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**Advanced Placement English Literature and Composition**

**Course Overview**

Students at Miami Beach Senior High come from a great variety of cultural backgrounds and they approach literature with diverse perspectives, experiences and language mastery.

My classroom is a diverse community of readers and writers where different cultural voices are respected as we move throughout the year towards a common understanding of the elements, vocabulary and the tools of analysis of great literature. Literary works are analyzed from both the point of view of the reader and the writer and are examined against a background of the history of philosophy and history. Students are also made aware of literary tradition and the ways writers build upon ideas, works and authors of previous times.

Designed to prepare students for a passing score of 3.00 and above on the AP literature and Composition exam in May, this course also fosters a lifelong appreciation for imaginative literature and equips students for the demands of college literature classes.

All students enrolled in this class must sit for the AP Literature and Composition exam.

Written literary analysis is an integral component of this course and students can expect to write just as much as they are expected to read. There will be frequent opportunities for students throughout the course to write, and just as importantly to re-write, their extended formal analyses. The majority of these analyses will be timed, in-class responses in the form of analytical, argumentative essays in which the students will be expected to draw upon concrete textual details to make and explain judgments about a work’s artistry and quality, and its social and cultural values. In addition, students will also be expected to write and re-write analytical expository essays in which they demonstrate a clear understanding of the author’s meaning and purpose using stylistic devices such as tone, imagery, syntax, diction and textual details.(See notes on writing below).

Students will also produce three creative assignments during the course designed for analytical interpretation in keeping with the mastery of interpretive and analytical skills required by the AP curriculum. (see appendix)

All students entering this class are required to complete a summer assignment which is due the first day of school on entering class. Students will also produce an independent creative project over the Christmas break and a ten-page research paper at the end of the third quarter. The Literary Feast, a final creative project will be held at the end of April and serve as review for question four of the exam.

This course complies with the curricular requirements set forth in the *AP English Course Description*

**Objectives**

1. To give students an opportunity to develop the knowledge and competence to score a 3 or higher on the AP Literature and Composition exam.

2. To allow students to acquire a vocabulary which can be used for a sophisticated written and verbal analysis of imaginative literature

3. To reveal the art of literature against a background of philosophy, history and literary tradition through well-structured essays containing supportive textual detail.

4. To understand and apply literary terms through written and verbal analysis

5. To study a writer’s structure, style, purpose and themes and to be able to analyze these elements in both discussion and writing

6. To be able to recognize and analyze figurative language, imagery, symbolism, details, diction, syntax and tone and other aspects of language.

7. To study characterization and analyze characters both verbally and through written analysis.

8. To demonstrate a critical analysis of literature through expository and argumentative essays utilizing all aspects of the writing process.

**Methods of Instruction**

1.**Independent reading and class read alouds.** Students are expected to read required texts in a timely and thorough manner. Much home learning will involve reading so that students are prepared for discussion and literary analysis in class.

2. **Discussion.** Discussion is an important way for students to understand a work of fiction. Understanding is promoted through large and small group discussion and seminars.

3. **Writing.** Written and discussion mini tasks administered at the beginning of most lessons targeting mastery of style, structure, diction, details, syntax and tone **- *Voice Lessons*** by Nancy Dean.

4. **Written Independent poetry analysis.** Following a unit on the introduction to poetry at the beginning of the first quarter, students are given a poetry package from which they must complete a weekly written assignment targeting different skills each week. These essays must be expository, analytical essays in which the student draws upon textual details to develop an extended explanation/interpretation of each of the poems and they must be turned in on the first day of the week the class meets. If the student fails to meet the stated requirements, he/she is given the opportunity to re-write following teacher/peer evaluation. A new package of poems with increasingly challenging written analytical skills will be issued each quarter.

5. **Writing -The Literature Log**. On selected reading assignments students are asked to respond in a variety of ways to literature through informal dialogue journals, character notes, observations, reactions and vocabulary.

6.**Writing workshops and peer review.** Using the AP released student responses to the poetry, prose and open-ended essays, students will learn to make accurate judgments concerning scoring using the supplied AP scoring rubric. Students will work both in groups and individually throughout the year in order to become proficient at this skill.

Peer review skills are then taught as students practice critiques on their classmates’ essays. Students are taught to look at organization, grammar, sentence structure, diction, and the logical progression of arguments with appropriate support

7. **Timed essay writing.** Students can expect to write approximately twenty timed in-class responses in order to develop an extended explanation/interpretation of the meanings of a literary text drawing on their knowledge of tone, syntax, imagery, diction and detail.

