Senior English Literature and Composition Syllabus

Senior Advanced Placement English is the second half of a two-year program and is designed at the college-level. Students analyze literature in terms of its content and the author's technique. The reading is challenging, and the authors or titles are those recommended by the College Board, other college English curricula, or their equivalents. Students are expected to demonstrate upper-level thinking skills, read closely, analyze and evaluate literature, and write frequently, both formally and informally. Students are encouraged to function as a community of learners, with each member of the class sharing ideas, views, and observations through actively expressing his/her voice via discussion and writing.

Course objectives are to:

- develop accurate, perceptive reading through close study of major texts representing various literary genres
- consider a work for its artistry and for its reflection of social and historical values
- acquire a fluent, precise writing style through the preparation of essays about the texts
- understand the ***technique*** of poetry as it affects and enhances meaning in a poem
- generate independent, thoughtful, and analytical discourse during class discussions
- deliver oral presentations with poise and clarity

The curriculum includes the study of novels, plays, poetry, short story, and essays, by major authors, as well as the study of literary terms, vocabulary, grammar, and punctuation. Writing, both formal and informal, is frequent, and the focus is on fluency, insight, and evidence**. Direct composition instruction is provided as needed**. Research and oral presentations are also integral to this course.

Units are presented thematically (see below), with major and supplemental pieces included. Poetry studies are interspersed throughout and between the units, culminating in a major poetry project (paper and presentation) in April, just before the AP Exam.

Evaluation and assessments are based upon:

- regular writing assignments
- oral presentations
- class participation
- quizzes, tests, and projects
- major MLA papers
- final exam and project
- the AP exam

Each unit provides frequent opportunities for students to write and rewrite.

The writings include formal, MLA-style analytical, expository, or persuasive papers. These are preceded by **teacher instruction** of MLA format, formal writing requirements, **prewriting, teacher and peer feedback (written and/or oral), rewriting, and final teacher written feedback**. Writing skills focus on: organization that is appropriate to the design of the essay; a clearly conceived and well-supported thesis; balance between generalization and specific detail; precision in diction; effective syntax; and a comfortable facility with conventional American English grammar, spelling, and punctuation.

Frequent in-class, timed writings are done throughout the course and also with every major work studied, using AP exam prompts, with specific correction focus areas. These timed writings are used as **both pre-assessment and final evaluation tools** to measure students' critical thinking skills, logical organization, and ability to write with greater economy and coherence. Students are required to include textual evidence to support their interpretation of the meanings of a literary text. Teacher and/or peer editing, based on a general AP nine-point rubric, provides feedback to the students. Elements, such as thesis statement, sentence structure, and writing conventions are **re-taught**, as needed, based on student errors.

Examples from good literature are utilized to address the importance of sentence variety in student writing, and complex sentence structure and grammar conventions are addressed early in the year and, as needed, throughout the course.

From the beginning of the year, students are **instructed** to provide textual evidence to support their interpretation of a literary work. **Instruction** also includes examining a work not only for its **artistry (structure and style)** but also for its **social and cultural value**. A study of the various critical approaches to literature, as well as literary time periods, facilitates student ability to address these issues.

Many opportunities for **informal writing** are provided to students in the form of journals, quick-writes, annotation, and written responses to an issue, conflict, etc. This allows students to process their thoughts, about a reading, by writing a reaction without the constraints of formal conventions. In some cases a double-entry journal is requested in which students directly reflect on specific, meaningful passages, of their own choice, from a work.

An **emphasis on tone and voice** is integral to the senior year AP course. Students are encouraged to develop and maintain their individual voice in their writing, through the study of effective rhetorical devices. The importance of varying **sentence structure** and using effective **diction** (with attention to connotation, denotation, abstract or concrete language, effective vocabulary, etc.) is stressed, with constant encouragement to enhance and improve each student's own individual style.

