Welcome to AP English Literature and Composition at Madison East High School. This course follows the curricular requirements described in the AP English Literature and Composition course description. As students of this course, you will write to understand, write to explain, and write to evaluate. One of the key components will include learning about and how to apply different critical strategies when reading and analyzing literature including formalist, biographical, psychological, historical, gender, mythological, reader-response, and deconstructionist strategies. You will investigate literature through these different lenses, examine modeled examples of these different approaches by critics as well as other students, and finally, learn how to employ these approaches in your own essay writing.

Your written assignments will be examined for effective diction, fresh, varied, and original sentence structure, and coherent arguments. Learning to effectively incorporate supporting evidence into these arguments will also be emphasized. These skills will be assessed and developed through teacher feedback as well as peer collaboration and discussion. Teacher feedback will be provided before and after written assignments are revised through lessons on essay writing skills, learning how to identify and examine literary terms and devices, and test-taking strategies (objective and timed essay response). In addition to writing essays and taking practice tests, you will be assigned several other writing assignments, including journal-writing, short-response assignments, and note-taking. Effective participation in discussion will also be an integral part of this course, and it will be expected that you demonstrate your hard work in and out of class through the writing and discussion.

Towards the end of the course, most of you will take the AP Literature and Composition test, which could result in college credit. A student who earns a grade of 3 or better, on a scale of 1-5, will be granted college credit at most colleges and universities in the United States.

Course Goals:

- To listen, speak, view, and write to communicate for authentic purposes such as analyzing visual media for content, form, and intent.

- Understanding the structure of the English language and principles of standard English by recognizing that using language is a reflection of self and determines how the individual is perceived by others.

- To carefully read and critically analyze multiple sources and different perspectives in American, British, and world literature from various genres and periods, while getting to know a few of those works extremely well.
• Writing effectively for authentic purposes by making appropriate decisions about topics, text structure, literary conventions, tone, and style in writing for different purposes.

• Using literature to broaden understanding of self, others, and diverse cultures while considering the social and historical values a work embodies. Insights gained from literature will promote better understanding of the human condition.

• To access a variety of sources to define, investigate, and evaluate questions, issues, and problems.

• To become aware of through speaking, reading, writing, literature, and inquiry the resources of language and literature, including but not limited to: allegory, anecdote, audience, catharsis, connotation, convention, diction, ethos, imagery, inference, irony, litote, metaphor, metonymy, motif, paradox, persona, perspective, point of view, rhetoric, symbolism, style, syntax, theme, and voice.

**Reading and Writing Assignments**

**Reading Assignments**

Life-long readers read for pleasure, the experience, and the enlightenment that literature conveys. As human beings, we seek to understand the universal truths of the human condition and the individual’s place in the universe. This course will emphasize the understanding of the great literature as the broadening of the students’ perspective on the world as well as their personal lives. Since our Madison East English department has a common curriculum 9-12 with a scope and sequence in skills development and content, students are expected to already have an excellent background in American literature, including drama, poetry, and fiction.

As applicable, we will consider the historical, philosophical, psychological, and political concepts which may contribute to a better understanding and appreciation of the literature. Students of this course must be prepared to plan time in their schedules for more reading than most courses require. Poetry should always be read at least twice, and novels should be read carefully with a critical approach.

**Writing Assignments**
The writing process is emphasized. Peer editing, developing the ability to brainstorm, outline, edit, and revise essays is expected. Students will be taught writing skills, and will be provided feedback during prewriting and editing workshops, and their essays will be graded with rubrics and positive comments, as well as suggestions for improvement on their graded essays. The rubric and teacher comments used to grade essays indicated in the units include the following skills of essay writing. Students develop the ability to select essay content that evidences insightful analysis and higher-level thinking. Students improve the ability to write effective introductions, as well as conclusions which restate and extend meaning. Students use a logical and coherent organization that includes generalizations thoroughly supported by specific and well-chosen evidence and quotations. Students use diction, tone, voice, varied sentence structure, and transitions to enhance content. Students apply a critical approach in analyzing text including formalist, biographical, psychological, historical, gender, mythological, reader-response, or deconstructionist strategies. Vocabulary and literary devices and terms will be taught as we discuss particular passages from the literature.

Writing Assignments—Critical

Each student will write several short critical responses, including but not limited to essays, explicating poetry, drama, and novels, including one that is research-based. Each paper will use specific and well-chosen evidence to articulate an argument about poems, drama, and fiction. These essays are based on close critical analysis of syntax, style, and social historical values, and will focus specifically on applying a particular critical approach to the developed thesis (i.e. psychological, deconstructionist, etc.) These critical papers must be typed, double-spaced, and proofread (especially spell-checked) and will be approximately two-to-three double spaced pages, with the research-based paper around five-to-six pages. Some of the writing will be workshopped during class, and other writing will be expected to be edited outside of class before being turned in.

Writing Assignments—Creative

Students will be asked to write creative assignments—poems, drama, and short stories that take on the rhetorical forms and styles of the literature we are studying. Creative writing will include a sonnet, a post-secret submission, a submission to a creative writing festival at UW-Whitewater, a Fibonacci sonnet, and others. These creative assignments will not be graded on aesthetic criteria; rather, they will be graded on the student’s knowledge and application of appropriate structures and styles as outlined within the assignment’s parameters. Students will be held accountable for applying techniques which we are studying such as alliteration, allusion, anachronism, anadiplosis, analogy, anaphora, aphorism, anecdote, asyndeton, catharsis, chiasmus, colloquialism, conceit, connotation, elegy, epiphany, flashback, foreshadowing, hyperbole, irony, juxtaposition, litote, metaphor, metonymy, mood, motif, onomatopoeia, oxymoron, paradox, parallelism, parody, personification, satire, simile, synecdoche, theme, tone, trope, voice, and wit. Drafts of papers will be assessed by a rubric, and will be due at the beginning of
the class period as a hard copy, or by 11:59 p.m. if sent to me via e-mail at kwannebo@madison.k12.wi.us.

Exams, Quizzes, and Journal Writing

We will practice taking different sections of former AP exams throughout the academic year. This will include a practice test online through Student Edge which will serve as a baseline for the multiple choice objective section of the test. We will also practice different prompts from sample AP exams to practice timed essay response writing.

We will also on occasion have multiple choice objective quizzes designed to help students respond to literary questions the way they would on an AP exam. Questions on reading quizzes will be modeled after the objective section on the AP exam, and will be difficult to answer without having read the required reading.

Students will be asked to free-write their responses to the reading, as well as answer prompts in double-entry draft format, on a regular basis. Students should bring their journals and notebooks to class each day so they are prepared for these writing exercises and other required note-taking. These journal prompts and free writing activities are designed for students to explore what they learn as they read.

