

AP Literature and Composition

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About the Course

Course Description: Welcome to 12th grade AP Literature and Composition. I am excited to have the privilege of working with each of you during the upcoming school year. The AP Literature and Composition course is designed to provide students with a challenge, as the content and the assignments evoke higher-order thinking skills necessary to succeed in a collegiate setting. At the end of the course (early May), students will take the AP Literature examination to assess mastery of course objectives and to potentially earn college credit. Students are strongly encouraged to take the AP exam. Universities expect students to take the exam and most give college units for passing scores. Many colleges also consider AP scores in the admissions process.

This syllabus was created in accordance with the curriculum requirements described in the AP English Course Description. For additional information about the AP Literature and Composition course, see the College Board website at the following address: <http://apcentral.collegeboard.com>.

The AP Literature and Composition course includes an intensive study of representative works from European and world authors in all genres ranging from 1600 to present. This syllabus also includes a survey of American Literature, which is divided into two interrelated but separate segments (American Literature Prior to 1900 and American Literature 1900-Present). **[SC1] Note:** American Literature is taught in the eleventh grade; thus, exposure to a wide-range of American authors serves as a prerequisite for this course. Authors studied in the American Literature prerequisite course include, but are not limited, to the following: J.D. Salinger, Kate Chopin, F. Scott Fitzgerald, Arthur Miller, John Steinbeck, Nathaniel Hawthorne, Tennessee Williams, and Zora Neale Hurston.

The AP Literature and Composition course presents information to the students via chronological order to help establish connections between the content and the author's life and times; thus, literature selections are explicitly tied to the study of the corresponding time-period. Writing assignments will include extensive analysis of how the social, the cultural, and the historical values are reflected and embodied in a work of art, making use of key textual details to support the connection between the text and the writer's life and times. **[SC4]** Due to the chronological nature of the unit of study, students can expect to engage with mini-lessons that focus on particular areas related to the AP course on a consistent, routine basis. Reading and writing **standards will spiral and repeat throughout the year, being reviewed each unit of study**. Thus, students can expect to practice analyzing for tone *every* unit, just as they can anticipate analyzing for sentence structure and diction *every* unit.

Discussion of writing will occur on a daily basis, which includes invention and rhetorical appeals (ethos, pathos, logos), disposition or structure, and style (diction, syntax, figurative language, mechanics). Students will have opportunities to write to understand, to interpret, to explain, to express ideas creatively, and to evaluate. Students will also engage in timed writing opportunities via in-class

activities. Each student will be responsible for completing a research paper. All critical papers will be subjected to a formal writing process, as delineated in the paragraph below. [SC11, SC12, SC13].

Writing Process: This course is designed to make use of a writer's workshop. Students will be provided with class time to workshop both out-of-class and in-class essays. The writer's workshop will enable the students to reflect upon their writing, to practice applying revision strategies, and to receive positive, constructive feedback from the course instructor via one-on-one conferencing [SC6]. Feedback will be offered at multiple points of time in the writing process—not just during conferencing activities. Essays will go through a peer review process. As the year progresses, students will work on developing a more sophisticated and varied sentence structure in all writing assignments. Mechanics, grammar, and style will also be addressed by mini-lessons. [SC12] Additional mini-lessons will focus on important organizational components of an essay, such as topic sentences, thesis statements, and selection of detail to support the writer's claim. [SC14] Rewriting activities will target organizational strategies for student writers, including outlining an essay after completing a draft, typing out varied instructions and conclusions, and merging separate body paragraphs. Even if this is the last English course you ever take, every essay you write—and there will be many—needs a good organizational pattern to fully immerse the reader in the writer's thoughts and ideas [SC13]. Lastly, but most importantly, remember that writing is a recursive process. There are many different approaches to revision. It is okay to take a risk and try a new technique. There will be many chances to revise works to make rhetoric more effective through a controlling tone and a voice appropriate to the writer. Engagement in writing workshop is mandatory, and students will be assigned participation points each workshop: anticipate a workshop for every assignment labeled *essay assignment* in this syllabus.[SC15].

