



AP: Literature and Composition

Teacher: Mrs. Arca

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Course Description:

AP Literature and Composition engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of how writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work's structure, style, and themes, as well as such smaller-scale elements as the use of figurative language, imagery, symbolism, and tone.

Throughout the course, emphasis is placed on helping students develop stylistic maturity, which 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.

Course Objectives:

Reading Objectives:

Over the course of the year, students will:

- Read works representing English and American literature from the 16th to the 21st century
- 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.
- Consider interpretively the historical, social and cultural context of works read
- Examine texts through multiple critical lenses
- Practice close reading addressing the subjective and preclinical experience, the interpretation and analysis of multiple possible meanings, and the evaluation of the quality and artistic achievement of the literary works studied.
- Understand how writers manipulate language to provide meaning and pleasure
- Consider the structure of works, including the style, themes, imagery, symbolism, and tone.

Writing Objectives:

Over the course of the year, students will:

- Write and revise critical analyses of literature including expository and argumentative essays, both inside and outside of class
- Write interpretively about and with consideration to the social, cultural, or historical values of works read
- Interpret through their writing the use of figurative language, tone, imagery, symbolism, structure, style, and theme in literary works.
- Analyze, through speaking, listening, reading and chiefly writing, the resources of language; connotation, metaphor, irony, syntax, tone, diction.
- Examine style, vocabulary, and sentence structure through teacher-led and peer review activities (expect quizzes and looking to your essays for evidence)
- Write and revise with attention to logical organization, detailed evidence or specific quotations, tone, and voice

Supplies:

- ◆ 3-ring binder (divided into several sections for handouts, dialectical journal, etc.)
- ◆ College-ruled paper
- ◆ Blue or black ink pens and pencils (All final essays in class will be submitted in ink)
- ◆ Sticky notes (for annotations of provided texts)
- ◆ Highlighters (for annotations)
- ◆ USB flash drive
- ◆ Computer and internet access outside of class for research
- ◆ Edmodo account
- ◆ Turnitin.com account

Required Texts:

Provided by school:

- ◆ *The Bedford Introduction to Literature (Class Copy)*
- ◆ Various handouts and short stories given in class

Required by student:

- ◆ *Heart of Darkness*, Joseph Conrad
- ◆ *Hamlet*, William Shakespeare
- ◆ *How to Read Literature Like a Professor*, Thomas Foster

*****A note on course material and keeping an open mind: Many of the texts we will study deal with strong themes. You are not required to agree with everything you read. Remember the words of Robert Frost: “Education is the ability to listen to almost anything without losing your temper or your self-confidence.”***

Recurring Activities:

1. Literary Devices: Year-Long Glossary Project

For your continued understanding of literature (and for the AP test itself), you will be required to become better acquainted with literary devices. A master list of terms will be provided, from which you will create “term definitions”. You will write three definitions per week, which will periodically be reviewed throughout the nine weeks and will be collected for a final grade at the end of each semester. You may pull your examples from works inside class, works you’ve read on your own, or works you find that demonstrate the literary device. Expect to use these words in writing assignments and revision activities.

2. Dialectical Journal

To facilitate your continued understanding of the texts we read, you will “respond” to the works through the use of dialectical journal entries. A format will be provided and two journal entries will be turned in each week.

3. Timed In-class Writing

On a weekly basis, you will complete a timed, in-class writing assignment. These assignments will range from practice exams, dialectical journal entries, partner response journals, and short, analytical responses. These timed, in-class writing exercises will go through a peer review process. Periodically (every two to three weeks), you will choose your strongest sample to revise and rewrite for a formal grade.

4. Formal Essays

These formal, extended analyses will be written and rewritten outside of class. Expect to have a draft, revision, or final paper due every two to three weeks. These interpretative and evaluative essays will focus on topics such as social, cultural, or historical values of works read and the use of figurative language, tone, imagery, symbolism, structure, style, and theme in literary works. Similar to our in-class writing, your formal essays will also be peer reviewed and will receive feedback from your instructor before and during your revision process, and after you have submitted your final paper.

5. Writer’s Workshop

Creating a Writer’s Workshop in the classroom will give us an excellent opportunity to review, evaluate, and improve our writing. Together, we will examine your papers for elements such as organization, style, tone, word choice, a variety of sentence structures, the use of detailed evidence or specific quotations, and voice. Instruction and feedback from your teacher and your peers will help you learn how to craft excellent and well-supported arguments, through this process of review, revision, and rewriting.

6. Socratic Seminar

At designated dates we will break into a seminar session in which you, as a class, will lead a discussion regarding an assigned work or portion of a work. The idea is not to debate—though a disagreement over interpretation may occur and can often be quite illuminating—or to find one single “right” answer, but to explore collaboratively questions of language, theme, meaning, and implications to the broader world that the text presents. A good plan is to take note of ideas and portions of the texts we read that you would like to discuss with others.

