

ADVANCED PLACEMENT ENGLISH LITERATURE AND COMPOSITION 2008-2009

Welcome!

ADVANCED PLACEMENT ENGLISH is a college-level course for seniors who wish to achieve excellence in writing and in literary analysis. Although the course is not directed solely toward achievement on the nationally-administered Advanced Placement English Exam, the aims of the program are consistent with those of the College Board: to provide the student with the academic equivalent of one year of English literature and composition at the university level. Students who pass the AP exam are often given one or two semesters of credit at most colleges.

American literature is taught at the junior level, so our main focus will be on British literature. However, we will occasionally read a novel by an American or a non-British author. Any non-British literature must be approved by the curriculum director.

Note: Advanced Placement English is a course designed to prepare you for entry into mid-to-upper level university English courses. Such courses are demanding and contain adult themes. Maturity regarding subject matter is expected. Late work is not accepted at most colleges; therefore, be prepared for every contingency. Save work often, check ink, print early. Be prepared to write by hand anything that your computer loses. In the event of a computer or printer breakdown, I will accept a handwritten copy of your assignment on the due date; you may hand in the typed version the next day.

Participation

Students are expected to complete all reading when it is assigned. Please do not use Cliff Notes or Spark Notes instead of reading actual text. You will be cheating yourself. Students will be held accountable for the material through the use of various quizzes given at the beginning of the period and through participation in class discussions.

Note Taking

Studies show that after two weeks, students forget approximately 80% of what they heard in class. Writing down important ideas or bits of information greatly increases your ability to remember and utilize what you have heard and seen. Notes should include information on the whiteboard or Smartboard, lectures, and discussions. These notes will be invaluable when writing your papers, studying for the AP exam, and entering the college English classroom.

Vocabulary/Grammar/Mechanics/Writing Style

All students will receive a school-issued vocabulary book. You will have a vocabulary test every Friday. Furthermore, students are expected to generate their own vocabulary lists from selected novels. Please keep your lists in your reading journals. Grammar and

mechanics will be taught as needed. We will use *The Art of Styling Sentences* to help you develop your own sophisticated writing style and *Voice Lessons* to help you identify tone, diction, imagery, syntax, detail and the effect of those elements as noted in the writing of others and yourself.

Historical Time Periods

I will provide you with an outline that includes the following historical time periods relevant to British literature: Anglo-Saxons, The Middle Ages, The Renaissance, The Restoration, The Romantic Period, The Victorian Era, The Modern Period. Using *Elements of Literature*, please take notes using the outline. For every novel we study, we will determine the time period and the relevance of the culture and history on the work. One of your major papers will ask you to consider the historical and cultural values embodied in the novel/play.

Reading Journals/ Quotes

A reading journal is a daily reflection of your reading for English class. This is a crucial part of your learning, for it engages you with the texts critically and thoughtfully and allows me to monitor your progress. Your journal will be due after we finish each major work. Good journals look beneath the surface of the text; they explore its ideas, patterns, and implications; they show the fruits of careful reading; they demonstrate a mind at work. A good journal asks good questions and demonstrates your search to understand and explain the text. Bad journals are often unacceptably brief, show little or no real thought, tend to summarize the plot, are general and shallow, and show little active engagement with the text. Journals must be written in pen and must be presented weekly in a spiral-bound notebook. Each entry must have a clear title and date. They are graded on a ten-point scale: 1 = very poor, 5= average, 10 = excellent.

Your journal will also contain the daily quotes I put on the board and your response and comments. Quotes should be labeled by the week.

Book Reduction

You will fill out a Lit Note sheet for every novel/play we read. These will be collected and graded when we finish each assignment. These sheets will be very valuable as review before the AP exam. To fill out a Lit Note sheet properly, you must consider and analyze the work according to these elements: Plot, Setting, Theme, Tone, Point of View, Characters, Literary Devices, Literary Criticism, Personal Reflection, and "So What?" We will use our Kennedy textbook to study the various elements. There is also a section for quotes and your own visual representation of the work. These sheets must be completely filled out before we meet for our circle discussion. You may, however, add to your sheet any new insights gleaned from the comments of other students.