For summer reading, five (5) novels are required. For assessment either a **reduction** (a one page, highly visual, creative graphic and written synthesis) or a **reading response/reaction journal** is assigned for each novel. **Students are instructed to read closely and make marginal notations**, as they will revisit these novels later in the year. Current selections are:

Siddhartha, Hermann Hesse
Ceremony, Leslie Marmon Silko
Alias Grace, Margaret Atwood
Atonement, Ian McEwan
Things Fall Apart, Chinua Achebe

Units, major works, and/or supplemental pieces are subject to change each year or within each year, as dictated by teacher preference or opportunity. **Thematic units are as follows and are in the order in which they are taught:**

Archetypes in Life, Literature, and Myth
Siddhartha, Hermann Hesse
The Power of Myth, Joseph Campbell (excerpts and video)
Man and His Symbols, Karl Jung (excerpts)
"On the Pulse of Morning," Maya Angelou
"When Lilacs Last in the Dooryard Bloom'd," Walt Whitman
"Brown Penny," W.B. Yeats

Evaluation/Assessment for this unit is based on the following:
Response/reaction journal writing, in-class timed writing, research on myths/archetypal images, presentations based on the research, analyses of symbols in related poetry.

The above is evidence of:

- informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading
- **instruction** on effectively analyzing the directives of a given writing prompt
- analytical, in-class, timed writings in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text (**teacher evaluation includes use of a diagnostic writing rubric [see addendum A] and a student self-evaluation using the PAMDISS strategy [see addendum B]**)
- introduction of **peer editing** as an evaluation technique to provide a realistic context in which to learn to identify errors in text for the purpose of **revising and rewriting**
- evaluation of the **social and cultural values** of archetypes
- exploration of the human experience through the study of poetry by focusing on how poetic devices empower students to become interpreters of the poetic experience

Redemption and Self Actualization
Everyman
Hamlet, William Shakespeare
Ceremony, Leslie Marmon Silko
"Prayer to the Pacific," Leslie Marmon Sildo
"Horizons and Rains," Simon Ortiz
"God's Grandeur," Gerard Manley Hopkins
"Facing It," Yusef Komunyakaa
Atonement, Ian McEwan

Evaluation/Assessment for this unit is based on the following:
Everyman: readers' theatre, discussion of allegory, written responses
Hamlet: Research/discussion of "The Great Chain of Being"; written journal response for each scene; character presentation and paper (group); major MLA formal paper; critics – annotated bibliography
Ceremony: in-class timed writing; critical essay (based on independent study of various critical approaches to literature); poetry analyses; intensive discussion of style and structure
Atonement: essay pretest; student-led novel presentations/activities*

*Multi-media presentations/activities vary but must include: point of view, structure, style, themes, motifs, symbols, critical approaches (at least 10 different critics), character analyses, historical and literary significance, brief author biography, and related supplemental piece – poem, short story, or essay

The above is evidence of:

- drawing upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values
- informal, exploratory writing that enable students to discover what they think in the process of writing about their reading
- instruction in development of logical organization to structure information or major points in a piece of writing focusing on specific techniques such as: listing items in chronological order, abstract to concrete organization, comparison and contrast, and cause and effect
- coherence through the use of linking ideas or transitional expressions to achieve connection and fluency
- development of a variety of sentence structures, including appropriate use of **subordination** and **coordination** to achieve clarity and interest in a piece of writing
- composition of a formal essay in which students are allowed a wide latitude of forms in order to develop an original writing structure, style, and voice
- analytical, in-class, timed writings in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text (**teacher evaluation includes use of a diagnostic writing rubric [see addendum**

A] and a <u>student self-evaluation</u> using the PAMDISS strategy [see addendum B])

- use of peer editing as a means of providing feedback from legitimate members of the paper's audience for the expressed purpose of **revision and rewriting**
- exploration of the human experience through the study of poetry by focusing on how poetic devices empower students to become interpreters of the poetic experience