Grading

Semester grades may reflect students who turn in work late or have excessive absences, however grades will be based on improvement and hard work. Grades for each semester may not reflect the straight percentage, but may reflect continued commitment on the student’s part to do the work to the best of her ability and to be in class. “Commitment” may include, but is not limited to: handing in work on time; being in class; helping other students become better writers; attention to self-knowledge and self-improvement in the study of literature. The student is in competition with herself and not other students in the class. Her grade will be determined by the choices she makes as a student to do her best and is not based on an absolute standard of seeming excellence determined by a societal norm. Grading will be based on class discussion and activities during class as well as other out-of-class reading and assignments. It will also be based on the papers written in and out of class.

Grading Scale

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<tr>
<th>Course Work</th>
<th>Percent of Grade</th>
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<tr>
<td>In-class writings, discussion, and activities</td>
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<td>Out-of-class writings, quizzes, and assignments</td>
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<td>Completion of other requirements (i.e., reading the material; attendance; commitment)</td>
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Final Thoughts

Too often in the past, I have encountered students more concerned about their grades than their learning. This class is not about grades, but about learning. This class has been designed with the intent to create a course with college-level learning, which is not only about rigor, but more importantly about taking personal responsibility for one’s self as a more mature student engaging with more mature texts. Finding a way to connect with the text, and the characters and themes relating to these writings is a necessary step in asking the deep and ongoing questions which relate to what it means to be a self-actualized human being in relation to one’s self, as well as a positive contributing member of our society.

Learning is an organic process, interactive; therefore it should not be expected that I will be filling students with information, but rather we will be learning together. As the world changes, the different lenses through which we view the world change as well. The emphasis on communicating our ideas with each other will be encouraged daily through reading, writing, and speaking to one another. An old professor of mine once said that “Literature is all about making connections”, and we will explore these connections together: connections to the literature, connections to our writing, and connections to each other.
Unit 1: Fear, Love, and Control
9 Weeks

What are some critical approaches for reading?

Formalist strategies focus on the formal elements of a work—its language, structure, and tone. A formalist reads literature as an independent work of art rather than as a reflection of the author’s state of mind or as a representation of a moment in history.

Biographical strategies help readers understand an author’s work more fully. Events in a work might follow actual events in a writer’s life. Biographical critics speculate about a writer’s own motivations in a literary work.

Psychological strategies draw on psychoanalytical theories to understand more fully the text, the writer, and the reader. Critics use such approaches to explore the motivations of characters and the symbolic meanings of events. These critics interpret the symbolic meanings of characters and actions in order to better understand the unconscious dimensions of an author’s mind, a character’s motivation, or a reader’s response.

Historical strategies use literature as a window onto the past because literature frequently provides the nuances of a historic period that cannot be readily perceived through other sources. These critics use history as a means of understanding a literary work more clearly. Four historical strategies that have been especially influential are literary history criticism, Marxist criticism, new historicist criticism, and cultural criticism.

Gender strategies explore how ideas about men and women can be regarded as socially constructed by particular cultures. Gender criticism has come to include gay and lesbian criticism as well as feminist criticism.

Mythological strategies attempt to identify what in a work creates deep universal responses in readers. Mythological critics interpret the hopes, fears, and expectations of entire cultures.

Reader-response strategies focus the attention on the reader rather than the work itself. These critics describe what goes on in the reader’s mind during the process of reading a text. In this approach, there is a stronger emphasis on the reader’s active construction of the text. These critics aim to describe the reader’s experience of a work: in effect, a reading of the reader, who comes to the work with certain expectations and assumptions, which are either met, or not met.

Deconstructionist strategies insist that literary works do not yield fixed, single meanings. These critics argue that there can be no absolute knowledge about anything because language can never say what we intend it to mean. Deconstructionist critics seek to destabilize meanings instead of establishing them. They try to show how a close examination of the language in a text reveals conflicting, contradictory impulses that “deconstruct” or break down its apparent unity.
American and World Literature: Wisconsin State Standards

- Students read a wide range of texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society; for personal fulfillment; and to better understand the human condition. Among these texts are fiction and nonfiction, classic, and contemporary works.

- Students examine the structure of the English language and apply the principles of Standard English while recognizing that language use is a reflection of self and determines how the individual is perceived by others.

- Students actively engage in reading by applying effective strategies for comprehension. Students apply appropriate strategies to comprehend, evaluate, and use what is read. They will analyze materials from multiple sources and different perspectives.

Niccolo Machiavelli: The Prince

- **The Prince** is a discussion of what is required to be an effective leader, and more importantly what is required to maintain power. Are there leaders in our recent national or world history who seem to lead through Machiavelli’s principles?

- To what audience was this piece written for? What audience has this piece actually reached? Explain at least two different reactions today’s audience may have to Machiavelli’s writing.

- Machiavelli wrote this piece as a practical guide for ruling, and maintains that while it is ideal to be both feared and loved as a leader, it is better to be feared than loved. Do you agree with this premise? Why or why not?

- This text argues that the end justifies the means, and that while it is important to try not to be hated, a prince should not concern himself with what others think.

- Machiavelli’s underlying view is that lofty ideals translate into bad government. He professed that while certain virtues may be admired for their own sake, for a prince to act in accordance with virtue is often detrimental to the state. Explain his reasoning and discuss the consequences, flaws, and strengths of this viewpoint.

- Appearance of virtue may be more important than true virtue, which may be seen as a liability.
Howard Zinn: American Ideology and Machiavellian Realism and U.S. Foreign Policy: Means and Ends (Chapters 1 and 2 from his Passionate Declarations text)

- What does Zinn implore us to conclude about “how we think”?

- Zinn warns that if those in charge of our society can dominate our ideas, that they will not need soldiers patrolling our streets, because we will essentially be controlling ourselves. Explain the negative connotation associated with the incomplete “control” he speaks of, as well as his reasoning behind how this type of control can still exist in a democratic society.

- What kinds of choices, according to Zinn, are we allowed and not allowed in our pluralistic society?

- What role does competition play in “maintaining control”? What role do certain orthodox ideas play in this control? What are some of these orthodox ideas Zinn refers to? Are these ideas accepted by all Americans? Why or why not? What is the result, according to Zinn, of the day to day quiet dominance of certain ideologies?

- What false assumptions associated with experts regarding social conflict and moral judgments does Zinn address? Do you agree or disagree with Zinn that there are times when being objective can be dangerous? Explain your position. To what degree does “bias” play in his writing, and how much, would you argue, does Zinn want to influence his readers? Use a biographical approach to explain how certain events in Howard Zinn’s life may have led to his position that it is impossible to be neutral.

- Zinn points out that political ideas are centered on the issue of ends (What kind of society we want) and means (How we will get it). He then goes on to equate the ends with conquest, and the means with force. What are some contemporary premises based on political realism, which employ the concepts of fear and control, to promote conquest through force?

- What criticism does Zinn make regarding Machiavelli’s claims to “go to the truth of the matter”? What problem does he have with Machiavelli’s promotion of objectivity? How might this argument be favorable to a Deconstructionist critic?

- What does Zinn argue is the difference of interest between the American Declaration of Independence and Machiavelli’s The Prince? What is he suggesting in questioning the conflicting ideologies of the American ideal of equality of all people and the insistence upon the right to control the affairs of other countries?