Short Stories

I will randomly assign each student a short story from our Kennedy literature book. You must then write a three-page paper analyzing your short story using one or more of the chapters in *How to Read Literature Like a Professor*. Your paper should also note the author's tone, style, and use of other elements. In addition, you will present your story and your analysis to the class in some type of creative format, e.g., Powerpoint, storyboard, poster. Furthermore, we will read and analyze other short stories in each thematic unit.

Poetry and Portfolio

We will be reading a few poems each week to help you develop skill and fluency in poetic analysis. You need not understand every poem, but you should read each one carefully and show thoughtful analysis. You should focus on the techniques and meanings of the poems as well as on your personal or emotional responses. Everyone must keep a separate portfolio for poetry. We will study the TPCAST (Title, Paraphrase, Connotation, Attitude, Shifts, Theme) method as one way to analyze poems.

Poetry Response Papers

Every two weeks, you will write a brief explication of a recent poem in the form of a one-to-two-page analysis; responses should be thoughtful and should address the poem itself: form, meanings, ideas, language, content, and so on. I will return your papers with comments/suggestions and expect a revised copy in three days. Also, you will receive a separate poetry syllabus with a list of other poems we will study. The poems and sections of the poetry outline are based on *The Making of a Poem: A Norton Anthology of Poetic Forms*. After we finish each section, I will ask you to write your own poem in the form studied. For example: Section One: The Villanelle. We will read and analyze Robinson's "The House on the Hill", Roethke's "The Waking", Bishop's "One Art", and Thomas's "Do Not Go Gentle into That Good Night". You will then write your own villanelle and submit to me. I will make corrections/suggestions, and then you will revise your poem and include it in your poetry portfolio. Your poetry portfolio will be due after the AP exam. With your permission, I will enter your poems in various poetry contests.

Major Papers

Using *12 Steps to Better Exposition*, *A Writer's Reference*, and *Writing About Literature*, we will study and workshop writing skills to prepare for your major papers. You will write a major paper every nine weeks. The topics for these papers will come from the various texts we read, and each paper will have a different analytical focus. At the conclusion of each thematic section, you will write a paper incorporating the theme and one or more of the works studied. Your thesis statement and rough draft will be turned into me one week after the assignment is posted. After I return your approved rough copy, you have one week to type your paper. Use MLA formatting. Sources must be cited properly. Bring your finished first copy to class on the due date without your name on it. I will pass out the class papers for peer editing (our standard writing rubric will be used). You will then get your paper back for further editing on your part before you turn it in to me for the final grade. Further revisions may be necessary.

In-Class Writings

Approximately once a week, you will be practicing timed essays for the AP exam. These essays will come from previous AP exams or similar questions generated during class discussions. Grading will be according to the AP rubric; less emphasis will be placed on grammatical issues and more on structure and content. This practice will help you quickly formulate your theses and supporting evidence. I will always give very explicit commentary on these essays and return them to you for revision. Mechanical and grammatical errors will be noted, and we will review as a class certain types of errors that frequently occur.

Multiple Choice Tests

Approximately every other week, you will be taking multiple choice tests in anticipation of the multiple choice section on the AP exam. These tests will aid you in developing the necessary skills to provide in-depth analysis of prose, poetry, and drama and will build your literary vocabulary.

Supplemental Texts:

Literature: An Introduction to Fiction, Poetry, and Drama 8th Edition : Kennedy and Gioia: Longman, 2002 [All students receive a book.]

Elements of Literature: Essentials of British and World Literature: Sixth Course: Holt, Rinehart and Winston, 2007 [All students receive a book.]

A Writer's Reference: Sixth Edition: Diane Hacker : Bedford/St. Martin's [All students must purchase.]

How to Read Literature Like a Professor : Thomas Foster : Quill 2003 [All students must purchase.]

The Making of a Poem: A Norton Anthology of Poetic Forms: Mark Strand Eavan Boland: W.W. Norton, 2000 [handouts]

The Art of Styling Sentences Ann Longknife: Barron's 4th Ed. 2002 [handouts]

Writing About Literature : Edgar Roberts: Pearson/Prentice Hall, 2006 [handouts]

Voice Lessons : Classroom Activities to Teach Diction, Detail, Imagery, Syntax, and Tone: Nancy Dean: Maupin House, 2000 [handouts]

12 Steps to Better Exposition : Barbara Williams: Merrill, 1998 [handouts]

A Small Treatise on the Great Virtues : Andre Comte-Sponville: Holt, 1996 [All students must purchase.]

