

# Ringgold High School English Department

## Advanced Placement Literature and Composition Syllabus

*Instructor: Mark Pierce, Ed.S*

### **Catoosa County Vision**

CCPS will be a nationally recognized learning community whose graduates are prepared for tomorrow's challenges.

### **RHS School Mission**

To empower our students with academic excellence.

### **Prerequisite**

Successful completion of 11<sup>th</sup> honors English and/or 11<sup>th</sup> grade CP teacher recommendation for AP Honors enrollment. Each entering senior will be expected to remain motivated and determined to finish the course without excuse until the course is officially and satisfactorily completed. The course does NOT end after the AP exam; assessment continues until the last day of the semester. I will expect and accept nothing less than a dedicated and scholarly effort from each of you. Do not give me reason to regret my letters of recommendation or reason to decline writing a letter of recommendation. I want you to end your high school tenure with integrity and dignity along with respect for yourself and continued respect from me.

### **Required Materials**

Please secure the following materials: loose leaf notebook paper, a three-ring binder, blue or black ink pen (no other colors accepted), pencil, various outside novels, access to email, access to a computer with Microsoft Word, and access to a printer. A flash drive is also highly recommended.

### **Homework**

Please expect homework **nightly!!!** The majority of homework will consist of **reading** and **studying** along with various writing assignments. AP students should expect up to **5-10** hours of homework weekly which is the **AP** standard. Please respect all deadlines and refrain from using excuses such as: "*I had company last night,*" or "*I had band practice,*" or "*I play sports,*" or "*I had to go to youth group,*" or "*My computer is broken.*" All assignments have adequate time allotted for completion well before the due date.

### **AP Late Work Policy**

Late work will **NOT** be accepted. All assignments must be **ON TIME, EVERY TIME!** Turning in late work and producing poor quality work are unbecoming behaviors for an AP student to display. Extenuating circumstances must be just that...extenuating!

## Attendance

Students are **required** to be at school! It is the parent/guardian's responsibility to ensure that students are in school every day and on time every day. Board policy allows 5 days for emergency absences only (illness, bereavement, etc.) Over five unexcused absences will result in failure. Attendance is **REQUIRED**! Please schedule medical/dental appointments after 3:30 *if possible*.

## Parent Notification

Each parent/guardian will be contacted a minimum of **4** times during each semester. Every **4 ½** weeks, a progress report **or** a report card will be sent home via the student. Other contacts may be made on an *as needed* basis only. Parents have web access to *Infinite Campus* which will serve as 24/7 ongoing contact. It is imperative that parents make use of this resource! *Please note: English teachers require additional time to post essay grades as the grading time is immense.*

## Honesty Policy

It is essential that you complete your own work for this course. All work completed in this class must be your own. All writing assignments must reflect your own original ideas unless documented otherwise in your paper. It is *never* acceptable to copy from the internet, steal from a previous student's portfolio or computer files, or allow your *parent* or anyone else to write any portion of a paper for you. Plagiarism in any form is a *serious* offense and is insulting to intellectuals, to scholars, and to all of academia. Do not entertain the thought of plagiarizing in this class. Please read and sign the *RHS Honor Code*.

## Course Overview

This Advanced Placement Literature and Composition course is designed to follow the curricular requirements described in the *AP English Course Descriptions*. Students in the AP English Literature and Composition course will engage in the careful reading of literary works. Through such study, students will **sharpen** their awareness of language and their understanding of the writer's craft. They will also develop critical standards for the independent appreciation of any literary work and increase their **sensitivity** to literature as a *shared* experience. To achieve these goals, students will study the individual work, its language, its characters, the action, and the theme(s). Students will consider the work's structure, meaning, and value along with its relationship to contemporary experience as well as to the context in which it was written. As an AP Literature student, it is expected that each work will be approached in a mature manner recognizing that works of literary merit are created to expose, to reveal, to enrage, to provoke, to challenge, to offend, and to enlighten. A cursory and superficial approach to AP literature will prevent intellectual stimulation and will diminish the impact and power of the written word.

