Pascack Valley Regional High School District

Pascack Hills High School, Montvale, New Jersey
Pascack Valley High School, Hillsdale, New Jersey

Course Name: AP English Literature and Composition

Born On: August, 2024
Current Revision: August, 2026
Board Approval: 10/26/26

COURSE DESCRIPTION: AP English Literature and Composition

Students will analyze and interpret literature through careful study and critical reading of selected literary texts. They will engage in an independent reading program closely supervised by the classroom teacher. They will learn to use the various modes of discourse and to recognize authorial rhetorical strategies while practicing precise and effective use of language in their own writings. Through the study of a variety of genres such as drama, fiction, poetry, and nonfiction, students will demonstrate proficiency as appropriate for an introductory college English course.

"The AP English Literature and Composition course aligns to an introductory college-level literary analysis course. The course engages students in the close reading and critical analysis of imaginative literature to deepen their understanding of the ways writers use language to provide both meaning and pleasure. As they read, students consider a work's structure, style, and themes, as well as its use of figurative language, imagery, symbolism, and tone. Writing assignments include expository, analytical, and argumentative essays that require students to analyze and interpret literary works." (from AP Central https://apcentral.collegeboard.org/courses/ap-english-literature-and-composition/course?course=ap-english-literature-and-composition)

LGBT/Disabilities Inclusion in the Curriculum: Curriculum shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place as part of the district's implementation of the New Jersey Student Learning Standards. The contributions of people whom we may now identify as LGBTQ+ and persons with disabilities are integral and central to how we conceptualize ourselves. One way that educators can promote safer school environments is by developing lessons that avoid bias and that include positive representations of lesbian, gay, bisexual, transgender and queer (LGBTQ) people, history, and events. For LGBTQ students, attending a school with an inclusive curriculum is related to less-hostile school experiences and increased feelings of connectedness to the school community. Inclusive curriculum benefits all students by promoting diversity and teaching them about the myriad of identities in their communities. Curriculum can serve as a mirror when it reflects individuals and their experiences back to themselves. Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books. At the same time curriculum can serve as a window when it introduces and provides the opportunity to understand the experiences and perspectives of those who possess different identities. These windows can offer views of worlds that may be real or imagined, familiar or strange. Applied to LGBTQ-inclusive curricular content, these mirrors and windows

can help create a more positive environment and healthy self-concept for LGBTQ students while also raising the awareness of all students. Inclusive curriculum supports students' abilities to empathize, connect, and collaborate with a diverse group of peers, skills that are of increasing importance in our multicultural, global society. **(https://www.glsen.org/activity/inclusive-curriculum-guide)**

Differentiation * Accommodations * Modifications

Curriculum Differentiation is a process teachers use to increase achievement by improving the match between the learner's unique characteristics: prior knowledge, cognitive level, learning style, motivation, strength or interest and various curriculum components: Nature of the objective, teaching activities, learning activities, resources and products. This broad notion applies to learners from a diverse range of abilities, including: Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Language Arts is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for Language Arts differentiation specific to four distinct student populations.

Teachers can differentiate

- **Content: What we teach and how we give students access to the information and ideas that matter**
- **Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic**
- **Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study**

According to students'

- **Readiness-The current knowledge, understanding, and skill level a student has related to a particular sequence of learning**
- **Interest- What a student enjoys learning about, thinking about, and doing**
- **Learning Style- A student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture**

The NJ ELA Framework http://www.state.nj.us/education/archive/frameworks/lal/chapt7.pdf contains an in-depth overview for meeting the needs of diverse learners in ELA. Many of these content specific suggestions are classroom ready. Note: The Standard notations in this framework document are not according to the 2014 ELA Standards.

