



AP ENGLISH LITERATURE AND COMPOSITION COURSE SYLLABUS

COURSE RATIONALE

English language arts instruction is designed to support students in developing proficiency in reading, writing, speaking, and listening. The instruction is intended to support students in achieving the Common Core state standards for English language arts and prepare students for success in college and the workplace.

COURSE DESCRIPTION

Honors Preparatory Course (HP). This course meets the University of California's b (English) subject-area requirement. [CSU] [UC] This Advanced Placement English course involves students in both the study and practice of writing and the study of literature. They learn to use the characteristic modes of discourse and to recognize the assumptions underlying various rhetorical strategies. Through speaking, listening, and reading, but chiefly through the experience of their own writing, students become more aware of the resources of language. Advanced Placement English Literature and Composition 1,2 is not a survey course; it is, rather, a course to help students develop critical judgment and expressive skill. Students are encouraged to read analytically and sensitively *a few carefully chosen high-quality selections* [italics mine], to develop personal communicative styles, and to reflect honesty and precision in the use of language. The course prepares students for the Advanced Placement Examination in Literature and Composition, and also meets the requirements for the Diploma with Academic Distinction.

STUDENT EXPECTATIONS FOR SUCCESS

The extent to which a student will succeed in this course involves a combination of time management, goal-setting, and adherence to societal expectations regarding interaction with and respect for fellow students and staff. To demonstrate effective time management skills, students are expected to maintain a calendar/planner and devote enough time each night to complete the homework, review concepts, and study, as well as read regularly for schoolwork and for pleasure. To meet goals, students need to continue a cycle of self-reflection: *what did I need to learn today (what was the purpose of the lesson), did I achieve the stated outcome, and what can I do to continue to improve/learn?* To achieve success in the La Jolla High School environment, read the school's mission statement, core values, and student-learner outcomes.

All students are expected to take the AP Literature exam in May. Students who choose not to take the exam will be assigned an argumentative research essay and class presentation due the week after the exam. See Unit 10, Embedded Assessment 1 for description.

LA JOLLA HIGH SCHOOL'S MISSION STATEMENT AND CORE VALUES

LJHS strives to provide an effective, innovative, and relevant educational experience for its students, challenging them to achieve their full intellectual, social and emotional potential.

CORE VALUES:

- Excellence – We encourage faculty, staff, coaches, and students to innovate and collaborate with each other in order to experience a productive process and meaningful outcomes.
- Honor – We create a culture of honesty and respect for all interactions.
- Fortitude – We foster an appreciation and respect for intellectual curiosity, academic rigor and the hard work required to achieve lasting success.
- Community – We engage fully in our environment—on campus, in our neighborhoods, and in the world beyond us.

LA JOLLA HIGH SCHOOL'S SCHOOL-WIDE STUDENT-LEARNER OUTCOMES (SSLO's)

1. **COMMUNICATE AND COLLABORATE**
Students will demonstrate effective oral, written, technological, visual, and interpersonal communication skills in order to experience a productive and meaningful outcome.
2. **ANALYZE AND EVALUATE**
Students will demonstrate the higher order thinking skills of analysis, synthesis, application, and evaluation in order to cultivate intellectual curiosity, engage in academic rigor, and develop a focused work ethic.
3. **ENGAGE AND INTERACT**
Students will engage in their school environment in order to create a school community that fosters a culture of honesty and respect for all interactions. Students will develop strength of character that prepares them to make a significant difference in the world.
4. **THINK BEYOND**
Students will become thoughtful, engaged citizens in a global society prepared for participation in the world beyond high school. Students will learn about the cultural, political, historical, scientific, ethical, and economic forces shaping the world.

ASSESSMENT

Students earn a letter grade each grading period based on summative assessments and the student-led conference. A *summative assessment*, such as an embedded assessment or multiple-choice exam, is an evaluative score and figures into the calculation of the student’s final grade.

How Summative Assessments are Weighted in a Standards-Based Gradebook				
<i>Reading</i>	<i>Writing</i>	<i>Speaking and Listening</i>	<i>Language</i>	<i>Timeliness</i>
22.5%	22.5%	22.5%	22.5%	10%

Formative assessments are diagnostic and practice assignments intended to give students feedback on standards leading up to an embedded assessment or exam (summative grades) and are entered into PowerSchool gradebook as a quintile score. Some formative assessments may be revised into summative assessments, such as rough drafts, or accumulate into a summative grade, such as personal progress checks, based on completion/non- completion.

