**Course Overview**

The AP® English Literature and Composition course is designed and taught thematically

with an emphasis on core readings along with modern and contemporary selections that

illuminate and expand upon a variety of themes. AP English Literature and Composition

closely follows the requirements described in the AP English Literature and Composition

Course and Exam Description (CED), including the fundamentals of literary analysis

and introductory college composition. Each week students discuss and engage in a

variety of writing activities focusing on argumentation, interpretation, analysis, rhetorical

strategies, exposition, structure, and style. Students read and study a variety of novels,

plays, poems, and short stories from the 16th century to the present. In addition to district approved novels, students read shorter works and drama from Prentice Hall Literature: The British Tradition Perrine’s Literature: Structure, Sound, & Sense. The course focuses on the

experience of literature, the interpretation of literature, the evaluation of literature, and

writing to develop stylistic maturity and sophistication. Students practice their writing

via numerous timed essays, which are revised several times, as well as longer essays that

require outside research and MLA formatting. Students also practice oral communication

skills, through poetry presentations, regular classroom discussions and acting as

discussion facilitators.

**Student Practice**

Throughout each unit, T**opic Questions** from AP Classroom will be provided to help

students check their understanding. The Topic Questions are especially useful for

confirming understanding of difficult or foundational topics before moving on to new

content or skills that build upon prior topics. Topic Questions can be assigned before,

during, or after a lesson, and as in-class work or homework. Students will get rationales

for each Topic Question that will help them understand why an answer is correct or

incorrect, and their results will reveal misunderstandings to help them target the content

and skills needed for additional practice.

At the end of each unit or at key points within a unit, **Personal Progress Checks** will

be provided in class or as homework assignments in AP Classroom. Students will get a

personal report with feedback on every topic, skill, and question that they can use to chart

their progress, and their results will come with rationales that explain every question’s

answer. One to two class periods are set aside to re-teach skills based on the results of the

Personal Progress Checks.

**Writing Obligations**

In-class writing: Timed writing assignments are given approximately every two to three

weeks. Topics usually arise from the readings and relate to questions of character, setting,

structure, narration, figurative language, and literary analysis. Sometimes, these focus on

works not previously studied in class, such as those found on the AP poetry and prose

question prompts.

Essays: Student essays are two to four pages in length. All essays prepared outside of

class must be typed. Students are expected to submit their thesis statements two weeks

prior to the due date. Thesis statements are based on student choices of any of the

literature studied within the marking period. This critical essay challenges the student to

develop a sophisticated literary argument about a selected work. The student may focus

on a thematic topic, but the essay should also emphasize the effect of one to two literary

elements and techniques. A first draft is typically due one week prior to the due date.

Drafts are returned with suggestions and comments that are expected to be incorporated

in the final draft. Individual writing conferences will be arranged on a case-by-case basis.

Essays are evaluated on their strength of argument, depth of literary analysis, originality

of thought, style, and mechanics.

Essay Revisions: Students submit drafts to the instructor on a regular basis, as well as

participate in peer revision and editing reviews. Longer essays are revised at least once,

and Essay #2 must be revised at least twice. Students may schedule revision conferences

with the instructor at any time. **CR10**

Literature Reviews: For each novel and drama studied in the course, students must

complete a review sheet. This review sheet requires that students write on the following

topics: main characters, minor characters, main settings, plot, two symbols and references,

style, author’s dominant philosophy, and four quotations that are representative of the

work as a whole. **CR3 CR4** These reviews are valuable in preparing students for in class writing and exams, as well as for the AP English Literature and Composition exam

in May. Literature Review sheets are due on the reading completion date of each work.

(Credit or no credit)

Quizzes: There are approximately five unannounced reading quizzes per semester.

Midterm Exams: Students take midterm exams at the end of quarters 1 and 3. These

exams consist of timed essay responses. As with all timed essays, scoring will be based

on the AP English Literature and Composition six-point rubric for the relevant freeresponse question. Students will practice using these rubrics to score sample essays, as

well their own and peers’ essays.

Final Exams: Students take final exams at the end of quarters 2 and 4. These exams

consist of timed essay responses with some multiple-choice questions from the

AP Classroom Question Bank.