Gifted and Talented	English Language Learners	Students with Disabilities	Students at Risk of School Failure
N.J.A.C. 6A:8-3.1 Curriculum and instruction **District boards of education shall develop appropriate curricular and instructional modifications used for gifted and talented students indicating content, process, products, and learning environment.** ***Sample Differentiation Strategies and Techniques that apply to ELA*** ● **Learning Agendas/Contracts**	**The purpose of adapting content lessons for LEP students is to lower the language barrier and make the English used in such lessons as comprehensible as possible. In ELA, LEP students' capacity to learn can be greatly inhibited by the academic vocabulary and, sometimes, lack of cultural experience living in the United States for short periods of time. Every student deserves an education that culturally relevant and meaningful to his/her present and future lives. ELA is the prime location for culturally-relevant pedagogy.**	**Instructional adaptations for students with disabilities include, but are not limited to, the below approaches. These general suggestions are particularly resonant with students in ELA classroom settings, grades K-12. The primary aim of ELA education is cultivating student comprehension, verbal and written communication. . For students with disabilities, self-determination and independence applies directly to their educational needs and interests.**	**Districts are required to administer grade level benchmark and/or interim assessments in ELA. After each administration, districts should analyze the data to identify which students are at-risk in this content area. Any of the strategies outlined in the other differentiation/modification categories may be used to address the needs of these students who are at-risk.** **Modifications for Classroom Pair visual prompts with verbal presentations**

A learning contract is an agreement established between a student and the teacher; it sometimes involves the student's parents. The contract specifies concrete learning and/or behavioral objectives for the student that all parties agree need to be achieved. The contract also specifies: ● **the goals of the contract** ● **the obligations of each party to the contract** ● **the time frame within which the terms of the learning contract are to be fulfilled** ● **the basis on which it will be determined that the conditions of the contract were met** **Sample Resource** http://www.educ.ualberta.ca/staff/olenka.bilash/best%20of%20bilash/learning%20contracts.html	**Educators provide various grouping strategies such as flexible grouping and/or paired learning being sensitive to the language proficiency level of the LEP students. A student's capacity to become fluent in English will be greatly enhanced by activities in oral and written language that connect one's own life in meaningful and engaging ways.** **Instructional Supports:** **Hands-on materials** **-bilingual dictionaries** **-visual aids** **-teacher made adaptations, outlines, study guides** **-varied leveled texts of the same content** **Please refer to the following link-** http://www.state.nj.us/education/modelcurriculum/ela/ELLSupport.pdf **as mentioned on the NJDOE website.**	**Student Motivation – Expanding student motivation to learn content in ELA can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities.** **Instructional Presentations - The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information to aid comprehension and recall (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Application) e.g. relating to personal experiences,**	**Ask students to restate information, directions, and assignments.** **Repetition and practice** **Model skills / techniques to be mastered.** **Extended time to complete class work** **Provide copy of class notes**

• **Anchor Activities-Self-directed specified ongoing activities in**	**Preparing students for the lesson:**	**advance organizers, pre-teaching vocabulary and/or strategies; visual demonstrations, illustrations, models.**	**Preferential seating to be mutually determined by the student and teacher** **Student may request to use a computer to complete assignments.** **Establish expectations for correct spelling on assignments.**

which students work

independently.	**Sample Resource**

http://www.rec4.com/filestore/REC4_AnchorActivityPacket_08051 3.pdf			
• **Curriculum Compacting- Curriculum Compacting is an instructional technique that is specifically designed to make appropriate curricular adjustments for students in any curricular area and at any grade level. Essentially, the procedure involves (1) defining the goals and outcomes of a particular unit or segment of instruction, (2) determining and documenting which students have already mastered most or all of a specified set of learning outcomes, and (3) providing replacement strategies for material already mastered through the use of**	**instructional options that enable a more**	**1. *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies. 2. *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech. 3. *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in ELA, particularly when reading fiction and nonfiction texts in all content areas. 4. *Concept Development*- Students will be learning about different topics and many new concepts. Enduring understanding requires thorough and contextualized study of these subjects across grades and courses in ELA. 5. *Giving Directions*-Stated clearly and distinctly and**	**delivered in both written and oral forms to ensure that LEP**

Instructional Monitoring – ELA instruction should include opportunities for students to engage in goal setting, work with rubrics and checklists, reward systems, conferences.	**Please refer to NJ ELA Curriculum Frameworks referenced above.**	**Extra textbooks for home.**	**Encourage student to proofread assignments and tests**
Classroom Organization - The primary purpose of these classroom organization adaptations is to maximize student attention, participation, independence, mobility, and comfort; to promote peer and adult communication and interaction; and to provide accessibility to information, materials, and equipment.		**Student may request books on tape / CD / digital media, as available and appropriate.**	
Student Response - The primary purpose of student performance responses is to provide students with disabilities a means of demonstrating progress toward the lesson objectives related to the ELA Framework activities.		**Assign a peer helper in the class setting** **Provide oral reminders and check student work during independent work time** **Assist student with long and short term planning of assignments**	

challenging and productive use of the student's time.	**students understand the task. In addition, students should be provided with/or have access to directional words**		**Teachers will check/sign student agenda daily**

