

English Literature and Composition

Course Overview

English Language and Composition is a course in a two-year program designed for highly capable students interested in a challenging curriculum that prepares them for the rigors of the AP English Literature and Language exams. It is partnered with the AP English Literature and Composition course which completes the two year program. The course is open to both 11th and 12th grade students. While this course does utilize some classic works of American literature, it emphasizes non-fiction works throughout. These works will serve as models in the study of composition modes, styles, and strategies. These subjects will satisfy the curricular requirements of American literature, will utilize the resources currently available and will provide activities, discussions, and subjects that allow for a diverse and differentiated curriculum suited to the needs of the English AP students. Students taking both English AP courses will ensure their background in both British and American writers, as well as works written in several genres from a variety of time periods.

During the course of the year, all students will participate in the following activities:

- Reading of Classical and Current Works of Non Fiction & Fiction –Varied Genres**
Students will be expected to carefully read the actual texts provided, paying careful attention to the details of the text, the methods that the author uses (including word choice and vocabulary), and the personal responses that the literature evokes.
- Whole-Class Discussion**
Students will participate, lead, and be assessed upon thoughtful class discussion on designated days.
- Socratic Seminar**
Students will participate, will observe, and will reflect upon their performance and set goals for their subsequent seminars. As students become more comfortable dealing with essential questions and interacting in the realm of ideas offered in seminars, this strategy will incrementally replace the class discussions.
- Writing Workshop**
Students will work for each quarter with a group of 3 other students in preparing any and all long term writing assignments (further explanation follows). While each student is responsible for the content of the paper, the others may be involved in all other stages of the process. Each student will then experience 4 examples of each assignment rather than just their own.
- Collaborative Group Work**
The course will capitalize on the collaborative nature of learning by promoting small group presentations, projects, and discussions.
- Independent Research Project (First Semester)**
Students will select their own topic of interest related to any of the literature read in the class and conduct an independent research project and presentation. MLA documentation and a variety of primary and secondary sources will be required.
- Reader Response**
Students will be required to keep a reader-response journal. The responses will include general impressions of the literature, reactions to the literature, and questions for discussion. This journal will be an important tool for participating in class discussions.

Writing Assignments

Extended Assignments

Students will be required to write a variety of critical, analytical, persuasive, and creative essays for different purposes and audiences. They will receive 4 -5 writing assignments at beginning of quarter and will process those four papers as part of a writing group of no more than four members. Each member will be responsible for writing his/her own work, but will collaborate with the others on topics, rhetorical mode requirements, clarifying topics, authentic revision, peer editing, and preparation of final paper. In this way all students will have the opportunity for frequent collaboration with classmates and the instructor. Each student will be expected to conference with the instructor before turning in any formal essay (as opposed to in-class writing or informal free-writing) and consider the instructor's feedback and comments before finalizing his or her essay.

On Demand Writing

Other writings will be less formal, consisting of first-draft quality. This will allow the student experience with the type of writing on the AP exam and allow peer and/or the teacher the opportunity for assessment of the individual student's grasp upon reading, analysis, writing style, along with the organization and structure of thoughts, sentences, paragraphs and essays which might be lost in the collaborative atmosphere of the extended writing groups.

Practice Exams

The course will begin with response to a prompt from the previous year's Language exam on paper created to mimic the test booklet page. Those essays are then combined anonymously with sample papers into a bundle which is given to each student along with the scoring rubric. The students then score the packet according to the rubric, and by discussing their scores on each essay, students are introduced to critical examination of writing, can assess their current skills along with their perception of those skills and experience different levels of performance through models. Practice AP tests will be administered once every 9 weeks. Self directed lessons on grammar, punctuation, usage, and style will be ongoing while mini-lessons by the teacher will be offered as prescribed by weaknesses found in the papers or upon student request.