8. **Short timed reading practice tests** are administered every two weeks from the end of the first quarter. These timed tests are gradually increased in length over the course of the year.

9. **Classroom performance** as a tool for interpreting and analyzing Shakespearean drama

10.  **Creative projects** with classroom presentation and discussion (see appendix)

11 .**One complete AP Literature and Composition practice exam** on the last Saturday before the exam

**Assessment and evaluation**

Assessment is conducted through timed essays, home essays, essay re-writes, reading log checks, occasional reading quizzes, written and verbal mini tasks, discussion (large and small groups), a Socratic seminar, test practice, performance, project presentations and one comprehensive research paper.

Students are expected to demonstrate, rigor and a commitment to progress. They should attend class everyday and complete assignments on time. An assignment handed in one day late will receive one grade lower. Assignments will not be accepted later than one day unless there are extenuating circumstances.

Effort and dedication to academic improvement are rewarded in this class. Ultimately grades are awarded to students for their commitment to learning and to academic responsibility. We stress here also that our class is a community of learners where our students learn together through questioning and analysis in a cooperative environment. We are a guiding force not a simply a warehouse of information.

**Course Weighting**

Quizzes and mini-tasks 10%

Home reading assignments and home written essays 20%

Tests and timed essays 35%

Projects and performance 35%

**Timed AP Writing Prompts – Essay Grading Scale**

9 98 A+

8 94 A-

7 88 B+

6 84 B-

5 79 C+

4 74 C-

3 69 D+

2 64 D-

1 59 F

**Miami Dade County Grading Policy**

A 100 – 90

B 80 -89

C 70 – 79

D 60 – 69

F 59 and below

**Issued Texts**

Arp, Thomas R. and Johnson , Greg, *Perrine’s Literature Structure, Sound and Sense*. Eighth edition: Thomson Wadsworth, 2002.

Arp, Thomas R. and Johnson, Greg, *Perrine’s Sound and Sense :An Introduction to Poetry*. Eighth edition: Harcourt, 1991

Vogel, Richard and Charles F. Winans. *Multiple Choice and Free Response Questions in Preparation for the AP Literature and Composition Examination*. Sixth Edition. Brooklyn: D & S Marketing Systems, 2001.

Handouts of selected poetry and critical writings supplied by Mrs. Duval.

**Resource Texts (Students)**

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*, Modern Language Association of America; 6 edition (May 2003)

Turco, Lewis, *The Book of Literary Terms: The Genres of Fiction, Drama, Nonfiction,Literary Criticism, and Scholarship 2003*

Strunk, William Jr. and White, E.B, *The Elements of Style,* Allyn & Bacon, 4th edition, August 1999

**Electronic Resources**

Advanced Placement Strategies: http://www.teachnlearn.org/APstrategies.htm

Apcentral.com

Research paper.com

Stolley, Karl. "MLA Formatting and Style Guide." *The OWL at Purdue*. 10 May 2006. Purdue University Writing Lab. 12 May 2006 <http://owl.english.purdue.edu/owl/resource/557/01/>.

**Additional Teacher Resources**

Dean, Nancy, *Voice Lessons -Classroom activities to teach Diction ,Detail ,Imagery, Syntax and Tone,* Maupin House, 2000

*Doctor Faustus*. Dir. Richard Burton. Perf. Richard Burton, Elizabeth Taylor. DVD. Columbia Pictures. 1967

Engel, Professor Eliot. *Emily Dickenson*. CD. Author’s Ink. 1994.

Engel, Professor Eliot. *France’s Voltaire: World Genius.* CD. Author’s Ink. 2004

O’Brien, Peggy, General Editor, *Shakespeare Set Free: Teaching Twelfth Night and Othello*, Teaching Shakespeare Institute, The Folger Library, Washington Square Press, 1995

**Required Texts**

The texts listed below will be studied whole or in part this year. I reserve the right to add or subtract texts depending on student progress and time constraints. The student should obtain a personal copy of each text and copies can be purchased new or used.

However, we recommend students do not purchase texts until instructed which particular edition to acquire. It is important that the whole class be working with the same edition for reference purposes. Please note, The English Department at Miami Beach Senior High School does not supply any texts listed below.

