Course Description: Advanced Placement English Literature & Composition is an advanced course of literature and composition. Readings come from a survey of literature, primarily English Literature from the Anglo-Saxon to the Modern periods. Students will complete a variety of college-level readings and writings.

Instructional Philosophy: As we read, we will focus on two questions: what motivates humans to make moral choices/demonstrate moral courage and what gives life meaning/purpose. We will also examine the choices the author makes as he/she writes. The ultimate goal of AP English Lit & Comp is to provide college-level reading and writing experiences while preparing students to take the AP exams given in May. Neither the AP Literature & Composition exam nor the AP Language & Composition exam is required. This course is NOT preparing you for college-level work. AP English Lit & Comp IS a college-level course. This course is available for dual enrollment credit. You may earn 3 credits each semester from UNO. UNO English 1010 (Intro to Genre Studies: Prose) is the equivalent of our first semester; UNO English 1020 (Intro to Genre Studies: Poetry, Drama and Film) is the equivalent of our second semester. At UNO these are elective credits (humanities). At UNO, the AP test is used for placement purposes. If you participated in Midland University’s dual enrollment for AP English Language, be sure you know how those credits were labeled and how they will transfer BEFORE you sign up for dual enrollment for this course. Please take the time to contact the colleges to which you plan to attend BEFORE deciding to take either the AP test(s) or participate in dual enrollment. Ask: Does your school accept dual enrollment? How does it count? How do AP credits count? Will hours earned be deducted from any scholarships I earn? Will I still be considered a new freshman? Do the hours/AP credits count towards my GPA?

All students who take this course as part of UNO’s dual enrollment program will be expected to take the AP English Literature and Composition exam in May.

Content Standards and Grading Weights

We will use the current OPS grading policy. Areas of focus will include

- Reading (narrative, informational, vocabulary)
- Writing (themes, research, 6 traits, writing process)
- Listening & Speaking
- Multigenre Literacy

Major Units of Study and Course Expectations (Please understand that the order of units will vary.)

Talent is what you have. Effort is what you give.

Tentative Syllabus - Semester I

Summer Readings

Annotation/Close-Reading: “Persephone, Falling” by Rita Dove; “Yet Do I Marvel” by Countee Cullen; “Sisyphus in the Senate” by George Wills
Writing: Single paragraphs—character development, use of allusions

Summer Writing

*Research college/career choices; Complete GLE packet that includes pre-writing activities for college essay (personal narrative), other essays, resume and career presentation (essays completed in “Getting Ready for College” unit), career shadow/interviews, professional notes of appreciation
Speech: Post-secondary plans Create brochure MLA format paper

Guidance Presentations-Getting Ready for College

*College application forms/guidance processing procedures

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**Essays-form and style**

Sentence variety, hooks and connectors


*Read* “Sisyphus in the Senate” by George Will (Newsweek, online)

*Read* “Shooting an Elephant” by George Orwell (939)

*Read* “Homeless” by Anna Quindlen (555)

*Read* “Driving to the Funeral” by Anna Quindlen (Newsweek, online)

*Read* “A Time for Miracles” by Bono (Time Magazine, online)

Quintilian Form -- Personal Persuasive Essay

*Read* “Sportsmanship” by Craig Sesker

*Read* “We Are Here For Andrea” by Anna Quindlen

*Read* “The Fat of the Land” by Rick Reilly

Write-college **application** essay (personal narrative)

*We will discuss the goal of an application essay and complete pre-writing activities. During the revision process we will focus on developing a variety of sentence structures, including appropriate use of subordination and coordination, and creating and controlling an appropriate tone by paying attention to voice, diction, syntax, and transitional devices. We will work to develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis. Working to develop a balance of generalization and specific, illustrative detail will be emphasized. After peer and instructor feedback, these essays will be revised a minimum of two times.*

Write personal **persuasive** essay in Quintilian form

*We will discuss the goal of a persuasive essay and complete pre-writing activities. During the revision process we will focus on developing a variety of sentence structures, including appropriate use of subordination and coordination, and creating and controlling an appropriate tone by paying attention to voice, diction, syntax, and transitional devices. We will work to develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis. Working to develop a balance of generalization and specific, illustrative detail will be emphasized. After peer and instructor feedback, these essays will be revised a minimum of two times.*

**Elements of Fiction: Writer’s Choices (Short Stories, GLE Research Project)**


Chapter 5: **Setting** “Soldier’s Home” by Ernest Hemingway (B: 184-190); “my sweet old etcetera” by ee cummings (191)