The Fate of the Outsider
The Stranger, Albert Camus
The Metamorphosis, Franz Kafka
"The Guest," Albert Camus
"The Love Song of J. Alfred Prufrock," T.S. Eliot
"Polonius," Miroslav Holub
"The End of the World," Archibald MacLeish
"Orientation," Daniel Orozco

<u>Evaluation/Assessment for this unit is based on the following:</u> <u>Research and presentations of existential philosophers; close-reading activities to determine tone, structure, style, symbolism, diction, etc.; Socratic discussions; poetry analyses; in-class timed writing;</u> **<u>major MLA formal paper; personal philosophy discussion and written reflection</u>**

The above is evidence of:

- understanding and appreciating the deliberate word choices that writers make to communicate ideas and impressions, to evoke emotions, and to convey their views of truth to the reader
- teaching of **metacognitive strategies** and discussion methods for the purpose of transforming students from unreflective to **reflective thinkers, readers, and writers**
- exploration of the human experience through the study of poetry by focusing on how poetic devices empower students to become interpreters of the poetic experience
- analytical, in-class, timed writings in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text. (**<u>teacher evaluation</u> includes use of a <u>diagnostic</u> writing rubric [see addendum A] and a <u>student self-evaluation</u> using the PAMDISS strategy [see addendum B]**)
- use of peer editing with the expressed purpose of providing feedback for **revising and rewriting**
- drawing upon textual details and their research to make and explain judgments about a work's social and cultural values
- demonstration through Socratic discussion of the effective use of rhetoric and a balance of generalization and specific, illustrated detail

- informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading
- applying **SIFT** method applied to writing in order for students to understand relationship of parts to whole (see addendum C)
- understanding clearly the concepts of denotation and connotation and their role in making meaning of text

Voice in Literature: The Unruly Tongue
(Women's secondary status in language: Biblical, psychoanalytic, social, linguistic)
The Scarlet Letter, Nathaniel Hawthorne
"Young Goodman Brown," Nathaniel Hawthorne
Alias Grace, Margaret Atwood
"The Revolt of Mother," Mary Wilkins Freeman
"The Yellow Wallpaper," Charlotte Perkins Gilman
"The Roofwalker," Adrienne Rich

Evaluation/Assessment for this unit is based on the following: Background research, written response to critics, in-class timed writing, persuasive paper, Socratic discussion, *Alias Grace* – intensive discussion of style and structure, student-led novel presentations*

The above is evidence of:
- understanding and appreciating the deliberate word choices that writers make to communicate ideas and impressions, to evoke emotions, and to convey their views of truth to the reader
- understanding clearly the concepts of denotation and connotation and their role in making meaning of text
- composing a formally written **persuasive paper** focusing on effective use of rhetoric, including controlling tone, establishing and **maintaining voice**, and achieving appropriate emphasis through **diction and sentence structure**
- developing logical organization to structure information or major points in a piece of writing focusing on specific techniques such as: chronological order, abstract to concrete organization, comparison and contrast, cause and effect, or another strategy
- creating coherence through the use of linking ideas or transitional expressions to achieve connection and fluency
- continuing to utilize a variety of sentence structures including appropriate use of **subordination** and **coordination** to achieve connection and fluency
- demonstrating, through Socratic discussion, the effective use of rhetoric and a **balance of generalization and specific, illustrative detail**
- applying **SIFT** method to writing in order for students to understand relationship of parts to whole [see addendum C]
- analytical, in-class, timed writings in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text. (**teacher evaluation includes use of a diagnostic writing rubric [see addendum**

A] and a student self-evaluation using the PAMDISS strategy [see addendum B])

- using peer editing as a means of providing feedback from legitimate members of the paper's audience for the expressed purpose of **revising and rewriting**
- exploring the human experience through the study of poetry by focusing on how poetic devices empower students to become interpreters of the poetic experience
- drawing upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values

Human Worth and Cultural Identities
Things Fall Apart, Chinua Achebe
"The Second Coming," William Butler Yeats
The Heart of Darkness, Joseph Conrad
"An Image of Africa: Racism in Conrad's Heart of Darkness," Chinua Achebe
"The Hollow Men," T.S. Eliot
"Shooting an Elephant," George Orwell
"Master Harold" ... and the boys, Athol Fugard or *Fences,* August Wilson (tentative)