AP students in English Literature and Composition are involved in the study and practice of writing as well as in the study of literature. Reading, understanding, interpreting, and writing should all coexist in the AP English Literature and Composition course. The ability to construct mature arguments and analysis using a variety of sentences is at the heart of what students should strive to do with each assignment. Writing assignments will focus on the critical analysis of literature and will include informal responses as well as formal essays. These critical essays are based on **close textual analysis** of structure, style (figurative language, imagery, symbolism, and tone), theme, and social/historical values. Although

much of the writing in the course will be about literature, speaking and writing along with debate and dialogue about different kinds of subjects should further develop a sense of how style, subject, and audience are related. The desired goals are the honest and effective use of language and the energetic organization of ideas in a clear, coherent, imaginative, analytical, and persuasive manner.

By the end of the AP course, students will have studied works in different genres from both American and English traditions from various periods. They will have read works of recognized literary merit that are *likely* to be taught in an introductory college literature course, and works that are worthy of scrutiny because of their richness of thought and language that challenges the reader. Students will speculate on the biographical, historical, and social elements that bring authors into being and give texts their distinctive shapes. Students will attempt to answer the most important literary questions of all: How is literature a part of our lives? What does literature reveal about humanity, the human experience, and being human?

### **The AP Examination**

The AP exam in English Literature and Composition, which is three hours long, consists of two sections: Section One- This portion of the examination contains 50-60 multiple-choice questions that test examinee's reading of selected passages—both prose and poem. This section counts 45% of the total AP score. Section One allots 60 minutes to complete this portion of the examination.

Section Two- This portion of the examination contains 3 free response questions that measure the examinee's ability to interpret literature and to use other forms of discourse effectively. This section counts 55% of the total AP score. Section Two allots 120 minutes to complete this portion the examination. One question typically will ask the examinee to analyze a poem, one a prose passage, and one a longer work such as a novel or play.

### **AP Scores**

Scores are reported on a five-point scale as follows:

5= extremely well qualified

4= well qualified

3= qualified

2= possibly qualified

1= no recommendation

Scores are reported the first or second week of July. Most schools in Georgia give credit for a score of 3 or better on the English exam. However, some schools only give credit for a score of 4 or higher and in some cases only a score of 5 is accepted.

### **Course Grades**

Grades will be determined by a variety of assessments including oral presentations, various writing assignments, group and team collaboration, multiple-choice tests, essay exams, and portfolios. The final

exam will be an actual AP exam released by the College Board/AP Central. Daily grades will be 50% of the course grade and tests/formal writings will be 50% of the grade. Daily grades will include quizzes, literary responses, class participation, presentations, data sheets, various writing and speaking assignments. Students should expect to complete nightly reading and writing assignments and come to class prepared. Students should expect to participate in an in-depth discussion of the literature assignment (Fish Bowl, Socratic Seminar, delving questions, pair-share, etc.). Homework will be collected at the beginning of class and no work will be accepted late. All work: *On Time, Every Time!*

## **Writing**

During the course, all students will contribute to a writing portfolio which will include various types of writings for different audiences and purposes. Samples will include writing to understand, writing to explain, and writing to evaluate. Some examples represented in the portfolio are as follows:

\*Research paper in MLA format. Topics will include literary periods, an author's writing style, a study of an author's life and works, literary theory, and etc.

\*Informal interpretative responses to prose and poetry demonstrating understanding of the text.

Frequently, the response will focus on analyzing a particular literary device or element used by an author in the assigned text. Students will be expected to make a statement (claim) about the literature, to present data or proof of their claim using textual support, and to provide insightful discussion (commentary).

\*Formal essays on various topics. All formal papers will be scored by the instructor and students will be required to make revisions and resubmit paper to the instructor. Students must demonstrate understanding of the feedback given on the original submission.

\*Timed, in-class essays analyzing literature using former AP prompts will administered frequently.