A Note About Assessment: *Each paper will be graded according to criteria specific to the topic, purpose, and audience on a 9 point scale. A copy of the grading format will be given prior to writing the paper. Generally, each paper will be assessed according to the following traits:*

- *Organization and use of specific devices meant to enhance reader's understanding.*
- *Voice, tone, and attention to audience*
- *Quality of content, elaboration, and use of specific details to highlight the points of discussion*
- *Word choice and effective vocabulary usage*
- *Sentence structure and usage with particular attention being paid to the nine basic writing errors.*

What Students Can Expect From Me:

- *Genuine interest in seeing them grow as a reader, writer, and learner.*
- *Professional, kind, and safe atmosphere for learning.*
- *Fair assignments and assessments.*
- *Prompt attention to errors, oversights, or other problems.*
- *Extra help outside of class when necessary.*
- *Recognition of their responsibility for their learning*
- *A challenge!*

Participation: All students will be expected to actively participate in class discussions and group activities. Active participation involves asking thoughtful questions, responding to remarks/questions made by classmates and instructor, and challenging assumptions or ideas in fair and diplomatic ways. No person should dominate any discussion. All persons should feel comfortable voicing their opinions without fear of ridicule or sarcasm.

Students will receive a grade (0 to 5 points—see provided rubric) based upon their participation on days when discussion takes place. Students will be given advance notice of the participation days on which they will be assessed. Please note that shyness is no excuse for not participating. All students, regardless of individual personality types, will be expected to participate fully.

Grading

Students will be graded on extended writing assignment (40%), on demand writing assignments and assessments (prompts and literature) (30%), participation (10%), practice AP tests (10%), and reader responses (10%).

REQUIRED TEXTS:

Summer Reading:

In Cold Blood – Truman Capote

The Great Gatsby - F. Scott Fitzgerald

The Crucible – Arthur Miller

The Invisible Man – Ralph Ellison

The Scarlet Letter – Nathaniel Hawthorne

The Awakening with Critical Texts– Kate Chopin

Course Reading:

Their Eyes Were Watching God – Zora Neale Hurston

Slaughterhouse Five – Kurt Vonnegut

An American Tragedy – Theodore Dreiser

Textbooks:

Literature & Composition by Renee Shea, Lawrence Scanlon, and Robin Aufes. Boston: Bedford-St. Martin's, 2011. ISBN: 0-312-38806-3

Writing Analytically (Paperback) by David Rosenwasser, Jill Stephen. Publisher: Heinle; **3rd edition** ISBN: 0155058746

SPECIFIC UNITS AND ESSENTIAL QUESTIONS FOLLOW ON SEPARATE HANDOUTS.

FALL SEMESTER

1st Quarter

Continuous: Vocabulary units 1-6, Grammar units 1-3– Both self paced individual study.

Socratic Seminars: Literature selections, student writings, current events

Writing Assignments : Four different essays dealing with the same topic-- chosen from the basic modes as review.

Unit 1: Weeks 1-5 Introduction to AP writing and Rhetoric

1. Course expectations, literary analysis, defining rhetoric, diction (poetic and prose), and style, visual rhetoric and patterns of development
2. Readings: Benchmark essays from AP Language and Composition combined with students' responses to the same prompt.
Text Chapters on Close Reading-Chapters 1-2
3. Explore and Review characteristics of each basic rhetorical mode,: i.e. narrative, descriptive, expository, process, persuasion as well as terminology used in analysis of rhetoric and literature: i.e. tropes, schemes, figurative language, rhetorical strategies,
4. Extensive discussion of prompt writing and the analysis needed for evaluation and authentic revision of writing.

Unit 2: Weeks 6-9 Relationships of Sources to Audience & the Synthesis Essay

1. Readings: Chapters 3 & 4 on Analysis & Entering the Conversation
2. Explore Types of Support, Synthesis Essay, Incorporating Sources
3. Extensive discussion of what to include as evidence and how.

2nd Quarter

Continuous: Vocabulary units 7-12 Grammar units 4-6– Both self paced individual study.

Socratic Seminars: Literature selections, student writings, current events

Writing Assignments : Essays of Argument, Analysis of Style in Paired Passages, & Research/Synthesis.