Introduction to the Course: Some Key Topics of Study & Tentative Literature Syllabus:

Expository Writing; Language and Literature; Critical Theory; Philosophy; The Canon

Introduction to AP Literature:

Literary Terms: Handout

Literary Criticism: Formalism, Biographical, Historical, Psychological, Mythological, Sociological, Gender, Reader-Response, Deconstruction, Cultural Studies (Kennedy book)

Philosophical Thought: Socrates, Aristotle, Plato, Aquinas, Kant, Locke, Kierkegaard, Descartes, Nietzsche, Sartre, Camus, Bentham, Foucault (lecture with notes, Powerpoint)

Thematic Units: Four Virtues: Justice, Love, Courage, Tolerance

You will read the corresponding chapters in *A Small Treatise on the Great Virtues* and turn in a one-page personal reflection on each studied virtue. Please include direct quotes from the book. Each major paper will synthesize the philosophical theme and the literature, as well as take a certain position depending on the assignment for that unit. All positions naturally involve analyzing and persuading, and you may also be asked to compare/contrast, interpret historical or cultural mores, or show cause and effect.

Theme: Justice

Novels/Plays: *Crime and Punishment*, *Macbeth*, *Oedipus Rex*, *The Canterbury Tales*

Short Stories: "Old Woman Magoon", "Uncle Christopher"

Satire: *Candide*

Selected Poetry: William Blake, "The Rime of the Ancient Mariner"

Theme: Love

Novels/Plays: *Ethan Frome*, *Wuthering Heights*, *The Importance of Being Earnest*

Short Stories: Raymond Carver, "Hills Like White Elephants"; "Story of an Hour"

Selected Poetry: Don Juan, Sonnets, Ovid, Keats, Plath, Marvel, Frost, Rich

Theme: Courage

Novels/Plays: *Beowulf*, *Grendel*, *Brave New World*, *Hamlet*, *The Kite Runner*

Short Stories: E.M. Forester "The Machine Stops"

Selected Poetry: Walt Whitman, Emily Dickinson

Theme: Tolerance

Novels/Plays: *Heart of Darkness*, *Things Fall Apart*: Student choice: *The Handmaid's Tale*, *The Tortilla Curtain*, *The Known World*

Short Stories: "Paul's Case", "Desiree's Baby"

Selected Poetry: Langston Hughes, Maya Angelo, "The Hollow Men"

Theme: Coming-of-Age/ Bildungsroman

A Portrait of the Artist as a Young Man, *Jane Eyre*

Selected Poetry: Dylan Thomas "Fern Hill"

Tentative Poetry Syllabus: Adapted from *The Making of a Poem: A Norton Anthology of Poetic Forms*

Verse Forms:

1. **The Villanelle:** Edwin Arlington Robinson: “The House on the Hill”, Theodore Roethke: “The Waking”, Elizabeth Bishop: “One Art”, Dylan Thomas: “Do Not Go Gentle into That Good Night”
2. **The Sestina:** Miller Williams: “The Shrinking Lonesome Sestina”, Elizabeth Bishop, “Sestina”
3. **The Sonnet:** Shakespeare, Percy Bysshe Shelley: “Ozymandias”, John Keats: “Bright Star”, Elizabeth Barrett Browning: “XLIII”, Edna St. Vincent Millay: “What lips my lips have kissed, and where and why”, Seamus Heaney: “The Haw Lantern”, John Milton: “On His Blindness”
4. **The Ballad:** “Lord Randall”, “Edward, Edward”, Gwendolyn Brooks: “We Real Cool”, Samuel Taylor Coleridge: *The Rime of the Ancient Mariner*, Clement C. Moore: “The Night Before Christmas”

Blank Verse:

1. Shakespeare: selected sections
2. John Milton: *Paradise Lost*, excerpt

Free Verse:

Walt Whitman: selected sections

The Heroic Couplet:

1. Anne Bradstreet: “The Author to Her Book”
2. Alexander Pope: *An Essay on Criticism*
3. Robert Browning: *My Last Duchess*

The Stanza:

1. Thomas Wyatt: “They Flee from Me”
2. William Blake: “The Tyger”
3. Lord Byron: “So We’ll Go No More A-Roving”
4. Emily Dickinson: “I died for Beauty”
5. Thomas Hardy: “The Convergence of the Twain”
6. Robert Hayden: “Those Winter Sundays”

Shaping Forms:

1. **The Elegy:** Ben Jonson: “On My First Son”, Thomas Gray: “Elegy Written in a Country Churchyard”, Walt Whitman: “O Captain! My Captain!” John Crowe Ransom: “Bells for John Whiteside’s Daughter”, Edgar Allan Poe: “Annabel Lee”
2. **The Pastoral:** Christopher Marlowe: “The Passionate Shepherd to His Love”, Andrew Marvell: “The Garden”, William Wordsworth: “To My Sister”, John Keats: “Ode on a Grecian Urn”, Ted Hughes: “The Thought-Fox”
3. **The Ode:** Percy Bysshe Shelley: “Ode to the West Wind”, John Keats: “To Autumn”, Marianne Moore: “The Paper Nautilus”, Robert Pinsky: “Ode to Meaning”

Open Forms:

1. Langston Hughs: “I, Too”
2. William Carlos Williams: “Spring and All”
3. Sylvia Plath: “Daddy”
4. Adrienne Rich: “Diving into the Wreck”
5. Frank O’Hara: “Ave Maria”

Poems about Poetry:

1. Archibald MacLeish: “Ars Poetica”
2. Marianne Moore: “Poetry”
3. Robert Graves: “The Bards”
4. Dylan Thomas “In My Craft or Sullen Art”

War Poems:

1. Ralph Waldo Emerson: “The Concord Hymn”
2. Walt Whitman: “Drum Taps”
3. Robert Frost: “The Soldier”
4. Robert Graves: “Recalling War”
5. Thomas Hardy: “Channel Firing”
6. Wilfred Owens: “Dulce et decorum est”
7. Carl Sandburg: “Smoke”
8. Henry Reed: “Naming of Parts”
9. Karl Shapiro: “Elegy for a Dead Soldier”
10. Richard Wilbur: “Mined Country”
11. Wallace Stevens: “The Soldier’s Wound”

Senior Final Project: After the Exam Reading and Presentation

Each student will select a book from the list below and read it. You will fill out a Lit Notes sheet and also create a visual presentation for the class. This project is the culmination of everything you've learned in AP Literature! Your presentation should include literary elements, poetry connections, allusions, historical references, literary criticism, and personal reflection. Be creative and have fun with this project. Congratulations, Seniors!

Reading List for Literature Presentation:

1. *The House of Seven Gables*
2. *Vanity Fair*
3. *Cold Mountain*
4. *A Room with a View*
5. *The Sorrows of Young Werther*
6. *I Know Why the Caged Bird Sings*
7. *Native Son*
8. *Black Boy*
9. *Beloved*
10. *Invisible Man*
11. *Les Miserables* (unabridged)
12. *Count of Monte Cristo* (unabridged)
13. *The Shipping News*
14. *The True Story of Hansel and Gretel*
15. *The House of the Spirits*
16. *A Prayer for Owen Meany*
17. *A Confederacy of Dunces*
18. *Ivanhoe*
19. *The Samurai's Garden*
20. *The Road from Coorain*
21. *The Kite Runner*
22. *The Devil in the White City*
23. *Moby Dick*
24. *The Fountainhead*
25. *Robinson Crusoe*
26. *The Stranger*
27. *Rosencrantz & Guildenstern are Dead*
28. *Anna Karenina*
29. *Snow Falling on Cedars*
30. *A Midnight Clear*
31. *Atonement* by Ian McEwan
32. *Enduring Love* by Ian McEwan
33. *On Beauty* by Zadie Smith
34. *Cloud Atlas* by David Mitchell
35. *Empire Falls* by David Russo
36. *The God of Small Things* by Arundhati Roy
37. *Middlesex* by Jeffrey Eugenides
38. *The Shadow of the Wind* by Carlos Ruiz Zafon