## **Conventions**

Students should already have a solid background in grammar and conventions; however, grammar instruction will be incorporated into the AP course when student writings reflect specific needs. Student papers should be clearly organized and the writing should maintain its focus on thesis statement throughout the paper. Use of transitions and paragraph hooks should seamlessly guide the reader through the writing and the writer's discussion in the paper. Effective and precise word choice along with varied sentence structure should also be evident. Formal writing instruction will address problems seen in student submissions as they become apparent to the instructor over the course of the semester.

## **Vocabulary**

Weekly vocabulary exercises, quizzes, and tests are administered using the Sadlier-Oxford Vocabulary series, Level G.

## **Literature**

An AP literature class will typically study between 6 and 8 major works of literature including plays and novels. Below is a list of some of the major works of literature that have been included in AP English literature syllabi at Ringgold High School in recent years:

- \**Death of a Salesman* by Arthur Miller
- \**Frankenstein* by Mary Shelly
- \**Hamlet* by William Shakespeare
- \**Jane Eyre* by Charlotte Bronte
- \**The Glass Menagerie* by Tennessee Williams
- \**Streetcar Named Desire* by Tennessee Williams
- \**Invisible Man* by Ralph Ellison
- \*Others works as *titles* are made available

Students will also be required to read up to 4 additional novels or plays outside of class. Selections will come from the AP reading list. In addition to reading several major works, AP classes will also study a number of shorter works including short stories from the nineteenth and twentieth centuries. An AP College Board designed *Major Works Data Sheet* will be completed for each AP title read during the course. These data sheets will be stored in each student's writing portfolio along with other data sheets completed in pre-AP alignment in grades 9-11 honors English classes. The data sheets are useful tools when preparing for the AP exam later in the semester. Since poetry accounts for approximately half of the AP English examination, an intense study of the elements of poetry and a variety of poems will also be studied.

## **Tentative Schedule**

### Weeks 1-4 Short Story Unit

Read *various* selections from *Perrine's Literature: Structure, Sound, and Sense*, 8<sup>th</sup> and 11<sup>th</sup> editions and discuss the elements of fiction and author's use of the elements to advance theme, purpose, underlying meaning, and comments about society and human behavior. (Note: titles subject to change and may vary.)

#### \*Reading the Short Story- page 51

What is the difference between commercial and literary fiction?

Class lecture, class notes, and class discussion.

Read/Discuss "The Short Happy Life of Francis Macomber" by Richard Connell, page 77

#### \*Plot and Structure- page 107

Class lecture, class notes, and class discussion.

Read/Discuss "How I met My Husband" by Alice Munro, page 130

#### \*Characterization- page 168

Class lecture, class notes, and class discussion.

Read/Discuss "Miss Brill" by Katherine Mansfield, page 182

#### \*Theme- page 203

Class lecture, class notes, and class discussion.

Read/Discuss "Eveline" by James Joyce, page 218

\*Point of View- 238

Class lecture, class notes, and class discussion.

Read/Discuss “A Rose for Emily” by William Faulkner, page 281

\*Symbol, Allegory, and Fantasy-291

Class lecture, class notes, and class discussion.

Read/Discuss “The Rocking-Horse Winner” by D.H. Lawrence, page 302

Read/Discuss “Young Goodman Brown” by Nathaniel Hawthorne, page 316

\*Humor and Irony- 337

Class lecture, class notes, and class discussion.

Read/Discuss “The Guest” by Albert Camus, page 371

Read/Discuss “Bartleby the Scrivener” by Herman Melville, page 64

Students should complete the short story writing assignment (handout with explanation) for each story listed. Writings are due at the beginning of class and before class discussion begins.

During the short story unit, students will practice prose passage multiple-choice question exams several times weekly. Vocabulary exercises will be done during the first part of class daily with a vocabulary test every Friday.

Weeks 5-7 Introduction to Drama and Poetry Units

Throughout these weeks, students will be reading one Tennessee Williams’ plays in class. Students will also be reviewing literary elements and devices while studying the appropriate sections in the Perrine textbook and becoming familiar with several of the poems found in the text for homework. Class discussion and lecture will be held on the date of each chapter and section assigned.

