

Advanced Placement English Literature Syllabus

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Course Overview:

AP English expands and develops skills in critical reading and writing about literature. Authors are chosen from the AP English Course Description for the English Literature and Composition Exam or from those appearing on previous AP Literature and Composition Exams. Works are at a reading and content level appropriate for college freshmen. The course stresses a critical awareness of genre, theme, and style, focusing on British, American and world literature. Writing assignments emphasize the refinement of personal expression and style and critical thinking at a level equivalent to composition assignments at the freshman college level. Each unit involves thematic reading of full length literary works, close reading of excerpts including close examination of authors' style and crafts; writing exercises, including free writing, formal extended analyses, timed in-class responses, micro-essays which enable students to learn methods of analysis they will use in extended essays, and reading logs. Topics for micro-essays and timed writings are assigned; given a range of possibilities, students select the topics for their own major essays. Final draft for each essay is due after a required peer editing using a 9-point AP Essay holistic rubric and feedback from the instructor, occasionally individual conference.

Not all writing is analytical. The college essay unit involves a free writing journal on a variety of prompts similar to college application essay prompts; this journal becomes a resource for students as they revise toward a college application essay.

For each unit, students keep a reading journal which provides the notes for a graded discussion (in pairs or a small group of 3-4) and the basis for their essays. Students also reflect upon their own writing process in a written self-assessment each semester. The kinds of writing in this course are varied but include writing to understand, writing to explain, and writing to evaluate. All critical writing tasks ask students to evaluate the effectiveness of a literary piece. The class will function as a workshop where students are expected to write a great deal. They will revise certain pieces from their micro-essays into polished final drafts. In the process of these workshops, students will be exposed to their conscious choice of diction and the appropriate use of words, their abilities to create varied and effective syntactic structures, their capacity for coherence and logical organization, the ability to balance generalizations, contextualization with specific and illustrative details, overall, their ability to combine rhetorical processes into an effective whole.

For poetry unit, students will examine the author's craft such as diction, syntax, imagery, figures of language, rhyme & rhythm, or structure as well as his or her style. They will also compare poems that share a common subject but convey contrasting views through the close examination of the authors' craft. Literary analysis essays will be graded for effective word choice, inventive sentence structure, effective overall organization, clear emphasis, and above all, excellence of argument, including a clearly stated thesis and exhaustive supportive evidence (i.e., quotations), as well as a clear, persuasive, elegant connection of this evidence to their overall argument. By the end of the unit, students will have the

opportunity to write a poem following one of the fixed forms - villanelle, sestina, Terza rima, sonnet or ode. For the "Troubled World" unit, students will write a satire criticising a current social or political problem; create vignettes based on characters in plays and a script with homage to Samuel Beckett's *Krapp's Last Tape*; write a missing scene from *As You Like It*. For close reading, students will annotate each text for questioning, exploring characters & themes, examining the work's artistry and making literary connections.

Students will be asked to keep a notebook for vocabulary, literary term, grammar, and class discussion of literature. Students will also be asked to read regularly outside of class and keep reading logs to be shared in class on a monthly basis. The intent of this assignment is to broaden their reading and improve their reading fluency.

All assignments for formal papers will include a specific grading rubric (student-developed, teacher-developed, College Board 9-point holistic rubric). For each unit, students will do a timed in-class writing and receive feedback, which will be scoring guides as used by the AP English Literature and Composition Exam for that specific question. Essay tests will be written in ink by hand instead of a computer. Students will be expected to revise the essays after receiving feedback. Students will also write various explication essays in which they examine the text in details, sometimes line by line, to provide a detailed explanation of a passage of poetry or prose with emphasis on language- the connotations of words, allusions, figures of language, irony, symbol, rhythm, sound, and so on. These elements are examined in relation to one another and to the overall effect and meaning of the work. In each of their writing assignments, students are required to use syntactic variety, which is specifically evaluated during peer review activities.

Grammar and usage: students are expected to demonstrate a good command of Standard Written English. There will be mini-lessons throughout the course dealing with complex grammar and usage issues, sentence constructions, and diction. Here two online resources that students can use for additional help-

- <http://grammar.ccc.commnet.edu/GRAMMAR/index.htm>
- <http://www.ucalgary.ca/UofC/eduweb/grammar/>

Students' goal will be to emulate the masters of the English language and to become a "technician," employing all the tools of literary technique, language, and style in their writing. Students work to develop more sophisticated and varied sentence structure in all writing assignments.

