit it electronically for a final grade.

Grading

Grades will be weighted by points (listed in order of increasing value).

Model Sentence/Grammar Exercises

Preparedness and Participation in Class Discussions

Reading Check Quizzes

Timed Writings based on past AP Prompts [Using adapted AP Rubric]

Reading Portfolio

Drafts/Revised Essays

The AP Exam will be the final for this course.

General Course Objectives

- ▶ Come to discussions prepared, having read, annotated, and researched (if applicable) assigned material
- ▶ Use evidence from texts to stimulate a thoughtful, well-reasoned exchange of ideas; respond thoughtfully to diverse perspectives; clarify, verify, or challenge ideas and conclusions
- ▶ Recognize and analyze the use and effect of literary terms.
- ▶ Expand vocabulary and develop an appreciation and understanding of words and phrases, considering context, connotation, and figurative meanings
- ▶ Move beyond paraphrase and superficial literary term identification to a focused analysis of how diction and literary devices such as imagery, metaphor, symbolism, allusion, alliteration, rhyme, and rhythm contribute to the overall purpose, effect, and tone of a poem.
- ▶ Use print and digital reference materials to acquire and accurately use academic words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level
- ▶ Demonstrate knowledge of and develop an appreciation for foundational works of American, British, and World literature, including how two or more texts treat similar themes or topics
- ▶ Analyze how cultural experience or historical context is reflected in works of literature
- ▶ View literature from a variety of critical perspectives
- ▶ Analyze how an author draws on and transforms source material in a specific work
- ▶ Analyze satirical works to develop an understanding of irony and understatement
- ▶ Locate, discuss, and analyze different interpretations of a work
- ▶ Evaluate and integrate multiple sources of information in different formats in order to address a question or issue, evaluating and credibility and accuracy of each source
- ▶ Write for a variety of purposes, for varied audiences, and in varied forms, including expository, argumentative, narrative, and analytical
- ▶ Incorporate research into the historical context or critical analysis of a work into writing, effectively summarizing, paraphrasing, and integrating relevant quoted material
- ▶ Reflect on and revise writing
- ▶ Consistently demonstrate the command of the conventions of Standard English grammar, style, and usage when writing and speaking. Sentence model exercises will be provided.
- ▶ Write in an academic style with an objective tone as applicable
- ▶ Use precise language, appropriate transitions, and varied syntax in your own writing and in evaluating the writing of others.
- ▶ Effectively use adapted AP Essay Rubrics individually and peer reviews
- ▶ Actively participate in writing conferences to facilitate effective and consistent habits in planning, organizing, and revising documents

Course Outline

Unit 1- Reading, Thinking, and Writing About Literature

"... the good reader is one who has imagination, memory, a dictionary, and some artistic sense" – Vladimir Nabokov

Vladimir Nabokov "Good Readers and Good Writers."

Margaret Atwood "Happy Endings."

- ▶ A Review of Literary Terms and What to Do With Them
- ▶ Examining Archetypes
- ▶ Literary Criticism

Unit 2: Characters and Relationships

"If you've never wept and want to, have a child." – David Foster Wallace "Incarnations of Burned Children"

Non-Fiction

Don Moser "The Pied Piper of Tucson: He Cruised in a Golden Car, Looking for the Action."

Joan D. Winslow "The Stranger Within: Two Stories by Oates and Hawthorne"

Thomas Foster Chapter 10: "It's More Than Just Rain or Snow"

Chapter 2: "Nice to Eat With You: Acts of Communion" from *How to Read Literature Like a Professor*.

Short Stories

Joyce Carol Oates "Where Are You Going? Where Have You Been?"

David Foster Wallace "Incarnations of Burned Children"

Raymond Carver "Popular Mechanics"

Joyce Carol Oates "Where Are You Going? Where Have You Been?"

Flannery O'Connor "A Good Man is Hard to Find"

Raymond Carver "Cathedral"

Jhumpa Lahiri "Interpreter of Maladies"

James Baldwin "Sonny's Blues"

James Joyce "The Dead"

Films

Smooth Talk

The Dead

Unit 3 – Drama - Illuminating Life

“The play’s the thing/Wherein I’ll catch the conscience of the king.” – *Hamlet*

▶ Chapter 6: “When in Doubt, It’s from Shakespeare” from *How to Read Literature Like a Professor*.

