



**AP Literature and Composition**  
**(Part of the UConn ECE Program: ENGL 1101)**

**Course Information**

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| <b>Grade(s):</b>  | 12  |
| <b>Discipline/Course:</b>                               | English   |
| <b>Course Title:</b>                                    | AP Literature and Composition & UCONN ECE English 1007: The Seminar and Studio in Writing & Multimodal Composition  |
| <b>Prerequisite(s):</b>                                 | AP Language and Composition<br>AP American Studies<br>English 11 College Prep or English 11 Honors  |
| <b>Course Description:</b><br><i>Program of Studies</i> | <p>The overarching theme of this course is The Search for Meaning: Text and Context. Each unit explores how the intersection of text (the words on the page, images on the screen, etc.) and context (the historical, socio-political, cultural, etc. situation in which the text was created and/or in which it is experienced) affects meaning. This course is for students with a keen interest in literature who want to be challenged with college-level coursework. It is designed for students who can read complex texts independently and who are ready for advanced inquiry, research, writing, and multimodal performance tasks.</p> <p>As they prepare for the AP Literature and Composition exam, students will analyze and interpret complex works of literature, including novels, plays, short stories, and poetry from various time periods. They will also engage with relevant supplemental materials including, but not limited to, essays, film, visual art, articles, and other media. The class is run as a seminar and studio in writing and multimodal composition. As such, seminar discussion, studio time, peer collaboration, research, and writing conferences are integral components of the class. Completion of the summer reading, writing, and viewing is a requirement of this course. <b><i>Students are encouraged to take the AP Literature and Composition exam in May. This course</i></b></p> |

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|   | <p><i>is part of the UCONN ECE (Early College Experience) Program. Students can apply for 4 college credits, ENGL 1007: The Seminar and Studio in Writing &amp; Multimodal Composition.</i></p>  |
| <p><b>Course Essential Questions:</b></p>     | <ul style="list-style-type: none"> <li>● How do the “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating) help one work through the layers of mental and physical labor involved in writing and composing?</li> <li>● How do seminar discussion and studio collaboration enhance understanding and facilitate the process of composition?</li> <li>● How does one select a mode or modes of composition to best serve the purpose, audience, and task at hand?</li> <li>● How can one effectively and responsibly employ technology in the process of composition?</li> <li>● How does engaging in research, including field research, enhance one’s understanding of a topic and one’s ability to produce rich texts?</li> <li>● How can one evaluate the validity and determine the value of informational texts and digital media?</li> </ul>   |
| <p><b>Course Enduring Understandings:</b></p> | <p><b>UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>● Students will demonstrate metacognitive awareness of the ways in which the “writing moves,” seminar discussion, and studio collaboration affect the development of literacy skills.</li> <li>● Students will understand and be able to communicate that there are various types and degrees of power (such as political, social, economic, and personal) that affect the behavior, development, and psychology of characters.</li> <li>● Students will understand and be able to communicate how authors manipulate time and incorporate supernatural elements in their works in order to create meaning.</li> <li>● Students will understand and be able to communicate how comedy and tragedy speak to the human quest for meaning.</li> <li>● Students will understand and be able to communicate how artists, particularly literary artists, employ aesthetics to reflect and inform human experience.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>● CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> </ul> |

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|                                    | <ul style="list-style-type: none"> <li>● SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li>● STRUCTURE (STR) Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader’s interpretation of a text.</li> <li>● NARRATION (NAR) Enduring Understanding NAR-1: A narrator’s or speaker’s perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li>● FIGURATIVE LANGUAGE (FIG) Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li>● LITERARY ARGUMENTATION (LAN) Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>                    |
| <b>Duration:</b><br><b>Credit:</b> | One year<br>1 credit   |
| <b>Course Materials/Resources:</b> | <p>See below units of study for text selections. Please know that in addition to the major texts (minimum ten) listed below, teachers will incorporate poetry, short stories, nonfiction, film, art, and other supplemental materials to engage students and enhance their understanding of language, literature, and life. In addition to the books listed in this document, any of <u>the books listed as recommendations by College Board for the open-ended prompt on the AP Literature Examination</u> are appropriate book choices for this course.</p> <p>In addition to the books listed within each unit, the following texts may be used throughout the year as appropriate:</p> <ul style="list-style-type: none"> <li>● <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i> by Lois Tyson</li> <li>● <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i> by Robert DiYanni</li> <li>● <i>The Norton Introduction to Poetry</i> by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> <li>● <i>Perrine’s Sound and Sense</i> by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> </ul> |
| <b>FPS Course Academic</b>         | <ul style="list-style-type: none"> <li>● Synthesizing and Evaluating</li> <li>● Conveying Ideas</li> </ul>   |