\**The Glass Menagerie* and/or *Streetcar Named Desire* by Tennessee Williams

Class lecture, class notes, and class discussion.

Major Works Data Sheet

In-class timed essay using released AP prompt

Peer-editing and scoring using AP writing rubric

Student to student feedback and teacher to student feedback

Students will be required to edit and correct scored essay

*Note:* Homework assignments for weeks 5-7 include the following:

\*Chapter 3-Denotation and Connotation, pages 757-763

Class lecture, class notes, and class discussion.

Read selected poems

Exercise, page 763

- \*Chapter 4-Imagery, pages 771-774  
Class lecture, class notes, and class discussion.  
Read selected poems
- \*Chapter 5-Figurative Language I: Simile, metaphor, personification, apostrophe, metonymy, and synecdoche , pages 784-796  
Class lecture, class notes, and class discussion.  
Read selected poems  
Exercise, page 796
- \*Chapter 6- Figurative Language II: Symbol, symbolism, and allegory, pages 807-817  
Class lecture, class notes, and class discussion.  
Read selected poems
- \*Chapter 7-Figurative Language III: Paradox, overstatement, understatement, and irony, pages 829-839  
Class lecture, class notes, and class discussion.  
Read selected poems  
Exercise, pages 839-840
- \*Chapter 8-Allusion, pages 852-856  
Class lecture, class notes, and class discussion.  
Read selected poems
- \*Chapter 9- Meaning and Idea, pages 864-869  
Class lecture, class notes, and class discussion.  
Read selected poems
- \*Chapter 10- Tone, pages 880-885  
Class lecture, class notes, and class discussion.  
Read selected poems
- \*Chapter 11-Musical Devices, pages 899-906  
Class lecture, class notes, and class discussion.  
Read selected poems
- \*Chapter 12- Rhythm and Meter, pages 915-929  
Class lecture, class notes, and class discussion.  
Read selected poems  
Exercise, page 929
- \*Chapter 13-Sound and Meaning, 941-951  
Class lecture, class notes, and class discussion.  
Read selected poems  
Exercise, page 951
- \*Chapter 14, Pattern, pages 961-969  
Class lecture, class notes, and class discussion.  
Read selected poems

## Weeks 8-9 and 10-12 Advanced Poetry Unit

The following poems will be read and discussed using the information about poetry and poetic devices studied in the Perrine textbook as the basis for analysis and interpretation. The intense study of these selected works will prepare students for the AP exam as well as deepen appreciation for the art and craft of poetry.

(Note-Titles subject to change and may vary)

- \*Christopher Marlow- “The Passionate Shepherd to His Love”
- \*Sir Walter Raleigh- “The Nymph’s Reply to the Shepherd”
- \*Edmund Spenser- “Sonnet 30” and “Sonnet 75”
- \*William Shakespeare- “Sonnet 116” and “Sonnet 130”
- \*John Donne- “A Valediction: Forbidding Mourning”
- \*John Donne- “A Hymn to God, My God, in My Sickness”
- \*John Donne- “Break of Day”
- \*Andrew Marvell- “To His Coy Mistress”
- \*John Milton- “When I Consider How My Light is Spent”
- \*John Milton- excerpts from *Paradise Lost*
- \*Jonathan Swift- “A Modest Proposal”
- \*William Blake- poems from *Songs of Innocence* and *Songs of Experience*
- \*William Wordsworth- “The world is too much with us”
- \*Percy Shelly- “Ozymandias”
- \*Samuel Taylor Coleridge- “The Rime of the Ancient Mariner”
- \*Thomas Hardy- “The Man He Killed”
- \*Thomas Hardy- “Ah, Are You Digging on My Grave”
- \*Thomas Hardy- “The Convergence of the Twain”
- \* Tennyson, Lord Alfred - “The Eagle”
- \*Wilfred Owen- “Dulce et Decorum Est”
- \*Dudley Randall- “The Ballad of Birmingham”
- \*William Carlos Williams- “The Red Wheelbarrow”
- \*A.E. Housman- “Is My Team Plowing”
- \*Emily Dickinson- “There’s been a Death, in the Opposite House”
- \*William Shakespeare- “When my love swears that she is made of truth”
- \*Ellen Kay- “Pathedy of Manners”
- \*Langston Hughes- “Cross”
- \*Emily Dickinson- “I felt a Funeral in my Brain”
- \*Robert Herrick- “To the Virgins, to Make Much of Time”
- \*Robert Frost- “Out, Out- -”
- \*Emily Dickinson- “Because I could not stop for Death”
- \*Robert Frost- “Acquainted with Death”
- \*T.S. Elliot- “The Love of J. Alfred Prufrock”
- \*David Bottoms- “Sign for My Father, Who Stressed the Bunt”