Evaluation/Assessment for this unit is based on the following: Background research, discussion, critical analyses, pretests – timed writings, poetry analyses, research and presentation, student-led novel presentation,* readers' theatre

The above is evidence of:

- expository writing which draws upon textual details to develop an extended explanation/interpretation of the meanings of a literary text
- analytical, in-class, timed writings in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text. (**teacher evaluation includes use of a diagnostic writing rubric [see addendum A] and a student self-evaluation using the PAMDISS strategy [see addendum B]**)
- peer editing with the expressed purpose of providing feedback for **revising and rewriting**
- drawing upon textual details and their research to make and explain judgments about a work's **social and cultural values**
- exploring the human experience through the study of poetry by focusing on how poetic devices empower students to become interpreters of the poetic experience

Poetry

Poetry studies include**: instruction** in types of poems, major poets, literary devices, poetry analysis, writing analytical poetry essays. Assessment incorporates tests, written analyses, and discussion.

The poetry sequence of skills appears below and is interspersed between and within the above units, as time and opportunity dictates. Speaker, purpose, diction, imagery, detail, poetic language, and shift in tone are introduced through **direct instruction** at the beginning of the school year and are developed, along with other devices, as the year progresses. Works studied, specifically for their various literary devices, may include:

Handouts: Introductory pieces (speaker, purpose, and tone stressed)
"Silence,"
"The Mother," Gwendolyn Brooks

From Perrines's *Literature Structure, Sound, and Sense:*

Chapters 1-2 (speaker, purpose, connotation, and denotation stressed)
"Dulce Et Decorum Est," Wilfred Owen
"Constantly Risking Absurdity," Lawrence Ferlinghetti
"A Bird Came Down the Walk," Emily Dickinson
"The Red Wheelbarrow," William Carlos Williams
"Terrence, This Is Stupid Stuff," A.E. Housman
"The Man He Killed," Thomas Hardy
"Is My Team Ploughing," A.E. Housman
"When In Rome," Mari Evans
"The Mirror," Sylvia Plath
"When My Love Swears That She Is Made of Truth," William Shakespeare
"Richard Cory," Edwin Arlington Robinson

Handouts:
"Convergence of the Twain," Thomas Hardy
"The Fish, "by Elizabeth Bishop

Chapter 4 (Imagery and tone stressed)
"Parting at Morning," Robert Browning
"A Late Aubade," Richard Wilbur
"Those Winter Sundays," Robert Hayden
"Living in Sin," by Adrienne Rich

Chapter 5 (metaphor, simile, personification, metonymy, synecdoche, and apostrophe stressed)
"The Hound," Robert Francis
"Bereft," Robert Frost
"It Sifts from Leaden Sieves," Emily Dickinson
"A Hummingbird," Emily Dickinson
"To An Athlete Dying Young," A.E. Housman

Chapters 6 and 7 (symbol, understatement, hyperbole, paradox, and irony stressed)
"The Sick Rose," William Blake

“Fire and Ice,” Robert Frost
“My Life Closed Twice,” Emily Dickinson
“Incident,” Countee Cullen
“The Chimney Sweeper,” William Blake
“Ozymandias,” Percy Bysshe Shelley

Chapter 8 (allusion stressed)
“Out, Out – “ Robert Frost
“In Just – “ e. e. cummings
“Miniver Cheevy,” Edwin Arlington Robinson

Handout:
Introduction to rhythm: “The Tide Rises, The Tide Falls,” Henry Wadsworth Longfellow

Chapters 11 and 12 (musical devices rhythm and meter)
“With Rue My Heart Is Laden,” A. E. Housman
“Row,” Ralph Pomeroy
“Nothing Gold Can Stay,” Robert Frost
“Introduction to Songs of Innocence,” William Blake
“Down By the Salley Gardens,” William Butler Yeats