Course Texts:

Anthologies:

- Beers, Kylee, et al. *Collections*. Houghton Mifflin Harcourt, 2015.
- Thomas, Arp, and Greg Johnson. *Perrine's Literature: Structure, Sound, and Sense*. 9th ed., Thomas Wadsworth, 2006.

Novels:

- Austin, Jane. *Pride and Prejudice*. Holt, Reinhart, and Winston. 1993.
- Bronte, Charlotte. *Jane Eyre*. Norton. 4th ed., Deborah Lutz, 2016.
- Cisneros, Sandra. *The House on Mango Street*. Vintage, 1991.
- Hardy, Thomas. *Tess of d'Urbervilles*. Bantam Book, 1981.
- Shelley, Mary. *Frankenstein*. Norton & Company, Inc. 2012. (Summer reading assignment)
- Twain, Mark. *Huck Finn*. Prestwick House. 2005.
- Vonnegut, Kirt. *Slaughterhouse Five*. Random House, Inc. 1969.

Plays:

- Shakespeare, William. *The Tragedy of Hamlet*. Holt, Reinhart, and Winston, 1999.
- Shakespeare, William. *Twelfth Night*. Signet. 1998.
- Wilde, Oscar. *The Importance of Being Earnest*. Holt, Reinhart, and Winston. 1994.
- Wilson, August. *Fences*. Penguin, 1986.

Supplemental Materials: Most of course reading materials are covered via the book selection delineated above; however, to ensure that students have a well-rounded AP Literature and Composition experience, the course instructor will periodically make use of reading selections that must be accessed via a handout (paper copy). Students will be provided with a paper copy of handouts at the beginning of every unit. In addition, all supplemental materials can be found online via the Internet; thus, students may access content via both print and electronic mediums. Handouts are clearly labeled on this syllabus with the name of the work, the name of the author, and the label *handout*.

Required Student Materials:

- **Textbooks:** Unless specified by the teacher, students are required to bring assigned books with them ***at the beginning of each class period***: this does not mean asking to make a trip to the locker to retrieve the textbook after the bell rings.
- **Pencils and Pens:** Two mechanical or No.2 pencils for in-class activities and two pens for timed-writing activities
- **Class Notebook:** Each student will be responsible for maintaining an English notebook throughout the course of the school year, which will be used to record important information, such as bell ringers, notes, and in-class assignments.
- **Journal:** Each student will be responsible for maintaining a journal throughout the course of the school year. The purpose of the journal is to enable students to engage with texts via close reading activities, to exercise writing skills, and to perform annotation tasks on a day-to-day basis. The teacher will work with the students to setup the journal during the first week of school. The journal will be periodically collected and graded. The teacher maintains a copy of journal entries in a white binder labeled *AP Journal Record*. It is the student's responsibility to makeup journal assignments via consultation with the AP Journal Record in the event of an absence. [SC7]
- **Vocabulary Journal:** Each student will be responsible for maintaining a vocabulary journal throughout the course of the school year. The purpose of the journal is to provide students with greater opportunities to engage with new and challenging vocabulary words encountered before, during, and after performing close readings of texts, which includes unit vocabulary. Students are responsible for not only deciphering the meaning of new words but also for applying vocabulary words to novel situations. The journal will be periodically collected and graded. [SC11]

Performance Tasks Include:

1. **Close reading of texts** will occur on a daily basis. Reading in our class is always a process and it is always an activity. One of the first things we will work on in class is our close reading skills and our annotation skills. Your journal will be key to performing close textual readings, as you will have a formal place to jot down ideas and to think about reading endeavors.
2. **Writing**
 - **On-demand writing:** Students will have multiple opportunities throughout the course of the year to engage with on-demand writing by completing a series of timed, in-class writings based

on previous AP prompts. In addition, students are asked to do shorter, timed writing in response to literature they are reading, as part of becoming accustomed to timed writing. Students will write at least one timed essay for each unit (every 2-to-3 weeks). The vast majority of assignments will be past AP Literature prompts: poetry, prose, and open. AP prompts will be graded on the 9--point scale. You will be given a generic 9 point rubric at the start of the year; I will discuss and explain the rubric in depth. [SC5]