Write: Develop setting using artifact Write: GLE application

Chapter 6: **Point of View** “We Came All the Way from Cuba So You Could Dress Like This?” by Achy Obejas (224-234), “Roselilly” by Alice Walker (B: 265-269)

Write: Same topic/artifact, demonstrate understanding by writing in multiple points of view Write: GLE application


Write: GLE application

Chapter 8: **Theme** “Love in LA” by Dagoberto Gilb (B: 320-323), “The Substitute Teacher” by Margaret Atwood (available online, handout)

Chapter 9: **Style, Tone and Irony** “Popular Mechanics” by Raymond Carver” (B: 344-345)

Write: GLE application

Chapter 4: **Characterization** “Marriage is a Private Affair” by Chinua Achebe (handout, online)

Write: Develop character demonstrating direct/indirect characterization, dialogue Write: GLE application

Chapter 3: **Plot/Conflicts** “A Rose for Emily” by William Faulkner (B: 95-106), “All Summer in a Day” by Ray Bradbury

Write: GLE application


*In-class AP-style essay*

*We will discuss the goal of a persuasive novel-based essay and complete pre-writing activities. During the revision process we will focus on developing a variety of sentence structures, including appropriate use of subordination and coordination, and creating and controlling an appropriate tone by paying attention to voice, diction, syntax, and transitional devices. We will work to develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis. Working to develop a balance of generalization and specific, illustrative detail will be emphasized. Use of MLA style will be expected. After peer/instructor feedback and self-evaluation, these essays will be revised.*
**Guaranteed Learn Experience - Research/Independent Reading – novel**

**Choices:**
- Austen, Jane. *Pride and Prejudice* (might need to find own copy)

**Presentations:** 20 minutes: include human rights issue; significant passages

**Write:** *In-class AP-style/GLE research paper*

*We will discuss the goal of a persuasive/analytical novel-based essay and complete pre-writing activities. During the revision process we will focus on developing a variety of sentence structures, including appropriate use of subordination and coordination, and creating and controlling an appropriate tone by paying attention to voice, diction, syntax and transitional devices. We will work to develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions and emphasis. Working to develop a balance of generalization and specific, illustrative detail will be emphasized. Use of MLA style will be expected including in-text citations and a works cited page. After peer/instructor feedback and self-evaluation, these essays will be revised.*

*Paper will include: background on author/time period, independent note taking (MLA format quotes and reflection), significant passages/thoughts, vocabulary, literary techniques examples, analysis (conflicts, characterization, tone/style, point of view, setting, motifs/symbols), literary criticism from credible scholars, topics/themes in novel, influences on writer’s life reflected in text, comparison to another text by same writer (or from same time period), recommendations for readers.*

**Anglo-Saxon Period**


*Brief history/background of period (2-10)*

*Read Beowulf* (Trans. Burton Raffell, excerpts: 40-61)

*Read poetry*

  - “The Seafarer” Trans. Burton Raffell (15-19)
  - “The Wanderer” Trans. Charles Kennedy (20-23)
  - “Tristia” by Ovid, Trans. L. R. Lind (29-30)
  - “Far Corners of the Earth” by Tu Fun, Trans. David Hinton (31)

*Discuss themes, use of appositive, kennings, caesura, euphemism, alliteration, tone*

*Review: epic, lyric, elegy*

*Book of the Dun Cow*  
(novel)


Discussion/presentations over themes, allusions, poetic language, author’s choices

*In-class AP-style essay (Use AP rubric)*

*Frankenstein* (novel)

*Supplemental text: Literature & Composition, Boston, New York: Bedford, Freeman & Worth, 2017.*

Discussion/presentations over themes, allusions, poetic language, author’s choices

*In-class AP-style essay (Use AP rubric)*

**Meaning of Life essays, poems and short stories**


“*A Secret Sorrow*” and “*A Sorrowful Woman*”

*Read “Dover Beach” by Matthew Arnold (B: 878; T: 792)*

*Read “Dover B-” by Anthony Hecht (B: 1277)*

*Read “Hollow Men” by TS Eliot (T: 914-919; handout)*

*Read “Triple Fool” by John Donne (available online; handout)*

*Read “The Tyger” by William Blake (B: 995; T: 599)*

*Read excerpt “Areopagitica” by John Milton (available online; handout)*

*Read “Conclusion: Walden’s Pond” by Henry David Thoreau (available online; handout)*

*Read “Letter to Edward Carrington” by Thomas Jefferson (available online; handout)*