*A Raisin in the Sun*, Lorraine Hansberry

*Beloved*, Toni Morrison

*Candide,* Voltaire

*Death of A Salesman,* Arthur Miller

*Dr. Faustus,* Chrisopher Marlowe

*Frankenstein,* Mary Shelley

*Jude the Obscure,* Thomas Hardy

*King Lear* William Shakespeare

*Mourning Becomes Electra* Eugene O’Neill

*Oedipus Tyrannos,* Sophocles

*Othello,* William Shakespeare

*Hamlet,* William Shakespeare

*Pride and Prejudice,* Jane Austen

*Song of Solomon,* Toni Morrison

*Wuthering Heights,* Emily Bronte

**Course Syllabus**

Our school year is divided into four quarters but we approach the school year through units. Some are stand alone and sequential. Some are longer and shorter than others.

I reserve the right to subtract or add additional units depending on student progress, academic needs and time constraints

**UNIT 1: BIBLICAL ALLUSIONS SUMMER PROJECT**

Biblical allusions are present across all literary genres and time periods yet few students today have received a biblical education. This unit introduces students to biblical allusions and illustrates their wide use in contemporary songs. It also emphasizes the use of allusions in literature. **For a detailed description of this project see appendix.**

**Key Questions**

What is an allusion?

Why and how do writers use biblical allusions?

What do allusions attribute to a writer’s meaning, purpose and theme?

Do allusions enrich literature?

Are biblical allusions relevant today?

Is The Bible imaginative literature?

**Text**

*The Bible***. (**Any King James Version)

27 selected biblical stories from the Old Testament (see appendix)

**Major Assignment**

1. Students are to find a song that uses an allusion from each story or event. They may choose rock, folk, jazz, punk and/metal songs. They are to prepare a short oral or visual presentation of the biblical event and incorporate the song with its lyrics into the presentation.

2. Students are to create a CD compilation of their songs with accompanying lyrics for possible further classroom use.

3. The work is due the first day of school. Presentations will be held in groups during the first week of school.

**UNIT 2: INTRODUCTION TO THE ELEMENTS OF POETRY**

One of the biggest fears AP Literature students frequently express at the

beginning of the year is the challenge of the appreciation, interpretation and analysis of poetry. Here students are introduced to poetry analysis through poetry from different time periods. The poems are analyzed in pairs through a series of key questions together with the introduction of literary terms

**Key questions**

What is the purpose of the poem?

What is the central theme or idea?

Is the structure relevant?

What is its meter and form?

What is the tone of the poem?

What literary devices are used?

**Text**

*Perrine’s Literature, Sound and Sense*

The Elements of Poetry, Chapters One to Fifteen

Eva Boland’s *Woman’s World*

John Donne’s *Death be not Proud*

Seamus Heaney’s *Between the Sheets*

Ancillary Material: Engels’ Lecture on Emily Dickinson

**Major Assignments**

1. Creative Graphic Representation Project of Literary Terms to be divided among members of the class.

2. Individual students are responsible for teaching the class assigned literary terms.

3. Introduction to Independent Written Poetry Assignment Package #1

to include poems by Anne Sexton, William Blake, Adrienne Rich, Jonie Mitchell, Robert Frost, Edmund Spenser, Sylvia Plath, Langston Hughes, John Donne, Gwendolyn Brooks, Elizabeth Bishop, and Emily Dickinson.

4. Unannounced in-class timed writing essays as detailed above.

5. On going writing workshop and peer review as detailed above

**UNIT 3: THE GOTHIC NOVEL AND ELEMENTS OF FICTION**

**Key Questions**

What is gothic?

What is romance?

What is theme?

How do these styles relate to the historical and social contexts?

How is the issue of morality treated?

How do biblical allusions enhance the work?

What role does setting play?

**Texts**

*Wuthering Heights*

*Frankenstein*

**Ancillary Text and Materials:**

Excerpts from: *Paradise Lost ,The Rime of the Ancient Mariner*

A selection of Gothic Art Images

**Major Assignments**

1. Written guided reading assignment

2. Timed essay sample question

A recurring theme in literature is “the classic war between a passion and a responsibility”. For instance, this could be a personal cause, a love, a desire for revenge, a determination to redress a wrong, or some other emotion that may drive conflict with moral duty. Choose a character who confronts the demands of a private passion that conflicts with his responsibilities. In a well written essay, show clearly the nature of the conflict, its effects on the character and its significance to the work as a whole.