Elements of the course:

- Read and appreciate literature
- Compositions every week: Students will submit drafts to the instructor for comments, as well as participate in peer review. Extended papers will be revised at least once, and the final paper for each unit must be revised at least twice.
- Grammar will be reviewed as problems arise from essays
- Weekly
- Periodic quizzes on vocabulary and reading
- Reading logs or annotations for all reading- mandatory or independent
- Preparation for the AP Literature and Composition Exam

- College application essay practice

Calendar

Fall Semester

Unit 1: Close Reading: Analyzing Poetry & College Essay Writing

Time Frame: 6 weeks (Week1 –week 6)

Texts: Kennedy, X. J., and Dana Gioia, *An Introduction to Poetry*. 8th ed. Harper, 1994. Perrine, Laurence and Thomas R. Arp, eds. *Sound and Sense: An Introduction to Poetry*. 8th ed. Harcourt Brace, 1992.

Poems: William Shakespeare (“Sonnet 138, “Sonnet 130”), Petrarch (“Sonnet 219”), John Donne’s “Death Be Not Proud”, William Carlos Williams (“The Dance”), Edna St. Vincent Millay (“I will put chaos into fourteen lines”), Edgar Allan Poe (“The Bells”), John Frederick Nims (“Love Poem”), Seamus Heaney (“Mid-Term Break” and “Digging”), Gerard Manley Hopkins (“Pied Beauty”), Allen Ginsberg (“A Supermarket in America,”) Derek Walcott (“The Virgins”), Andrew Marvell (“To His Coy Mistress”), Lord Byron (“The West Wind”), Elizabeth Bishop (“One Art”), John Keats (“Ode to Autumn”, “Bright Star, Would I were steadfast as thou art-“), Margaret Atwood (“Siren Song”), Roethke’s “My Papa’s Waltz”, ‘Evening Hawk” by Robert Penn Warren

Literary Criticism articles: Kennedy & Gioia (“Writing Critically: Word Choice, Tone and Point of View”, “How Metaphors Enlarge a Poem’s Meaning”, “Is it possible to write about sound?”, “Analyzing Images”); Jago & Shea (“Special Consideration for reading Poetry Closely”)

Objectives:

Students will demonstrate the ability to:

- Read a poem critically, with attention to the poem’s theme and the elements of style such as poetic syntax
- Analyze the form, structure, diction, voice, connotations, sound devices, imagery & figures of speech, symbol, purpose, persona, tone
- Distinguish various fixed forms of poetry such as sonnet, sestina, terza rima, villanelle, blank verse, free verse
- Identify kinesthetic words and auditory and visual imagery
- Identify figurative language and syntactical patterns,
- Use the language of the criticism of poetry, and
- Write well-supported analytical essays of poems.
- Write a comparison an contrast essay
- Write their own poem emulating one of the closed forms
- Evaluate and develop rubric for critical and creative writing – trait rubric: diction, syntax, organization, specificity ad generality)
- Use syntactic variety, which is specifically evaluated during peer review activities in each of their writing assignments.

Assessments:

Students will write, peer-edit and revise 3 micro-essays (brief analytical essays) based on the following prompts:

- Write a micro essays on
 - ambiguous diction in Sonnet 138 by Shakespeare
 - Word Choice, Tone, and Point of View in Roethke's "My Papa's Waltz"
 - Diction, paradox and structure in "Love Poem"
 - Figures of Speech in Emily Dickinson's " My Life Had Stood-A Loaded Gun"
 - "Rhyme, Meter, Form, Poetic Syntax and Sound" in "Bright Star, Would I were steadfast as thou art-" by John Keats
- Write an analytical essay in which you analyze how Robert Penn Warren uses kinetic language to create auditory and visual imagery that contributes to the poem's overall meaning about time and history.
- Explication-Analytic, Critical essay assignment: After reading closely the poem "Death Be Not Proud" by John Donne, write an essay on "**Why Doesn't the Speaker Fear Death?**" Explain why you find the argument convincing or not. (We'll workshop this assignment and use the College-Board-developed nine-point rubric to evaluate the final work- clarity of thesis, diction, syntax, structure, specificity and generalization, rhetorical techniques).
- Comparison: Compare imagery in William Blake's "London" and Mary Robinson's "London's Summer Morning".
- Explication: Write a literary analysis essay on " A Reading of Emily Dickinson's 'There's a certain Slant of Light'".