- **Writing to interpret:** Students will be asked to **write an interpretation of a piece of literature** that is based on a careful observation of textual details, considering such elements as the use of *figurative language, imagery, symbolism, and tone*. [SC2] Students will also write an interpretation of literature based on a careful observation of textual details that consider the *work's structure, style, and themes*. [SC3] Written interpretations of literature based on a careful observation of textual details will also consider *the social, cultural, and historical values associated with the text*. [SC4] This type writing will be approached via a formal, typed essay that undergoes all aspects of the writing process, including revision, peer review, and publication. Students will also practice this approach via in-class activities, such as the completion of a practice AP release prompts at multiple points in time in the school year.
- **Writing to explain:** Students will be asked to write **expository, analytical essays** that draw upon textual details to develop an extended interpretation of a literary text. This will include a series of shorter papers and a research paper. On average, students will complete 3-to-4 typed, revised expository works: two at-home extended analysis papers based on texts read in class (shorter papers), a research paper about a book of literary merit written by an American author of choice (longer paper—may not be about a book discussed in grade 11 English), and another essay, if required, at the instructor's discretion. [SC8]
- **Writing to understand:** Students will be asked to write informal/exploratory pieces that help the student discover what he/she thinks in the process of writing about the reading selection. These assignments will typically be informal, such as free-writes, reading journals, and brief collaborative exercises completed in class. [SC7]
- **Writing to evaluate:** Students will be asked to write **analytical, argumentative essays** that draw upon contextual details to make judgements about a work's artistry and quality [SC9]. Students will also be asked to write analytical, argumentative essays that draw upon contextual details to make judgements about a work's social, historical, and or cultural values. [SC10] Students will be exposed to different types of literary criticism, and they will their write own critiques to assess works based upon the skills learned in class.
- **Writing to express creativity:** Students will be asked to construct works of art that enable the expression of knowledge obtained to a unique, novel situation via a more engaging, artistic endeavor. Examples include the creation of a sonnet or a satire that imitates form.

3. Vocabulary acquisition and application to novel situations

4. Collaborative discussion via whole class and small group settings

5. Formal presentations—It is important to make the most of public speaking skills to bring subject-matter content to life. Whether you like it or not, speeches are an integral part of the college curriculum; thus, formal presentations are integrated into this course to help prepare each of you for future endeavors by building upon strengths and improving upon weaknesses.

6. Hands-on experiences to further enrich subject matter content via engagement with in-class activities, research opportunities, and project construction.

Grading: Work performed in this course will be assessed via a point scale. Each assignment will be provided a numerical value, with a smaller assignment—such as an in-class activity—being allotted fewer points than a larger assignment—such as an exam. The reason for this grading policy is that points enable the students to see the value in the work that they perform for both a short- and a long-term basis. At the end of each grading period, homework will account for 10% of the grade. *Note: At least two summative assessments will be administered each nine weeks (example: project or test). The final grade will be recorded in accordance with the grading scale established by school county policy. In addition, students will engage with practice AP tests at the end of each unit of study, which will be factored into the student’s grade as a form of summative assessment. Possible points are as follows:

Assignment Type	Points
Homework and participation	10
Minor assignments	10
Writing workshop	30+
In-class work and quizzes	40+
Summative assessments (essays, tests, projects)	40+

**The above table delineates the minimum total points per quarter. Please note that point values may increase, as needed, due to additional assignments; however, the ratio of assignment type to point value will remain constant.*

Academic Integrity: Plagiarism (passing someone else’s work off as your own or failing to correctly cite someone else’s work) and cheating will not be tolerated. If you have any questions or you are unsure about citing something, *ask*. It is much better to ask and to be sure than to get a 0% on an assignment for committing plagiarism. If you plagiarize, you will receive a score of 0%, and the teacher will take the appropriate steps necessary to follow the school’s protocol for reporting plagiarism. Your mind is beautiful because it is unique, so create your own ideas! For additional help with citations, refer to the Purdue Online Writing Lab at the following website address:

<https://owl.english.purdue.edu/owl/resource/747/01/>.