3. Character Observations/Descriptions in Log

4. Written independent poetry analysis from packages 1-3 (ongoing)

**UNIT 4: ELEMENTS OF CLASSICAL AND MODERN TRAGEDY**

**Key Questions**

What is tragedy?

What distinguishing characteristics make drama?

What is the significance of the Prologue? A soliloquy? An aside?

What is a tragic hero?

What are hamartia, and catharsis?

How does the presence of evil affect the drama?

How are the classical roots of drama represented in the modern drama?

How do the stylistic devices add to the strength of the work?

What types of conflict are represented?

**Texts**

*Othello*

*Dr. Faustus*

*Death of a Salesman*

*King Lear*

*Mourning Becomes Electra*

**Major Assignments**

1. Creative Imagery Project – *King Lear*

2. Group Dramatic Performances of selected scenes from *Othello*

3. Timed Essays

4. Interpretive Representations of selected Dialogue

5. Double Entry Journal concerning use of sensory language

6. Socratic Seminar

7. Written independent poetry analysis from packages 1-3 (ongoing)

8. On going writing workshop and peer review as detailed above

**UNIT 5: AFRICAN AMERICAN EXPERIENCE**

**Key Questions**

What are the resounding effects of oppression?

What issues involving identity are represented?

How does the supernatural influence the work?

How is symbolism tied to characterization?

How does the structure influence your understanding of the events?

What is the importance of biblical allusions?

How does setting influence the work?

How does the content reflect the historical/social/political background?

**Texts**

*Beloved*

*Song of Solomon*

**Major Assignments**

1. Home Guided Reading Assignment

2. Timed Essays

3. Dialectical/Allusion Journal

4. Symbolism Project

5. Mini-Research Projects on Historical/Background Information

6. Vocabulary Charts

7. On going writing workshop and peer review as detailed above

8. On going poetry analysis

**UNIT 6: SATIRE AND UNDER STATEMENT**

**Key Questions**

What is satire?

How is satire related to sarcasm and irony?

What are the social/political implications?

What social conventions are satirized?

What literary terms are employed to make the satire effective?

What aspects of society was the author intending to ridicule?

**Texts**

*Candide*

*Pride and Prejudice*

Ancillary Text: Pope’s *Essay on Man*

Audio Presentation of Engel’s Lecture on Voltaire

**Major Assignments**

1.Creative Cultivated Garden Project

2.Timed Essays

3.Compare/Contrast Paper of two different film versions of *Pride and Prejudice*

4.Written independent poetry analysis from packages 1-3 (ongoing)

5. On going writing workshop and peer review as detailed above

**UNIT 7: EXAM REVIEW**

**Major Assignments**

Essay re-writes from student portfolio – students choose their strongest and weakest essays for re-writes (two essays)

Timed AP Literature and Composition examination practice

The Literary Feast (see appendix for details)

**Appendix 1- Sample Project**

**Biblical Allusions Summer Project –Unit One**

**Texts: The Bible. (**Any King James Version)

A copy of The Bible can be purchased quite inexpensively. Many dollars stores even sell copies. Be sure to purchase the King James Version.

**Biblical Allusions**

Knowledge of the old and New Testaments of The Bible is a great help to serious literature students since much Western literature alludes to biblical stories and event. This project deals with stories and events from the Old Testament. We will consider New Testament allusions as they come up through the year.

Read up on the accounts from the old Testament listed below then find a song that uses each allusion. Many songs from rock to folk and jazz draw heavily on biblical allusions.

**The Project**

1. Refer to the biblical events lusted on page two.

2.Prepare a short, original oral and or visual presentation for each biblical event. Your presentation should accompany your chosen song with accompanying lyrics.

3. Create a CD compilation of all twenty seven songs you have chosen to accompany each biblical event. Make sure that you have the lyrics for each song. We may use them later in the year.

4. Your work is due the first day of school and presentations will be held during the first week of class. No exceptions. This will be my first introduction to you as a student and the project will be growth four project grades. You can start the year off well with a good project.