- What is plausible denial? How, according to Zinn, has America employed Machiavelli’s conceits of the lion and the fox?
Henrik Ibsen: A Doll House

- What is the significance of the play’s title?
- What kind of wife does Helmer want Nora to be? What do his pet names for her reveal about his attitude towards his wife?
- What is the significance of the description of the Christmas tree now “stripped of ornament, with burned-down candle stubs on its ragged branches” that opens Act II? What other symbols are used in the play?
- Why does Nora reject Helmer’s efforts to smooth things over between them and start again? Do you have any sympathy for Helmer?
- What role do fear, love, and control play in this dramatic text?
- Would you describe the ending as essentially happy or unhappy? Is the play more like a comedy or a tragedy?
- What questions are raised in the play? Does Ibsen propose any specific answers?

Elizabeth Stuart Phelps: The Angel Over the Right Shoulder

- Phelps’ short story reveals the conflict of Mrs. James between her domestic responsibilities and her responsibility to her own identity as an individual. Examine how this American piece, written in 1852, reveal preconceived societal norms, ideals, and values about the different roles men and women play, as seen through a historical or feminist critical lens.
- What role do love and control play in this short story?
- Does selflessness have more of a positive or negative connotative meaning in this story?
- To what degree does Phelps encourage and discourage the new role of women in society as cultivating her own identity?

Anonymous contemporary of Geoffrey Chaucer: Sir Gawain and the Green Knight

- Identify three different passages which illustrate examples of alliteration in this piece of writing.
- What role does fear play in this 14th century British text? Is Sir Gawain a coward? Study carefully his actions in all four parts to be able to give reasons in support of your answer.
• What knightly ideals of love does Sir Gawain exemplify? Contrast him, as the ideal knight, with Machiavelli’s concept of the ideal prince. Contrast each with the ideal hero of today.

• Is *Sir Gawain and the Green Knight* an allegorical piece? Explain your position by backing up your argument with supporting evidence from the text. Highlight and explain at least three actions in this piece which are symbolic.

• Does *Sir Gawain and the Green Knight* modify in any way your mental picture of life in the Middle Ages? Explain your answer.

**Geoffrey Chaucer: The General Prologue and The Wife of Bath**

• Using a psychological critical approach, explain the elements of the Wife of Bath’s personality.

• Why did the Wife of Bath marry her first three husbands? Did she marry the fourth and fifth for different reasons? With which husband was she the happiest? Was she completely in love with any of them? If not, explain why you do not think so.

• What does Geoffrey Chaucer accomplish through his character’s anecdotes? Is the Wife of Bath’s view of herself different from the reader’s view of her? According to her, what motivates her behavior? Is she, like most great comic characters, in part a tragic figure? Explain your answer.

**Thomas Jefferson: On the Dangers of Reading Fiction**

• In Jefferson’s letter to Nathaniel Burwell, written on March 14, 1818, he voices several objections to fiction. What are the changes associated with reading fiction he discusses? Are these concerns still expressed today? Why or why not? To what extent are Jefferson’s arguments similar to twentieth and twenty-first century objections to watching television and playing video games?

• Consider the role of “control” in this piece, and explain why you agree or disagree that works of fiction should serve as “useful vehicles of sound morality.”

• Compare and contrast the conclusions Jefferson and Zinn provide their readers regarding “how we think.” Considering a historical and/or biographical perspective, is it anachronistically inappropriate to expect him to hold a less “objective” stance on fiction? Explain your position.
Anonymous: Female Ingenuity

- A young lady, newly married, being obliged to show to her husband, all the letters she wrote, sent this letter in the 19th century to a friend. How does the message change after reading every other line?

- What might the implications of fear, love, and control in the hidden message suggest about 19th century society’s perspectives on the role of women during this time period as seen through one of the historical lenses in the Bedford textbook?

Kay Mussel: Are Feminism and Romance Novels Mutually Exclusive?

- How might this excerpt from A Secret Sorrow be read “as a kind of backlash against the more aggressive and controversial aspects of feminism”?

- What evidence is there to support or refute Mussel’s claim that “newer romances incorporate feminist themes while still reaffirming more traditional notions about love and family”?


- Which lines in “The Fish” provide especially vivid details of the fish? What makes these descriptions effective?

- How is the fish characterized? Is it simply a weak victim because it “didn’t fight”?

- Comment on lines 68-75. In what sense has “victory filled up” the boat, given that the speaker finally lets his fish go? What does the control over the fish suggest about the fear or love the speaker has of her own mortality?

- What role does anaphora play in “The Secretary’s Chant”? How is humor employed to make a serious statement about how such women are reduced to functionaries?

- In “Those Winter Sundays,” do the feelings you have about winter Sundays match the tone of the poem? What kind of tone is established by the description of “the chronic angers of that house”? 
• In “Last Night,” how is your response to this poem affected by a female speaker? Explain why this is or is not a carpe diem poem.

• Explain how the poem’s tone changes from beginning to end.

• Compare the speaker’s voice in Olds’s poem with the voice you imagine for the coy mistress in Marvell’s poem. Compare the themes in Olds’s poem and Marvell’s poem the way you think a feminist critic might analyze them.

• What is the nature of the question asked by the speaker in the first two lines of “Sex without Love”? What is being asked here?

• To what extent does the title suggest the central meaning of this poem? Try to compare some alternative titles that are equally descriptive.

• Just as Olds describes sex without love, she implies a definition of love in this poem. Consider whether the lovers in her poem “Last Night” fall within Olds’s definition.

• In “Rite of Passage”, in what sense is this birthday party a “Rite of Passage”? Why does the son’s claim that “We could easily kill a two-year-old” come as such a shock at that point in the poem? Discuss the use of irony in this poem.

• How does Joy Harjo’s discussion with Bill Moyers about the presence of other worlds affirm and contradict Thomas Jefferson’s viewpoint on the dangers of fiction? Does Mary TallMountain’s discussion with Moyers merit a similar conclusion? What is Harjo’s perspective about reality and illusion? What illusion does Harjo refer to?

• How do Harjo’s views about “truth” contradict with Machiavelli’s notion that a prince should not act in accordance with virtue, but rather the appearance of virtue?

• Many of Harjo’s poems begin with fear and end with love. She explains that she hopes that on some level that they can “transform hatred into love.” Find supporting evidence from her poetry which highlight her attempt to do this, and explain how she either does or does not accomplish this task.

• What effect does anaphora have in Harjo’s poems “I Give You Back” and “She Had Some Horses? What role do fear and love play in the first of the two poems?

• How might TallMountain’s childhood departure from her village be considered the product of Machiavellian reasoning? How does her mother’s belief about the “holiness of all things” conflict with this reasoning?
• In Herrick’s poem “To the Virgins, to Make Much of Time”, would there be any change in meaning if the title of this poem were “To Young Women, To Make Much of Time”? Do you think the poem can apply to young men, too?