Final Word of Advice: I hope that you find this school year to be both a challenging and an invigorating experience. Will there be times when things feel challenging? Yes. Should you give up? No! Do you know how many shots Michael Jordan missed in his career? Do we remember those shots or do we see the bigger picture? When one thinks about Michael Jordan, one thinks of success—not the failures or the challenges standing in his way. Jordan never let obstacles define his achievements and neither should you. Always try your hardest, embrace your creativity, and hopefully have some fun in the process.

Summer Reading Assignment

As a prerequisite for AP Literature and Composition, students are required to complete a dialectal journal in response to Mary Shelley's *Frankenstein*. The goal is to establish a personal connection with the text better understand prevalent themes and ideas. To complete this task, each of you will complete **a total of twelve journal entries**. The entries will be divided equally among different sections of the text to ensure a greater engagement with reading material. The journal entry breakdown is as follows: Section 1 (Pages 1-67) will require four journal entries, Section 2 (Pages 68-137) will require four journal entries, and Section 3 (Pages 138-end) will require four journal entries.

The dialectal journal should be written in an AP Literature notebook, which will be used throughout the course of the year. For additional information about notebook setup, see the *Frankenstein* Summer Reading handout.

It is your responsibility to select the twelve reading passages from the text for further analysis. How do you know which passages to choose? Please, select reading passages that you personally find interesting. If you feel strongly about a passage, if the passage evokes a strong feeling that makes you think deeper about not only the text but life in general, write about it! Do not select random passages that hold little meaning—you won't learn anything new from this experience if you wait until the last minute to just select a random passage at whim. In taking an AP Literature course, each of you should be open to engaging in the higher-order critical thinking skills that will be applied to a collegiate setting. College is right around the corner, so now is the time to get ready. Now is the time to think critically, to read beyond the surface level meaning.

Remember, just because a response is lengthy does **not** mean that the response is of a high caliber. Although there is no formal length requirement in terms of passage analysis, the response will, at a minimum, contain the following components: **Claim** (directly state what you are going to talk about, **Data** (evidence to support your claim—proof from the text), and **Warrant** (analysis of how the data directly supports the claim). **Journals are due the first day back to school.**

Schedule of Reading Materials

Important Notes about How to Read the Schedule: Supplemental materials via handouts will be utilized for educational purposes only. The AP Literature and Composition syllabus lists major assignments that students will encounter in conjunction with taking the AP Literature and Language course. Please note that additional assignments will be added, as needed. Poems may also be adapted within the specified time period of study, if needed, to best fit the needs of a diverse set of learners.

Perrine's: Refers to *Perrine's Literature: Structure, Sound, and Sense* (9th Ed.)

Collections: Refers to the *Collections* text for 12th grade

Handout: Paper copy to be provided by the course instructors

Course Introduction and Summer Reading Assignment Review (2 Weeks)

*The *Frankenstein* dialectal journal summer reading assignment is due upon return to school on the third day of class on Wednesday, September 23, 2017.

Introduction to AP Literature and Composition: A break-down of the course. Students will be made familiar with the AP Literature and Composition exam format, which includes both reading and writing components. Expectations for course work will be clearly delineated on the first day of class. The teacher will also work with the students to setup class materials (notebooks).

Writing Sample: Students will start the year by providing a series of writing samples in response to an AP release test essay, which will be timed and limited to two 50-minute class periods (one open response and one poetry/prose response). This will be an informal approach to writing, as the teacher requests a "cold" copy to gain baseline data prior to teaching the class. The course instructor will score the writing sample: the goal is to evaluate each student's current level of performance prior to starting work in the AP Literature course. The teacher will conference with each student individually to examine strengths and to identify areas that require improvement.

Mary Shelley's *Frankenstein*: Students will review the summer reading assignment by engaging in collaborative discussion about journal findings and working together to further analyze the text via a variety of activities. Students will bridge connections between ideas in *Frankenstein* and ideas in contemporary culture by comparing and contrasting *Frankenstein* with Nadine Gordimer's short story "Once Upon a Time" (*Perrine's* p.200).