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| <b>Expectation(s):</b>          | <ul style="list-style-type: none"> <li>● Creating and Constructing</li> </ul>   |
| <b>Year at a Glance (Units)</b> | <ul style="list-style-type: none"> <li>● The Portfolio: The portfolio is an unnumbered, overarching literacy endeavor culminating in a multimodal, curated compilation of work that demonstrates a student’s understanding of content, mastery of skills, metacognitive awareness, and growth in these areas over time.</li> <li>● Unit 1: Power and Perspectives</li> <li>● Unit 2: The Metaphysically Present Past</li> <li>● Unit 3: Tragedy, Comedy, and Meaning in the Human Experience</li> <li>● Unit 4: Art and Life</li> </ul> |

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| <b>Unit Number and Title:</b> | Unit: The Portfolio   |
| <b>Duration:</b>              | One Year  |
| <b>Resource(s):</b>           | <u>English Portfolio Directions</u>   |
| <b>Unit Overview:</b>         | The portfolio is a metacognitive, multimodal presentation exhibiting students’ acquisition of knowledge and skills over the course of their sophomore year in English. It is the culminating demonstration of district and State standards. Because the portfolio is an ongoing, year-long experience that captures a student’s achievement in language and literacy skills, all language standards related to grammar and the standard conventions of English are articulated in this part of the curriculum document and will be taught on an ongoing basis.  |
| <b>Standard(s):</b>           | <p>All of the Connecticut Common Core Standards 11-12 (Reading Literature, Reading for Information, Writing, Language, and Speaking and Listening) will be demonstrated in the portfolio. However, the following standards are the ones that most apply to the new, reflective writing students compose for the final metacognitive piece:</p> <p><b>Reading</b></p> <p><b>RL.11-12.10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.10</b> By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity</p> |

band independently and proficiently.

**Writing**

**W.11-12.2.b** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

**W.11-12.2.c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

**W.11-12.3.a** Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

**W.11-12.3.c** Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

**W.11-12.3.d** Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

**W.11-12.3.e** Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**W.11-12.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

**W.11-12.5** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

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|                                      | <p>(Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)</p> <p><b>W.11-12.6</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p><b>W.11-12.10</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>Language</b></p> <p><b>L.11-12.1</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p><b>L.11-12.1.a</b> Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.</p> <p><b>L. 11-12.1.b</b> Resolve issues of complex or contested usage, consulting references (e.g., <i>Merriam-Webster's Dictionary of English Usage</i>, <i>Garner's Modern American Usage</i>) as needed.</p> <p><b>L.11-12.2</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>L.11-12.2.a</b> Observe hyphenation conventions.</p> <p><b>L.11-12.2.b</b> Spell correctly.</p> <p><b>L.11-12.3</b> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> |
| <p><b>Essential Question(s):</b></p> | <ul style="list-style-type: none"> <li>● How can a portfolio of work show achievement and growth in literacy skills?</li> <li>● How does reflecting on one's growth as a reader, writer, speaker, listener, and thinker enrich and</li> </ul>   |