Formative Assessment Quintile Scores Conversion Scale				
0	2	3	4	5
<i>No evidence of standard</i> 0%	<i>Incomplete evidence of standard</i> 1 - 39.99%	<i>Emerging evidence of standard</i> 40 - 69.99%	<i>Proficient evidence of standard</i> 70 - 89.99%	<i>Exemplary evidence of standard</i> 90 - 100%

A “0” on a formative assessment simply means the student missed that opportunity to be assessed. Since they are not averaged into the final grade, students need not be duly concerned about missing an occasional formative assessment; however, if a pattern emerges, I will sit down with that student for a frank but constructive discussion.

TIMELINESS, LATE WORK and MAKEUPS

I do accept late summative assessments, but they will incur a late penalty. If a student wishes to turn in a summative assessment late, such as an essay, he or she understands that they will be deducted five (5) points on their 50-point “Timeliness” grade for each class or day the summative assessment is overdue. Thus, a summative assessment due Friday but uploaded to turnitin.com on Monday will be assessed a 15-point late penalty in “Timeliness” in the most recent 3-week progress report. “Timeliness” constitutes

10% of your total class grade. The 50 points of “Timeliness” will be distributed over five 3-week progress reports over the course of the semester, each worth 10 points.

In-class summative assessments, whether multiple choice, written or oral discussions, are assigned well in advance, so if you know you are going to be absent the day of a summative assessment, please let me know as soon as possible via email. Students who are truant, absent without an excuse, or who display a pattern of absenteeism may not participate in make-ups; for further clarification, see the [LJHS student handbook](#). Student attendance permitting, we review multiple-choice summative assessments in class, but students do not get to keep summative assessment copies or their answer sheets. These may be reviewed in detail during Office Hours, but they do not leave the room.

Catastrophic emergencies will be dealt with in an appropriate and sensitive manner. Computer problems are not catastrophic events; either submit early or accept the late penalty. All late summative assessments need to be submitted prior to the end of the 6-week progress report, or they are a “0”. Excused absences five (5) school days or longer usually require a work contract through the office; if you’re absent two (2) periods or longer, an email prior to your return so work can be prepared for make up is appreciated.

ACADEMIC HONESTY

Rigorous academic honesty is my expectation. A student will earn a low scholarship grade if he or she chooses not to follow the academic honesty policy. A first offense for plagiarism or cheating is a “0” on the assignment, a referral, and a “U” in citizenship for the progress reporting period. A second-time offense will earn an “F” in scholarship, a referral, a “U” in citizenship for the semester, and removal from the course. I can and have flunked AP seniors for plagiarism. That is not an idle threat, but a promise to uphold academic integrity. Students can anonymously report instances of plagiarism [on the LJHS Website](#).

CITIZENSHIP GRADING

To graduate from high school, and to participate in many extracurricular activities including athletics, students are required to maintain a 2.0 GPA in citizenship. The following descriptions should provide a guide in determining what students can expect in this course.

4.0 E = Excellent

3.0 G = Good

2.0 S = Satisfactory

1.0 N = Not Satisfactory

0.0 U = Unacceptable

The following are the citizenship descriptors and attendance policies of LJHS:

- The “E” student demonstrates the citizenship values above, consistently participates in class, and shows leadership qualities. The student has no warnings or reminders about behavior. The student consistently meets and often exceeds behavioral expectations. His/her absences are minimal and excused. The student follows classroom rules consistently and dependably. The student completes assignments on time. The student has fewer than three tardies.
- The “G” student demonstrates the citizenship values above, participates a few times, and has at most one reminder about behavior. The student typically displays positive behavior and contributes to the learning environment. The student is consistently on task and engaged. The student follows classroom rules. The student generally submits work on time. The student may have one to three tardies.
- The “S” student may demonstrate citizenship values above, but his/her participation is inconsistent. The student has turned in late work more than a few times. The student is inconsistent about following classroom rules. The student has been warned about a recurring unacceptable behavior and has not corrected or changed his/her behavior. The student may have more than three tardies. The student may have one or two unexcused absences.
- The “N” student does not demonstrate citizenship values above. The student frequently exhibits disruptive behavior and fails to follow classroom rules. The student is almost always late with assignments, or does not turn them in at all. Negative behavior patterns have not improved. The student has more than five tardies. The student may have three unexcused absences.
- The “U” student breaks classroom rules regularly (at least weekly, sometimes daily), and has received multiple warnings. The student makes little attempt to change his/her behavior. The student seldom completes work. The student has frequent tardies, three or more unexcused

absences (or one verified truancy), or has exhibited behavior in class that led to severe disciplinary action.