Unit 3: Weeks 9-12 Theme: Home & Family

1. Readings: Possible Texts include, but will not be limited to:
James Joyce – *The Dead*
Tillie Olsen, *I Stand Here Ironing*
F. Scott Fitzgerald – *Babylon Revisited*
Anne Bradstreet – *Before the Birth of One of Her Children*
William Butler Yeats – *A Prayer for my Daughter*
Sylvia Plath – *Daddy*
Langston Hughes – *Mother to Son*
Eavan Boland – *The Pomegranite*
Rita Dove - *The Bistro Styx*
Visual Text -Jacob Lawrence – *A Family*
2. Explore Current Media Articles about education as text for seminars or discussions of readings.
3. Extensive discussion of reliable sources, what to include as evidence, the role of sources in relation to writer's ideas and how to include researched support.

Unit 4: Weeks 13-15 Theme: Identity and Culture

1. Readings: Possible Texts include, but will not be limited to:
Joseph Conrad – *Heart of Darkness*
John Updike – *A & P*
Joyce Carol Oates – *Where Are you Going, Where Have You Been?*
John Milton – *When I consider how my light is spent*
William Wordsworth – *The World is Too Much with Us*
Emily Dickinson – *I'm Nobody! Who are you?*
E.E. Cummings – *the Cambridge ladies who live in furnished souls*
Countee Cullen – *Heritage*
Gwendolyn Brooks – *We Real Cool*
Elizabeth Barrett Browning – *To George Sand: A Desire*
Elizabeth Barrett Browning – *To George Sand: A Recognition*
Rudyard Kipling – *The White Man's Burden*
H.T. Johnson – *The Black Man's Burden*
Felix Mnthali – *The Strangehold of English Lit*

Visual Text Frida Kahlo – Self Portrait on the Borderline Between Mexico and the United States

Visual Text Frida Kahlo – Self Portrait dedicated to Leon Trotsky

2. Explore articles about employability and job market, especially in areas of students' career interests.
3. Extensive discussion of seamless inclusion of source material into the text of one's essay and stylistic devices needed for analysis.

Unit 5: Weeks 15-18 Theme: Love and Relationships

1. Readings: Possible Texts include, but will not be limited to:
Oscar Wilde – *The Importance of Being Earnest*
William Faulkner – *A Rose for Emily*
Robert Herrick – *To the Virgins, to Make Much of Time*
Lord Byron – *She Walks in Beauty*
Margaret Atwood – *Siren Song*
Billy Collins – *Weighing the Dog*
William Shakespeare – *My Mistress' eyes are nothing Like the sun*
Pablo Neruda – *Mi fea, Sonetta XX*
Pablo Neruda – *My Ugly Love, Sonnet XX*
Andrew Marvell – *To His Coy Mistress*
Annie Finch – *Coy Mistress*

Visual Text Gustav Klimt – *The Kiss*

Visual Text Lawrence Ferlinghetti- *Short Story on a Painting of Gustav Klimt.*

2. Explore articles about and individuals role in society and the responsibilities that role entails.
3. Extensive discussion of seamless inclusion of source material into the text of one's essay and stylistic devices needed for analysis. (continuation)

SPRING SEMESTER

3rd Quarter

Continuous: Vocabulary units 13-18, Grammar units 7-9– Both self paced individual study.

Socratic Seminars: Literature selections, student writings, current events

Writing Assignments : Argument and Counterargument, Essay Response to an Editorial Cartoon, Essay Response to a Quotation.

Unit 6: Weeks 19-22 Theme: Conformity and Rebellion

1. Readings: Possible Texts include, but will not be limited to:
William Shakespeare – *Hamlet*
Kurt Vonnegut – *Harrison Bergeron*
Percy Bysshe Shelley - *Song: To the Men of England*
Wallace Stevens – *Disillusionment of Ten O’Clock*
Dylan Thomas- *Do not go gentle into that good night*
Dudley Randall - *Booker T and W.E.B.*
Allen Ginsberg - *Is About*
Visual Text Covers for *Hamlet*
Visual Text Gahan Wilson, *Food Fight* (cartoon)
2. Explore articles about recent scientific discoveries or advances, or latest technological possibilities
3. Extensive discussion of “eating knowledge too fast”, bio-ethics, personal relationships in the digital age.