Unit 1: Review of AP Literature Terminology (2 weeks)

Week 1: Figurative language: Students are expected to engage with figurative language routinely throughout the course of the school year; thus, students will initially be provided with multiple opportunities to work with rhetorical strategies—encompassing different levels of critical thinking skills—to ensure proper foundations for success are implemented from the start of the course. The exploration of figurative language will include symbolism and imagery. Students will engage with figurative language via all four levels of Web's Depth of Knowledge, as follows: **a.) recall** by reviewing prior knowledge—listing, defining, and identifying terms, **b.) skills/concepts application** to novel situations—interpreting the use of figurative language in a reading selection, **c.) assess and critique** the extent to which an author employs figurative language to create meaning, and **d.) create** an authentic text that makes use of figurative language to construct meaning.

Week 2: Syntax and Diction: Like figurative language, syntax and diction are essential components of the AP Literature and Composition course. As part of the initial terminology review, students will be provided with multiple opportunities to work with material—again utilizing the Web’s DOK construct—to have a strong foundation for critical analysis. Students will engage with syntax and diction via all four levels of Web’s Depth of Knowledge, as follows: **a.) recall** by reviewing prior knowledge—listing, defining, and identifying terms, **b.) skills/concepts application** to novel situations—interpreting the use of these elements in a reading selection, **c.) assess and critique** the extent to which an author employs these elements to create meaning, and **d.) create** an authentic text that takes syntax and diction into consideration in order to create meaning and to achieve a more mature, sophisticated tone in the piece.

Unit 2: Allusions (2 weeks)

Week 1: Greek Mythology: Students will **a.) review** terminology by examining elements associated with popular Greek myths (characters, events, and vocabulary), **b.) analyze** the use of Greek Mythological allusions in poetry “Siren Song” (Atwood—*Perrine’s* p. 944); “Orpheus” (Atwood—handout); “A Myth of Devotion” (Glück—handout); “Why Was Cupid a Boy?” (Blake—handout), and **c.) research and present findings** about a specific prominent mythological character.

Week 2: Biblical references: Students will **a.) review** terminology by examining biblical characters and concepts commonly employed as allusions in texts, **b.) analyze** allusions within poetry: “Yet Do I Marvel” (Cullen—*Perrine’s* p. 783); “Journey of the Magi” (Eliot—*Perrine’s* p. 786); “Nothing Gold Can Stay” (Frost—*Perrine’s* p. 837) and **c.) create** an authentic piece by employing biblical allusions.

Unit 3: Elizabethan Literature (4 weeks)

Assign vocabulary—Start of unit: Focus on vocabulary words found in *Twelfth Night* and *Hamlet*

Unit Introduction: The students will learn about key historical, social, and cultural values associated with the Elizabethan period of literature. The goal is to broaden students’ knowledge about the time period of study. In addition, students will be made familiar with important literary terms, thematic approaches, and philosophical ideas commonly associated with Elizabethan writers. This unit will highlight differences and similarities in terms of the Shakespearean comedy and the Shakespearean tragedy. The unit will also highlight female writers whose works reflect a wide-range of beliefs about woman’s place in Elizabethan society.

Shakespeare Comedy: *Twelfth Night*

Shakespeare Tragedy: *Hamlet*

Poems: Queen Elizabeth I poems: “When I Was Fair and Young” and “Ah, Silly Pug, wert thou so Sore Afraid” (handouts). Margaret Cavendish poems: “An Apology For Her Poetry” (handout) “The Duchess to Her Readers” (handout) and “Upon the Theme of Love” (handout). **Shakespeare Sonnets:** Review of form. Analysis of Shakespearean sonnets that reflect a wide-range of themes. **Nonfiction Connection:** Letters written by Queen Elizabeth (handout)

Unit 4: Restoration Literature (2 weeks)

Assign vocabulary—Start of unit: Focus on vocabulary words found in “A Modest Proposal” and *A Vindication on the Rights of Women*.