OFFICE HOURS

To support student learning, I have weekly Office Hours for students who need additional support and tutoring. They are Tuesdays before school from 7:20 – 8:15, unless announced otherwise. Students who schedule conferences with me beforehand have priority; drop-ins will be seen in order of arrival.

STUDENT-LED CONFERENCES

Passing period and the first fifteen minutes of class are usually quite hectic for me, so please wait for an appropriate time to for questions regarding homework, and so forth (after the warm-up and preview of the day's agenda is an excellent time). Questions about individual grades, no matter how brief, are not an appropriate use of class time. Schedule an appointment during Office Hours so you have my undivided attention and we can review a grade in detail. It is my policy to conference with parents or guardians about student grades only if the student is present, so there is a plurality of perspectives, during Office Hours. Printed progress reports for parent/guardian signature go home every third Monday, and I'm happy to correct accounting errors via email.

Each semester students will lead a student-led conference (SLC) with me and present their learning goals, their challenges, and their evidence of growth and the degree of success they achieved in each of the Common Core standard strands: Reading, Writing, Speaking & Listening, and Language. We will discuss the student's achievement and decide which letter grade best describes the evidence presented. While I have the final authority to determine a student's grade, I value parent and student feedback in this process in offering a more holistic view of the learner.

HOMEWORK AND PREPARATION

In order to be successful, students must read every iota of the assigned text before coming to class. Be prepared to work with the text. Discussing varying aspects of literature, including style and structure, will be a daily practice. In preparation for these discussions, students will sometimes be asked to complete written homework to accompany reading homework.

WRITING TASKS

We will talk about some aspect of writing every day, including rhetoric, literary devices, structures and modes of writing, vocabulary, and style. In tandem with the study of literature, this course is a writing workshop. The kinds of writings in this course will vary, but include *writing to understand*, *writing to explain*, and *writing to evaluate*. Critical writing asks that students evaluate the effectiveness of a literary piece, but a real writer must have the tools to understand and explain in order to evaluate. It is the writer's ability to incorporate all three these modes of thinking into their writing that lies at the core of scholarship. In this course, students will develop conscious choices of diction and the appropriate use and revision of word choice for specific audience and effect, the ability to create varied and effective syntactic structures, the capacity for coherence and logical organization, the aptitude to balance generalizations with specific and illustrative details, and their faculty to combine rhetorical processes into an effective, unified whole. For some units, we will keep a journal to jot down reflections, responses, questions, and thoughts before, during, and after reading a text. The journal is an opportunity to engage with text informally. Many students pull ideas from their journal to develop into formal essays.

INDEPENDENT READING:

As part of our Independent Reading requirement, students choose one (1) major work. Each semester, students can expect to discuss these novels in Literature Circles and complete an On-Demand Writing Prompt.

<u>Semester 1: Pre-20th c. Lit</u>	<u>Genres</u>	<u>Semester 2: 20th and 21st c. Lit</u>	<u>Genres</u>
<i>Wuthering Heights</i> by Emily Brontë	Gothic	<i>The Things They Carried</i> by Tim O'Brien	Historical drama

<i>Tess of the D'Urbervilles</i> by Thomas Hardy	Tragedy; Pastoral	<i>Light in August</i> by William Faulkner	Southern Gothic
<i>The Picture of Dorian Gray</i> by Oscar Wilde	Horror	<i>1984</i> by George Orwell	Dystopia
<i>Sense and Sensibility</i> by Jane Austen	Satire; Romance; <i>Bildungsroman</i>	<i>Snow Falling on Cedars</i> by David Guterson	Historical fiction
<i>Hamlet</i> by William Shakespeare	Drama; Tragedy	<i>The Heart is a Lonely Hunter</i> by Carson McCullers	Southern Gothic

HALL PASSES

So long as students follow the procedure outlined in class, students may heed the call of nature and then return to class without delay. In the rare cases when this contract has been abused, I have alternative procedures. Documented medical conditions will be treated in an appropriate and sensitive manner.

EXTRA CREDIT

There is no such thing as extra credit.

ELECTRONIC DEVICES

As it says in the LJHS Academic Handbook "All electronic devices...are not to be used during instructional hours...unless specifically authorized by the instructor." If I determine an electronic device is posing a distraction, I will hold it for the appropriate time period depending on the situation.