Evaluation Criteria:

College Board AP Essay 9-point holistic rubric

Evaluation of these essays will include comments and writing conferences addressing grammar and usage, logical structure, levels of generalization,

College Essay (1 week)

Text: Bloom, Lynn Z. The Essay Connection: Readings for Writers. 7th Edition Houghton Mifflin Company, Boston New York

Objectives:

Students will demonstrate the ability to:

- Critically read and discuss sample personal essays by professional authors,

- Write journal entries in response to a variety of different prompts on personal subjects, including description, exposition, narration, and reflection,
- Write a personal essay for an academic audience using anecdote, dialogue, details, language, syntax, and varied sentence structures.
- Write in a variety of modes, including description, exposition, narration and persuasion
- Revise repeatedly for various audiences and within various constraints.
- Work with conventions of Standard Written English.
- Use syntactic variety, which is specifically evaluated during peer review activities in each of their writing assignments.

Assessments:

- 3 journal responses to sample college application prompts,
- Peer editing of 1 entry,
- Revision of one prompt into a sample application essay,
- Peer editing of the essay,
- Teacher feedback on the essay, and
- Revision, including editing of essay for audience and length.

Evaluation Criteria:

- Teacher-made rubric for Journals
 - Six-Trait Rubric for personal essay
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Unit 2: Classic Tragic Hero vs Modern Common Man

Time Frame: 6 weeks (weeks 7-11)

Texts: *Poetics* by Aristotle, *Oedipus* by Sophocles, *Hamlet* by Shakespeare , *Things Fall Apart* by Chinua Achebe, *Death of a Salesman* by Arthur Miller, “On Common Man” by Arthur Miller; Literary Concepts and Theory: tragic hero*, tragedy, tragic flaw, on tragedies (<http://cla.calpoly.edu/~dschwart/engl339/tragedy.html>)

Literary Criticism Articles: “Father and Sons” by Eric Rasmussen , “Hamlet, ‘ A Man to Double Business Bound” by Anna Nardo, “Othello, Hamlet, and Aristotelian Tragedy” by Leon Golden, “Hamlet’s Mother” by Baldwin Maxwell, “Ophelia’s Madness” by Carroll Camden

Objectives:

Students will demonstrate the ability to:

- Understand the Aristotelian notion of tragedy, tragic hero, tragic flaw(hamartia), dramatic irony, the origin and function of the chorus in a classical tragedy
- Identify the tragic flaw in a tragic character and understand the conflicted nature of fate and character

- Examine the improbability of a tragic fate a tragic hero must face and the circumstances that cause such inevitability
- Compare a classical tragic hero and a tragic common man
- Identify and examine themes such as fate, free will, American dream, disillusionment, revenge, justice, deception, illusion, failure, madness
- Identify patterns of development, including character foils and parallel plots,
- Discuss quotations from the text in relation to major themes, including kingship, inheritance, fate, justice, parents and children, love, legitimacy, eyes and sight, madness, religion, truth, jealousy, guilt, identity, cruelty,
- Write and rewrite formal, extended analyses and timed, in-class responses in all of the following modes: writing to understand, writing to explain, and writing to evaluate.
- Gain awareness that the English language that writers use has changed dramatically through history, and
- Engage in thoughtful discussion
- Use syntactic variety, which is specifically evaluated during peer review activities in each of their writing assignments.

Assessments:

- Reading quizzes on each text
- Reading journals & responses
- Quotation analysis quiz,
- Micro-essays:
 - Rhetorical analysis of one of Hamlet’s soliloquys “To be or not to be...”, “What a rogue I am...” and “Give your pardon sir I have done you wrong” How all occasions do inform against me “
 - Written rhetorical analysis of an argument scene between Creon and Haemon in *Oedipus*
 - Written analysis of a specific passage in *Things Fall Apart* and discuss how the passage reveals the overall theme of the book artfully
- Literary analysis essay – formal, persuasive essay evaluating Hamlet based on one of the suggested topics : “Hamlet-sane of insane?” or “Hamlet-a man too modern for his time”. The essay will be graded on the clarity of your thesis, relevance of evidence, precision of diction, effectiveness of structure, accuracy of grammar and usage.
- Explication: In-depth reading and analysis of Willy Loman as a tragic character but nevertheless a “hero”. Write an essay on “**Why is Willy Loman’s death a social tragedy?**” Explain why you find the argument convincing or not (We’ll workshop this assignment and use the College-Board-developed nine-point rubric to evaluate the final work-clarity of thesis, diction, syntax, structure, specificity and generalization, rhetorical techniques).
- Formal, revised analytical essay with peer editing. Write an analytical essay responding to the essay question “And after all, our understanding influences our lives and characters as much as fate, destiny or any supernatural agency” (Pauline Hopkins, *Contending Forces*). Choose a novel