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|                                   | deepen one's understanding?<br><ul style="list-style-type: none"> <li>• How does growth in one aspect of literacy (reading, writing, speaking, listening, etc.) facilitate growth in other areas?</li> <li>• How does a multi-genre and a multimodal approach to writing and expression create a more fluent and well-rounded learner?</li> </ul>  |   |
| <b>Enduring Understanding(s):</b> | <ul style="list-style-type: none"> <li>• By collecting, reflecting on, and revising my work in one portfolio, I can track my achievement and formulate new goals for continued growth.</li> <li>• Reflection allows me to continue to develop my literacy skills because I can step back from the individual works, try new strategies, and consider the level of success I've achieved with each piece.</li> <li>• When I try new strategies and increase my skills in one area of literacy, I can use that increase to inform and expand my expertise in the other areas of literacy, as well.</li> <li>• Because I can express my ideas through a variety of genres and modes, I am able to more fluently share my thinking with more people and across all disciplines.</li> </ul> |   |
| <b>Learning Goals:</b>            | <b>Content:<br/>Students will know...</b>  | <b>Skills:<br/>Students will be able to...</b>  |
| <b>Reading</b>                    | <ul style="list-style-type: none"> <li>• Self-reflection/metacognition (understanding of one's own achievement and growth in literacy skills)</li> <li>• Comprehension strategies for reading and understanding literature and literary nonfiction</li> </ul>  | <ul style="list-style-type: none"> <li>• Demonstrate the ability to read and comprehend literature (including drama, stories, and poems) at the high end of the Grades 11-12 text band.</li> <li>• Demonstrate the ability to read and comprehend literary nonfiction at the high end of the Grades 11-12 text complexity band independently and proficiently.</li> </ul> |

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| <b>Writing</b>  | <ul style="list-style-type: none"> <li>● Reflective writing techniques (such as use of voice, organization, and integration of illustrative examples)</li> <li>● Technology platforms and tools for sharing and collecting writing in a meaningful way</li> <li>● MLA style (humanities)</li> <li>● APA style (sciences)</li> <li>● Turabian’s Manual (research)</li> <li>● Spelling rules and tools</li> <li>● Metacognition</li> <li>● Organizational structures</li> </ul> | <ul style="list-style-type: none"> <li>● Use technology appropriately</li> <li>● Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, APA style, Turabian’s Manual for Writers) appropriate for the discipline and writing type.</li> <li>● Spell correctly.</li> <li>● Write metacognitive reflections.</li> <li>● Employ personal voice.</li> <li>● Organize reflective thinking</li> </ul>   |
| <b>Language</b> | <ul style="list-style-type: none"> <li>● Parallel structure</li> <li>● Types of phrases</li> <li>● Types of clauses</li> <li>● Semicolon usage and rules</li> <li>● Colon usage and rules</li> <li>● Capitalization rules</li> <li>● Other punctuation rules for English</li> </ul>   | <ul style="list-style-type: none"> <li>● Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>● Use parallel structure.</li> <li>● Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</li> <li>● Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> <li>● Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</li> <li>● Use a colon to introduce a list or quotation.</li> <li>● Apply knowledge of language to</li> </ul> |

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|  |  | <p>understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> |
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| <b>Unit Number and Title:</b> | Unit 1: Power and Perspectives   |
| <b>Duration:</b>              | One quarter  |
| <b>Resource(s):</b>           | <p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>● <i>Jane Eyre</i> by Charlotte Brontë</li> <li>● <i>Wide Sargasso Sea</i> by Jean Rhys</li> <li>● <i>The Tempest</i> by William Shakespeare</li> <li>● <i>Native Son</i> by Richard Wright</li> <li>● <i>Translations</i> by Brian Friel</li> <li>● <i>The Remains of the Day</i> by Kazuo Ishiguro</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>● <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i> by Robert DiYanni</li> <li>● <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i> by Lois Tyson</li> <li>● <i>Perrine’s Sound and Sense</i> by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>● <i>The Norton Introduction to Poetry</i> by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul> |
| <b>Unit Overview:</b>         | <p>“Context is everything.” So says Offred of Margaret Atwood’s <i>The Handmaid’s Tale</i>. Authors often confront audiences with villainous characters and scenes of violence in order to enhance the meaning of their works, but whether a character is a villain or a hero largely depends upon the point of view of the text in which he or she occurs. ConTEXT is everything, indeed. This unit of study looks at how perspective and context affect our understanding of villainy and victimization. It also considers how and why individuals internalize and/or rebel against oppression. During this unit, students will apply critical theory to the reading of literary texts and engage in numerous and varied writing activities, including the following assured composition experiences: multimodal performance, processed literary analysis essay, on-demand essay.</p>  |