Sample resource: ***http://www.gifted.uconn.edu/se m/semart08.html*** ● **RAFT Assignments-RAFT is an acronym for a structured technique used to guide student writing. RAFT assignments are used to demonstrate a student's knowledge using a defined point of view. This strategy requires students to write using an assigned format to an audience other than the teacher.** **Sample resource:** ***http://www.michigan.gov/documents/mde/SSWAC_225020_7.pdf p. 18*** ● **Flexible grouping** **Flexible grouping is a range of grouping students**	**such as: circle, write, draw, cut, underline, etc.** **Presenting the Lesson:** **-Use multiple strategies and varied instructional tools to increase the opportunities for students to develop meaningful connections between content and the language used in instruction.** **-Provide students with opportunities to express new knowledge and learning using written, verbal, and non-verbal communication.** **-Provide students with opportunities to participate in numerous ELA discussions to increase ELLs competency and confidence in verbal discourse; frame classroom conversations on subjects of interest and cultural relevance.** **-Utilize a "reverse chronology" approach to teaching ELA to even opportunities for students with and without vast cultural**		**Student requires use of other assistive technology device** **Modifications for Homework and Assignments** **Extended time to complete assignments.** **Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.** **Provide the student with clearly stated (written) expectations and grading criteria for assignments.**

together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible			**Implement RAFT activities as they pertain to the types / modes of communication (role, audience, format, topic).** **Modifications for Assessments Extended time on classroom tests and quizzes.**

grouping creates temporary groups that can last an hour, a week, or even a month. **Sample resource:** ***http://www.teachhub.com/flexibl e-grouping-differentiated-instruc tion-strategy*** • **Jigsaw Activities** **Jigsaw is a strategy that emphasizes cooperative learning by providing students an opportunity to actively help each other build comprehension. Use this technique to assign students to reading groups composed of varying skill levels. Each group member is responsible for becoming an "expert" on one section of the assigned material and then "teaching" it to the other members of the team.** **Sample resource:**	**knowledge and make study of the ELA more meaningful.** **Sample Resources: Can Do Descriptors - https://www.wida.us/standards/CAN_DOs/** **Colorin Colorado - http://www.colorincolorado.org/educators/** **WIDA - https://www.wida.us/**		**Student may take/complete tests in an alternate setting as needed.** **Restate, reread, and clarify directions/questions** **Distribute study guide for classroom tests.** **Establish procedures for accommodations / modifications for assessments.**

http://www.adlit.org/strategies/22371/			

• **Depth and Complexity of Curriculum-Dr. Sandra Kaplan** **Sample resource:** **http://img.docstoccdn.com/thumb/orig/119636316.png** • **Graphic Organizers** • **Extension Menus** **Students select from a set of possible assignments (3 to 9 choices is common). Students may be required to select more than one choice. Choices offer differentiated objectives. Choices are often grouped by complexity of thinking skill. Activities are independent so students have freedom as well as**			

responsibility. A variety of options enable students to work in the mode that most interests them. **Gr 6-12** **http://www.chatt.hdsb.ca/~pattersonka/FOV1-000D4965/FOV1-000FF699/DCGL.pdf** **Sample p. 43** ● **Advanced Discussion Techniques** ● **Questioning Strategies**			

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Gr 6-12 ***http://www.chatt.hdsb.ca/~patte rsonka/FOV1-000D4965/FOV1-000FF699/DCGL.pdf*** **Sample p. 43** ● **Advanced Discussion Techniques** ● **Questioning Strategies**			

21st Century Skills * Interdisciplinary Connections * Integration of Technology *Career Ready Practices

The Pascack Valley Regional High School District's 9-12 English curricula are aligned with the NJSLS in ELA which address content knowledge and 21st century themes. Additionally, they embed 21st century skills, interdisciplinary connections, and the integrations of technology and career-ready practices in our various units of study by following the curriculum map outlined by the Partnership for 21st Century Skills and the National Council of Teachers of English.

21st Century Student Outcomes

The elements described in this section as "21st century student outcomes" (represented by the rainbow) are the skills, knowledge and expertise students should master to succeed in work and life in the 21st century.