UNIVERSAL TARDY POLICY

The first week of each semester will be a tardy grace period (i.e., tardies will not be recorded). Teachers will counsel students about the tardy policy, and tardies will count thereafter. After the first week:

- Level 1: For the first 1-3, teachers give a warning.
- Level 2: For 4-5 tardies; after 4 tardies: citizenship grade may be lowered, parent contacted by teacher. After 5 tardies: citizenship will be lowered, parent contacted by teacher.
- Level 3: After 6 tardies, student gets a referral and sent to a VP for further disciplinary action. Tardy counts start over at the semester.

If you are not early, then you are late. Being early to class is "on time." Being late is unacceptable. If you miss a warm-up grade due to unexcused tardiness, then that is a logical consequence of being late.

LJHS UNEXCUSED ABSENCE POLICY

By the end of each progress reporting period, I will check the absences records for students and count the number of unexcused absences. One to two unexcused absences may reflect a clerical error or failure by the parent to call in an excuse. But a third unexcused absence in a 6-week progress reporting period shows a pattern of absences that will lower a student's citizenship grade to an N. Four or more unexcused absences will earn the student a U. If an unexcused absence is verified as truancy (marked with a "Z") then the citizenship grade may drop immediately to a U.

HOMEWORK REQUIREMENTS

Homework is the practice needed to improve the skills and expand the knowledge introduced during class time.

- Homework usually entails reading and some writing.
- Work not completed in class should be finished for homework.
- It is incumbent on the student to keep up with the reading and writing assignments.
- Homework assignments will be communicated by the teacher daily, both visually and verbally.

STUDENT SUPPORT PLAN

Before a unit of instruction begins:

- Daily agenda will list the purpose and outcome for each day's lesson.

During instruction:

- The teacher will provide instructions in at least two ways (verbal, written).
- On specific activities, students will be able to ask for help from fellow students.
- On most writing assignments in this class, multiple drafts are required and reviewed during the workshop process which includes brainstorming, models of the type of writing expected, peer editing, and the chance for revision.
- The teacher is available during Office Hours if a student needs further clarification or help with an assignment.
- The teacher will answer questions via e-mail (but not the night before an assignment is due).

After assessment:

- After a final draft of a writing assignment is graded, a student may ask to review the details of the parts of the paper that did not meet the expected standards in an after school meeting with the teacher upon request, in order to learn from his/her mistakes and improve on the next assignment.
- All tests are final. No retakes are allowed.

+Δ FINAL

My class with the highest average score from Visiting Teachers will earn a +Δ final embedded assessment or exam grade, meaning that period's students' final project or exam will be calculated only if it boosts their individual grade. Otherwise, that grade will be dropped. In the likely event of a tie, the +Δ final will go to the class with the least number of tardies.

EIGHT STEPS TO SUCCESS IN ENGLISH CLASS

1. Have a positive attitude.
2. Be on time.
3. Be prepared.
4. Sit in your assigned seat.
5. Raise your hand.
6. Protect your attitude.
7. Know where you are and what you are doing.
8. Stay focused.

Syllabus Acknowledgement

I acknowledge that I have read the syllabus with my parent or guardian. To scan:

- (1) Hold up your camera to the QR code. It should automatically open your browser to the Google Form. You can also type in this URL: goo.gl/V2sej2
- (2) You may need to login to your SDUSD Google account. Your username consists of your student ID# followed by @stu.sandi.net (e.g., 123456789@stu.sandi.net). This is not a working email address, just a login. Your password is your SDUSD Active Directory password, the same one you use to login to Chrome Books. In two-step authentication, you may also be asked to simply enter your student ID# (without the @stu.sandi.net) and password.
- (3) Fill out the required and optional fields as necessary.



The Year At-a-Glance

Beginning of the Year (2 Weeks)

Overview: The first two weeks are intended to orient you to the goals, class routines, and expectations for APEL. The summer reading assignment previews major themes and topics throughout the year. You will also select an independent reading text for Fall Semester. In addition, you will have an opportunity to access [Google Classroom](#) and resources like turnitin.com, as well as to construct an interactive reader/writer journal for our classwork and homework.

Essential Question:

- What is literature and why read it?