5. **Absolutely no power points**

**The Biblical Events**

Creation (Genesis 1)

Adam and Eve (Genesis 2)

The Fall (Genesis 3)

Cain and Abel (Genesis 4)

The Flood and the Covenant (Genesis 6-9)

The Tower of Babel (Genesis 10-11)

The Call of Abraham (Genesis 12)

Sodom and Gomorrah Destroyed (Genesis 18, 19)

Abraham’s Test (Genesis 22)

Jacob and Esau (Genesis 27)

Joseph and his Brothers (Genesis 37)

The Birth of Moses (Exodus 2)

Moses and the Burning Bush (Exodus 3)

Moses parts the Red Sea (Exodus 13:17-20, 14)

Moses on the Mount (Exodus 19)

The Ten Commandments (Exodus 20; Deut 5)

The Sun Stands Still (Joshua 10)

Samson and Delilah (Judges 15,16)

David and Goliath (1 Samuel 17)

Solomon’s Temple (1Kings 5-7; 11 Chronicles 2-4)

Queen of Sheba Visits Solomon (1 Kings 10; 11 Chronicles 9)

Jezebel Killed (II Kings 9: 30-34)

Prologue and Job’s First Test (Job 1)

Job’s Second Test (Job 2)

A Time for Everything (Ecclesiastes 3)

The Fall of Babylon (Isaiah 47)

Daniel and the Den of Lions (Daniel 6)

**Appendix II - Sample Project**

**Winter Break**

**Independent Drama Project**

**Death of a Salesman**

**Select one of the following options:**

**1)** Create a soundtrack for a film version of *Death of a Salesman.* Put together a 10 song/instrumental soundtrack for the play. 7 tracks must be songs and 3 tracks must be instrumentals. You may choose any type of music but you must justify your choice. Each song must be accompanied by a short paragraph.

Think about:

- what is going through the minds of the characters

- think about what mood you want to create (sadness, suspense etc

- think about the themes you have identified in the play and relate your soundtrack to theme

To receive an A you must present your entire soundtrack to the class and play at least three sound clips before turning in the project

**2)** Choose one character from the pay and write six journal entries in the voice of that character from six important days in the life of that character. The dates you select could be before, during or after the time of the play. Please type. The entire journal should span 4 – 5 pages.

To receive an A, you must read two of your entries to the class before you turn in the complete journal

**3)** Choose one character from the play and create a timeline fro that character’s life.The timeline should reflect the major events in that character’s entire life, both before and after the time the play takes place. Be creative with both before and after the story. Think about how these characters ended up the way they did when we met them and how they end up after the play is over. Be able to justify how the evidence in the play led you to believe this is what did or will happen to your particular character. The timeline should be completed on poster board.

To receive an A, you must present the timeline to the class and explain all parts of the timeline

**Appendix III – Sample Project**

**AP Literature and Composition**

**Research Paper Topics**

Cloning, medical ethics and Mary Shelley’s Frankenstein

Early 19th century Inheritance Laws and the world of Emily Bronte’s *Wuthering Heights*

Emily Bronte’s personal experiences and the creation of *Wuthering Heights*

The impact of Victorian and Edwardian ideals on *Jude The Obscure*

The quest for a happy marriage in the 19th century novel and the disillusionment with the act of marriage seen in Thomas Hardy’s *Jude The Obscure*

Voltaire’s satire of Religion in *Candide*

Love, Racism, Sexuality and Revenge in William Shakespeare’s *Othello*

Spirituality and Beauty in the poetry of Emily Dickenson

*Beloved:* Ghost folklore in general and specifically from Africa

White justifications for slavery and *Beloved*

Is Dr. Faustus a Renaissance Man?

**Guidelines**

This is to be an 8 to 12 page, typed, double-spaced paper following MLA formatting.

An example research paper will be provided as a separate hand out.

**Appendix IV – Sample Project**

The Literary Feast

**April**

**8.30 – 12.00**

The Literary Feast will serve as a review for question 4 of the AP Literature and Composition exam. Your grade on this project will also be part of your final school exam grade. It is imperative that all members of the class be present for this event. We cannot repeat the event and you will therefore receive an F if absent.

The Project

Select and become a character from a book/play we have studied this year. From the point of view of your character do each of the following:

- Create his/her costume and wear it to the feast

- Create and bring to the feast a place setting appropriate to your character

- Bring food that your character would eat. You do not have to feed everyone at the table but bring a reasonable amount so you can share with others.

- Choose or create an artwork to give to another character at the table. This could be a painting, sculpture or music. You can bring in an image of the painting/sculpture and play a part of the music. Comment on your choice.

- Write an epitaph to another character and recite the epitaph at the table.

- Write a poem (cinquain, rhymed couplets, free verse, limerick etc) about another character. Recite the poem and make a toast to that character at the end of the feast.

Evaluation

You must submit a written evaluation of your participation and contribution to this project within five days of the feast. We will give you the evaluation guidelines at a later date.