Unit 7: Weeks 23-26 Theme: Art and the Artist

1. Readings: Possible Texts include, but will not be limited to:

T.S. Eliot – *The Love Song of J. Alfred Prufrock*
Charlotte Perkins Gilman – *The Yellow Wallpaper*
Alexander Pope – *Sound and Sense*
Samuel Taylor Coleridge – *Kubla Khan*
Claude McKay – *The Harlem Dancer*
Wallace Stevens- *Thirteen Ways of Looking at a Blackbird*
Billy Collins – *The Blues*
D.H. Lawrence – *Piano*
Ira Sadoff – *Hopper’s Nighthawks* (1942)
Susan Ludvigson - *Inventing My Parents: After Edward Hopper’s Nighthawks*. 1942
Visual Text Edgar Degas – *The Laundress* (painting)
Visual Text Eavan Boland, *Degas’s Laundresses* (poetry)
Visual Text Edward Hopper - *Nighthawks*(painting)
2. Explore articles about recent environmental issues or topics from media or other classes and the positions taken on those issues.
3. Extensive discussion of the logic behind the positions and the many means and methods that have been or could be used to communicate positions on these issues.

4th Quarter

Unit 8: Weeks 27-30 Theme: Tradition and Progress

1. Readings: Possible Texts include, but will not be limited to:

Flannery O'Connor – *A Good Man Is Hard to Find*
Alice Walker – *Everyday Use*
Thomas Gray – *Elegy Written in a Country Churchyard*
Matthew Arnold – *Dover Beach*
Robert Frost – *Mending Wall*
William Butler Yeats – *The Second Coming*
Derek Walcott – *Forty Acres*
Walt Whitman – *Mannahatta*
Carl Sandburg – *Chicago*
Langston Hughes – *Jazzonia*
Claude McKay – *The White House*
Zora Neale Hurston – *Spunk*
Arna Bontemps – *Nocturne at Bethesda*
Visual Text Kehinde Wiley – *Portrait of Andries Stilte II*

2. Explore articles about recent political upheavals and the human conditions which cause them.
3. Extensive discussion what sets political rhetoric apart, what makes great leaders, what a government owes its people, the best form of government, and universal reactions to government.

Continuous: Vocabulary Review, Grammar units 10-12– Both self paced individual study.

Socratic Seminars: Literature selections, student writings, current events

Writing Assignments: Essay Supporting an Assertion, Essay Comparing Rhetorical Strategies, Interpretation of a Painting or Visual Art.

Unit 9: Weeks 31-33 Theme: War and Peace

1. Readings: Possible Texts include, but will not be limited to:

Tim O'Brien – *The Things They Carried*
Muriel Spark – *The First Years of My Life*
Homer – *The Champion Arms for Battle*
Shakespeare – *Henry V, Act IV, scene iii*
Herman Melville – *Shiloh, A Requiem*
Wilfred Owen – *Dulce et Decorum Est*
Randall Jarrell – *The Death of a Ball Turret Gunner*
Henry Reed – *Naming of Parts*
Yousif Al Sa'igh - *An Iraqi Evening*
Wilfred Owen – *The Parable of the Old Man and the Young*
Wilfred Owen – *Arms and the Boy*
Visual Text *Boy Fascist*
Visual Text Department of Defense – *Fallen Soldiers Arriving at Dover Air Force Base*

2. Explore scientific articles about physical and emotional similarities and differences between genders, perceived differences and compare with how the genders are perceived and portrayed in literature and culture.
3. Extensive discussion of creation of “myths”, their function and purpose, their lasting effects, “eating knowledge too fast”, bio-ethics, personal relationships in the digital age.