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*Read excerpt “The Crisis Papers” by Thomas Paine (available online; handout)
*Read “God’s World” by Edna St. Vincent Millay (available online; handout)
*Read “I will put Chaos into fourteen lines” by Edna St Vincent Millay (B: 1011)
*Read “Recuerdo” by Edna St Vincent Millay (B: 1243)
*Read “I, Being Born a Woman and Distressed” by Edna St Vincent Millay (B: 1338)
*Read “As I Ponder’d in Silence” by Walt Whitman (available online; handout)
*Read “Song of the Open Road” by Walt Whitman (B: 981)
*Read “A Noiseless Patient Spider” by Walt Whitman (B: 915)
*Read “Barn Burning” by William Faulkner (B: 499-524)
* Read “Worry. Don’t be Happy” by Marc Gellman (available online; handout)
*Explore use of alliteration, allusion, anecdote, characterization, conflict, diction, epigraph, extended metaphor/conceit, foreshadowing, hyperbole, imagery, irony, metaphor, motif, onomatopoeia, oxymoron, point of view, rhetorical question, setting, simile, stanza, symbol, synecdoche, theme
* Independent analysis – Read “Harrison Bergeron” by Kurt Vonnegut, Jr. (available online; handout)
*Write in-class AP-style essay

We will discuss the goals of an AP style essay and complete pre-writing activities. During the revision process we will focus on developing a variety of sentence structures, including appropriate use of subordination and coordination, and creating and controlling an appropriate tone by paying attention to voice, diction, syntax and transitional devices. We will work to develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions and emphasis. Working to develop a balance of generalization and specific, illustrative detail will be emphasized. Use of MLA style will be expected. After peer/instructor feedback and self-evaluation, these essays will be revised.

Things Fall Apart by Chinua Achebe
*Read “The White Man’s Burden” by Rudyard Kipling (available online; handout)
*Read “The Black Man’s Burden” by JT Johnson
*Re-read “The Second Coming” by WB Yeats (903)
*Analyze and discuss point of view, conflict, diction, tone, theme
*In-class AP-style essay

We will discuss the goal of the essay and complete pre-writing activities. During the revision process we will focus on developing a variety of sentence structures, including appropriate use of subordination and coordination, and creating and controlling an appropriate tone by paying attention to voice, diction, syntax and transitional devices. We will work to develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions and emphasis. Working to develop a balance of generalization and specific, illustrative detail will be emphasized. After peer/instructor feedback and self-evaluation, these essays will be revised.

Medieval Period
* Brief history/background of period (86)
* Read Canterbury Tales by Chaucer
    (Prologue, The Knight’s Tale, Shipman’s Tale, Words of the Knight and the Host, Nun’s Priest’s Tale, Wife of Bath Prologue and Tale)
*Discuss characterization (direct, indirect), enjambment, fabliaux, frame story, litote, hyperbole, synecdoche,
*Review theme, iambic pentameter, fable, heroic couplet, satire, irony, narrative verse

Thematic Case Study: School and Learning (Poetry Mini-Unit) – group discussion/response journals
*Read “The Thing You Must Remember” by Maggie Anderson (1259)
*Read “Did I Miss Anything” by Tom Wayman (1258)
*Read “Pass/Fail” by Linda Pastan (1252)
*Read “Directions for Resisting the SAT” by Richard Hague (1253)
*Read “Zimmer’s Head Thudding Against the Blackboard” by Paul Zimmer (1253)
*Read “Theme for English B” by Langston Hughes (1250)
*Discuss theme, use of enjambment/end-stopped lines, diction, tone, point of view, caesura , stanza, syntax

A Canticle for Leibowitz (novel)

*Review time periods represented
*View The Illuminator and a Bible for the 21st Century. BBC, 2005.

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*Read “The Second Coming” by William Butler Yeats, (B: 1360; T:903)
* Discuss themes, use of allusion, character development, irony, conflict, metaphor, oxymoron, paradox, personification, point of view, satire, simile, stereotypes, foreshadowing, symbols, motifs
*In-class essay
We will discuss the goal of a novel-based persuasive essay and complete pre-writing activities. We will focus on developing a variety of sentence structures, including appropriate use of subordination and coordination, and creating and controlling an appropriate tone by paying attention to voice, diction, syntax and transitional devices. We will work to develop logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions and emphasis. Working to develop a balance of generalization and specific, illustrative detail will be emphasized. The use of MLA style will be expected. After self-evaluation, these essays will be revised.