1. Content Knowledge and 21st Century Themes

Mastery of fundamental subjects and 21st century themes is essential for students in the 21st century. Disciplines include:

English, reading or language arts
World languages
Arts
Mathematics
Economics
Science
Geography
History
Government and Civics

In addition to these subjects, we believe schools must move beyond a focus on basic competency to promoting understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into curriculum:

- **Global awareness**
- **Financial, economic, business and entrepreneurial literacy**
- **Civic literacy**
- **Health literacy**
- **Environmental literacy**

2. Learning and Innovation Skills: Learning and innovation skills increasingly are being recognized as the skills that separate students who are prepared for increasingly complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare students for the future.

- **Creativity and Innovation**
- **Critical Thinking and Problem Solving**
- **Communication**
- **Collaboration**

3. Information, Media and Technology Skills: Today we live in a technology and media-suffused environment with: 1) access to an abundance of information, 2) rapid changes in technology tools, and 3) the ability to collaborate and make individual contributions on an unprecedented scale. To be effective in the 21st century, citizens and workers must be able to create, evaluate, and effectively utilize information, media, and technology.

- **Information Literacy**
- **Media Literacy**
- **ICT Literacy**

4. Life and Career Skills: Today's students need to develop thinking skills, content knowledge, and social and emotional competencies to navigate complex life and work environments. P21's essential Life and Career Skills include::

- **Flexibility & Adaptability**
- **Initiative & Self Direction**
- **Social & Cross-Cultural Skills**
- **Productivity & Accountability**
- **Leadership & Responsibility**

AP English Literature and Composition

Description:
In this course you will analyze and interpret literature through careful study and close reading of selected literary texts. You are expected to come to each class prepared for discussion in one large or several small groups. I expect you to be ***active readers,*** which means ***taking notes*** and providing ***more than*** plot summary.

In order to be successful in this class you need to come with your books and writing materials, an open mind, to listen to others (even where their views differ from your own), and to do your best work. This is a place where all voices will be heard and valued. You should expect to be treated with respect and consideration from each other and from me. I expect the same consideration from you.

This room is a place where we must all feel comfortable to express our opinions and to take risks. UNDER NO CIRCUMSTANCES will disparaging remarks regarding another student or teacher be tolerated.

Texts: The following is list of texts for the course. **Please note that this list, the order of titles and the time spent with each title are subject to change.** A school copy of each text will be provided; however, I encourage you to consider purchasing your own copies of these titles so that you may highlight and take notes in them.

Marking Period 1: (10 weeks)

The Poisonwood Bible, Things Fall Apart, How to Read Literature… (1-2 weeks)

- Assessment: Choose ANY THREE chapters from How to Read Literature Like a Professor. Apply the ideas from one chapter to The Poisonwood Bible, a second chapter to Things Fall Apart, and the final choice to both novels.

Voice Lessons—Nancy Dean AND
English Literature: Close Reading and Analytic Writing—Barbara Bloy, Ph.D. (1-2 weeks)

- **Review of sentence structures, including appropriate use of subordination and coordination.**
- **Review of logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.**
- **Review of tone, voice, diction, sentence structure.**

Heart of Darkness—Joseph Conrad (1-2 weeks)

- Apply concepts of intertextuality, point of view, historical criticism to study of novel.
- Assessment: AP-style open-ended essay.

The Metamorphosis—Franz Kafka (1 week)

- Analyze use of symbolism, diction and tone.

The Stranger, "The Guest," "The Myth of Sisyphus"—Albert Camus (1-2 weeks)

- Understand and analyze existentialist philosophy within the novel.
- Analyze use of imagery and symbolism in the novel.
- Assessment: Compare the protagonists of *The Metamorphosis* and *The Stranger* to the speaker in "The Love Song of J. Alfred Prufrock." To what extent do the protagonists embody an existentialist philosophy? To what extent are the works representative of their respective zeitgeists? (Out of class writing, drafts and re-submissions evaluated.)