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| <b>Standard(s):</b>               | <p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <a href="#">AP English Literature and Composition Course and Exam Description</a> and the <a href="#">Required Course Components for ENGL 1007</a>. All required components from BOTH courses are included in this document.</p>  |
| <b>Essential Question(s):</b>     | <ul style="list-style-type: none"> <li>● What are the root causes of the psychology of oppression, of "othering"?</li> <li>● What are the psychological, material, and cultural effects, past and present, on the oppressed and the oppressor?</li> <li>● How does the act of oppression dehumanize the oppressor(s) as well as the oppressed?</li> <li>● How is point of view critical in understanding oppression and identity?</li> <li>● How does the maxim "context is everything" allow readers to more complexly broaden and deepen their understanding of human dynamics?</li> </ul>  |
| <b>Enduring Understanding(s):</b> | <p><b>UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>● Students will understand and be able to communicate that there are various types and degrees of power (such as political, social, economic, and personal) that affect the behavior, development, and psychology of characters.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>● CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li>● SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li>● STRUCTURE (STR) Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.</li> </ul> |

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|  | <ul style="list-style-type: none"> <li>● NARRATION (NAR) Enduring Understanding NAR-1: A narrator’s or speaker’s perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li>● FIGURATIVE LANGUAGE (FIG) Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li>● LITERARY ARGUMENTATION (LAN) Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>   |
| <p><b>Learning Goal(s):</b><br/> <i>Students will be able to use their learning to:</i><br/>         (Content/ Skills)</p> | <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>● Power dynamics and their psychological implications</li> <li>● Critical Perspectives (such as historical, archetypal, sociological, psychological, feminist, economic, structuralist, deconstructive, queer, etc.)</li> <li>● The “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating)</li> <li>● Multimodal composition techniques (such as employment of technology, field research,</li> <li>● Complex characters</li> <li>● Text structure</li> <li>● Narrative techniques</li> <li>● Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).</li> <li>● Literary argumentation</li> </ul> <p><b>Skills:</b></p> <p><b>UCONN ECE English 1007 Skills:</b></p> <ul style="list-style-type: none"> <li>● Articulate how situation and power dynamics affect identity.</li> <li>● Interpret literature through multiple critical perspectives.</li> <li>● Effectively employ the “Writing Moves,” multimodal composition techniques (including employment of technology and field research, when applicable) in the composition process.</li> </ul> |

**AP Literature and Composition Skills (taken directly from College Board):**

1. Explain the function of character.
  - a. Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters' relationships with one another.
  - e. Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.
  - b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
  - a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.
  - c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
4. Explain the function of the narrator or speaker.
  - a. Identify and describe the narrator or speaker of a text.
  - b. Identify and explain the function of point of view in a narrative.
  - c. Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's perspective.
  - d. Explain how a narrator's reliability affects a narrative.

5. Explain the function of word choice, imagery, and symbols.
  - a. Distinguish between the literal and figurative meanings of words and phrases.
  - b. Explain the function of specific words and phrases in a text.
  - c. Identify and explain the function of a symbol.
  - d. Identify and explain the function of an image or imagery
6. Explain the function of comparison.
  - a. Identify and explain the function of a simile.
  - b. Identify and explain the function of a metaphor.
  - c. Identify and explain the function of personification.
  - d. Identify and explain the function of an allusion
7. Develop textually substantiated arguments about interpretations of part or all of a text.
  - a. Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
  - b. Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
  - c. Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
  - d. Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
  - e. Demonstrate control over the elements of composition to communicate clearly.



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| <b>Unit Number and Title:</b> | Unit 2: The Metaphysically Present Past   |
| <b>Duration:</b>              | One quarter   |
| <b>Resource(s):</b>           | <p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>● <i>Beloved</i> by Toni Morrison</li> <li>● <i>Wuthering Heights</i> by Emily Brontë</li> <li>● <i>One Hundred Years of Solitude</i> by Gabriel García Márquez</li> <li>● <i>Chronicle of Death Foretold</i> by Gabriel García Márquez</li> <li>● <i>The Sound and the Fury</i> by William Faulkner</li> <li>● <i>As I Lay Dying</i> by William Faulkner</li> <li>● <i>Arcadia</i> by Tom Stoppard</li> <li>● <i>Dubliners</i> by James Joyce</li> <li>● <i>The House of Spirits</i> by Isabel Allende</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>● <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i> by Robert DiYanni</li> <li>● <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i> by Lois Tyson</li> <li>● <i>Perrine’s Sound and Sense</i> by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>● <i>The Norton Introduction to Poetry</i> by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul> |
| <b>Unit Overview:</b>         | <p>T.S. Eliot wrote, “Time present and time past/Are both perhaps present in time future/And time future contained in time past.” This unit of study looks at the ways in which authors distort time and use supernatural events and characters to represent the ever present but enigmatic nature of the past. We will read books that portray characters struggling to remember, forget, recreate, or break free from their pasts, and we will discuss the deeper, thematic meanings embodied by the successes and failures these characters have in doing so. During this unit, students will engage in numerous and varied writing</p>  |