Metaphysical Poetry:
“The Triple Fool,” “Break of Day,” “Death Be Not Proud,” John Donne
“There Is a Garden In Her Face,” Thomas Campion

Villanelle:
“Do Not Go Gentle into That Good Night,” Thomas
“The Waking,” Theodore Roethke

Ballads:
“Lord Randall,” “Bonnie Barbara Allan”

Elegy:
“Facing It,” Yusef Komunyakaa
“Adonais,” Percy Bysshe Shelley

Ode:
“Ode to the West Wind,” Percy Bysshe Shelley

Dramatic Monologue:
“The Love Song of J. Alfred Prufrock,” T. S. Eliot

Sonnets: English and Italian included in above units

Additional components to the curriculum include:

- **Vocabulary** study and assessment quizzes (*Vocabulary for the College-Bound Student)*
- **Literary terms** study: six lists (approximately 25 terms each) assessment through student presentations, tests, and written and oral poetry analyses
- **Critical approaches** to literature: feminist, historical, Marxist, post-colonial, archetypal, formalistic, psychological, and deconstruction; assessment through written essays and discussion
- Major **literary periods**/movements; assessment through major group research and presentation
- **Instruction in MLA format, plagiarism, formal paper writing; assessment through three major and several minor papers**
- AP Exam multiple-choice test practice; students also log unfamiliar vocabulary and literary terms
- **Grammar and usage instruction (on-going) – student papers are used for this; assessment made through subsequent writing, following instruction**
- Major poetry project: detailed analysis of work by major poet; includes major MLA paper and presentation; serves as AP poetry exam review
- AP exam review preceding test
- After-school enrichment films to supplement units

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Addendum A

PAMDISS

Purpose: What was your purpose? What did you want your readers to understand or think about after reading what you have written?

Audience: What assumptions have you consciously made about your readers' experience with and knowledge of this topic?

Mode: (exposition, argumentation, narration, or description): Briefly explain how you used one secondary mode in addition to your primary mode and how this strategy was especially useful and effective. If you used only one mode in your essay, explain why this strategy was the better choice.

Diction: List two specific word choices you made to convey your attitude toward your subject or to make a subtle point. What other word choices had you considered in these instances?

Images/Concrete Details: Select one sentence that illustrates your effective use of imagery. Briefly explain why you think your use of concrete details is effective in this part of your writing.

Syntax: Identify one or more sentences that illustrate how you deliberately manipulated either the sentence structure, rhythm, or length. Then, briefly explain your reason for doing so.

Structure: Briefly explain why you constructed the piece of writing the way you did. Why did you start your essay the way you did? What internal logic is there to the way the ideas in your body paragraphs move from one to the next? Why did you end your essay the way you did? Did you wish to surprise, perplex, or provoke your audience in some part of your essay's structure?