7. AP Test Preparation

Not only will this course increase your appreciation of literature, further develop your high school résumé, and astound your friends, family, and enemies with your critical thinking skills, but it can also save you money by earning college credit! Hence, we will be spending much time preparing for the multiple choice and essay questions that make up the AP Lit exam. Prepare to write, revise, and rewrite your essays!

8. School Wires and collaboration

School Wires is also where you will find my teacher information and resources used in class. Not only does it make posting handouts easier—and use fewer copies—but it also provides a space for peer collaboration. We will use Edmodo for online discussion threads in order to effectively collaborate on various topics outside of class. There will be discussion questions posted that will require your input in order to be successful and will make up a significant portion of your grade for the nine weeks. Proper etiquette is necessary—meaning no text language or explicit language. Otherwise, a zero will be given for the assignment and a discipline referral and parent phone call will ensue.

9. Group Presentations

As the majority of you will enter college at some point in the future, and as collaborative assignments and presentations have become de rigeur at the post-secondary level, you will be required to research, plan, and present aspects of the texts we read to your fellow students.

Grading Scale:

Major papers/assessment: 45%

Participation: (*) 15%

Classwork: (Lit. Terms, homework, classwork, Edmodo assignments) 25%

Socratic Seminars: 15%

Grading Breakdown:

90-100 = A

80-89 = B

75-79 = C

74-70 = D

0-69 = F

**** As this is an AP course I expect you to act as students in a college course would. Therefore, because you CHOSE to sign up for this class, I don't want to hear rude or disrespectful complaining about the workload as you are getting all of it RIGHT HERE. If you don't want to put forth the necessary work in COLLEGE-LEVEL course, you need to consider a different class. I mark off points for behaviors that violate the rules, regulations, and expectations set forth in my classroom. Generally these are any forms of anti-social or distracting behavior. The former includes rude comments, impolite/explicit language, deliberate attempts to offend your classmates, monopolizing conversations or, conversely, not participating in group discussion. The latter includes being off task, causing distractions, technological intrusions, etc. However, I also award points for exceptionally thoughtful and pro-social behaviors. *Participation is the one area of the grading system in which I will award--rarely--extra credit.***

Late Work:

This is a college-level course. Think of the expectations your professors will have of you (I'll give you a hint—they will be high). Think of the reason you signed up for this course. Think of my time (which I value, as you do yours). With that being said, if you choose to go down this route, be prepared for strict grading penalties. If you believe I have not allotted enough time to complete an assignment, the time to speak with me is before the assignment is due, preferably before or after class. Do not act out your frustrations like a child and sulk, pout, or make comments under your breath—act like the adult you want to be treated as and approach me in a professional manner; otherwise, I will treat you as you are acting—like a child. All late work will receive 50% credit. **No work will be accepted after it is more than a week late. No exceptions.**

Parent/Guardian and Student Communication with the teacher:

It goes without saying that the class Edmodo page should be checked weekly. Important updates regarding homework, due dates, changes in schedule, etc. will be on this site. This is also where many of our discussions will take place. The best method for contact is via e-mail. I will do my best to respond to e-mails within 24 hours.

Activities to Reach Objectives:

***PLEASE NOTE: This schedule is subject to change with prior notice.**

First Nine Weeks – Fiction/Poetry (Poems from the 2nd nine weeks may be mixed with fiction pieces with prior notice)

I. Novels:

- a. Foster, Thomas - *How to Read Literature Like a Professor*
- b. Shelley, Mary-*Frankenstein*

II. Short Stories and Poetry:

- a. Plot and Structure
 - i. “Interpreter of Maladies” –Jhumpa Lahiri
 - ii. “Story of an Hour”- Kate Chopin
- b. Characterization
 - i. ***Frankenstein*** – Mary Shelley
 - ii. “A Rose for Emily”- William Faulkner
 - iii. “My Papa’s Waltz”- Theodore Roethke
- c. Theme
 - i. “A Clean, Well-Lighted Place” –Ernest Hemingway
- d. Point of View
 - i. ““Roselily”- Alice Walker
 - ii. “Desiree’s Baby” -Kate Chopin
- e. Symbol, Allegory, and Fantasy
 - i. “Where Are You Going, Where Have You Been?” –Joyce Carol Oates
 - ii. “Young Goodman Brown” –Nathaniel Hawthorne
 - iii. “The Haunted Place”- Edgar Allan Poe
 - iv. “Acquainted with the Night”- Robert Frost
- f. Humor and Irony
 - a. “The Story of the Good Little Boy” -Mark Twain
 - b. “Richard Cory”- Edwin Arlington Robinson
 - c. “A Man Said to the Universe”- Stephen Crane
- g. Satire
 - a. *A Modest Proposal* – Jonathan Swift
 - b. *The Rape of the Lock* – Alexander Pope