**Oral Obligations**

Presentation: Students lead one formal class discussion during the year following a

modified Socratic Seminar format. Students present/facilitate a literature discussion

on a work that the class has been reading in the course. The instructor presents a list

of reading assignments at the beginning of the year, and students will sign up for a

facilitation date.

The student’s primary goal is to orchestrate a rich, fruitful discussion. Students read the

selection and then create thought-provoking questions or “talking points” to guide, nurture,

and stimulate what in rural Ireland is called “craic,” or “a good chat,” one of the most

valued of all social skills. Students turn in a typed outline of their discussion plan and

questions prior to the presentation. Being a discussion leader does not mean one has to be

a class expert on the selection or guide students to a particular interpretation. Rather, the

facilitator’s role will be to ask questions and follow-up questions, bring up troubling issues,

keep the conversation going, and generally ignite and extend sophisticated thinking.

Students are evaluated on their preparation, ability to engage the class, quality of

questioning techniques, and appropriate use of the time requirement (45 minutes).

**Poetry Recitations**: Students memorize 40 lines of poetry once each semester and provide

a brief synopsis of the poem, including an explanation of how the poem’s structure

contributes to the development and relationship of ideas in the poem prior to their

recitation. Poetry recitations are staggered throughout the course and students sign up for

recitation dates.

**Other Requirements**: These include participation in class discussions, two summer

reading texts (which may be a combination of a novel, short stories, and/or a drama)

and accompanying assignments, and a summer Biblical allusion assignment. Summer

assignments are due upon entering the class on the first day.

Class discussions are conducted in the Socratic Seminar format. Students are expected

to regularly contribute their thoughts and impressions of writing and literature.

We write. A lot. Students engage in the writing process through writing thesis statements,

paragraphs, and full-length essays that incorporate textual evidence and commentary.

Students have multiple opportunities to revise their writing. **CR9 CR10**

We frequently score student samples from previous AP English Literature and

Composition exams using the six-point rubrics. We review and discuss the rubrics, and

students score essays individually and in groups. In addition, students are required to

locate model sentences that demonstrate the accurate use of literary terms, effects of

terms, supporting quotations, and overall sophistication. Students are also required

to locate sentences in their own essays that require revision and use the high-scoring

sample essays as models for revisions. We also use these samples in conjunction with the

students’ own writing to improve writing technique, vocabulary development, variety of

sentence structure, use of transitions, and effective organization.

We use Nancy Dean’s Voice Lessons on a regular basis at the beginning of class to

informally write about elements such as diction, tone, syntax, use of detail, voice, and

imagery. **CR7** Students work on these assignments individually, in small groups, and as

a class.

Practice multiple-choice questions from both the PPCs and Question Bank on AP

Classroom are given regularly especially as we get closer to the AP English Literature and

Composition exam in May.

**Required Texts and Materials:**

In AP English Literature and Composition, I recommend that students purchase their own

novels so that they may write in their books as we probe and analyze them. Kindle editions

are considered but must receive instructor approval prior to use. The school library checks

out novels to all students who require them. If using school editions, students need to

keep sticky notes in the texts for regular annotation during reading.

**NOTE**: ALL readings selections are subject to change! Please be flexible.

Preliminary list of novels, dramas, and texts: **CR2**

* “Native Son” by Wright (subject to change)
* Shakespeare
* “Frankenstein” by Shelley

Short Stories selections will include the following among others:

* “Literature & Composition: Reading, Writing, Thinking” (2 ed) by Jago
  + “The Necklace,” Guy de Maupassant;
  + “The Pardoner’s Tale” from The Canterbury Tales, Chaucer;
  + “Desiree’s Baby,” Chopin;
  + “Where Are You Going, Where Have you Been?” Oates;
  + “The Under Graham Railroad Box Car Set” from Five-Carat Soul, McBride;
  + “Geese,” Packer;
  + “Battle Royal,” Ellison;
  + “A Good Man is Hard to Find,” O’Connor;
  + “The Tell-Tale Heart,” Poe

Poetry selections will include the following among others:

* + “That Time of Year,” Shakespeare;
  + “Do Not Go Gentle Into That Good Night,” Thomas;
  + “The Man He Killed,” Hardy;
  + “Dulce et Decorum Est,” Owen;
  + “Crossing the Bar,” Tennyson;
  + “Out, Out –“ Frost;
  + “The Author to Her Book,” Bradstreet;
  + “Paradise Lost” (excerpts), Milton;
  + “Convergence of the Twain,” Hardy;
  + “The Chimney Sweeper” (1789) and “The Chimney Sweeper” (1793), Blake;
  + “Much Madness is Divinest Sense,” Dickenson;
  + “Those Winter Sundays,” Hayden;
  + “On Her Loving Two Equally,” Behn;
  + “Digging,” Heaney;
  + “For Julia, In the Deep Water,” Morris;
  + “To a Daughter Leaving Home,” Pastan;
  + “My Last Duchess,” Browning

*Note: In addition to the works studied in AP English Literature and Composition, works*

*from a broader range of time periods are studied in prerequisite courses.*

**Course Planner/Student Activities**

**QUARTER #1 THEME: ILLUSION VS. REALITY**

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| Unit **CR1** | Skills | Readings | Examples of Instructional  Activities |
| Week 1  Review of Syllabus and formatting practice/ AP Classroom |  | N/A | Students will assess their understanding of MLA format as well as various resources found in AP Classroom |
| Weeks 2–4  Unit 1: Short  Fiction I  (10 periods) | Character  CHR-1.A  Setting  SET-2.A  Structure  STR-3.A  STR-3.B  Narration  NAR-4.A  NAR-4.B  Literary  Argumentation  LAN-7.A | “The  Necklace,”  Maupassant  “The  Pardoner’s  Tale” from The  Canterbury  Tales, Chaucer | In groups of three, students create one graphic organizer for  “The Necklace” and one graphic organizer for “The Pardoner’s  Tale.” One organizer includes textual details about a character,  the character’s perspective, and  the character’s motives. The other organizer includes textual details  that reveal the setting.  Practice: **Complete Personal Progress Check MCQ** for Unit 1.  Practice: **Complete Personal Progress Check FRQ** for Unit 1.  Assessment: Using the graphic organizer about a character for  reference, students develop and revise a paragraph that asserts a claim about a character from one  of the stories and supports that claim with details from the text as evidence. **CR9**  Assessment: Using the graphic organizer about setting for  reference, students develop and revise a paragraph that asserts  a claim about the setting and supports that claim with details  from the text as evidence. **CR9** |
| Weeks 5–7  Unit 2:  Poetry I  (10 periods) | Character  CHR-1.A  Structure  STR-3.C  STR-3.D  Figurative  Language  FIG-5.B  FIG-6.A  FIG-6.B  Literary  Argumentation  LAN-7.A | “Do Not Go  Gentle Into  That Good  Night,”  Thomas  “The Man He  Killed,” Hardy  “Dulce et  Decorum  Est,” Owen  “An American Sunrise,” Joy Harjo  “We Real Cool,” Gwendolyn Brooks | Chunking the Text: Students as villanelle  “Do Not Go Gentle Into That Good Night.” Analyzing the  poem’s structure, students note the arrangement and internal composition of the poem’s stanzas. Noting that the poem is  divided into five 3-line stanzas and concludes with one 4-line  stanza, students read and paraphrase each of the stanzas. In groups of three, students then  compare observations. They then engage in a whole group discussion exploring how each  stanza conveys meaning on its  own but also relates to the stanza that comes before and after it. **CR5**  Practice: Complete **Personal Progress Check MCQ** for Unit 2.  Practice: Complete **Personal Progress Check FRQ** for Unit 2.  Assessment: Students write a  timed in-class essay in response to a past AP Poetry Analysis  prompt.  Note: The topic of Essay #1 is due at the end of Week 5. A  complete draft of the essay is due  Week 7. |
| Weeks 7–10  Unit 3:  Longer  Fiction or  Drama I  (17 periods) | Character  CHR-1.A  CHR-1.B  Setting  SET-2.A  Structure  STR-3.E  STR-3.F  Literary  Argumentation  LAN-7.A  LAN-7.B  LAN-7.C  LAN-7.D  LAN-7.E | “Native Son,”  Wright | In-class writing: Students write  a brief response to the following prompt. It has been said that we are what we see—we are all products of our surroundings.  Consider Bigger Thomas’s surroundings in Richard Wright’s  Native Son. In a well-written  essay, analyze how Bigger’s complex relationship with his  environment contributes to an  interpretation of the work as a whole. **CR4**  Practice: Complete **Personal Progress Check MCQ** for Unit 3.  Practice: Complete **Personal Progress Check FRQ** for Unit 3.  Students engage in the revision process through individual and  peer editing of Essay #1.  Assessment: Essay #1 due Week 9.  Note: The outside book choice is due Week 10.  Assessment: The midterm exam is scheduled for Week 10. |
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**QUARTER #2 THEME: FATE AND FREE WILL**