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|                                   | activities, including the following assured composition experiences: multimodal performance, personal narrative, on-demand essay, and seminar discussion.  |
| <b>Standard(s):</b>               | <p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <a href="#">AP English Literature and Composition Course and Exam Description</a> and the <a href="#">Required Course Components for ENGL 1007</a>. All required components from BOTH courses are included in this document.</p>   |
| <b>Essential Question(s):</b>     | <ul style="list-style-type: none"> <li>● How do authors manipulate time and incorporate supernatural elements in their works in order to create meaning?</li> <li>● How can the past and a text be "deconstructed" in order to explore the complexity of individual and collective experience and memory?</li> <li>● Why is it essential to create new language in order to create new and liberatory meaning?</li> <li>● How can exploring the abstractions and paradoxes in a literary text lead to a complex and nuanced interpretation?</li> <li>● How does literature reveal recurring patterns within the human experience?</li> </ul>   |
| <b>Enduring Understanding(s):</b> | <p><b>UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>● Students will understand and be able to communicate how authors manipulate time and incorporate supernatural elements in their works in order to create meaning.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>● CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li>● SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not</li> </ul> |

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|  | <p>only depict a time and place, but also convey values associated with that setting.</p> <ul style="list-style-type: none"> <li>● <b>STRUCTURE (STR)</b> Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader’s interpretation of a text.</li> <li>● <b>NARRATION (NAR)</b> Enduring Understanding NAR-1: A narrator’s or speaker’s perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li>● <b>FIGURATIVE LANGUAGE (FIG)</b> Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li>● <b>LITERARY ARGUMENTATION (LAN)</b> Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul> |
| <p><b>Learning Goal(s):</b><br/> <i>Students will be able to use their learning to:</i><br/>         (Content/ Skills)</p> | <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>● The use of time as a literary technique</li> <li>● The “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating)</li> <li>● Multimodal composition techniques</li> <li>● Complex characters</li> <li>● Text structure</li> <li>● Narrative techniques</li> <li>● Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).</li> <li>● Literary argumentation</li> </ul> <p><b>Skills:</b></p> <p><b>UCONN ECE English 1007 Skills:</b></p> <ul style="list-style-type: none"> <li>● Articulate how authors manipulate time to create meaning.</li> <li>● Effectively employ the “Writing Moves,” multimodal composition techniques (including</li> </ul>  |

employment of technology and field research, when applicable) in the composition process.

**AP Literature and Composition Skills (taken directly from College Board):**

1. Explain the function of character.
  - a. Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters' relationships with one another.
  - e. Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.
  - b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
  - a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.
  - c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
4. Explain the function of the narrator or speaker.
  - a. Identify and describe the narrator or speaker of a text.
  - b. Identify and explain the function of point of view in a narrative.
  - c. Identify and describe details, diction, or syntax in a text that reveal a narrator's or speaker's

- perspective.
- d. Explain how a narrator’s reliability affects a narrative.

5. Explain the function of word choice, imagery, and symbols.

- a. Distinguish between the literal and figurative meanings of words and phrases.
- b. Explain the function of specific words and phrases in a text.
- c. Identify and explain the function of a symbol.
- d. Identify and explain the function of an image or imagery

6. Explain the function of comparison.

- a. Identify and explain the function of a simile.
- b. Identify and explain the function of a metaphor.
- c. Identify and explain the function of personification.
- d. Identify and explain the function of an allusion

7. Develop textually substantiated arguments about interpretations of part or all of a text.

- a. Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
- b. Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
- c. Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
- d. Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
- e. Demonstrate control over the elements of composition to communicate clearly.