• What do the virgins have in common with the flowers (lines 1-4) and the course of the day (5-8)?

• How does the speaker develop his argument? What will happen to the virgins if they don’t “marry”? What is the tone of the speaker’s advice? How does the poet’s diction help create a distinctive tone in the poem? Compare and contrast the poem’s *carpe diem* message to that of Sharon Olds’s “Last Night” and Andrew Marvell’s “To His Coy Mistress”.

• Is “To His Coy Mistress” hopelessly dated, or does it speak to contemporary concerns as well?

• This poem is divided into a three-part argument. Briefly summarize each section: if (lines 1-20), but (21-32), therefore (33-46).

• While Herrick’s poem urges the virgins to “go marry”, what does Marvell’s speaker urge in lines 33-46? How is the pace of these lines (notice the verbs) different from that of the first twenty lines of the poem?

• This poem is sometimes read as a vigorous but simple celebration of flesh. Is there more to the theme than that?

**Unit Expectations**

1. Direct composition instruction, presentation, and discussion of weekly literary devices and terms including, but not limited to: abstract, aesthetic, allegory, alliteration, allusion, ambiguity, anachronism, anadiplosis, anaphora, antihero, aphorism, Bildungsroman, canon, carpe diem, catharsis, connotation, convention, deductive, denotation, delayed sentence, diction, and dramatic monologue. Quizzes on the literary terms will be given bi-weekly.

2. Register with [www.mystudentedge.com](http://www.mystudentedge.com) access code: mvextjnc, set up username, and password. Take the timed objective section of practice AP English Lit and Comp test. Taking the second test will be extra credit. This test includes a scoring guide and results must be turned in as a hard copy.

3. Several lesser short response written assignments and journal activities in double-entry draft (D.e.d.) format, answering the questions for each assigned reading.

4. Study and analyze poems of the British Middle Ages, as well as a number of poems from several time periods, including contemporary American poets.
5. Reading, analyzing, and discussing model student and critic sample essays on the selected texts, including but not limited to Katherine Mary Kennedy’s “Elizabeth Stuart Phelps’ The Angel Over the Right Shoulder: Conflicts between Domesticity and Female Identity Development” at http://www.facstaff.bucknell.edu/gcarr/19cUSWW/ESP/headnote.html, a student model sample on Elizabeth Bishop’s “The Fish”, and Barry Witham and John Lutterbie’s essay “A Marxist Approach to A Doll House”.

6. Examining, rehearsing, and discussing Questions for Responsive Reading and Writing regarding plot, character, setting, point-of-view, symbolism, theme, style, tone, irony, and critical strategies such as:
   
a). Does the plot conform to a formula? Is it like those of any other stories you have read? Did you find it predictable?
   
b). What does the exposition reveal? Are flashbacks used? Did you see any foreshadowing? Where is the climax?
   
c). Do you identify with the protagonist? Who (or what) is the antagonist?
   
d). What is the purpose of the minor characters? Are they individualized, or do they primarily represent ideas or attitudes?
   
e). Is the setting used symbolically? Are the time, place, and atmosphere related to the theme?
   
f). Who tells the story? Is it a first-person or third person narrator? Is it a major or minor character or one who does not participate in the action at all? How much does the narrator know? Does the point of view change at all in the course of the story?
   
g). Did you notice any symbols in the story? Are they actions, characters, settings, objects, or words?
   
h). How do the symbols contribute to your understanding of the story?
   
i). Did you find a theme? If so, what is it?
   
j). Is the theme a confirmation of your values, or does it challenge them?
   
k). Would you describe the level of diction as formal or informal? Are the sentences short and simple, long and complex, or some combination?
   
l). Is there a particular critical approach that seems especially appropriate for this story?
m). To what extent do your own experiences, values, beliefs, and assumptions inform your interpretation?

n). Given that there are a variety of ways to interpret the story, which one seems the most useful to you?

7. Two comprehensive quizzes on the assigned readings

8. Students will read and analyze informative articles on documentation in MLA format as well as writing the themes of comparison-contrast and extended comparison-contrast.

9. Formal analysis/literary paper comparing and contrasting the role of objectivity, the role a citizen should play in making moral judgments, and the role fear, love, and control play in both pieces. The essay will be expository and analytical in nature. Students will write, edit, and rewrite. Paper will emphasize theme, tone, bias, and rhetoric, and will work with incorporating quotes, word choice, syntax, applying a critical strategy, and understanding of the details presented as support to the writing.

10. Bring in and share song lyrics which examine a similar situational theme connected to one of the novels or poems we have read this quarter.

11. Discussion on:
   a). The end justifies the means
   b). Leading through virtue vs. the appearance of virtue
   c). Conflicts between identity and individual development
   d). How dangerous is fiction?
   e). What role should objectivity play in pursuing truth?

Unit 2: Vision, Envy, & Loss
9 weeks

• In Wheatley’s poem, how does the speaker argue against racist views in the eighteenth century?

• Describe the humor employed in “Telephone Conversation.” Does the humor undercut or reinforce the racial issues presented?

• How does Langston Hughes’s poem serve as a commentary on the racial tensions explored in Soyinka’s poem?

• What qualities do you think make someone an American? How might your viewpoint differ from your classmates’ views?

• Discuss the appropriateness of the title “Legal Alien”. How does this title capture the speaker’s emotional and official status?

• How is ethnicity used to create meaning in “Mafioso” and Baca’s “Green Chile”?

• In Divakaruni’s poem “Indian Movie, New Jersey,” explain why the speaker feels comfortable in the movie theater. How is the world in the theater different from life in New Jersey?

• What connotative values are associated with each location (India and New Jersey) in the previously mentioned poem?

• Discuss your response to the final line in the poem “Recipe”.

• Does “gentility or envy” (line 13) get in the way of your enjoyment and appreciation of the poem “Liberty”.


• In your opinion, what is Shakespeare comparing to a summer’s day in Sonnet 18?

• Where does a metrical irregularity appear in line 3 of Sonnet 29? What notable sound device coincides with this irregularity?

• The subject of a metaphor is its “tenor” (that which is talked about, or pointed toward) while the object of the poem is its “vehicle” or “trope” (that which serves as the comparison). Identify the vehicle and trope in Sonnet 30. Finally, explain how alliteration and assonance are used in this poem.
• Do you think that Shakespeare believes that a technically excellent poem is insincere? Do you think he is being sincere in calling his verse “poor rude lines” (line 4) in Sonnet 32?

• What peculiarity in rhyme scheme can be found in Sonnet 55?

• How are Sonnets 18 and 55 similar in theme?

• How are Sonnets 18 and 55 different in tone? To what extent are these differences due to the imagery of the poetry?

• What does Sonnet 60 say about the power of the poet’s verse to withstand time? The first quatrain treats time with sea imagery. What type of imagery is used in the 2nd and 3rd quatrains?

• Are love and time equal antagonists in Sonnet 64? If not, how has Shakespeare established this sense of inequality?