- \*Rachel Hadas- “The Red Hat”
- \*Randall Jarrell- “The Death of the Ball Turret Gunner”
- \*Jenny Joseph- “Warning”
- \*William Shakespeare- “Shall I Compare Thee to a Summer Day”

Students will analyze the poems in a variety of tasks. Students will discuss, interpret, and explicate the poems via the rhetorical triangle (author, purpose, message, purpose, medium, tone) method of breaking down a poem first and then by using the graphic organizer as a basis for literary response. In addition, the students will use TPCSTT (title, paraphrase, connotation, attitude, shifts, title, theme) method to construct a more detailed discussion of the poems. Practice AP poetry passages will be done in class using released AP prompts. The class will review the organization of a compare/contrast essay and then students will write essays comparing and contrasting two poems. Students will score each other’s exams and give feedback according to the AP rubric. Essays will be corrected and rewritten and then submitted to teacher for formal scoring.

Weeks 13-14 Review for AP Exam

- \*Students will review analyzing, identifying, and applying the techniques learned in class.
- \*Students will review released AP exam prompts and sample essays.
- \*Students will use various AP approved manuals endorsed and purchased from AP Central

Weeks 15-16 British Literature Unit

Read various selections from McDougall-Littell’s *The Elements of Literature, British Literature* and discuss historical and literary significance of each selection as well as study the evolution of the English language and the influences of other cultures on the English language.

- \**Beowulf*
- \**The Canterbury Tales* by Geoffrey Chaucer
- \**Macbeth* by William Shakespeare
- \*Various documentaries, articles, and commentaries

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**Various Teaching Strategies and Tools for Analysis**

Even though students in an AP English Literature and Composition course may be strong readers and writers, they still need strategies to draw from as they encounter challenging texts.

**SOAPST**

This is a text analysis strategy developed by Tommy Boley and taught in several College Board workshops for use in analyzing prose and visual texts.

- The term “SOAPST” refers to:
  - Speaker:** the individual or collective voice of the text
  - Occasion:** the event or catalyst causing the writing of the text to occur
  - Audience:** the group of readers to whom the piece is directed
  - Purpose:** the reason behind the text
  - Subject:** the general topic and/or main idea
  - Tone:** the attitude of the author

## **TWIST**

This is a text analysis strategy developed for analyzing text.

- The term “TWIST” refers to:
  - Tone**
  - Word Choice**
  - Imagery and Detail**
  - Style**
  - Theme**

## **DIDLS**

This is a text analysis strategy developed by the AP College Board specifically for analyzing a work for tone.

- The term “DIDDLE” refers to :
  - Diction:** connotation of the word choice
  - Images:** vivid appeals to understanding through the senses
  - Details:** facts that are included or those omitted
  - Language:** the overall use of language, such as formal, clinical, jargon
  - Sentence Structure:** how structure affects the reader’s attitude

## **TP-CASTT**

This is a text analysis strategy developed by the AP College Board for use with comparison and analysis of poetry.