Text(s):

Poem: Jordan, June “These Poems”

Koertge, Ron “First Grade”

Smith, Clint “Something You Should Know”

Lyrics: “Hurt” by Trent Reznor and Nine Inch Nails

Music Video: “Hurt” by Johnny Cash Dir. Mark Romanek

Scripture: Ecclesiastes 1:1 -1:18

1 Corinthians 13: 1-13

Novel (summer reading): Wilde, Oscar *The Picture of Dorian Gray*

Embedded Assessments:

Syllabus acknowledgement and [summer reading assessment](#): Choose Your Own Assessment

Academic Vocabulary

synthesis	interpretation	analysis	Media text	tone
perspective	symbolism	New Criticism	logopoeia	phanopoeia
melopoeia	choral reading			

Unit 1: Short Fiction I (2 Weeks) [Sept. 9 - Sept. 20]

Unit Overview: Understanding character, setting, plot, and narrator are fundamental to interpreting fiction. Unit 1 builds on your understandings of these fundamentals from previous courses while establishing a foundation for the skills and knowledge necessary for this course. You will begin to examine how these fundamental elements function in a text.

Essential Question:

- Why does the perspective from which events are told affect how we interpret them?

Text(s):

Short Story: Hurston, Zora Neale “Sweat”

Resnick, Mike “Kirinyaga”

Scripture: Genesis 1-3

Embedded Assessment 1: Revising the College Application Essay

Write a college application essay and, working with a partner or a small writing group, solicit and provide effective feedback to identify needs for improvement. Then revise your essay by applying one or more appropriate narrative techniques to enhance its effectiveness. Finally, write a reflection on the rationale behind the specific revisions, the function of narrative technique(s), and the desired goal.

Personal Progress Check 1

Multiple-choice: ~20 questions

Free-response: 2 passages with shorter task

- Contemporary Prose: short story excerpt or microfiction (partial)

Academic Vocabulary:

thesis/claim	Parts of Speech	Archetypal Criticism	coherence
connotation	perspective	imperative mood	point of view
serial comma	polysyndeton	asyndeton	mood
setting	plot	narrator	attributive phrase

Unit 2: Poetry I (2 Weeks) [Sept. 23 - Oct. 4]

Unit Overview: Poetry and prose differ in a variety of ways, with structure often being the most obvious and notable of these differences. Unit 2 explores these differences and is designed to help you better understand how the structures of poetry contribute to meaning and interpretations. To help you make the transition from prose to poetry, we will begin the unit with poems that describe or reveal a character so that you can continue to practice the skill of character analysis that you began in Unit 1. In this unit, you will also explore other fundamentals often associated with--but not unique to--poetry: diction (word choice) and the foundations of simile and metaphor..

Essential Question:

- How do writers and artists construct texts to convey meaning and achieve coherence?

Texts:

Poems: Auden, W.H “The More Loving One”

Bishop, Elizabeth “One Art” (villanelle, sort of)

Browning, Elizabeth Barrett “How do I love thee? Let me count the ways” (Petrarchan)

Burns, Diane “Sure You Can Ask Me a Personal Question”

Collins, Billy “Introduction to Poetry”

Hughes, Langston “Theme for English B”

Rodriguez, Luis “Always Running”

Shakespeare, William “Sonnet VII” (English sonnet)

Thomas, Dylan “Do Not Go Gentle into that Good Night” (villanelle)

Vuong, Ocean “Essay on Craft” (open form)

Wyatt, Thomas “Whoso List to Hunt; I Know Where is a Hind” (Italian sonnet)

Embedded Assessment 1: What Makes a Lyric Literary?

Using at least two of the criteria developed in class, interpret a lyric or poem and make an argument that evaluates the “literary” quality of text and make a recommendation as to whether or not it should be taught in a college or AP Literature class.

Personal Progress Check 2

Multiple-choice: ~20 questions

Free-response: 2 passages with shorter task

- 20th-Century/Contemporary Poetry (partial)

Academic Vocabulary

diction	Cultural Criticism	double-consciousness	metonymy
synecdoche	dramatic monologue	stanza	speaker
connotation	denotation	tone	sonnet

Unit 3: Longer Fiction or Drama I (3-4 weeks) [Oct. 7 - Nov. 1]

Unit Overview: Unit 3 focuses on Zora Neale Hurston's novel *Their Eyes Were Watching God*, exploring the development of characters, conflicts, and plots and how these relate and contribute to the representation of values. To help you continue to develop the skill of analyzing characters, we will examine how a character's perspective shifts over the course of the narrative, and in which the character's actions or inactions reveal the character's motives. The novel also provides examples of conflict between a character and outside forces that obstruct as well as examples of internal conflict between competing values within a character.

Essential Question

- How can an author's style construct and reflect identity?