Motivation
*Discuss Kohlberg’s Moral Development theory
* Discuss Maslow’s Hierarchy of Needs
* Analyze characters

Syllabus-- Semester 2
Supplemental video materials (may be used at any time during the year, either semester 1 or semester 2)
*View

Writing for audience
* Prepare minimum of two contest entries
Choose- Optimist Club, MADD, AmVets, What About Peace, Buffett, OWH essays, others

* Thematic Case Study: The American Dream (Poetry Mini-Unit) – group discussion
*View: The Great Debaters, excerpts
*Read Langston Hughes poetry handouts: “I, too, sing America,”(also B: 1165); “Harlem,” (also B: 1180); “Let America Be America Again”
*Read: B: Chapter 34, 1157-1197
*Read “Sure You Can Ask Me a Personal Question” by Diane Burns (B: 993-4)
*Read “On the Amtrak from Boston to New York City” by Sherman Alexie (B: 941)

A Raisin in the Sun (play) and/or Fences
Read and discuss Chapter 44: “Writing About Drama” (B: 1411-1417)
Read and discuss setting, character development, dialogue, allusion, conflict, stereotype
* In-class AP-style essay; AP-style multiple choice questions
View: A Place At the Table (documentary)
View: Documentary- The Making of Raisin in the Sun
View: Raisin in the Sun

Thematic Case Study: Relationships (Poetry Mini-Unit) – group discussion
*Read “The Thing You Must Remember” by Maggie Anderson (1259)
*Read “Memorandum” by Billie Bolton (1247)
*Read “The Shirt” by Jane Kenyon (1244)
*Read “since feeling is first” by ee cummings (1244)
*Read “Oh, Oh” by William Hathaway (774)
*Read “Well, I have lost you” by Mystery Writer (handout)
* Review and discuss terms including alliteration, allusion, anachronism, anaphora, aphorism, apostrophe, assonance, blank verse, caesura, chiasmus, dramatic irony, end rhyme, end-stopped, epigram, enjambed, hyperbole, iambic, imagery, metaphor, onomatopoeia, pentameter, personification, paradoxe, pun, simile, tone, verbal irony

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**Renaissance Period**


* Brief history/background of time period
* Read Chapter 43: “Reading Drama” (B: 1365-1410)
* Read Chapter 46: “A Study of William Shakespeare (B: 1520-1531)
* Read *Hamlet* by William Shakespeare


* Discuss tone, diction, character development
* Review and discuss terms including alliteration, allusion, anachronism, anaphora, aphorism, assonance, blank verse, caesura, chiasmus, dramatic irony, end rhyme, end-stopped, epigram, enjambed, foil, heroic couplet, hyperbole, iambic, imagery, metaphor, metonymy, onomatopoeia, oxymoron, pentameter, personification, paradox, pun, rhetorical question, simile, syllepsis, synecdoche, tone, verbal irony

* Film study/interpretation: Compare/Contrast Directors’ Interpretations of *Hamlet*


* In-class AP-style essay

**Things Fall Apart by Chinua Achebe**


* Read “The White Man’s Burden” by Rudyard Kipling (available online; handout)
* Read “The Black Man’s Burden” by JT Johnson
* Re-read “The Second Coming” by WB Yeats (903)
* Analyze and discuss point of view, conflict, diction, tone, theme

* In-class AP-style essay

**Heart of Darkness Connections**

* Read “The New Jerusalem” by William Blake
* Analyze and discuss tone, diction, symbols, theme, dialogue, point of view, theme
* Re-read “Hollow Men” by TS Eliot (914-919; handout)

* In-class AP-style essay

***Heart of Lightness: The Search for Happiness/The American Dream***

* Read “Happiness List” by Rainbow Rowell
* Write/Reflect: Create list
* Create: Golden Kernel List
* Read: “Surviving the Tsunami”
* Create: Origami; Create: Haiku
* View: Walden Pond, Great Books Video on Thoreau (unless viewed with Fahrenheit 451)

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Poetry Unit – group research/presentations


Elizabethan Period 1550–1600 (1 block)
- Edmund Spenser (1552–1599) Sonnets 1, 35, 75 (210–211)
- William Shakespeare (1564–1616) Sonnets 130, 116 (222–223)
- Sir Philip Sidney (1554–1586) Sonnets 31, 39 (212–213)
- Ben Johnson (1573–1637) “First Son” (406); “Song to Celia” (407)

Puritan Age 1620–1660 (1.5 block)
- John Donne [1572–1631] “Song” (396); “Valediction” (398–99); “Holy Sonnet 10” (400)
- John Milton (1608–1674) “Sonnet 12” (432); “Sonnet 19” (433); Excerpts – “Paradise Lost” (434–41)

Restoration 1660–1700
- John Dryden (1631–1700)