✓ **The course teaches students to write an interpretation of literature that is based on a careful observation of the work's textual details, considering: the social and historical values it reflects and embodies.**

✓ **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.**

✓ **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.**

✓ **The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop:**

- **a wide-ranging vocabulary used appropriately and effectively.**
- **A variety of sentence structures, including appropriate use of subordination and coordination.**
- **Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.**
- **A balance of generalization and specific, illustrative detail.**
- **An effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.**

As I Lay Dying—William Faulkner (2-3 weeks)

- Analyze point of view, stream of consciousness, archetypes, motif, chronology.
- Assessment: While many works of literature have a clearly defined main character, other works do not present a definite protagonist. In a well-organized essay, discuss which character is most central to *As I Lay Dying*. Explain how this character affects the overall meaning and theme of the work as a whole.

On Eart We're Briefly Gorgeous by Ocean Vuong

Poetry Study: *Sound and Sense: An Introduction to Poetry, 7th Edition* and handouts
**Poetry Study is concurrent with novel study above.

Diction, Tone, Imagery: Ch 3, 4, 10 and additional selections (1 week)
Figurative Language & Allusion: Ch 5, 6, 7, 8 (1 week)
Meter, Line, Stanza: Ch 12 and additional selections (1 week)

- Assessment: AP –style poetry analysis.
  - The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.
  - The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.
  - The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop:
    - a wide-ranging vocabulary used appropriately and effectively.
    - A variety of sentence structures, including appropriate use of subordination and coordination.
    - Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.
    - A balance of generalization and specific, illustrative detail.
    - An effective use of rhetoric, inclding controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structures.

Marking Period 2: (10 weeks)

Ethan Frome – Edith Wharton & selected poetry by Robert Frost – (1 week)

- Assessment: The poetry of Robert Frost and the novel *Ethan Frome* by Edith Wharton have much in common. In a well-developed essay, compare 2-3 of Frost's poems that we have discussed to Wharton's novel. Some suggestions for analysis include, but are not limited to: setting, theme, diction, and subject (Out of class writing, drafts and re-submissions evaluated.
  - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.**
  - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.**
  - **The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop:**
    - **a wide-ranging vocabulary used appropriately and effectively.**
    - **A variety of sentence structures, including appropriate use of subordination and coordination.**
    - **Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.**
    - **A balance of generalization and specific, illustrative detail.**
    - **An effective use of rhetoric, inclding controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.**

1984 – George Orwell (2-3 weeks)

- Students will analyze diction, tone, image, theme in novel.
- Students will understand characteristics of dystopian literature and the power of language as propaganda (doublespeak, crimethink).
- Assessment: Orwell's vision of the future has become a reality in contemporary American society Defend or refute. You must incorporate 3-5 outside sources, correctly cited in MLA format with a works cited page and submitted to www.turnitin.com. (Out of class writing, includes drafts and peer and teacher feedback)
  - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.**

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- **The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop:**
  - **a wide-ranging vocabulary used appropriately and effectively.**
  - **A variety of sentence structures, including appropriate use of subordination and coordination.**
  - **Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.**
  - **A balance of generalization and specific, illustrative detail.**
  - **An effective use of rhetoric, inclding controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.**

- Assessment: In some works of literature, a character who appears briefly, or does not appear at all, is a significant presence. Write an essay in which you show how such a character functions in1984. You may wish to discuss how the character affects action, theme, or the development of other characters. Avoid plot summary. (In class writing)

A Clockwork Orange—Anthony Burgess (2 weeks) OR *On Eart We're Briefly Gorgeous* by Ocean Vuong

- Students will analyze diction, tone, image, theme in novel.
- Assessment: In great literature, no scene of violence exists for its own sake. *A Clockwork Orange* confronts the reader or audience with a scene or scenes of violence. In a well-organized essay, explain how the scene or scenes contribute to the meaning of the complete work. Avoid plot summary. (1982)

Marking Period 3: (10 weeks)

The Things They Carried – Tim O'Brien & selected war poetry
The Lone Ranger and Tonto Fistfight in Heaven—Sherman Alexie (3 weeks)

- Students will analyze diction, tone, structure of novels.
- Students will explore concepts of truth, story-telling, metafiction.
- Assessment: Discuss the techniques Alexie and O'Brien use to elicit both humor and pathos to support the themes explored in both novels.
    - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.**
    - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.**
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        - **a wide-ranging vocabulary used appropriately and effectively.**
        - **A variety of sentence structures, including appropriate use of subordination and coordination.**
        - **Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.**
        - **A balance of generalization and specific, illustrative detail.**
        - **An effective use of rhetoric, inclding controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.**