Text(s):

Novel: Hurston, Zora Neale *Their Eyes Were Watching God*
Nonfiction: Hurston, Zora Neale "How It Feels to Be Colored Me"
Locke, Alain "Introduction to *The New Negro*"
Poetry: Hughes, Langston "Mother to Son"
Teleplay: Hurston, Zora Neale ["Zora Is My Name"](#)
Folktale: Hurston, Zora Neale "Why Women Always Take Advantage of Men"

Embedded Assessment 1: Close Reading and Explication of a Prose Passage

Collaborate with a partner to co-write an essay on Hurston's *Their Eyes Were Watching God* that explicates a short but significant passage from the novel. This passage must be from one to two (1-2) pages in length and must be from the second half of the novel. Engage in a close reading for Hurston's use of stylistic such elements as figurative language and dialect. Then write an essay that explicates the function of these stylistic elements and the passage, analyzing its significance to the novel as a whole. Finally, complete a short reflection on the experience of collaborating on an essay (in your journal).

Personal Progress Check 3

Multiple-choice: ~20 questions

Free-response: 2 questions

- 20th-Century/Contemporary Poetry (partial)
- Literary Argument

Academic Vocabulary

internal conflict	external conflict	frame narrative	oral tradition
dialect	personification	juxtaposition	New Criticism
Historical Criticism	intersectionality		

Unit 4: Short Fiction II (3-4 weeks) [Nov. 4 - Nov. 22]

Unit Overview: Characters, plots, and dramatic situations--like people and events in the real world--are complex and nuanced. While previous units have established and examined the fundamentals of fiction, Unit 4 introduces the complexities of characters, the nuances of dramatic situations, and the complications of literary conflicts. The various contrasts an author introduces necessarily affect the interpretations that you will make; therefore, you should learn to account for these elements as you choose evidence and develop the commentary that explains your thinking.

Essential Question

- Does a new understanding of text gained through interpretation help or hinder your enjoyment of it?

Text(s):

Short Story: Baldwin, James "Sonny's Blues" (Historical)
Crane, Stephen "The Open Boat" (Marxist)
Ellison, Ralph "Battle Royal" (Cultural criticism)
Lahiri, Jhumpa "Interpreter of Maladies" (Marxist)
Mansfield, Katherine "Miss Brill" (Feminist)
Porter, Katherine Anne "The Grave" (Archetypical)

Embedded Assessment 1: Socratic Seminar and On-Demand Writing Prompt

Your assignment is to read a short story and a companion text on literary theory. Using the literary theory text as a lens for interpretation, construct Level 2 and 3 discussion questions in response to the short story and participate in a Socratic Seminar with a small group of peers. All other members of the class will read the short story in advance and take fishbowl notes on your discussion.

After all groups have participated in a Socratic Seminar on their assigned short story, you will be randomly assigned another short story (not one you discussed) to read and complete an On-Demand Writing Prompt in class. This is an open-text, but closed-note, response.

Personal Progress Check 4

Multiple-choice: ~30 questions

Free-response: 1 question

- 20th-Century/Contemporary Poetry (partial)

Academic Vocabulary

protagonist

antagonist

flat character

round character

multiplicity

interdependence

diversity

stream of consciousness

Unit 5: Poetry II (3-4 Weeks) [Dec. 2 - Dec. 20]

Unit Overview: In this unit, you will continue to practice the interpretations of poetry, with a focus on the ways word choice, imagery, and comparisons can reveal meanings and shape interpretations of the text. Accordingly, poems in this unit provide you with opportunities to identify, understand, and interpret imagery, extended metaphors, personification, and allusion.

Essential Question: How can a speaker's tone convey an argument?

Text(s):

Poems: Blake, William "A Poison Tree"

Brown, Jericho "Duplex"

Collins, Billy "Weighing the Dog"

Donne, John "The Canonization"

Frost, Robert "Choose Something Like a Star"

Herrick, Robert "To the Virgins, to Make Much of Time"

Keats, John "Bright Star"

Lux, Thomas "So You Put the Dog to Sleep"

Marvell, Andrew "To His Coy Mistress"

Oliver, Mary "The Summer Day"

Roethke, Theodore "My Papa's Waltz"

Browning, Robert Browning "My Last Duchess"

Hirsch, Edward "For the Sleepwalkers"

Embedded Assessment 1: On-Demand Writing Prompt: A Comparison of Two Poems

Your assignment is to read two poems and note their relationship to each other. Then write a well-organized essay in which you discuss their similarities and differences. In your essay, be sure to consider both theme and style.