or play in which cultural, physical, or geographical surrounding shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of a work as a whole. (We will workshop the assignment using *Things Fall Apart* as the literary work for analysis and use the College-Board-developed nine-point rubric to evaluate the final work-clarity of thesis, diction, syntax, structure, specificity and generalization, rhetorical techniques).

- Explication: Write an essay responding to the essay prompt from 1988 AP Exam – “Choose a distinguished novel or play in which some of the most significant events are mental or psychological; for example, awakenings, discoveries, changes in consciousness. In a well-organized essay, describe how the author manages to give these internal events the sense of excitement, suspense, and climax usually associated with external action. Do not merely summarize the plot.” (We will workshop the essay using *Oedipus* as the literary work for analysis and use the College-Board-developed nine-point rubric to evaluate the final work-clarity of thesis, diction, syntax, structure, specificity and generalization, rhetorical techniques).
- Timed writing (with feedback from the scoring guide used by the AP English and Literature Exam for that specific question: According to Northrop Frye, Tragic heroes are so much the highest point in their human landscape that they seem the inevitable conductors of the power about them, the greatest trees more likely to be struck by lightning than a clump of grass. Conductors may of course be instruments as well as victims of the divine lightning." Select a character from *Oedipus*, *Hamlet*, *Things Fall Apart* or *Death of a Salesman* that acts as a tragic figure that functions as an instrument of the suffering of others. Then write an essay in which you explain how the suffering brought upon others by that figure contributes to the tragic vision of the work as a whole.
- Multiple-choice practice

Evaluation Criteria:

- Teacher-created rubric for informal responses ,character analysis essays, argumentative and comparison essays
- College Board 9-point essay rubric developed for the AP Literature and Composition exam

Unit 3: Women’s Role in History and Society & Application of Literary Theories

Time Frame: 6 Weeks (weeks 13-18)

Texts: Euripides’ *Medea* or *Electra* , *Antigone* by Sophocles, *Hamlet* By Shakespeare (Gertrude and Ophelia), *As You Like It* (Rosalind) by Shakespeare, *Pride and Prejudice* by Jane Austin, *The Mill on the Floss* by George Eliot, *Jude the Obscure* by Thomas Hardy, *The Scarlet Letter* by Nathaniel Hawthorn, *A Room with a View* by Virginia Woolf, *Three Sisters* by Chekov, *A Streetcar Named Desire* (Blanche) by Tennessee Williams, Henrik Ibsen’s *A Doll’s House*, *Three Tall Women* by Edward Albee, “The Story of an

Hour” by Kate Chopin, “A Rose for Emily “ by William Faulkner, “The Yellow Wall Paper” by CHARLOTTE Perkins Gilman

Resources: Meyer, Michael. The Bedford Introduction to Literature. 3rd. ed. St. Martin’s, 1993; Library and internet resources; Literature and Composition by Carol Jago, Renee Shea, Lawrence Scanlon, Robin Aufses

Literary Criticism articles: “Gender and Transgression in Sophocles' "Electra " by Graham Wheeler, Source: The Classical Quarterly; “Lament and Revenge in the *Hekabe* of Euripides” by Christian M. Billing;” Michel Foucault’s Techniques of the Self and the Christian Politics of Obedience” by Alexandre Macmillan, "Sexual Disguise in *AJ You Like It* and *Twelfth Night*," Nancy Hayles

Part I: Women’s Role in History and Society

Objectives:

Students will demonstrate the ability to:

- Identify unconventional traits in a female character against her social structure and ideology
- Recognize and explain how each heroin is a “woman warrior” in her own way
- Identify the common cause of their tragic ending
- Read critically and analyze an excerpt from a chosen text to discuss how the excerpt is related to a specific theme that permeates the work.
- Recognize the techniques of comedy including irony, parody, satire, hyperbole, wit, disguise, incongruity, inconsistency of character.
- Use a specific literary theory to analyze one of the heroines
- Identify various trait in an early feminist
- Use syntactic variety, which is specifically evaluated during peer review activities in each of their writing assignments.