• Sonnet 66 provides a complaint against human behavior. What might be some specific complaints Shakespeare may be referring to?

• Do the eleven shortcomings in the previously mentioned poem have anything in common?

• Can the appeal of Sonnet 106 be described as more intellectual or more sensuous? Are alliteration and assonance used primarily for their musical value or to bind related words together?

• In Sonnet 106, if “rosy lips and cheeks” come within the compass of Time’s “bending sickle”, how can the poet say that love is permanent?

• Notice the reasoning employed in Sonnet 146. In the final couplet, if the soul lives on its servant’s (the body’s) loss, what happens to Death?

• How does Thomas vary the meanings of the poem’s two refrains “Do not go gentle into that good night” and “Rage, rage against the dying of the light”?

• Dylan Thomas’s father was close to death when this poem was written. How does the tone of the poem contribute to its theme?

• Discuss the villanelle’s sound effects.

• How are the six end words of Swinburne’s sestina ( “day,” “night,” “way,” “light,” “may,” and “delight”) central to the sestina’s meaning?
• In what ways is his epigram, as Coleridge puts it, “a dwarfish whole”?

• How does his epigram, in addition to being witty, make a serious point?

• Does Roethke’s elegy use any kind of formal pattern for its structure?

• List the images that compare Jane in Roethke’s poem to nature.

• What is the speaker’s “sore need” in Shelley’s ode?

• What does the wind signify in the ode? How is it used symbolically?

• Determine the meter and rhyme of the first five stanzas in Shelley’s poem. Is this pattern continued in the other four sections?

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

• The poem is divided into three main elements: 1). The voyage, 2). The balance of angelic and demonic forces, and 3). The crime and punishment theme. How are these three elements related to each other, and how do they reinforce one another?

• Literary ballads were traditionally written in a simple 4-line stanza form, dealt with human passions and situations, were direct and often naïve, tended toward the overly dramatic, used much repetition, and were frequently concerned with the supernatural. How did Coleridge use all of these elements in his poem?

• What does the wedding guest “see” at the beginning of the poem when he meets the mariner? Does his vision change by the end of the poem? What is the mariner unable to see at the beginning of his tale? Does his vision change by the end of his tale?

• Is there a moral to this poem? If so, please present your idea of this possible moral.

**William Shakespeare: Othello**

• In what ways is Othello presented as having a disposition of envy as well as a noble one?

• Why do you think Othello is so vulnerable to Iago’s villainy?
• Why does Iago hate Othello?

• What makes Iago so effective at manipulating Othello?

• What could Othello have done differently to prevent the tragic outcome of the play?

• To what degree is Othello to blame for the tragic play’s conclusion?

• To what degree does Othello’s racial background affect the events of the play?

• How do Venice and Cyprus reflect two different social and psychological environments for the characters in the play?

• How are the women—Desdemona, Emilia, and Bianca—presented in the play?

• Locate a humorous scene in the play.

• Why does Othello insist that he must kill Desdemona? Would you consider his decision to be impulsive? Why or why not?

• Explain the role of revenge, envy, blindness, or loss in the play.

Lisa Jardine: On Boy Actors in Female Roles

• How does Jardine complicate the Elizabethan convention of boy actors assuming female roles?

• What do you think would be your own response to a boy actor playing a female role? Consider, for example, the part of Desdemona in “Othello”.

Jane Adamson: On Desdemona’s Role in Othello

• How might Desdemona be regarded as a “helpless, hapless victim”? What evidence is there in the play to support such a view?

• Try to make a case for Desdemona as “the culpable agent of her fate.”
**Sophocles: Oedipus the King**

- Is it possible for students in the 21st century to identify with Oedipus’s plight? Why or why not? What philosophic issues does he confront?

- What type of ruler has Oedipus been preceding the opening of the play? What evidence does the reader have of this?

- Aristotle defined a tragic flaw as consisting of “error and frailties”. What are Oedipus’s errors and frailties exhibited throughout the play?

- What is the ultimate cause of Oedipus’s downfall?

- Locate an instance of dramatic irony in the play.

- Locate an instance of foreshadowing in the play.

- What is the function of the chorus?

- How do the images of vision and blindness relate to the theme of the play?

- Would you describe Oedipus at the end of the play as foolish or heroic? Explain your position.

**Aristotle: On Tragic Character**

- Why does Aristotle insist that both virtuous and depraved characters are unsuitable as tragic figures? What kind of person constitutes a tragic character according to him?

- Aristotle argues that it is “inappropriate for a female character to be manly or formidable” (paragraph 4). Does Antigone fit this negative description? Does she seem in any way “inferior” to the men in the play?

- Aristotle says that characters should be “lifelike” (paragraph 4), but he also points out that characters should be made “handsomer…than they are in reality” (paragraph 6). Is this a contradiction? Explain your position.
Sigmund Freud: On the Oedipus Complex

- Do you agree or disagree that Freud’s approach offers the “key to the tragedy” of “Oedipus the King”?
- How does Freud’s view of tragic character differ from Aristotle’s?

Edmond Rostand: Cyrano de Bergerac

- How important is “appearance” to Roxane? Does Cyrano have a similar regard towards appearance, or are his values different? Explain your position.
- What is Cyrano’s attitude towards his own appearance?
- Is Roxane only loved for her beauty, or does she have other positive attributes?
- Why is Roxanne blind to Cyrano’s love for her?
- Le Bret seems to be the only character that is not blind to the love Cyrano has for Roxane. What makes him so observant? What purpose might his role serve in this play?
- What character traits do Cyrano and Christian actually share?
- Is Christian stupid, or just ineloquent?
- Is Roxanne intelligent, or just a “pretty face”?
- What is the relationship between one’s voice and one’s identity in this play?
- In what ways do Cyrano and Christian envy each other?
- To what degree does language define the identities of the different characters in this play?
- In his passionate speech to Roxane in Act III, Cyrano considers language “a game of words”. If language is indeed a game, what consequence does this have for Cyrano?
• To what degree does Cyrano change throughout the course of the play?
• After Christian’s death, why does Cyrano refuse to tell Roxane the truth?

Unit Expectations:

1. Direct composition instruction, presentation, and discussion of weekly literary devices and terms including, but not limited to: Petrarchan sonnet, Shakespearean Sonnet, ballad stanza, terza rima, octave, sestet, quatrain, villanelle, sestina, envoy, epigram, triplet, heroic couplet, limerick, ode, romantic comedy, history play, satire, farce, high and low comedy, and tragedy. Quizzes on the literary terms will be given bi-weekly.

2. Several lesser short response written assignments and journal activities in double-entry draft (D.e.d.) format, answering the questions for each assigned reading.