Personal Progress Check 5

Multiple-choice: ~25 questions

Free-response: 1 question

- Pre-20th-Century Poetry

Academic Vocabulary

conceit

hyperbole

understatement

irony

sonnet

villanelle

pathetic fallacy

allusion

Unit 6: Longer Drama II (6 Weeks) [Jan. 6 - Feb. 13]

Unit Overview: Carefully crafted literary texts often contain what appear to be inconsistencies that can be confusing. As experienced students of literature know, and as you must learn, inconsistency in the way characters develop, interruption in the timeline or sequence of a plot, or unreliability of a character or narrator can all contribute to the complexities in a text and affect interpretation. Unit 6 provides another opportunity to explore how previously learned skills apply to a longer text where characters and plots are more developed in William Shakespeare's play *Othello*. At this point in the course, you will be prepared to explore these myriad possibilities as you begin to refine your literary arguments, particularly in relation to making meaning out of symbols, a skill introduced in this unit and continued in 7 and 8.

Text(s):

Nonfiction: D'Amico, Jack "The Moor in English Renaissance Drama"

Drama: Shakespeare, William *Othello*

Criticism: Various articles TBD

Essential Question: What role does literature play in the examination of recurring social issues?

Embedded Assessment 1: Socratic Seminar on a Critical Reading of *Othello* and Rhetorical Analysis Essay

As you read the play, you will select a scholarly article that applies a critical lens (Feminist, Marxist, Cultural, Historical, Archetypical, or Psychological) to *Othello*. You will participate in a Socratic Seminar on the article and discuss the critic's ideas and evaluate their argument for validity and reliability.

Each student then write an on-demand essay on a randomly assigned article that explains how the critic builds his or her argument. In the essay, analyze how the critic uses one or more of the features in the directions that precede the passage (or features of their own choice) to strengthen the logic and persuasiveness of her or his argument. Be sure that the analysis focuses on the most relevant features of the passage.

Personal Progress Check 6

Multiple-choice: ~25 questions

Free-response: 1 question

- Pre-20th-Century Prose
- Literary Argument

Academic Vocabulary

epithet

soliloquy

aside

dramaturge

dramatic irony

verbal irony

situational irony

Socratic irony

Unit 7: Short Fiction III (3-4 Weeks) [Feb. 18 - Mar. 6]

Unit Overview: Unit 7 looks at how texts engage with a range of experiences, institutions, or social structures. You will come to understand that literature is complicated because it tries to capture and comment on the complexities of the real world. Sudden changes in narrative, such as a character's epiphany, a change in setting, manipulation of the pacing of the plot, or contradictory information from a narrator, are factors you should learn to consider as you develop your own interpretations.

This unit challenges you to transfer your understanding of figurative language, previously studied only in relation to poetry, to your interpretations of narrative prose and drama. You should come to understand that it is acceptable and sometimes even necessary to revise your initial interpretation of a text you gather and analyze more information.

Essential Question: How do we make meaning in a text when the evidence is ambiguous or contradictory?

Text(s):

Novela: Conrad, Joseph *Heart of Darkness*

Essay: Achebe, Chinua "An Image of Africa"

TED Talk: Adichie, Chimamanda Ngozi "The Danger of a Single Story"

Embedded Assessment 1: Themes and Motifs Essay

Write an essay that determines two or more themes in *Heart of Darkness* and analyzes their development over the course of the text, including how they interact and build on one another to produce a complex account.

Personal Progress Check 7

Multiple-choice: ~35 questions

Free-response: 1 question

- Contemporary Prose

Academic Vocabulary

epiphany

subtext

elocution

Unit 8: Poetry III: Romanticism (3-4 Weeks) [Mar. 9 - Mar. 27]

Unit Overview: You will continue to develop your understanding of how to read a poem in this unit, focusing especially on how interpretation of a poem's parts informs an interpretation of the entire poem. Unit 8 goes further than any previous unit in exploring ambiguities of language and unrealized expectations and the ironies they create. In further examining structural contrasts of inconsistencies, you should recognize how juxtaposition, irony and paradox in a poem may contribute to understanding complexity of meaning.

Text(s):

Coleridge, Samuel Taylor "Frost at Midnight"
Coleridge, Samuel Taylor "Kubla Kahn"
Keats, John "Ode to a Grecian Urn"
Keats, John "When I have Fears that I May Cease to Be"
Lord Byron, George Gordon "She Walks in Beauty"
Lord Byron, George Gordon "Thou Art Dead, as Young and Fair"
Shelley, Percy "Ode to the West Wind"
Shelley, Percy "Ozymandias"
Wordsworth, William "Ode: Intimations on Immortality"
Wordsworth, William "Tintern Abbey"
Dorfman, Andrea "[How to be Alone](#)" (2010)

Essential Question: What role does emotional intelligence serve in interpreting texts that are ambiguous and complex?