Assessments

- Reading quizzes on each required text
- Reading journals & responses
- Micro-essays:
 - Rhetorical analysis of Antigone’s speech to Creon in Scene 4 of *Antigone*;
 - analyze excerpts of a 19th century novel and discuss how the section helps develop a theme;
 - analyze an excerpt from a modern drama (Tennessee or Albee) and discuss how the section contributes to the larger picture of the heroine’s character development;
 - discuss the comic characterization of Rosalind in *As You Like It*.
- Written rhetorical argument of a character who might revert her fate if she lived in today’s world.

- The Greeks believed that through witnessing tragedy, an audience could reach a state of catharsis- a cleaning or purification of pity and fear resulting in a sense of renewal. Write an essay in which you discuss how catharsis is reached through violence and tragedy in *Antigone*.
- In *Antigone*, many interpret Creon’s outrage toward Antigone not as leader responding to an action defying his decree but as man in a patriarchal society feeling threatened by a woman who dares to challenge him. Write an essay explaining this point of view and cite textual evidence that supports the interpretation.
- In paragraph 55 of “A Rose for Emily”, how do the diction, syntax, and imagery in this paragraph reinforce one of the story’s themes?
- Write an essay in which you analyze how the ending of the story “The Yellow Wallpaper”, the husband’s fainting, adds another level of subversion to this early feminist story.
- Explication: write an essay on “The Feminist evidence in Euripides’ *Electra*” or “The Struggle for Women’s self-definition in *Antigone* and *Electra*”
- *Select one of the topics to write an literary essay:* a) *As You Like It* is structured in a way that allows Shakespeare to juxtapose characters, attitudes, and even settings. Discuss one or two specific examples of juxtaposition in the play and describe the overall impact of this structure; b) *As You Like It* is one of Shakespeare's gender-bending comedies. Discuss how Rosalind's "Ganymede" disguise challenges traditional attitudes about gender. (We'll workshop this assignment and use the College-Board-developed nine-point rubric to evaluate the final work- clarity of thesis, diction, syntax, structure, specificity and generalization, rhetorical techniques)
- *Explication:* Write an essay on “ The Struggle for Women’s Self-Definition in Ibsen’s *A Doll’s House*”; “*Conflict in the Plot of Faulkner’s ‘A Rose for Emily’*”(We will workshop all essay assignments; a model of a “paper in progress” on “ A Secret Sorrow” and “A Sorrowful Women” from Bedford *Introduction to Literature* will be used as an exemplary to demonstrate the writing process that includes brainstorming, first draft, peer –editing, 2nd draft, teacher feed-back, final draft).

Grammar and usage: students are expected to demonstrate a good command of Standard Written English. There will be mini-lessons throughout the course dealing with complex grammar and usage issues, sentence constructions, and diction. Here two online resources that students can use for additional help-

- <http://grammar.ccc.commnet.edu/GRAMMAR/index.htm>
- <http://www.ucalgary.ca/UofC/eduweb/grammar/>

Evaluation Criteria:

- Teacher-created rubric for informal responses ,character analysis essays, argumentative and comparison essays
- College Board 9-point essay rubric developed for the AP Literature and Composition exam

Part II: Application of Literary Theories

Objectives:

Students will demonstrate the ability to:

- Identify the differences among literary theories, including formalism, archetypal criticism, feminist and gender criticism, Marxist criticism, psychological criticism, reader-response criticism, deconstructionism, school of the absurd, biographical criticism, multicultural criticism, literary history and new historicism,
- Appraise a critics' view on a specific work listed and locate literary criticism that represents a specific critical approach to the text
- Interpret a text from at least one of these critical theories, with relevant details
- Deliver a comprehensive group oral presentation explaining the origins, major critics, and theory of each approach, including an interpretation of the text
- Synthesize their own interpretation and relevant critical perspectives into an oral analysis of the text, and
- Write, peer edit and revise a documented essay applying one critical approach, with support relevant to the critical perspective selected.
- Use syntactic variety, which is specifically evaluated during peer review activities in each of their writing assignments.

Assessments:

- Group explanation of approach and analysis of text, and
- Individual essay drafts and revisions analyzing one of the texts according to the student's choice of literary theory. For example, "Are Feminism and Romance novels exclusive"? We'll workshop the topic. We'll gain perspectives from the book *The Back Fence for Lovers of Romance Novels* by Kay Mussell (can be accessed at likesbooks.com/mussel.html) for our analysis.