Unit Introduction: The students will learn about key historical, social, and cultural values associated with the Restoration period of literature. The goal is to broaden students’ knowledge about the time period of study. In addition, students will be made familiar with important literary terms, thematic approaches, and philosophical ideas commonly associated with Restoration writers. This unit will encompass a basic introduction to the concept of satire. Satire will be further studied as a genre in a comprehensive unit administered later in the year.

Reading Selections:

“A Modest Proposal” (Swift—*Collections* p. 199)

A Vindication on the Rights of Women (Wollstonecraft—*Collections* p. 113)

The Rape of the Lock excerpt—Canto III only (Pope—handout)

Poems: Anne Killigrew poems: “Pastoral Dialogue” and “Alexandries” (handouts). John Dryden poems: “Marriage a la Mode” and “Satire on the Dutch” (handouts)

Unit 5: Romanticism (3 weeks)

Assign vocabulary—Start of unit: Focus on vocabulary words found in *Pride and Prejudice*

Unit Introduction: The students will learn about key historical, social, and cultural values associated with Romanticism. The goal is to broaden students’ knowledge about the time period of study. In addition, students will be made familiar with important literary terms, thematic approaches, and philosophical ideas commonly associated with Romantic writers. Particular attention will be given to the exploration of the Byronic hero, the concept of nature as sublime, and “The little bit (two inches wide) of ivory on which I work with so fine a brush, as produces little effect after much labour” (Jane Austen) role of woman’s place in the world.

Novel Study: *Pride and Prejudice* (Austen)

Poems: Wordsworth poems: “I wandered as lonely as a cloud” (*Perrine’s* p. 1019), “Strange Fits of Passion” (handout), and “Tables Turned” (handout). Percy Shelley poems: “Ozymandias” (*Perrine’s* p. 764) and “Ode to the West Wind” (handout). William Blake poems: “The Tiger” (*Perrine’s* p.947) and “The Chimney Sweeper” (*Perrine’s* p. 763).

Unit 6: Victorianism (4 weeks)

Weeks 1 and 2: Unit Introduction, Robert Browning, and Semester Examination—Before Winter Break

Assign vocabulary—Start of unit: Focus on vocabulary words found in *Tess of D’urbervilles*.

Unit Introduction: The students will learn about key historical, social, and cultural values associated with the Victorian period of literature. The goal is to broaden students’ knowledge about the time period of study. In addition, students will be made familiar with important literary terms, thematic approaches,

and philosophical ideas commonly associated with Victorian writers. This unit will focus on the constraints of Victorian society, ranging from the effects of industrialization to the artistic questioning/commentary on norms and conventions.

Robert Browning: “My Last Duchess” (*Perrine’s* p. 755)

Semester Exam: According to school policy, all students are required to take a semester examination at the end of semester 1. To best prepare students for the AP Literature and Composition exam, students will be provided with a release test that serves as the semester examination. The release test will be comprehensive, so students will be expected to complete both the reading and the writing components of the test.

End Semester 1. Begin Winter Break.

WINTER BREAK ASSIGNMENT:

Students will complete a dialectal journal in response to Thomas Hardy’s Tess of d’Urbervilles. The dialectal journal will be due on the first day back to school after the break. For additional information, see the Winter Break Dialectal Journal Assignment handout.

Start Semester 2.

Weeks 3 and 4:

Poems: “Dover Beach” (Arnold—*Perrines* p. 816), “Ulysses” (Tennyson—*Perrine’s* p.746), and “Jabberwocky” (Carroll—handout).

Novel Study: *Tess of D’urbervilles* (Hardy)

Drama: *The Importance of Being Earnest* (Wilde)

Unit 7: Survey of American Literature Part I: Before 1900 (3 weeks)

Assign vocabulary—Start of unit: Focus on vocabulary words found in *Huck Finn*

Unit Introduction: The students will learn about key historical, social, and cultural values associated with American literature prior to 1900. The goal is to broaden students’ knowledge about the time period of study. In addition, students will be made familiar with important literary terms, thematic approaches, and philosophical ideas commonly associated with early American writers. Particular emphasis will be given to the concept of colonial and post-colonial values, as well as the treatment of different social classes in early American society.