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| <b>Unit Number and Title:</b> | Unit 3. Tragedy, Comedy, and Meaning in the Human Experience   |
| <b>Duration:</b>              | One quarter  |
| <b>Resource(s):</b>           | <p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>● <i>Oedipus Rex</i> by Sophocles</li> <li>● <i>Medea</i> by Euripedes</li> <li>● <i>Hamlet</i> by William Shakespeare</li> <li>● <i>Rosencrantz and Guildenstern are Dead</i> by Tom Stoppard</li> <li>● <i>Sense and Sensibility, Emma, Pride and Prejudice, Mansfield Park, Northanger Abbey, or Persuasion</i> by Jane Austen</li> <li>● <i>The Importance of Being Earnest</i> by Oscar Wilde</li> <li>● <i>Waiting for Godot</i> by Samuel Beckett</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>● <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i> by Robert DiYanni</li> <li>● <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i> by Lois Tyson</li> <li>● <i>Perrine’s Sound and Sense</i> by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>● <i>The Norton Introduction to Poetry</i> by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul> |
| <b>Unit Overview:</b>         | <p>Archetypally, the rise and fall of tragedy follows the pattern of human life itself. Aristotle asserted that tragedy, paradoxically, validates human greatness and that comedy emphasizes human folly. This unit of study explores how comedy and tragedy express human experience and the extent to which they each capture and inform the meaningfulness of life. During this unit, students will engage in numerous and varied writing activities, including the following assured composition experiences: multimodal performance, processed literary analysis essay, on-demand essay.</p>  |
| <b>Standard(s):</b>           | This is a college-level course that adheres to the content, skills, and assessment requirements articulated  |

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|  | <p>by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <u>AP English Literature and Composition Course and Exam Description</u> and the <u>Required Course Components for ENGL 1007</u>. All required components from BOTH courses are included in this document.</p>   |
| <p><b>Essential Question(s):</b></p>     | <ul style="list-style-type: none"> <li>● What are the literary elements that define and distinguish tragedy and comedy? How does each express the human condition?</li> <li>● Is it true, as Aristotle asserted, that tragedy is not a sad or depressing genre because it emphasizes human greatness?</li> <li>● Where is the line between that which makes us smile at human folly and that which makes us laugh sardonically at the absurdity of life itself?</li> <li>● Does comedy (<i>can</i> it?) offer as much insight into human nature and experience as does tragedy?</li> <li>● Is life ultimately tragic or absurd – or neither?</li> </ul>  |
| <p><b>Enduring Understanding(s):</b></p> | <p><b>UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>● Students will understand and be able to communicate how comedy and tragedy speak to the meaningfulness and/or absurdity of the human condition.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>● CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li>● SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li>● STRUCTURE (STR) Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader’s</li> </ul> |

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|  | <p>interpretation of a text.</p> <ul style="list-style-type: none"> <li>● NARRATION (NAR) Enduring Understanding NAR-1: A narrator’s or speaker’s perspective controls the details and emphases that affect how readers experience and interpret a text.</li> <li>● FIGURATIVE LANGUAGE (FIG) Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li>● LITERARY ARGUMENTATION (LAN) Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>  |
| <p><b>Learning Goal(s):</b><br/> <i>Students will be able to use their learning to:</i><br/>         (Content/ Skills)</p> | <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>● The qualities of tragedy</li> <li>● The qualities of comedy and satire</li> <li>● The “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating)</li> <li>● Multimodal composition techniques</li> <li>● Complex characters</li> <li>● Text structure</li> <li>● Narrative techniques</li> <li>● Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).</li> <li>● Literary argumentation</li> </ul> <p><b>Skills:</b></p> <p><b>UCONN ECE English 1007 Skills:</b></p> <ul style="list-style-type: none"> <li>● Articulate how authors use tragedy and comedy to speak to the meaningfulness and/or absurdity of the human condition.</li> <li>● Effectively employ the “Writing Moves,” multimodal composition techniques (including employment of technology and field research, when applicable) in the composition process.</li> </ul> |



**AP Literature and Composition Skills (taken directly from College Board):**

1. Explain the function of character.
  - a. Identify and describe what specific textual details reveal about a character, that character’s perspective, and that character’s motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters’ relationships with one another.
  - e. Explain how a character’s own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.
  - b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
  - a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.
  - c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
4. Explain the function of the narrator or speaker.
  - a. Identify and describe the narrator or speaker of a text.
  - b. Identify and explain the function of point of view in a narrative.
  - c. Identify and describe details, diction, or syntax in a text that reveal a narrator’s or speaker’s perspective.
  - d. Explain how a narrator’s reliability affects a narrative.