Evaluation Criteria:

- Teacher-made rubric for oral presentation
- Teacher-created rubric for informal responses ,character analysis essays, argumentative and comparison essays
- College Board 9-point essay rubric developed for the AP Literature and Composition exam

Spring Semester**Unit 4: The Troubled World- Colonization, industrialization, War and Modernization**

Time Frame: 5 Weeks (weeks 1-5)

Texts: "The World is Too Much with Us" by William Wordsworth, *Heart of Darkness* by Joseph Conrad, 'Shooting an Elephant' & Other essays by George Orwell, *North and South* by Elizabeth Gaskell, "Chimney Sweepers" by William Blake, Samuel Taylor Coleridge, "Dulce et Decorum" and "Arms and the Boy" by Wilfred Owen, "War" by Luigi Pirandello, *Things They Carried* by Tim O'Brien, "Naming of Parts" by Henry Reed, "The Wasteland" by T.S. Eliot, *End Game* by Samuel Beckett

Literary Criticism articles:

1. Hooti, Noorbakhsh, and Masoud Ahmadi Mousaabad. "Joseph Conrad's Heart of Darkness: A Postcolonial Study." *Studies in Literature and Language* 2.2 (2011): 60-9. *ProQuest*. Web. 8 Feb. 2014.
2. Bodek, Richard. "Conrad's Heart of Darkness." *The Explicator* 59.1 (2000): 25-7. *ProQuest*. Web. 8 Feb. 2014.
3. Nofal, Khalil Hassan. "Darkness in Conrad's Heart of Darkness: A Linguistic and Stylistic Analysis." *Theory and Practice in Language Studies* 3.3 (2013): 452-8. *ProQuest*. Web. 8 Feb. 2014.
4. Stephen Skinner. "Obscurity, Apophasis, and the Critical Imagination: The Unsayable in *Heart of Darkness*." *Conradiana* 42.1 (2010): 93-106. *Project MUSE*. Web. 8 Feb. 2014. <<http://muse.jhu.edu/>>.
5. Blyn, Robin. "O'Brien's the Things they Carried." *The Explicator* 61.3 (2003): 189-91. *ProQuest*. Web. 8 Feb. 2014.

Resources: *Literature and Composition* by Carol Jago, Renee Shea, Lawrence Scanlon, Robin Aufses

Objectives:

Students will demonstrate the ability to-

- Identify the effect of literary techniques such as point of view, structure, frame narration, imagery, figurative language, tone, diction, theme and syntax.
- Evaluate the use of allusion in Wordsworth poem to convey his conviction that materialism causes an estrangement from nature that may have dire results.
- Explore the literary techniques of impressionistic writing, frame narrative, inference, and symbolism.
- Question and discuss the authors' purpose in relation to the social, historical and political context of the novel's setting and the values of their time.
- Evaluate the relevance of different approaches to analyzing the novella *Heart of Darkness* and debate the novel as a view of a racist or imperialist
- Analyze Marlow 's views of Congo as a character; Analyze the meaning of the title ; Analyze the symbolic meaning of Kurtz
- Compare Orwell's work with Conrad's in the sense of colonization- how effectively does each author describe the colonization? How different are their approaches to reveal the social issue?
- Compare Blake and Gaskell's attitude toward an ever-growing industrialized world
- Identify the connections between the war effects described in Owen's poems and that of O'Brien's novel.

- Identify the similar tone and themes conveyed in ‘The Wasteland’ and End Game.
- Identify major characteristics of the” theater of the absurd” and modern poetry.
- Write a well-supported essay (in class) based on an open-ended essay prompt (from a previous AP Lit Exam) relating to one of the themes of Heart of Darkness.
- Use syntactic variety, which is specifically evaluated during peer review activities in each of their writing assignments.