3. Study and analyze poems from several time periods, including contemporary American poets.

4. Reading, analyzing, and discussing model student and critic sample essays on the selected texts

5. Examining, rehearsing, and discussing Questions for Responsive Reading and Writing regarding title, exposition, setting, conflict, plot, protagonist, antagonist, authors, and characters in drama such as:

a). Did you enjoy the play? What specifically pleased or displeased you about what was expressed and how it was expressed?

b). What is the significance of the play’s title? How does it suggest the author’s overall emphasis?

c). What information do the stage directions provide about the characters, action, and setting? Are these directions primarily descriptive, or are they also interpretive?

d). How is the exposition presented? What does it reveal?

e). In what ways is the setting important? Would the play be altered significantly if the setting were changed?

f). Are foreshadowings used to suggest what is to come? Are flashbacks used to dramatize what has already happened?
g). What is the major conflict the protagonist faces? What complications constitute the rising action? Where is the climax? Is the conflict resolved?

h). Who is the protagonist? Who (or what) is the antagonist?

i). What do the characters reveal about each other?

j). Does your response to the characters change in the course of the play? What causes the change?

k). How does the play reflect the values of the society in which it is set and was written? How does the play reflect or challenge your own values?

6. Two comprehensive quizzes on the assigned readings, including at least one former objective test from a previously given AP examination.

7. Discussion on:
   a). The significance of vision and blindness.
   b). The dangers of the green-eyed monster.
   c). The roles of language and appearances.
   d). How to prevent and cope with loss.
   e). What role should hindsight, dramatic irony, and art play in pursuing truth?

8. Write one Shakespearean sonnet.

9. An optional submission to the UW-Whitewater Creative Writing Festival. Optional participation as a writer or observer in the late November event.

10. Required submission to our local Optimist Club Essay Contest.

11. Extra Credit project: Read the second two parts of the Oedipus trilogy by Sophocles and write an analytical essay for each play using two different critical strategies.
Unit 3: Voice and Identity
9 weeks


- Why does Michael Harper believe that the most important thing in a poem is silence?

- What does Harper believe about the necessity of experience?

- What message was the voice of the colonel in Forche’s poem sending to The United States of America? What message did it send to the speaker? The reader? How about the bagful of ears?

- What chance does memory have in Forche’s having written this poem?

- What does Rita Dove hope the reader will take away from her poem?

- Marilyn Chin states that “…everything must begin with the self.” Considering her message on her personal history in “The Floral Apron”, what does she mean by this?

- Chin also talks about food as a motif in American Literature as a means of identity. She says that “Food is celebratory, but its flip side is hunger and deprivation. Spiritual deprivation and hunger in the new country are important motifs of ethnic American Literature.” Her poem “The Disorder” was written for an anorexic acquaintance of Chin’s whom Chin considered to be “spiritually starved.” Explain how this spiritual starvation reveals itself throughout this poem.

- Robert Bly discusses the importance of voice in poetry being “genuine”. What elements of his poetry indicate his position that it takes many years of struggling to understand “the natural voice”.

- According to Bly, when does anger come about? When do the moments of real life come about?

- What does Baca mean by titling himself “the enemy of secrets”?

- Baca states that “the sapling of violence sprouts out of ultimate despair”. How did he find escape from this despair?
• What is the message in “Work We Hate and Dreams We Love”?

• What role do feelings of disconnection and dislocation play in Li-Young Lee’s poetry?

• How was writing “The Portrait” an act of liberation for Stanley Kunitz?

Toni Morrison: The Bluest Eye

• What is the style of the opening section of the novel: “Here is the house…?” Does it fit with the style of the remainder of the book?

• What effect did learning that “Pecola was having her father’s baby” have on you when you read that passage?

• What does the passage “Nuns go by quiet as lust” mean?

• Morrison describes the Breedlove family as having no significant social impact, each isolated “making his own patchwork quilt of reality” (34). What type of isolation do they suffer?

• Is Pecola’s level of vulnerability and victimization something that a 21st century reader can relate to?

• What underlying drama is taking place for Pecola in her questions of the prostitutes?

• How do the styles of narration change from “Autumn” to “Winter”?

• What does the presence of film stars contribute to the novel’s fiction?

• Why does Geraldine hate the sight of Pecola?

• What purpose might Pecola’s relentless suffering serve?

• To what extent is Cholly to blame for the violence against his family?

• Why does Pecola believe that blue eyes will improve her life?

• Find two examples of irony in the novel.
• What is Morrison suggesting about identity through her characters in this novel?

_Franz Kafka: The Metamorphosis_

• Metaphorically speaking, what does it mean to “be a bug”?

• List three examples of humor employed in the story.

• Describe Gregor’s reaction to his new predicament. How would you explain his attitude towards his change?

• How do the other characters in the story react when Gregor leaves the room in his new form?

• In what ways does Gregor’s sister treat him differently than his parents treat him? What is the reason for this difference, in your opinion?

• Why does Gregor want his furniture left in the room?

• What changes, if any, does Gregor’s father go through in the story? What do you think accounts for these changes?

• Why do you think the family tries to maintain “life as usual” for themselves despite this dramatic metamorphosis?

• Does Gregor’s attitude for his family change throughout the course of the story? Explain these changes.

• How does the family react to Gregor’s death? Does this seem an appropriate reaction? Why or why not?

• To what degree is Gregor responsible for his own death? Should anyone else in the story assume responsibility for his death? If so, who else is to blame?

_George Orwell: 1984_

• Winston’s world is filled with contradictions, including the premise that “War is Peace”. Discuss three of these contradictions inherent in The Party’s philosophy.

• What is “Doublethink”? How does doublethink serve the needs of The Party?
• What warnings does George Orwell provide the readers of this novel?

• What purpose do Winston’s dreams serve? List two of Winston’s dreams and explain their significance.

• Can Winston be considered a hero? Explain why or why not he is a heroic character.

• How does Winston view and interact with the characters Parsons, Syme, and O’Brien? In what ways do each of these characters differ from Winston?

• Find an example which illustrates the omnipresence of The Party. What effect does this feeling of always being watched have on the characters in the story? What does Winston say on pages 147-148 about the lone individual in relation to the state?

• In your opinion, why does Winston believe that the only hope for salvation lies in the hands of the proles? What characteristics of the proles would have to be abandoned or broken in order to ultimately overthrow Big Brother?

• Is Julia a strong or weak character in the novel? Does your attitude towards this character change throughout the book? Does Julia end up having more of a positive or negative impact on Winston? Explain your position.

• How does Winston come to “love” Big Brother? In what ways does sacrificing Julia signal the beginning of our protagonist’s demise?

• Describe the “tone” of the author in this novel.

• What role does intimacy play in the novel? How is sex perceived in the book through the eyes of The Party? What message might Orwell be trying to send the reader about this issue?

• Considering that the year 1984 has come to pass, Orwell’s piece of literature has not proven to be exactly prophetic. Have any of the elements in this book proven to have come true in recent history? Is there potential for any part of Orwell’s vision to come true?

• Do you believe that “the spirit of man” is strong enough to undermine a society similar to the likes of which were created by The Party? Explain your position.