Addendum B

Diagnostic Writing Rubric

Writer's Choice	Thinking	Organization	Content	Sentence Structure	Language	Mechanics
Writer's choice of voice, audience, form, and purpose	Development of ideas	Clarity and logic details	Supporting sentences	Variety and quality	Effective variety, figurative language, dialogue	Spelling, punctuation, capitalization, paragraphing
EXEMPLARY						
Skillfully uses variety of voices	Synthesizes complex ideas	Clearly and artfully ordered	Rich and substantive	Variety enhances style and effect	Rich, effective vocabulary	Very few or no errors
Sophisticated sense of audience	Sophisticated evaluation of ideas	Organization enhances meaning	Stimulates new responses	Sophisticated patterns	Sophisticated figurative language	Use of mechanics furthers meaning
Sees complexities and implications	Generates original insights	Sophisticated integration of sources	No errors in structure or usage	Artful use of dialogue/quotations		Breaks rules artfully
Sophisticated choice of form	Keen insight		Sophisticated use of title	Elegant sentences		
COMMENDABLE						
Powerful and consistent voice	Synthesizes ideas	Clearly focused	Interesting and meaningful	Appropriate variety	Effective, furthers meaning	Few errors
Clear sense of audience	Careful evaluation of data	Skillful transitions	Effective/"telling" details	Some use of sophisticated structures	Generally uses rich language	Capitalization and punctuation correct
Ambitious purpose achieved	Evidence of original thinking	Skillful development of ideas	Effective integration of sources	Few errors in structure or usage	Effective figurative language	
Effective choice of form	Displays insight	Effective intro. and conclusion	Effective title	Effective use of syntax	Effective use of dialogue/quotations	Effective paragraphs
EFFECTIVE						
Effective voice	Attempts synthesis	Generally focused	Many details	Some sentence variety	Acceptable vocabulary	Errors don't interfere with meaning
Sense of audience	Evidence of evaluation	Consistent point of view	Details support focus	Attempts sophisticated patterns	Attempts sophisticated language	Spelling generally correct
Purpose stated and achieved	Evidence of analysis	Adequate introduction and conclusion	Information is correct	Errors do not interfere with meaning	Generally correct usage	Simple punctuation
Appropriate use of form	Some insight		Adequate integration of sources		Some figurative language	
			Adequate title			
APPROACHES EFFECTIVE						
Inappropriate or stilted voice	Lacks original ideas	Focus limited/ too broad	Insufficient detail	Little sentence variety	Simple vocabulary	Frequent errors distract
Some sense of audience	Recognizes important data	Awkwardly organized	Some details don't support focus	Relies on a few simple patterns	Some errors in usage	Errors in spelling, punctuation, or capitalization
Some awareness of purpose	Attempts analysis	Needs additional transitions	Information is incorrect	Errors interfere with meaning	Too wordy	
Awkward use of form	Correct analysis	Awkward introduction or conclusion	Attempts integration of sources	Repetitive structure awkward syntax		
	Little insight					

Addendum C

SIFT Method

Symbol: examine the title and text for symbolism

Images: identify images and sensory details

Figures of speech: analyze figurative language and other devices

Tone and **T**heme: discuss how all devices reveal tone and theme

Addendum D

RUBRIC OF ALL RUBRICS

9-8

Superior papers specific in their references, cogent in their definitions, and free of plot summary that is not relevant to the question. These essays need not be without flaws, but they demonstrate the writer's ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition. At all times they stay focused on the prompt, providing **specific support**--mostly through direct quotations--and connecting scholarly commentary to the overall meaning.

7-6

These papers are less thorough, less perceptive or less specific than 9-8 papers. They are **well-written but with less maturity and control.** While they demonstrate the writer's ability to analyze a literary work, they reveal a more limited understanding and less stylistic maturity than do the papers in the 9-8 range.

5

Safe and "plastic," **superficiality** characterizes these essays. Discussion of meaning may be **formulaic**, mechanical, or inadequately related to the chosen details. Typically, these essays reveal simplistic thinking and/or immature writing. They usually demonstrate inconsistent control over the elements of composition and are not as well conceived, organized, or developed as the upper-half papers. However, the writing is sufficient to convey the writer's ideas, stays mostly focused on the prompt, and contains at least some **effort to produce analysis,** direct or indirect.

4-3

Discussion is likely to be unpersuasive, perfunctory, **underdeveloped or misguided.** The meaning they deduce may be inaccurate or insubstantial and not clearly related to the question. Part of the question may be omitted altogether. The writing may convey the writer's ideas, but it reveals **weak control** over such elements as diction, organization, syntax or grammar. Typically, these essays contain significant **misinterpretations** of the question or the work they discuss; they may also contain little, if any, supporting evidence, and practice **paraphrase and plot summary at the expense of analysis.**

2-1

These essays compound the weakness of essays in the 4-3 range and are frequently unacceptably **brief.** They are **poorly written on several counts,** including many **distracting errors in grammar and mechanics.** Although the writer may have made some effort to answer the question, the views presented have little clarity or coherence.