Embedded Assessment 1:

Read and select one Romantic poem of interest. Analyze how the poet conveys meaning through poetic devices we've studied thus far in class (rhythm, alliteration, assonance, rhyme, repetition, irony, etc.) to convey his or her argument.

Personal Progress Check 8

Multiple-choice: ~20 questions

Free-response: 1 question

- Metaphysical Poem

Academic Vocabulary

pathetic fallacy

objective correlative

blazon du corps

alliteration

assonance

consonance

rhythm

rhyme scheme

Unit 9: Longer Fiction III (3-4 Weeks) [April 6 - May 1]

Unit Overview: Unit 9 brings understandings from throughout the course to bear on a longer text, Shelley's *Frankenstein*, so you can explore in depth how literature engages with a range of experiences, institutions, and social structures. The ways a character changes and the reasons for the change reveal much about that character's traits and values, and, in turn, how the character contributes to the interpretation of the work as a whole. You should now recognize how the events, conflicts, and perspectives of a narrative embody different values and the tensions between them. At this point in the course, you should understand that interwoven and nuanced relationships among literary elements in a text ultimately contribute to the complexity of the work. As the course leads up the AP Exam, students should recognize that demonstrating an understanding of a complex text means developing a nuanced literary analysis. Above all, as you leave your high school experience, you will have hopefully developed an appreciation for a wide variety of genres, styles, and authors that will motivate you to continue reading and interpreting literature.

Essential Question: Where does morality come from: ourselves, society, or a Higher Power?

Text(s):

Novel: Shelley, Mary *Frankenstein, or, The Modern Prometheus*

Poetry: Coleridge, Samuel Taylor *The Rime of the Ancient Mariner*

Documentary: *Prophets of Science Fiction: Mary Shelley*

Excerpt: Wollstonecraft, Mary *The Vindication of the Rights of Women*

Various [scholarly articles](#) on *Frankenstein*

Embedded Assessment 1: Reading Journal & Audit

Every student will maintain a reading journal to record responses to the assigned text, Mary Shelley's *Frankenstein*, and [one scholarly article](#) written about some aspect of the novel, and write a metacognitive reflection on their strengths, challenges, and areas of growth as a reader and writer throughout the year.

Personal Progress Check 9

Multiple-choice: ~15 questions

Free-response: 2 questions

- Pre-20th-Century Prose
- Literary Argument

2020 AP Literature Exam: Wednesday, May 6, 8:00 a.m.

Academic Vocabulary

Gothic

Rhetorical precis

Reader Response

metacognition

Science fiction

Unit 10: *Pygmalion* and Film as Literature (2-3 Weeks) [5/11 - 6/5]

Unit Overview: While fiction and film share many characteristics, such as plot, character, dialogue and setting, films use visual images (shots) over verbal signs (words) as the basic storytelling unit. While many films are based on novels or plays, the visual immediacy and auditory layers of film means that stories get told in different ways. We will compare and contrast film adaptations of works we've read this year, not only to distinguish one medium from another, but to study how various critical perspectives, such as Feminism and Marxism, inform and influence the choices filmmakers make in adapting film from literature.

Essential Questions: How does literary theory and media production elements shape our interpretation of film?

Embedded Assessment 1: Alternative Assignment to AP Literature Exam:

Embedded Assessment 2: Film Adaptation Scene Analysis

Your assignment is view and take notes on a film adaptation of George Bernard Shaw's play *Pygmalion* and compare and contrast the presentation of the play's subject within the context of a critical interpretation of film. Then write an essay in which you describe the context of a single scene and how the director uses specific concepts and techniques to convey a specific perspective or interpretation of a character, motif, or theme.

Texts:

- Drama: *Pygmalion* by George Bernard Shaw
Short Story: *The Metamorphoses* by Ovid
Musical: *My Fair Lady* (1964) Directed by George Cukor
Film: *The Birdcage* (1996) Directed by Mike Nichols
Un Chien Andalou (1929) Directed by Luis Buñuel

<i>mise en scène</i>	shot	angle	Diegetic sound
Non-diegetic sound	Lighting key	Feminism	Marxism
Cultural Criticism	Historical Criticism	Archetypal Criticism	