5. Explain the function of word choice, imagery, and symbols.
  - a. Distinguish between the literal and figurative meanings of words and phrases.
  - b. Explain the function of specific words and phrases in a text.
  - c. Identify and explain the function of a symbol.
  - d. Identify and explain the function of an image or imagery
6. Explain the function of comparison.
  - a. Identify and explain the function of a simile.
  - b. Identify and explain the function of a metaphor.
  - c. Identify and explain the function of personification.
  - d. Identify and explain the function of an allusion
7. Develop textually substantiated arguments about interpretations of part or all of a text.
  - a. Develop a paragraph that includes 1) a claim that requires defense with evidence from the text and 2) the evidence itself.
  - b. Develop a thesis statement that conveys a defensible claim about an interpretation of literature and that may establish a line of reasoning.
  - c. Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
  - d. Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
  - e. Demonstrate control over the elements of composition to communicate clearly.

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| <b>Unit Number and Title:</b> | Unit 4. Art and Life   |
| <b>Duration:</b>              | One quarter  |
| <b>Resource(s):</b>           | <p>Major texts to be selected from among the following:</p> <ul style="list-style-type: none"> <li>● <i>To the Lighthouse</i> by Virginia Woolf</li> <li>● <i>A Portrait of the Artist as a Young Man</i> by James Joyce</li> <li>● <i>A Visit from the Goon Squad</i> by Jennifer Eagan</li> <li>● <i>Sunday in the Park with George</i> by James Lapine</li> <li>● <i>Oranges are Not the Only Fruit</i> by Jeanette Winterson</li> <li>● <i>Cat’s Eye</i> by Margaret Atwood</li> <li>● <i>The Picture of Dorian Gray</i> by Oscar Wilde</li> </ul> <p>Additionally, teachers will draw on the following poetry and non-fiction resources as appropriate:</p> <ul style="list-style-type: none"> <li>● <i>Critical Perspectives: Approaches to the Analysis and Interpretation of Literature</i> by Robert DiYanni</li> <li>● <i>Literary Theory Texts, such as Critical Theory Today: A User-Friendly Guide</i> by Lois Tyson</li> <li>● <i>Perrine’s Sound and Sense</i> by Laurence Perrine, Thomas A. Arp, and Greg Johnson</li> <li>● <i>The Norton Introduction to Poetry</i> by J. Paul Hunter, Alison Booth, and Kelly J. Mays</li> </ul> |
| <b>Unit Overview:</b>         | <p>In “The Lady of Shalott,” the “fairy lady’s” mirror “crack[s] from side to side,” when she turns from it momentarily and gazes directly at Camelot. Read allegorically, the Lady of Shalott can represent the artist, the mirror her imagination, and Camelot the world. But <i>why</i> does her mirror crack? And why does she subsequently die? This unit of study examines the relationship between artist and subject, art and life. Additionally, it considers aesthetics and asks: What is Beauty? What is its relationship to truth? And how can one catch “her fair eternal form/spreadeagled in the empty air/of existence,” as Lawrence Ferlinghetti suggests artists risk death to do? During this unit, students will engage in numerous and varied writing activities, including the following assured composition experiences: on-demand essay, original poetry, multimodal performance: Layered Self-Portrait.</p>   |