Song of Solomon – Toni Morrison & African-American poetry selections (4 weeks)

- Students will analyze motifs of naming and flying as they appear in the novel.
- Students will analyze use of allusion in novel.
- Assessment: The meaning of some literary works is often enhanced by sustained allusion to myths, the Bible, or other works of literature. Write a well-organized essay in which you explain the allusion that predominates in the work and analyze how it enhances the work.
    - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.**

- **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.**
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  - **A variety of sentence structures, including appropriate use of subordination and coordination.**
  - **Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.**
  - **A balance of generalization and specific, illustrative detail.**
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Poetry Study (continued)

Rhyme, Repetition & Refrain: Ch 14 & selected poems (1 week)
The Sonnet: Ch 14 and selected poems (1 week)

Oedipus and *Antigone* (2-3 weeks)

- Students will understand conventions of Greek drama.
- Students will explore the foundations of classical tragedy as outlined by Aristotle.
- Assessment: A recurring theme in literature is "the classic war between a passion and responsibility." For instance, a personal wrong, a love, a desire for revenge, a determination to address a wrong, or some other emotion or drive may conflict with moral duty. Choose a character from *Antigone* who confronts the demands of private passion that conflict with his or her responsibilities. In a well-written essay show clearly the nature of the conflict, its effects upon the character, and its significance to the work.

Marking Period 4: (10 weeks)

King Lear - Shakespeare (New Folger Library Edition) (4 weeks)

- Students will understand the importance of order within the Elizabethan context.
- Students will analyze how order is explored through the imagery and figurative language that comprise Shakespeare's work.
- Students will explore the evolution of tragedy from the Greek to the Elizabethan models.
- Assessment: Quote identification and analysis test.

A Doll's House – Henrik Ibsen (1 week)

The Little Foxes – Lillian Hellman (1 week)

A Streetcar Named Desire – Tennessee Williams (1 week)

- Students will analyze the role of women in realistic drama.
- Students will analyze the differences between drama and film.
- Assessment: Compare the presentation of women in drama from Ibsen to Williams. (In-class essay with revisions)
    - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.**
    - **The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.**
    - **The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop:**
        - **a wide-ranging vocabulary used appropriately and effectively.**
        - **A variety of sentence structures, including appropriate use of subordination and coordination.**
        - **Logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.**
        - **A balance of generalization and specific, illustrative detail.**
        - **An effective use of rhetoric, inclding controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.**

Poetry Study (continued)

Open Forms: Selected poems

Hamlet – Shakespeare (2-3 weeks)

- Students will explore the significance of a minor character to the work as a whole.
- Assessment: Students will be assigned a minor character to track throughout the play. He/she will then independently view a film version of the play and compare the interpretation of the character in each work. Out of class writing, drafts and re-submissions evaluated.

Rosencrantz & Guildenstern are Dead—Tom Stoppard (1 week)

- Students will explore the theater of the absurd in comparison to realistic theater.
- Students will examine the intertextuality between *Rosencrantz and Guildenstern* and *Hamlet.*
- Assessment: Students will write a creative piece that has an intertextual relationship with a work read earlier this year.

Writing

All of the reading assignments will correspond with an AP-style writing assignment, therefore, the majority of them will be in-class. There will be at least one out of class writing assignment each marking period which will be typed and submitted to Turnitin.com.

Rubrics similar to those used on the AP Literature exam will be provided to help you understand how your grade is calculated.

Participation

Your active participation in this class is required; it is imperative to your engagement of the various texts we will be studying. Your participation includes, but is not limited to, homework, class work, class discussion and general preparedness. Your participation (or lack thereof) in class discussions, both large and small, will be monitored and will affect your grade depending upon your level of preparation for each day.

Assessment:

You will be assessed utilizing both formal and informal methods**. Everything you do (or don't do) counts!** Some or all of the following will count towards your grade in this class:

- In-class, timed writing (AP style, using AP rubric)
- Out of class writing

- Reading check quizzes
- AP style multiple choice practice
- Class discussion
- On-line discussion groups
- Preparation

*As I have previously indicated, I expect you to be ACTIVE readers and reserve the right to check your reading without prior notice. You can be active readers by:

- Keeping a double entry or other analytical journal
- Using PostIt® notes to mark and annotate passages of significance
- Purchase and annotate your own text

All tests will be announced. Quizzes and writing assignments may be announced or unannounced and will correspond with assigned reading and note-taking.