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| Unit **CR1** | Skills | Readings | Examples of Instructional  Activities |
| Weeks 1–4  Unit 4: Short  Fiction II  (17 periods) | Character  CHR-1.A  CHR-1.C  CHR-1.D  Setting  SET-2.B  SET-2.C  Structure  STR-3.A  STR-3.D  Narration  NAR-4.A  NAR-4.B  NAR-4.C  Literary  Argumentation  LAN-7.B  LAN-7.C  LAN-7.D  LAN-7.E | “Interpreter  of Maladies,”  Lahiri  “Desiree’s  Baby,” Chopin  “Where Are  You Going,  Where Have  You Been?”  Oates  “The Under  Graham  Railroad Box  Car Set” from  Five-Carat  Soul, McBride | Save the Last Word: Students  silently read “Desiree’s Baby,”  focusing on the narrator. As they  read, students list quotations  that resonate with them on five  notecards. On the back of each  quotation card, students write  the reason for their choice.  Students then form groups of  four. One student reads the  quotation while group members  discuss the relevance of the  quotation, paying particular  attention to diction, details,  and syntax that reveal narrative  perspective. The quotation  “owner” then speaks or “has the  last word” about the relevance  of the quotation. Students  rotate sharing all of the group  quotations in the same fashion.  Assessment: Students write  individual paragraphs identifying  the point of view and explaining  its function in the story. They  must provide one of their chosen  quotations as evidence. **CR9**  Practice: Complete **Personal**  **Progress Check MCQ** for Unit 4.  Practice: Complete **Personal**  **Progress Check FRQ** for Unit 4.  Note: The topic for Essay #2  is due at the end of Week 2. A  complete draft is due at the end  of Week 4. |
| Weeks 5–9  Unit 5:  Poetry II  (17 periods) | Structure  STR-3.C  Figurative  Language  FIG-5.A  FIG-5.B  FIG-5.D  FIG-6.B  FIG-6.C  FIG-6.D  Literary  Argumentation  LAN-7.B  LAN-7.C  LAN-7.D  LAN-7.E | “Out, Out—,”  Frost  “The Author  to Her Book,”  Bradstreet  “Convergence  of the Twain,”  Hardy  “The Chimney  Sweeper”  (1789) and  “The Chimney  Sweeper”  (1793), Blake  “Much  Madness  is Divinest  Sense,”  Dickinson | Practice: Complete **Personal**  **Progress Check MCQ** for Unit 5.  Practice: Complete **Personal**  **Progress Check FRQ** for Unit 5.  In-class writing: Students read  Thomas Hardy’s “Convergence of  the Twain” and write a response  to the poem that explores  how the diction, imagery, and  symbolism contribute to the  poem’s complexity of meaning.  In groups of three, students share  what they noticed about how the  literary elements and techniques  function in the poem and how  they approached writing about  the poem. CR7 CR9  Note: A second draft of Essay #2  is due Week 7.  Assessment: Essay #2 is due  Week 8.  Assessment: The final exam is  scheduled for Week 9. |
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**QUARTER #3 THEME: GOOD AND EVIL**