Thornton Wilder	<i>Our Town</i>
Tennessee Williams	<i>A Streetcar Named Desire</i>
William Shakespeare	<i>Hamlet</i>

Unit 4 – Cultural Perspectives – Feminism

“Perhaps it is better to wake up after all, even to suffer, rather than to remain a dupe to illusions all one’s life.” – *The Awakening*

Poetry

Marge Piercy	“What’s That Smell in the Kitchen?”
Liz Rosenberg	“The Silence of Women”
Linda Pastan	“Marks”
Amy Lowell	“Patterns”
Paulette Juiles	“Paper Matches”

Non-Fiction

Mary Wollstonecraft	<i>from</i> “A Vindication of the Rights of Woman”
Jane Austen	“On Making an Agreeable Marriage”
Virginia Woolf	“Shakespeare’s Sister”
Charlotte Perkins Gilman	<i>from</i> “Why I Wrote <i>The Yellow Wallpaper</i> ”
Richard Wells	“Decorum: A Practical Treatise on Etiquette and Dress of the Best American Society.”
Marie Fletcher	“The Southern Woman in the Fiction of Kate Chopin.””
Margo Culley	“Edna Pontellier: ‘A Solitary Soul’”
Elaine Showalter	“Chopin and American Women Writers.”
Nancy Walker	“Feminist or Naturalist”?

Short Stories

Susan Glaspell	“A Jury of Her Peers”
Charlotte Perkins Gilman	“The Yellow Wallpaper”
Naguib Mahfouz	“The Cairo Rooftop” from <i>Palace Walk</i> .

Novel

Kate Chopin	<i>The Awakening</i>
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Film

<i>A Jury of Her Peers</i>

Unit 5: Reader Response

"It broke her heart and sent her to bed with a grievous headache – which I look upon as triumphant success!" – Nathaniel Hawthorne on his wife's reaction to reading the manuscript of *The Scarlet Letter*.

Poetry

Gaylord Brewer "The Joys of Secret Sin"

Non-Fiction

Stephen Railton "The Address of the *Scarlet Letter*" and selected contextual documents.

Judith Fetterley "A Feminist Reading of "The Birthmark"

James Quinn and Ross Baldessari "A Psychological Reading of "The Birthmark"

Fiction

Nathaniel Hawthorne "The Birthmark"
The Scarlet Letter

Film

The Scarlet Letter

Unit 6: Poetry

"Any correct interpretation must satisfactorily explain the details of the poem without being contradicted by any detail; the best interpretations will reply on the fewest assumptions not grounded in the poem itself."

Laurence Perrine – "The Nature of Proof in the Interpretation of Poetry"

- ▶ Exercises in Analyzing Poetry from *Voice Lessons*
- ▶ Practice poetry tests from Released AP Exams and Pearson Test Prep Workbook
- ▶ Chapter 4: "If It's Square, It's a Sonnet" from *How to Read Literature Like a Professor*

William Shakespeare "When My Love Swears That She is Made of Truth" and "That Time of Year"

John Donne "Death Be Not Proud," "Song," "The Canonization," "The Sun Rising," "Batter My Heart," "The Flea," "The Apparition," "Julia," "The Indifferent," and "The Bait"

Andrew Marvel "To His Coy Mistress"

Robert Herrick "Corina's Gone A Maying"

Unit 6: Imperialism

Joseph Conrad's *Heart of Darkness* "tells us more about what the Belgian Congo was really like than any journalistic or historical account." –

David Spurr: *The Rhetoric of Empire*

Poetry

T.S. Eliot "The Hollow Men"

Rudyard Kipling "The White Man's Burden"

Edward Morel "The Black Man's Burden"

Non-Fiction

Michel Eyguem de Montaigne	"Of Cannibals"
Edward Morel	"The Black Man's Burden"
China Achebe	"An Image of Africa: Racism in Conrad's Heart of Darkness"
Peter Mwikisa	"Conrad's Image of Africa: Recovering African Voices in Heart of Darkness."

Fiction

George Orwell	"Shooting an Elephant"
Joseph Conrad	<i>Heart of Darkness</i>
Jonathon Swift	Excerpt from Book Four: <i>Gulliver's Travels</i>
William Shakespeare	<i>The Tempest</i>
Barbara Kingsolver	<i>Poisonwood Bible</i>

Films

Apocalypse Now
White King, Red Rubber, Black Death

Additional Resources

Cambridge Companion to Nathaniel Hawthorne. Ed. Richard H. Millington. Cambridge: Cambridge UP, 2004. Print.

Foster, Thomas C. *How to Read Literature Like a Professor*. New York: Harper, 2003. Print.

Jago, Carol, Renee H. Shea, Lawrence Scanlon, and Robin Dissin Aufses. *Literature & Composition: Reading, Writing and Thinking*. Boston: Bedford/St. Martin's, 2011. Print.

Jolliffe, Steven F. and Richard McCarthy. *AP English Literature and Composition*. Pearson Education AP Test Prep Series. Boston, MA. Pearson, 2012. Print.

Kate Chopin The Awakening: An Authoritative Text, Biographical and Historical Contexts, and Criticism. Ed. Margo Culley. New York: Norton, 1994. Print.

Meyer, Michael. *The Bedford Introduction to Literature*. Boston: Bedford/St. Martin's, 2011.

Perrine, Laurence & Thomas R. Arp. *Sound and Sense: An Introduction to Poetry*. Fort Worth: Harcourt Brace, 1992. Print.

Roberts, Edgar V. *Writing About Literature*. 9th Ed. Upper Saddle River, NJ: Prentice Hall, 1999. Print.