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| <b>Standard(s):</b>               | <p>This is a college-level course that adheres to the content, skills, and assessment requirements articulated by College Board (for the AP Literature and Composition aspect of the class) and the University of Connecticut (for the UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition aspect of the class).</p> <p>Please see the <u><a href="#">AP English Literature and Composition Course and Exam Description</a></u> and the <u><a href="#">Required Course Components for ENGL 1007</a></u>. All required components from BOTH courses are included in this document.</p>  |
| <b>Essential Question(s):</b>     | <ul style="list-style-type: none"> <li>● What is aesthetics? How does it contribute to an understanding of the human condition?</li> <li>● To what extent are beauty and truth objective? To what extent are they constructs?</li> <li>● What, if anything, is the relationship between beauty and truth?</li> <li>● What is the relationship between the artist and the world?</li> <li>● How does art reflect and inform human experience?</li> </ul>   |
| <b>Enduring Understanding(s):</b> | <p><b>UCONN ECE English 1007: The Seminar and Studio in Writing &amp; Multimodal Composition:</b></p> <ul style="list-style-type: none"> <li>● Students will understand and be able to communicate how artists, particularly literary artists, employ aesthetics to reflect and inform human experience.</li> </ul> <p><b>AP Literature and Composition (taken directly from College Board):</b></p> <ul style="list-style-type: none"> <li>● CHARACTER (CHR) Enduring Understanding CHR-1: Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.</li> <li>● SETTING (SET) Enduring Understanding SET-1: Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.</li> <li>● STRUCTURE (STR) Enduring Understanding STR-1: The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader’s interpretation of a text.</li> <li>● NARRATION (NAR) Enduring Understanding NAR-1: A narrator’s or speaker’s perspective</li> </ul> |

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|  | <p>controls the details and emphases that affect how readers experience and interpret a text.</p> <ul style="list-style-type: none"> <li>● FIGURATIVE LANGUAGE (FIG) Enduring Understanding FIG-1: Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.</li> <li>● LITERARY ARGUMENTATION (LAN) Enduring Understanding LAN-1: Readers establish and communicate their interpretations of literature through arguments supported by textual evidence.</li> </ul>  |
| <p><b>Learning Goal(s):</b><br/><i>Students will be able to use their learning to:</i><br/>(Content/ Skills)</p> | <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>● The definition of “aesthetics” and relevant aesthetic theory</li> <li>● The qualities of comedy and satire</li> <li>● The “Writing Moves” (collecting &amp; curating, engaging, contextualizing, theorizing, and circulating)</li> <li>● Multimodal composition techniques</li> <li>● Complex characters</li> <li>● Text structure</li> <li>● Narrative techniques</li> <li>● Figurative language (such as metaphor, personification, simile, etc.) and poetic devices (including metrics, caesura, enjambment, etc.).</li> <li>● Literary argumentation</li> </ul> <p><b>Skills:</b></p> <p><b>UCONN ECE English 1007 Skills:</b></p> <ul style="list-style-type: none"> <li>● Define “aesthetics” and explain how aesthetic theory relates to and informs the study of literature.</li> <li>● Apply an understanding of aesthetics to the interpretation of literature and explain how artists, particularly literary artists, employ aesthetics to reflect and inform human experience.</li> <li>● Effectively employ the “Writing Moves,” multimodal composition techniques (including employment of technology and field research, when applicable) in the composition process.</li> </ul> |

**AP Literature and Composition Skills (taken directly from College Board):**

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  - a. Identify and describe what specific textual details reveal about a character, that character's perspective, and that character's motives.
  - b. Explain the function of a character changing or remaining unchanged.
  - c. Explain the function of contrasting characters.
  - d. Describe how textual details reveal nuances and complexities in characters' relationships with one another.
  - e. Explain how a character's own choices, actions, and speech reveal complexities in that character, and explain the function of those complexities.
2. Explain the function of setting.
  - a. Identify and describe specific textual details that convey or reveal a setting.
  - b. Explain the function of setting in a narrative.
  - c. Describe the relationship between a character and a setting. Units 4, 7
3. Explain the function of plot and structure.
  - a. Identify and describe how plot orders events in a narrative.
  - b. Explain the function of a particular sequence of events in a plot.
  - c. Explain the function of structure in a text.
  - d. Explain the function of contrasts within a text.
  - e. Explain the function of a significant event or related set of significant events in a plot.
  - f. Explain the function of conflict in a text
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  - a. Identify and describe the narrator or speaker of a text.
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  - a. Distinguish between the literal and figurative meanings of words and phrases.
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  - a. Identify and explain the function of a simile.
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  - c. Develop commentary that establishes and explains relationships among textual evidence, the line of reasoning, and the thesis.
  - d. Select and use relevant and sufficient evidence to both develop and support a line of reasoning.
  - e. Demonstrate control over the elements of composition to communicate clearly.