• If you were Winston Smith, what might you do to undermine The Party?
William Sansom: The Long Sheet

- What makes a story such as this one remain so vividly in a reader’s mind?
- The prisoners are placed in four rooms…each set representing a different mindset and attitude. What is the intent of the titles for each of the four rooms?
- What is your opinion about the statement “Freedom means different things to different people”?
- Do you agree that the “freedom of mid and spirit is the only real freedom”?
- What was Sansom’s purpose in this story? What specifically, was he criticizing or ridiculing?
- Bitter dramatic irony comes so suddenly, so unexpectedly that the reader is caught by surprise. What would have been the effect if the story had ended with the people in Room One gaining their freedom?
- Which, if any, of the rooms’ occupants end up gaining their freedom? What message is Sansom sending to the readers of this short story by concluding the story in this manner?

Unit Expectations:

1. Direct composition instruction, presentation, and discussion of weekly literary devices and terms including, but not limited to: elegy, end rhyme, enjambment, epiphany, euphony, exposition, flashback, found poem, free verse, Hamartia, hubris, hyperbole, in medias res, irony, limited omniscience, melodrama, metafiction, metaphor, metonymy, omniscient narrator, onomatopoeia, oxymoron, paradox, persona, and personification. Quizzes on the literary terms will be given bi-weekly.

2. Several lesser short response written assignments and journal activities in double-entry draft (D.e.d.) format, answering the questions for each assigned reading.

3. Study and analyze poems specifically written by contemporary American poets.

4. Examining, rehearsing, and discussing Questions for Responsive Reading and Writing poetry including but not limited to speaker, setting, title, theme, allusions, diction, symbols, irony, tone, literary devices, language, scanning a poem, and critical strategies such as:
a). Who is the speaker? Is it possible to determine the speaker’s age, sex, sensibilities, level of awareness, and values?

b). Is the speaker addressing anyone in particular?

c). Is there a specific setting of time and place?

d). What does the title emphasize?

e). Is the theme presented directly or indirectly?

f). How does the diction reveal meaning? Are any words repeated? Do any carry evocative connotative meanings?

g). Do any allusions enrich the poem’s meaning?

h). Is irony used? Are there any examples of situational irony, verbal irony, or dramatic irony? Is understatement (litote) or hyperbole used?

i). What is the tone of the poem?

j). Do lines have a regular meter? What is the predominant meter employed? Does the rhythm seem appropriate for the poem’s tone?

k). What sounds are repeated? Is there a rhyme scheme? Do the rhymes contribute to the poem’s meaning?

5. Two comprehensive quizzes on the assigned readings

6. Formal essay explicating poetry. The essay will be analytical in nature. Students will write, edit, and rewrite. Paper will emphasize the ability to identify and explain theme, poet’s purpose, rhyme scheme, rhythm, scansion, allusions, and literary devices.

7. One found poem will be written and shared with the class.

8. One free verse poem will be written and shared with the class.

9. Discussion on:

   a). The challenges of speaking out when confronting adversity.

   b). Does suffering ever serve a purpose?
c). To what degree are we responsible for helping others? What happens when this responsibility comes into conflict with our own personal safety?

d). The strength and constitution of human spirit.

e). What role should voice play in pursuing the truth?

Unit 4: Insight, Imagination, and Desire
9 weeks

Poetry: Percy Bysshe Shelley’s “Ozymandias” and “To a Skylark”, Heinrich Heine’s “The Lotus Blossom Cowers”, John Keats’s “To Autumn” and “When I Have Fears That Cease To Be”, Matthew Arnold’s “Dover Beach”, Seamus Heaney’s “Digging”, Ted Hughes’s “The Horses”

- How would you describe Ozymandias? What message about life do you think is conveyed in this poem?
- How does the long hexameter in “To a Skylark” enhance its content?
- What might the glowworm’s situation in lines 47-50 of “To a Skylark” have in common with the poet’s and the maiden’s in the last two stanzas?
- What does the lotus-blossom in Heine’s poem seem to represent? What human emotions are associated with the blossom?
- What objects or ideas are personified in the first few lines of the poem “To Autumn”? 
- In Keats’s poem “When I Have Fears That Cease To Be”, what two things will the speaker regret leaving behind when he dies? What fades away when he realizes he stands alone?
- What images stand out in your mind after reading “Dover Beach”? How would you describe the speaker’s view of the world? What evidence might indicate that this poem is addressed to the speaker’s loved one?
- Compare and contrast “Digging” to another poem you have read this year.
- List sound devices employed in Heaney’s poem.
• How would you describe the relationship between the speaker and his father and grandfather in “Digging”?

• What effect does the repetition of the phrase “gray silent” have in Hughes’s poem “The Horses”?

• Which consonant and vowel sounds does Hughes use repeatedly in the first twelve lines? Discuss the effects of these repeated sounds on the poem’s mood.

Katherine Mansfield: A Cup of Tea

• Describe the tone in the first paragraph of this short story.

• What does Rosemary’s response to the shopkeeper’s flattery reveal about her character?

• What symbols, if any, are present in this story?

• Why does Rosemary wish she had the little box to cling to in addition to the muff?

• What is Rosemary’s true motivation for helping the woman she invites into her home?

• What does Rosemary at first not notice about her guest’s state?

• Why do you think Miss Smith doesn’t stay for dinner?

Ha Jin: Love in the Air

• How credible is Kang’s falling completely “in love with a voice”?

• Do you find Kang to be a compelling character, or do you not find him very interesting? Explain your position.

• What does Kang’s taste in women reveal about his character?

• Locate some moments in the plot when the author creates suspense. Where is the plot’s climax?
• What is the story’s central conflict?

• Is the title appropriate? Is there more than one way to interpret the title?

**David Updike: Summer**

• Why do you think August is described as a “merciless succession of beautiful days”?

• Discuss the transition between paragraphs 14 and 15. How the mood is effectively changed between night and the next day?

• What, if any, significance can you attach to the names of Homer, Sandra, Thyme, and the Dewitt boys?

• How successful do you think Updike is in evoking youthful feeling about summer in the story? Explain why you responded positively or negatively to this evocation of summer.

• Compare and contrast “Love in the Air” by Ha Jin with Updike’s short story. How are imagination and desire central to both stories?

**Joseph Conrad: Heart of Darkness**

• Describe Marlow. How are some of the other characters on *The Nellie* portrayed for the reader?

• What does the narrator reveal to us about Western European society? What else does Conrad give the reader to establish setting?

• Are the European characters introduced in the novel portrayed favorably? How about the savages? Explain your answer in detail.

• What is the attitude toward nature and the artifice of society revealed to us in Part One?

• What is the reader led to believe about the natives in this novel?

• What remarks does Marlow make about women? What, in your opinion, accounts for this perspective?
• What are Marlow’s feelings about his companions on the steamer?
• How does the portrait of Kurtz change from Part One to Part Two of the novel?
• How credible of a resource is the Russian harlequin?
• What role does the imagination play in this novel?
• Which character, in your opinion, demonstrates the greatest insight?
• What, in your opinion, does Kurtz most desire? What is it that Marlow desires?
• Which character in the novel utters the phrase, “The horror…”? What is this phrase referring to?
• Does the reader’s perspective of Kurtz change yet again in Part Three? Explain.
• Identify at least two key motifs in the novel.
• What does this novel suggest about society?
• Does the focus on human nature rest more on the individual in this novel, or is the primary view centered upon society?