18th Century Literature 1700–1800
- Augustan or Classic Age AND Revival of Romantic Poetry (1 block)
- Edmund Spenser (1552–1599) “Rape of the Lock” (488–497)
- Robert Burns (1759–1796) “To a Mouse” (588–89); “To a Louse” (590–1)
- William Blake (1757–1827) “Lamb” (598); “Tyger” (599); “Infant Sorrow” (601)

Romanticism 1800 – 1850 (1.5 block)
- William Wordsworth (1770–1850) “World” (624); “London” (625)
- George Gordon, Lord Byron (1788–1824) “She Walks” (658–9); “Don Juan” (663–5); “Childe Harold’s Pilgrimage” (660–2)
- Percy Bysshe Shelley (1792–1822) “Ode to West Wind” (672–73); “To A Skylark” (676–79)
- John Keats (1795–1821) “Fears” (685); “Ode to a Nightingale” (686–89); “Ode on a Grecian Urn” (690–691)
- Emily Bronte (1818–1848) “Remembrance” (848–9)

Victorian Age 1850–1900 (1 block)
- Alfred, Lord Tennyson (1809–1892) “Memoriam” (751–53); Lady of Shalott” (754–58); “The Princess” (762–3)
- Robert Browning (1812–1889) “Love” (772–73)
- Elizabeth Barrett Browning (1806–1861) “Sonnet 43” (776)
- Thomas Hardy (1840–1928) “The Darkling Thrush” (850–1); “Ah, Are you Digging on My Grave?” (852–53)

20th Century (1 block)
- Rudyard Kipling (1865–1936) “Recessional” (794–95)
- William Butler Yeats (1865–1939) “When You Are Old” (898); “The Wild Swans at Coole” (900)
- A E Houseman (1859–1936) “To An Athlete Dying Young” (860); “When I Was One & Twenty” (861)
- WH Auden (1907–1973) “In Memory of W.B. Yeats” (924–927)
- Seamus Heaney (1939–) “Follower” (1004); “Two Lorries” (1006)
- Dylan Thomas (1914–1953) “Do Not Go Gentle into That Good Night” (1097)
- Ted Hughes (1930–) “Horses” (1101)

World-Misc (2 blocks)
- Tracy Chapman (1964–) 422–23
- Pablo Neruda (1904–1973) Sonnets 69 and 89 (228–29)
- Matsuob Basho (1644–1694) Haiku-page 696
- Heinrich Heine (1797–1856) “Lorelei” (695)
- Bei Dao (1949–) “Testament” (951)
- Derek Walcott (1930–) “Omeros” (1140–41)
- Edna St. Vincent Millay (1892–1950) ***must find
- EE Cummings (1894–1962) ***must find
- Stevie Smith (1902–1971) “Drowning” (115)
- William Carlos Williams (1883–1963) ***must find
- Ezra Pound (1885–1972) ***must find

Independent Reading – play


*In-class AP-style essay

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District Grading Policy*

Grading Scale/Calculation*

All coursework and assessments are judged based on the level of student learning from “below basic” to “advanced.” This course will provide multiple opportunities to achieve at the “proficient” to “advanced” levels. Students are evaluated based on a proficiency scale or project rubric.

When this syllabus was printed, OPS used a two-folder grading system: Formative (35% weight) and Summative (65% weight). Assignments and other course work is graded and placed in the appropriate folder where it is averaged. Each folder is weighted. This weighted average is converted to a letter grade using the current OPS grading scale.

Proficiency Scales*

Proficiency scales for this course are available upon request. A sample writing rubric follows.

Redoing/Revising Student Coursework*

1. Students are responsible for completing all coursework and assessments as assigned.
2. Students will be allowed revisions of coursework for full credit as long as it is turned in during that unit of study, while a student still has an opportunity to benefit from the learning.
3. Students are expected to complete assessments when given to the class, or if a student was justifiably absent, at a time designated by the teacher.
4. Redoing, retaking or revising will be done at teacher discretion in consultation with the student and parent(s). Teachers may schedule students before, during, or after school to address needed areas of improvement. The time and location for redoing, retaking or revising will be done at the teacher’s discretion in consultation with the student and parent(s).
5. Scores for student work after retaking, revising or redoing will not be averaged with the first attempt at coursework or assessment but will replace the original score.

Independent Practice*

The role of independent practice is to develop knowledge and skills effectively and efficiently during the unit of study. Independent practice helps guide the learning process by providing accurate, timely and helpful feedback to students without penalty.

*Indicates standardized language

Students who will miss class because of ANY pre-scheduled activity/event (college visit, field trip, school activity, doctor’s visit, etc.) will be expected to complete course work (quiz, test, readings) BEFORE the date of absence.

I have read and understand my copy of ______________________
_______________’s (my student) AP English Literature and Composition
syllabus.