Approximate Grading Values:
Writing/Tests/Projects: 75%
Class participation (including preparation and discussion): 25%

COURSE DESCRIPTION: AP Literature and Composition

Content/Topic:	**Key learning items/concepts:**	**Observable Proficiencies and Skills:**	**NJSLS**	**Benchmark Performance and Assessments**	**Suggested Materials**
Unit I – **Intro to literary study** **Time: 10 weeks** **Essential Question:** ● What are the key building blocks of fiction and poetry?	● Sentence structure including subordination and coordination ● Logical organization ● Rhetorical and literary devices ● Tone, voice, diction	**SWBAT:** ● Apply ideas from HTRLLAP to other selected texts, specifically intertextuality, point of view and historical criticism ● Analyze use of imagery and symbolism ● Understand and analyze existentialist philosophy ● Analyze point of view, stream of consciousness, archetypes, motif, chronology	**RL.11-12.1** **RL.11-12.2** **RL.11-12.3** **RL.11-12.4** **RL.11-12.5** **RL.11-12.6** **RL.11-12.7** **RL.11-12.9** **W.11-12.1** **W.11-12.2** **W.11-12.4** **W.11-12.5** **W.11-12.6** **W.11-12.9.A** **W.11-12.10** **SL.11-12.1** **SL.11-12.2** **SL.11-12.3** **SL.11-11.4** **SL.11-12.5** **L.11-12.1** **L.11-12.2** **L.11-12.3** **L.11-12.4** **L.11-12.5** **L.11-12.6**	● AP-style open-ended essay ● Compare protagonists of selected works (out of class/multiple drafts) ● AP-style poetry essay ● AP multiple choice practice (prose and poetry)	● *How to Read Literature Like a Professor* ● Selected short fiction ● Excerpts from *Voice Lessons* ● Selected representative poetry from *Sound nd Sense* **Choice of:** ● *Heart of Darkness* ● *The Metamorphosis* ● *As I Lay Dying*

Content/Topic:	**Key learning items/concepts:**	**Observable Proficiencies and Skills:**	**NJSLS**	**Benchmark Performance and Assessments**	**Suggested Materials**
Unit II – **Novel study** **Time: 10 weeks** **Essential Question:** ● What similarities exist in novels and verse? ● How does language impact truth?	● Characteristics of dystopian literature ● Power of propaganda ● Logical organization ● Rhetorical and literary devices ● Tone, voice, diction, theme	**SWBAT:** ● Analyze use of imagery and symbolism ● Understand the characteristics of dystopian literature and the power of propaganda ● Analyze point of view, tone, diction, and theme	**RL.11-12.1** **RL.11-12.2** **RL.11-12.3** **RL.11-12.4** **RL.11-12.5** **RL.11-12.6** **RL.11-12.7** **RL.11-12.9** **W.11-12.1** **W.11-12.2** **W.11-12.4** **W.11-12.5** **W.11-12.6** **W.11-12.9.A** **W.11-12.10** **SL.11-12.1** **SL.11-12.2** **SL.11-12.3** **SL.11-11.4** **SL.11-12.5** **L.11-12.1** **L.11-12.2** **L.11-12.3** **L.11-12.4** **L.11-12.5** **L.11-12.6**	● Compare novel and Frost poetry, suggestions for analysis include, but not limited to, setting, theme, diction and subject (out of class/multiple drafts) ● Orwell's vision of the future has become a reality in contemporary American society. Defend or refute. ● AP-style poetry essay	● *Ethan Frome* ● Poetry of Robert Frost ● *1984* ● *The Things They Carried* **Choice of:** ● *1984* ● *The Things They Carried* ● *A Clockwork Orange*

				• AP-style open-ended essay • AP multiple choice practice (prose and poetry)	

Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLS	Benchmark Performance and Assessments	Suggested Materials
Unit III – **Other voices** **Time: 5 weeks** **Essential Question:** ● What connections can we make among disparate works of literature? ● How are they similar to and different from other texts, classical and contemporary?	● Recognize and analyze allusions ● Motifs ● Rhetorical and literary devices ● Tone, voice, diction, theme	**SWBAT:** ● Analyze motifs and effect (examples in *Song of Solomon* include naming and flying) ● Analyze the use of allusion ● Analyze use of imagery and symbolism ● Analyze point of view, archetypes, motif, chronology	**RL.11-12.1** **RL.11-12.2** **RL.11-12.3** **RL.11-12.4** **RL.11-12.5** **RL.11-12.6** **RL.11-12.7** **RL.11-12.9** **W.11-12.1** **W.11-12.2** **W.11-12.4** **W.11-12.5** **W.11-12.6** **W.11-12.9.A** **W.11-12.10** **SL.11-12.1** **SL.11-12.2** **SL.11-12.3** **SL.11-11.4** **SL.11-12.5** **L.11-12.1** **L.11-12.2** **L.11-12.3** **L.11-12.4** **L.11-12.5** **L.11-12.6**	● Compare Toni Morrison's novel to selected African-American poetry. ● Suggestions for analysis include, but not limited to, setting, theme, diction and subject (out of class/multiple drafts) ● Orwell's vision of the future has become a reality in contemporary American society. Defend or refute.	**Choice of:** ● *The Lone Ranger and Tonto Fistfight in Heaven* ● *Song of Solomon* ● Selected poetry

				● AP-style poetry essay ● AP-style open-ended essay ● AP multiple choice practice (prose and poetry)	

Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLS	Benchmark Performance and Assessments	Suggested Materials
Unit III – **Drama Study (Introduction)** **Time: 6-8 weeks** **Essential Question:** ● To what extent are classical structures relevant today?	● Conventions of Greek drama ● The foundations of classical tragedy as outlined by Aristotle ● Rhetorical and literary devices ● Tone, voice, diction, theme	**SWBAT:** ● Understand the conventions of Greek drama ● Analyze the effectiveness of the conventions on a contemporary audience ● Understand the structure of a classical tragedy ● Analyze use of imagery and symbolism ● Analyze use of chorus	**RL.11-12.1** **RL.11-12.2** **RL.11-12.3** **RL.11-12.4** **RL.11-12.5** **RL.11-12.6** **RL.11-12.7** **RL.11-12.9** **W.11-12.1** **W.11-12.2** **W.11-12.4** **W.11-12.5** **W.11-12.6** **W.11-12.9.A** **W.11-12.10** **SL.11-12.1** **SL.11-12.2** **SL.11-12.3** **SL.11-11.4** **SL.11-12.5** **L.11-12.1** **L.11-12.2** **L.11-12.3** **L.11-12.4** **L.11-12.5** **L.11-12.6**	● AP-style open-ended essay ● Test on Greek tragedy ● AP multiple choice practice (prose and poetry)	● *Oedipus* ● *Antigone* **Choice of:** ● *1984* ● *The Things They Carried* ● *A Clockwork Orange*

Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLS	Benchmark Performance and Assessments	Suggested Materials
Unit IV– **Drama Study (Introduction)** **Time: 8-10 weeks** **Essential Question:** ● To what extent are classical dramatic structures relevant today? ● How has the role of women evolved in dramatic literature?	● Conventions of Greek drama ● The foundations of classical tragedy as outlined by Aristotle ● Great chain of being and Elizabethan hierarchy ● Rhetorical and literary devices ● Tone, voice, diction, theme	**SWBAT:** ● Understand the conventions of Greek drama ● Analyze the effectiveness of the conventions on a contemporary audience ● Understand the structure of a classical tragedy ● Analyze use of imagery and symbolism ● Analyze use of chorus	**RL.11-12.1** **RL.11-12.2** **RL.11-12.3** **RL.11-12.4** **RL.11-12.5** **RL.11-12.6** **RL.11-12.7** **RL.11-12.9** **W.11-12.1** **W.11-12.2** **W.11-12.4** **W.11-12.5** **W.11-12.6** **W.11-12.9.A** **W.11-12.10** **SL.11-12.1** **SL.11-12.2** **SL.11-12.3** **SL.11-11.4** **SL.11-12.5** **L.11-12.1** **L.11-12.2** **L.11-12.3** **L.11-12.4** **L.11-12.5** **L.11-12.6**	● AP-style open-ended essay ● Quote identification and analysis for Shakespeare ● Comparison essay on role of women in multiple texts ● AP multiple choice practice (prose and poetry)	● *King Lear* ● *Hamlet* ● *A Doll's House* ● *The Little Foxes* ● *A Streetcar Named Desire*