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| Unit **CR1** | Skills | Readings | Examples of Instructional  Activities |
| Weeks 1–4  Unit 6:  Longer  Fiction or  Drama II  (17 periods) | Character  CHR-1.A  CHR-1.C  CHR-1.E  Structure  STR-3.A  STR-3.B  STR-3.D  Narration  NAR-4.C  NAR-4.D  Figurative  Language  FIG-5.C  Literary  Argumentation  LAN-7.B  LAN-7.C  LAN-7.D  LAN-7.E | “Frankenstein”  Shelley | Practice: Complete **Personal Progress Check MCQ** for Unit 6.  Practice: Complete **Personal Progress Check FRQ** for Unit 6.  In-class writing: Using MarymShelley’s Frankenstein, students  write a claim arguing that either Victor or the Creature is the  villain of the novel. Students develop their thesis statement  to include their claim as well as a clause or phrase that analyzes  how the complex nature of the character’s villainy contributes to  an interpretation of the work as a whole. Students, then, complete in class a first draft of an essay  using the newly drafted thesis and revise it over the course of several class periods. **CR3**  **CR9**  Assessment: The final draft of the Frankenstein essay will be evaluated using the six-point rubric. Students are required to submit the rough draft of their essay along with the final draft to demonstrate their revision work.  Additional teacher feedback will focus on the quality of the  thesis statement and selected evidence, the depth of analysis,  and the strength of connection among the evidence, analysis,  and overall argument. **CR9 CR10**  Note: The topic for Essay #3 is due Week 3. |
| Weeks 5–8  Unit 7: Short  Fiction III  (17 periods) | Character  CHR-1.B  CHR-1.D  Setting  SET-2.B  SET-2.C  Structure  STR-3.A  STR-3.B  Narration  NAR-4.D  Figurative  Language  FIG-5.C  FIG-5.D  FIG-6.A  FIG-6.C  Literary  Argumentation  LAN-7.B  LAN-7.C  LAN-7.D | “Geese,”  Packer  “Battle Royal,”  Ellison  “A Good Man is  Hard to Find,”  O’Connor  “The Tell-Tale  Heart,” Poe | Students will read a printed version of “The Tell-Tale Heart”  that is presented as a double entry journal. As students progress through the story, they  write questions and notes in the right column keeping in mind  narrator reliability, character  development, detail, and imagery. **CR6**  Students then complete a character motivation graphic  organizer in which they provide textual details as evidence to support two different perspectives: the narrator is insane, and the narrator is a  cold-blooded killer.  In-class writing: Students write an essay in response to the following prompt. After  completing your close reading of Edgar Allan Poe’s “The Tell-Tale  Heart,” write an essay in which you analyze the perspective of  the narrator and discuss how the complex perspective of  the narrator contributes to an interpretation of the work as a  whole. **CR6**  Practice: Complete **Personal Progress Check MCQ** for Unit 7.  Practice: Complete **Personal Progress Check FRQ** for Unit 7.  Note: A complete draft of Essay #3 is due Week 6.  Assessment: The final draft of Essay #3 is due Week 8. |
| Week 9  Unit 8:  Poetry III  (17 periods to  be continued  into Quarter  #4) | Structure  STR-3.C  STR-3.D  Figurative  Language  FIG-5.B  FIG-5.C  FIG-6.B  FIG-6.D  Literary  Argumentation  LAN-7.B  LAN-7.C  LAN-7.D  LAN-7.E |  | Students engage in close reading activities with the excerpts  from Milton’s “Paradise Lost” presented in the Prentice Hall text.  Students begin reviewing and preparing for the AP English Literature and Composition exam.  Note: The outside book choice for Quarter #4 is due this week.  Assessment: The midterm exam is scheduled for this week.  Instructional activities, student  practice, and assessments  continue in Quarter 4. |
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**QUARTER #4 THEME: MARRIAGE AND FAMILY RELATIONSHIPS**