Mary Shelley: Frankenstein

• What inspires Victor to create the creature?
• What attitude does Victor have for his creation? Does this attitude change throughout the novel? In what ways are these changes revealed?
• In your opinion, what responsibility does Victor have for the creature?
• Who is the actual monster in this story? Explain.
• What insight does the creature have in his early days? What insight does he gain by the end of the novel?
• What is it that Victor most desires? What is it that the creature most desires?
• According to Victor, knowledge can lead to “destruction and infallible misery.” What experiences contributed to Victor’s insight? What consequences might the acquisition of knowledge have?

• What does it mean to be human? What qualities must one possess to be human? Does the creature possess some or all of these qualities? Which human qualities does he possess? Which qualities, if any, does he not possess?

• Do the characters who encounter the creature possess all of the qualities of being human which you listed in the previous question? Why do some of these characters exhibit an inability to recognize the humanity in the creature?

• In your opinion, is Shelley’s novel and argument against scientific life to create life forms? Or do you believe that Shelley is primarily arguing that it is not technology itself, but rather how we put that science to use that poses the problem? What is your opinion on this issue?

• What role does imagination play in this novel?

• What connections can be made from this novel to contemporary issues in today’s society?

Unit Expectations:

1. Direct composition instruction, presentation, and discussion of weekly literary devices and terms including, but not limited to: plot, point of view, postcolonial criticism, prose poem, prosody, protagonist, recognition, resolution, reversal, eye rhyme, internal rhyme, masculine rhyme, feminine rhyme, exact rhyme, near rhyme and end rhyme, rhyme scheme, rhythm, rising action, sarcasm, satire, scansion, sentimentality, setting, simile, situational irony, soliloquy, speaker, stock responses, stream-of-consciousness technique, stress, style, subplot, suspense, symbol, synecdoche, syntax, theme, thesis, tone, tragicomedy, understatement, unreliable narrator, verbal irony, and verse. Quizzes on the literary terms will be given bi-weekly.

2. Several lesser short response written assignments and journal activities in double-entry draft (D.e.d.) format, answering the questions for each assigned reading.

3. Study and analyze poems specifically written by classical and contemporary world poets.

4. Two comprehensive quizzes on the assigned readings
5. Timed essay (40 minutes) in which students will read a passage from *Heart of Darkness*. Students will write a careful analysis of how the narrator reveals the character of Marlow. They will be instructed to emphasize whichever devices (e.g., tone, selection of detail, syntax, point of view) which they find to be most significant. Students will conference, edit, and revise either this essay, or the essay following this one.

6. Timed essay (40 minutes) in which students will choose from a wide selection of readings read throughout their four years of high school English classes which depict a conflict between a protagonist and society. They will write an essay in which they analyze the sources of the conflict and explain how the conflict contributes to the meaning of the work. Students will conference, edit, and revise either this essay, or the essay prior.

7. Extra Credit project: Read either Cormac McCarthy’s *All the Pretty Horses* or Jane Austen’s *Pride and Prejudice* and write an analytical essay for the selected novel using one of the critical strategies (i.e., historical, deconstructionist, psychological, etc.)

8. Discussion on:
   a). The role of imagination in establishing setting and creating conflict in novels.
   b). When is insight necessary to resolve conflict? What destructive properties and consequences can the attainment of knowledge possess?
   c). Where does desire originate from? Does desire tend to have primarily creative or destructive qualities? What must a character do in order to avoid the destructive elements associated with desire?
   d). The darkness and light of human spirit.
   e). What role should insight play in pursuing the truth?

**Writing Expectations**

Students will be expected to employ their best composition skills in each writing assignment. Composition assignments will include short response statements, timed essays, formal essays, and journal writing. We will work with various compositional constructions, Standard Written English, sentence variety, and formal diction. Student and critic essays will be modeled throughout the course, and students should study these model examples.
1. When editing and revising essays, students should check their work against the paragraph criteria listed below:

   a. The first, second, or last sentence contains the main idea and key words from the question or assigned topic.
   b. Paragraph contains one to three explanatory sentences.
   c. Paragraph contains two to four sentences about specific details.
   d. Details are colorful, interesting, and appropriate.
   e. Paragraph ends with a good closing sentence that refers to the main idea without repeating it.
   f. Paragraph contains no run-ons or sentence fragments.
   g. Paragraph if free of errors in agreement.
   h. Paragraph free of punctuation errors.
   i. Paragraph if free of spelling errors.
   j. Paragraph if typed, or when hand-written, is easy to read.

2. Journal writing will be done in double-entry draft format (d.e.d’s). Students will be required to use the proper format, and must use complete sentences to clearly support ideas.

3. All assignments for formal papers will include a specific grading rubric. We will review the rubric before most of the papers, and review expectations for the assignment. Chapters from Roberts, Edgar V. Writing About Literature (7th Edition. Englewood Cliffs, New Jersey: Prentice Hall, 1991) will supplement compositional instruction. Rewrites will be expected for several of the papers after feedback is given.

4. Timed essays will present a scoring guide as feedback. These will be scoring guides provided in the AP English Literature and Composition handbook. Essay tests will need to be typed in some cases, and hand-written in other situations. Handwritten essays should be easy to read.

5. Grammar and usage: Mini-lessons on grammar and usage will be provided at different times throughout the course. Students should pay particular attention to complex grammar and usage, sentence constructions, and formal diction. Students should also seek out help if necessary before turning in a completed essay.

**Required Texts and Materials**

In this AP Literature and Composition course, each student should consider trying to obtain their own personal copies of the various novels, plays, epics, poems, and short fiction used in the course. Copies of the literature will be provided, however it will be beneficial for students who can purchase some of their own personal copies so that they
may highlight and take notes within the literature. Obtaining their own copies is NOT required, but can help enhance their study skills.

Preliminary list of novels, drama, and anthologized material:

- *The Prince*, Machiavelli
- *A Doll House*, Ibsen
- *The Angel Over the Right Shoulder*, Phelps
- *Sir Gawain and the Green Knight*, Unknown
- *The Canterbury Tales*, Chaucer
- *The Rime of the Ancient Mariner*, Coleridge
- *Othello*, Shakespeare
- *Oedipus the King*, Sophocles
- *Cyrano de Bergerac*, Rostand
- *The Bluest Eye*, Morrison
- *The Metamorphosis*, Kafka
- *1984*, Orwell
- *The Long Sheet*, Sansom
- *A Cup of Tea*, Mansfield
- *Love in the Air*, Jin
- *Summer*, Updike
• *Heart of Darkness*, Conrad

• *Frankenstein*, Shelley

• *Writing About Literature*, E.J. Roberts

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