Novel Study—Class: *Huck Finn* (Twain)

Novel Study—Independent: The teacher will provide the students with a list of prominent American authors prior to 1900. Each student will select one work that was written by an author delineated on the teacher supplied list. The students will read the selected text at home and then write a research paper.

Poetry: Emily Dickenson poems: “Much madness is divinest sense” (*Perrine’s* p. 757) and “There is no Frigate like a Book” (*Perrine’s* p.686). Anne Bradstreet poems: “The Author to Her Book” (handout). Additional selection of early American poets (TBD). Examples of authors whose works may be studied include, but are not limited to, the following: Willa Cather, Ralph Waldo Emerson, Henry Wadsworth Longfellow, Henry David Thoreau, Walt Whitman, and Phillis Wheatley.

Unit 8: Survey of American Literature Part II: 1900-Present (4 weeks)

Assign vocabulary—Start of unit: Focus on vocabulary words found throughout the course of the unit

Unit Introduction: The students will learn about key historical, social, and cultural values associated with American literature since 1900. The goal is to broaden students' knowledge about the time period of study. In addition, students will be made familiar with important literary terms, thematic approaches, and philosophical ideas commonly associated with contemporary American writers. Particular emphasis will be given to the rise of industrialization and the reflection of modern-day values in contemporary literature. An equally important focus for this unit will be the students' engagement with works reflective of American Ethnic literature.

Harlem Renaissance Poetry: Langston Hughes: "Mother to Son" (handout), "Theme for English B" (*Perrine's* p.972), and "The Weary Blues" (*Perrine's* p. 934). Gwendolyn Brooks: "Sadie and Maud" (*Perrine's* p. 831) and "We Real Cool" (*Perrine's* p. 831)

Modern Poetry: Selection of poems from modern poets (TBD). Examples of authors whose works may be studied include, but are not limited to, the following: E.E. Cummings, Elizabeth Bishop, Adrienne Rich, Rita Dove, Gloria Anzaldua, Naomi Shihab Nye, and Maya Angelou.

Novel Study: *A House on Mango Street*

Drama: *Fences* (Wilson) Extensive contextual analysis of the work. Student-inquiry of text via writing activities that promote reflection.

Unit 9: Satire (3 weeks)

Assign vocabulary—Start of unit: Focus on vocabulary words found throughout the course of the unit

Unit Introduction: The students will learn more about the concept of satire (initially introduced via the Restoration unit). The goal is to examine a wide-range of satirical material, looking at both antiquated and contemporary texts. Additionally, students will learn about the differences between Horatian and Juvenalian satire.

Novel Study: *Slaughterhouse Five*

Satire in Writing: Aristophanes *The Clouds* excerpt (handout), Horace *Satires* excerpt (handout), Juvenile *Satires* excerpt (handout), and contemporary authors

Satire in Film and other Multimedia: *Shrek (2001)*. Students will watch *Shrek* and examine other forms of multimedia (example: advertisements or radio broadcasts) to draw conclusions about the role of satire in a technologically-driven world.

Unit 11: AP Review—(3-4 weeks): Prior to taking the AP Literature and Composition examination, the teacher will lead a final review of skills. To conduct the final review, the teacher will use formative and informative assessment data to determine which skill areas require further work. Sample review topics/methods could include, but are not limited to, the following: review of vocabulary and figurative language, help with essay construction, and review of texts. In addition, students will have the opportunity to practice taking all four components of the AP exam—three essays (prose, poetry, and

open) and the multiple choice. The teacher will lead a review of major works studied in grade 11, as it has been over a year since the students were exposed to a specifically American Literature centric course.

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Unit 12: Short Story (2 weeks): “The Lottery” (Jackson—*Perrine’s* p. 251) and “The Most Dangerous Game” (Connell—*Perrine’s* p. 67).

Class Final (1 week): Students will work individually to put together a writing portfolio. The portfolio will include the following components: Table of contents, self-reflection, and a minimum of three writing samples (all samples must include multiple drafts that shows evidence of adherence to the writing process). The final product will be graded in accordance with the teacher grading rubric. The portfolio will count as the student’s final exam grade for the course.