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| Unit **CR1** | Skills | Readings | Examples of Instructional  Activities |
| Weeks 1–4  Unit 8: Poetry  III (continued)  (17 periods  total) | Structure  STR-3.C  STR-3.D  Figurative  Language  FIG-5.B  FIG-5.C  FIG-6.B  FIG-6.D  Literary  Argumentation  LAN-7.B  LAN-7.C  LAN-7.D  LAN-7.E | “Those Winter  Sundays,”  Hayden  “On Her  Loving Two  Equally,” Behn  “Digging,”  Heaney  “For Julia,  In the Deep  Water,” Morris  “To a Daughter  Leaving  Home,” Pastan  “My Last  Duchess,”  Browning | I Do, You Do, We Do: After students read Seamus Heaney’s  poem “Digging,” students identify one simile or metaphor  as a class. We discuss how the two objects are compared,and students are directed to pay close attention to the  objects’ specific traits that are compared. Following a teacherled discussion on how the  comparison conveys meaning, students in pairs choose another  simile or metaphor in the poem. The pairs then discuss how the  two objects are compared and work together to explain how the comparison conveys meaning. **CR8**  In-class writing: Students write an introductory paragraph that includes a defensible thesis  statement about how the selected simile or metaphor in Heaney’s  “Digging” develops the complex relationship between the speaker  and his progenitors.  Practice: Complete **Personal Progress Check MCQ** for Unit 8.  Practice: Complete **Personal Progress Check FRQ** for Unit 8.  Students continue to prepare for the AP English Literature and  Composition exam.  Note: The topic for Essay #4 is due Week 2. |
| Weeks 4–7  Unit 9:  Longer  Fiction or  Drama III  (17 periods) | Character  CHR-1.B  CHR-1.E  Structure  STR-3.E  STR-3.F  Narration  NAR-4.C  Literary  Argumentation  LAN-7.B  LAN-7.C  LAN-7.D | Midsummer Night’s Dream,  Shakespeare | In-class writing: Following various close reading activities  in our study of Macbeth, students  write an essay in response to the following prompt. Consider the following quote from Eudora  Welty: “Fiction depends for its life on place. Place is the crossroads of circumstance,  the proving ground of, what happened? Who’s here? Who’s coming?” In a well-written essay, analyze how the complex relationship between setting  and plot contributes to an interpretation of A Midsummer Night’s Dream as a whole. This essay will be  evaluated using the AP Literature and Composition six-point  rubric. **CR4**  Practice: Complete **Personal Progress Check MCQ** for Unit 9.  Practice: Complete **Personal Progress Check FRQ** for Unit 9.  The AP English Literature and Composition exam is  administered in Week 5.  Note: The draft of Essay #4 is due Week 6. |
| Weeks 8–10  End-of-Year  Assignments  and Final  Exam |  |  | Assessment: Essay #4 is due Week 9.  Assessment: Senior Project Presentation  Assessment: The final exam is scheduled for Week 10.  Senior Graduation Speeches  Senior Week |

Curricular Requirements

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| CR1 | The course is structured by unit, theme, genre, or other organizational approach that provides opportunities to engage with the Big Ideas throughout the course: Character, Setting, Structure, Narration, Figurative Language,  Literary Argumentation. | See pages:  5, 6 |
| CR2 | The course includes works of short fiction, poetry, and longer fiction or drama from the range of literary periods (pre-20th century and 20th/21st centuries). | See page:  4 |
| CR3 | The course provides opportunities for students to develop the skills in Skill Category 1: Explain the function of character. | See pages:  3, 8 |
| CR4 | The course provides opportunities for students to develop the skills in Skill Category 2: Explain the function of setting. | See pages:  3, 6, 11 |
| CR5 | The course provides opportunities for students to develop the skills in Skill Category 3: Explain the function of plot and structure. | See page:  6 |
| CR6 | The course provides opportunities for students to develop the skills in Skill Category 4: Explain the function of the narrator or speaker. | See page:  9 |
| CR7 | The course provides opportunities for students to develop the skills in Skill Category 5: Explain the function of word choice, imagery, and symbols. | See pages:  4, 7 |
| CR8 | The course provides opportunities for students to develop the skills in Skill Category 6: Explain the function of comparison. | See page:  10 |
| CR9 | The course provides opportunities for students to develop the skills in Skill Category 7: Develop textually substantiated arguments about interpretations of a portion or whole text. | See pages:  4, 5, 7, 8 |
| CR10 | The course provides opportunities for students to write essays that proceed through multiple stages or drafts, including opportunities for conferring and  collaborating with teacher and/or peers. | See pages:  3, 4, 8 |