Assessments:

- Reading journals and responses
- Write an essay in which you analyze how Wordsworth uses allusion and other poetic devices in “The World is Too Much with Us” to convey that materialism causes an estrangement from nature that may have dire results.
- Character analysis (individual and group)
- Passage analysis: selected passages from the listed works above will be used for writing various literary analysis with focuses on the connections between the author’s craft such as diction, syntax, imagery, figurative language, irony, structure etc. and the overall meaning of the work.
- In para. 104(beginning with ”I laid the ghost of his gifts at last with a lie...”’) we hear Marlow’s analysis of Kurtz. Write an essay analyzing the literary devices Conrad uses to achieve his purpose in this passage
- Explication: Choose one of the following tensions in *Heart of Darkness* and write an essay that traces its evolution throughout the novel: appearance vs. reality, primitivism v. civilization, light vs. dark, or innocence vs. experience.
- Write a literary essay to explore the meaning of the title *The Heart of Darkness* as explicated in the novella.
- Comparison essay: Imagery in T.S. Eliot’s “The Wasteland” and Beckett’s *End Game*
- *Write an essay to compare and contrast the poem “Naming of Parts” techniques and themes to Tings They Carried”*.
- One might view O’Brian’s narrative structure itself to be symbolic. Each time the narrator brings order to the events by returning to an organized account of the things they carried, the process slips into personal account and idiosyncratic details. How des such a method work symbolically to suggest something about the subject matter f the story?
- Many 19th and 20th century writers (i.e. Friedrich Nietzsche, Mark Twin, Balzac, Henrik Ibsen, Thomas Hardy and Stephen Crane) express a tragic conception of human life- that it purpose is impenetrable, its joys and sorrows meaningless. **Write an essay** exploring your interpretation of Conrad’s conception of human life. Provide an analysis that moves well beyond plot summary, and into the discussion of specific component of the work, including the write’s techniques and styles. Analysis and interpretation are linked in the writing process by focusing on how separate parts or aspect of the novella help a work to achieve its overall effect, which is Conrad’s conception of human life (We will workshop the essay, which means we will discuss the essay structure, thesis, specific evidence to develop the thesis, language, sentence structure, grammar

and usage. During revision process, specific lessons on grammar, sentence structure and language usage will be provided when necessary. We will also study professional models to gain understanding of the elements in an analytical essay. Feedback will be provided during peer editing and conferences with the teacher).

Evaluation Criteria:

- Teacher-created rubric for informal responses ,character analysis essays, argumentative and comparison essays
- College Board 9-point essay rubric developed for the AP Literature and Composition exam

Unit 5: Identity and Culture

Time Frame: 5 Weeks (weeks 5-10)

Texts: “ I’m No body! Who are you?” by Emily Dickinson, “The Quiet Life” by Alexander Pope, *Piano Lesson* by August Wilson, “ The Story of an Hour” by Kate Chopin, “*The Old Chief Mshlanga*” by Doris Lessing, *The Street Car Named Desire* by Tennessee Williams, *Sound and Fury* by William Faulkner, *Mrs. Dalloway* by Virginia Woolf, “*The Dead*” by James Joyce, [Krapp’s Last Tape](#) by Samuel Beckett.

Resources: Literature and Composition by Carol Jago, Renee Shea, Lawrence Scanlon, Robin Aufses

Literary concept focus: stream of consciousness

Literary Criticism Articles:

- Linda W. "August Wilson's Haunting `Piano Lesson.´." *Newsday*, Combined editions ed.: 0. Apr 17 1990. *ProQuest*. Web. 10 Feb. 2014
- Sandy Alexandre. “ “[The] Things What Happened *with Our Family*”: Property and Inheritance in August Wilson’s *The Piano Lesson*.” *Modern Drama* 52.1 (2009): 73-98. *Project MUSE*. Web. 10 Feb. 2014. <http://muse.jhu.edu/>
- Singleton, Jermaine. "Some Losses Remain with Us: Impossible Mourning and the Prevalence of Ritual in August Wilson's the Piano Lesson." *College Literature* 36.2 (2009): 40-V. *ProQuest*. Web. 10 Feb. 2014
- Devon Boan. “Call-and-Response: Parallel "Slave Narrative" in August Wilson's The Piano Lesson”. *African American Review* , Vol. 32, No. 2 (Summer, 1998) , pp. 263-271 Published by: [Indiana State University](#) Article Stable URL: <http://www.jstor.org/stable/3042123>
- Thomières, Daniel. "Tennessee Williams and the Two Streetcars." *The Midwest Quarterly* 53.4 (2012): 374,391,312,316.*ProQuest*. Web. 10 Feb. 2014.
- ANNA FOCA. “**I’m Stronger than You**”: **Quentin Compson’s Suicide in William Faulkner’s The Sound and the Fury**Men and Masculinities April 2002 4: 346-356
- Shalom Rachman. “Clarissa's Attic: Virginia Woolf's Mrs. Dalloway Reconsidered” .*Twentieth Century Literature* , Vol. 18, No. 1 (Jan., 1972) , pp. 3-18 Published by: [Hofstra University](#)
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Objectives:

Students will demonstrate the ability to:

- Understand the works' complexity- structure, diction, theme, voice, character development and historical contexts
- Explore the theme that that" man is essentially alone, that even his I is a stranger, a me to his consciousness" (Kern), - this separation of selves is apparent in *Krapp's Last Tape*.
- Debate on "How can one acquire self-worth by denying one's past" citing specific textual evidence from *The Piano Lesson* by August WILSON?
- Understand the symbolic meaning of the title *The Piano Lesson*
- Explore cultural and historical conditions in which characters feel confined and restrained.
- Explore the theme of one's place in the world
- Recognize the anachronism used in the narratives
- Recognize, understand and analyze the narrative approach of stream of consciousness used in the works by Woolf, Joyce and Faulkner.
- Identify traditional characterization and point of view and their modern variations
- Identify effective use of literary elements or techniques such as character development, plot, structure, and symbolism etc. in untraditional ways
- Understand the complexity and absurdism of a modern literary work
- Recognize the relationship between modern art theories of 20th century and their influence on literature
- Use syntactic variety, which is specifically evaluated during peer review activities in each of their writing assignments.

Assessments*:

- Dialectical journals (informal)
- Reading quizzes
- Write an essay in which you compare and contrast " I'm No body! Who are you?" by Emily Dickinson with "The Quiet Life" by Alexander Pope. What sources of language do the two poets employ to express the kind of life each believes is most valuable?
- Passage analysis: Select a passage from *Mrs. Dalloway* and discuss how Woolf uses stream of consciousness narrative technique to provide readers with an intimate understanding of Mrs. Dalloway's character. Consider how Woolf uses fragments, swift transitions and free association of ideas to take readers inside the mind of the character.

- Write an analytical essay in which you discuss how Chopin reveals Mr. Mallard’s sense of self in the “Story of an Hour” through syntax, diction and imagery.
- Write a literary analysis essay on the use of symbolism in *The Piano Lesson* by August Wilson. “A symbol is an object, action, or event that represents something or that creates a range of associations beyond itself. In literary works a symbol can express an idea, clarify meaning, or enlarge literal meaning. Select a novel or play(*The Piano Lesson*)) and, focusing on one symbol, write an essay analyzing how that symbol functions in the work and what it reveals about the characters or themes of the work as a whole. Do not merely summarize the plot.(2009) Feedback will be provided using the College Board AP English Literature and Composition exam 9-point rubric for the same type of essay.
- Argument essay: In *Transitions: Narratives in Modern Irish culture*, Irish scholar Richard Kearney argues that the crisis of 20th century Irish culture is defined by a clash between “revivalism and modernism”, between those who “seek to revive the past” and those who turn to a cosmopolitan or international perspective and thereby ‘seek to rewrite or repudiate it altogether.’. Use the “The Dead” by Joyce to support, challenge or qualify Kearney’s claim.
- Explication; In the story, “*The Old Chief Mshlanga*” by Doris Lessing, the narrator thinks, “this is my heritage, too; I was bred here; it is my country as well as the black man’s country; and there is plenty room for all of us (para. 40). Write an essay arguing whether you believe Lessing agrees with the narrator. Use specific evidence from the text to support your argument.

Evaluation Criteria:

- Teacher-created rubric for informal responses ,character analysis essays, argumentative and comparison essays
- College Board 9-point essay rubric developed for the AP Literature and Composition exam

* We will workshop all essay assignments. Students will select two essays from the unit to be peer-edited using the 9-point AP literature and Composition essay rubric. They will receive feedback from the teacher as well before they complete the final revision. Individual conferences will be provided based on individual needs.

Grammar and usage: students are expected to demonstrate a good command of Standard Written English. There will be mini-lessons throughout the course dealing with complex grammar and usage issues, sentence constructions, and diction. Here two online resources that students can use for additional help-

- <http://grammar.ccc.commnet.edu/GRAMMAR/index.htm>
- <http://www.ucalgary.ca/UofC/eduweb/grammar/>

Review 1 week

- Practice Multiple-Choice format and types of questions
- Discuss essay prompts

Every student in the AP class will be programmed to take the AP Literature and Composition Exam.