III. Writing

- a. Dialectical Journals (two per week)
- b. Literary Devices Glossary
- c. AP Practice Exams (Prose Prompts)
- d. Timed, in-class writing
 - a. Structure, Theme, Characterization, Allegory
- e. Formal Essays
 - i. Analytical Interpretation – Satire (*A Modest Proposal*)
 - ii. Evaluative Interpretation –Irony and historical/cultural values (“The Story of the Good Little Boy”)
 - iii. Tracing Symbols Through ***Frankenstein***
- h. Writer’s Workshop/Peer Review

Second Nine Weeks: Poetry/Fiction (Fiction pieces from the 1st nine weeks may be mixed with poems with prior notice)

I. Extended readings:

- a. *Pygmalion* – George Bernard Shaw

II. Poetry:

- a. Introduction to Poetry
 - i. "The Leap" – James Dickey
 - ii. "The Red Wheelbarrow" – William Carlos Williams
 - iii. "Ars Poetica" – Archibald MacLeish
 - iv. "The word *plum*:" – Helen Chasin
 - v. "Blackberry Eating" – Galway Kinnell
- b. Denotation and Connotation
 - i. "There is no Frigate like a Book" – Emily Dickinson
 - ii. "When my love swears..." – Shakespeare
- c. Imagery
 - i. "Meeting at Night" – Robert Browning
 - ii. "Parting at Morning" – Robert Browning
 - iii. "Living in Sin" – Adrienne Rich
- d. Figurative Language I: Simile, Metaphor, Personification, Apostrophe, Metonymy
 - i. "I taste a liquor never brewed" – Emily Dickinson
 - ii. "Metaphors" – Sylvia Plath
 - iii. "Toads" – Philip Larkin
 - iv. "To His Coy Mistress" – Andrew Marvell
- e. Figurative Language II: Symbol and Allegory
 - i. "The Road Not Taken" – Robert Frost
 - ii. "To the Virgins, to Make Much of Time" – Robert Herrick
 - iii. "The Writer" – Richard Wilbur
- f. Figurative Language III: Paradox, Overstatement, Understatement, Irony
 - i. "The Sun Rising" – John Donne
 - ii. "Barbie Doll" – Marge Piercy
 - iii. "The Chimney Sweeper" – William Blake
 - iv. "The History Teacher" – Billy Collins
 - v. "My Last Duchess" – Robert Browning
- g. Allusion
 - i. "On His Blindness" – John Milton
 - ii. "Journey of the Magi" – T. S. Eliot
 - iii. "I Dream I'm the Death of Orpheus" – Adrienne Rich
- h. Tone
 - i. "The Flea" – John Donne
 - ii. "Dover Beach" – Matthew Arnold
 - iii. "The Oxen" – Thomas Hardy
 - iv. "Helen" – Edgar Allan Poe
 - v. "Helen" – H.D.
- i. Rhythm and Meter
 - i. "Old Ladies' Home" – Sylvia Plath
 - ii. "Had I the Choice" – Walt Whitman
 - iii. "The Lamb" – William Blake
 - iv. "The Tyger" – William Blake

III. Writing

- a. Dialectical Journals (two per week)
- b. Literary Devices Glossary
- c. AP Practice Exams (Poetry Prompts)
- d. Timed, in-class writing
 - i. Connotation, Imagery, Figurative Language, Allusion, Tone, Meter/Rhythm
- e. Formal Essays

- j. Analytical Interpretation –Symbol & Allegory (“The Road Not Taken”)
- ii. Evaluative Interpretation – “The Chimney Sweeper” (use of outside research/resources for close reading, judge artistry and quality)
- iii. Analytical Interpretation -Connotation (Sonnets 135 and 139)
- f. Writer’s Workshop/Peer Review
- g. Group Presentations

Third Nine Weeks: Drama

I. Novels:

- a. Ellison, Ralph Tom – *Invisible Man*
- b. Huxley, Aldous – *Brave New World*

II. Drama:

- a. Shakespeare, William – *Hamlet*
- b. Christopher Marlowe - *Faust*

III. Writing

- a. Dialectical Journals (two per week)
- b. AP Practice Exams (All Prompts)
- c. Timed, in-class writing
 - i. Structure, Theme, Characterization, Point of View, Symbol, Allegory, Irony/Humor, Figurative Language, Tone
- d. Formal Essays
 - ii. Compare/Contrast – *Hamlet* and *Rosencrantz and Guildenstern are Dead*
 - iii. Analytical Interpretation – Theme & Symbol (*Faust*)
 - iv. Evaluative Interpretation – Loss of Heroism/Corruption of the Innocent (*The Turn of the Screw*)
- e. Writer’s Workshop/Peer Review

Fourth Nine Weeks: Review of all skills and texts for exam