- The term “TP-CASTT” refers to:
  - Title:** speculate what you think the poem *might* be about based on the title
  - Paraphrase:** line-for-line, rewrite the poem in your own words
  - Connotation:** for this approach, connotation refers to any and all literary devices, focusing on how such devices contribute to the meaning, the effect, or both in a poem
  - Attitude:** examination of diction, images, and details that suggests speaker’s attitude and contributes to understanding; think *complexity* when trying to name attitude (i.e.tone)
  - Shifts:** key words, punctuation, stanza divisions, changes in line or stanza length, irony, changes in sound that may dictate changes in meaning, changes in diction
  - Title:** look at the title on an interpretative level; what new insight does the title provide?
  - Theme:** stated in a complete sentence, identify what the author is saying about the human experience, motivation, or condition.

## **Syntax Analysis Charts**

A syntax analysis chart is a strategy for style analysis and revision of student’s own writing.

- One of the key strategies mentioned in the *AP Vertical Teams® Guide for English*, published by the College Board, the syntax analysis chart involves creating a five-column table with the following headings:
  - Sentence Number*
  - First Four Words*
  - Special Features*
  - Verbs*
  - Number of Words per Sentence*

\*Additional bullets →

- The Syntax/Analysis Chart is a reflective tool that not only helps students examine how style contributes to meaning and purpose but also helps students identify various writing problems (repetitiveness, possible run-ons, or fragments, weak verbs, and lack of syntactical variety).
- In addition, students are made aware of their own developing voices and diction.

### Says/Does Analysis

This method for close reading is presented in *A Short Course on Writing* by Kenneth Bruffee.

- When reading text closely, consider what it does as well as what it says. When you do this, you are thinking about how language functions, a dimension that is distinct from what language says.
- “Says statements” summarize the content of text.
- “Does statements” describe construction, organization, and form with as little reference to content as possible.
- Says/Does Analysis involves grappling with the difference between the content (says) and the function and form (does) of a text as represented by its language.
- While exploring the distinction between form and content may seem challenging (and even artificial), it is a useful tool during close reading and analysis of text.
- Conducting a says/does analysis can prove especially valuable during the revision of your own writing, helping you account for coherence (or the lack of it).
- Often, language functions can be related to how a writer (including you) conveys his or her thesis, central idea, claim, or proposition. Ask yourself—what is my claim and/or my aim?, and what am I doing to get it across to my audience

### Major Works Data Sheets

One of the key elements in learning how to read closely is the Major Works Data Sheet. The MWDS requires students to look up information on the author of the work and the period in which it was written; identify the characteristics of the genre; analyze key passages; identify and explain literary techniques, metaphors, and themes; and generate topics for discussion.

- One of the key elements in students learning how to read closely is the *Major Works Data Sheet*. The MWDS is a tool for students to record their impressions and questions as they are reading, and it becomes a prompt for literary analysis. The MWDS requires students to look up information on the author of the work and the period in which it was written; identify the characteristics of the genre; analyze key passages; identify and explain literary techniques, metaphors, and themes; and generate topics for discussion.
- Each MWDS requires that students read closely, apply their knowledge of literary terms, improve their vocabulary, and draw generalizations about the meaning of the work as a whole. Also, because students both read each text in its entirety and begin work on the MWDS before discussing the text in class, they learn to develop independent interpretations of the texts and to formulate their ideas about the work **before** learning what others think or what SparkNotes thinks ☺! Thinking for oneself leads to a more exciting exchange of ideas among students. Students keep MWDS and use them to prepare several texts that they might be able to use on the AP Exam’s free-response essay which is a major factor for completing a data sheet for each work studied.

- AP students will complete a *MWDS Research Project* , which will allow them to know “a few works well.” In doing so, students will be armed with a solid foundation from which to build upon during the AP Exam. Students will select **4** works from previous MWDS and seek to become an EXPERT on the selected works. Students will offer explanation of significant passages and selected published literary criticisms, explication of themes, symbols, and style along with author background all from reputable sources.
- In order to produce a quality research project and to create a context for overall significance of the selected texts, students will research some of the following areas relevant to the time: social, political, and historical events; art and music; architecture; gender roles; religious and philosophical influences all of which should be evaluated based on the quality and accuracy of research, analysis, literary critiques, organization, and presentation.

**Notes and Questions:** \_\_\_\_\_

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