

# AP English Literature & Composition Syllabus 2017-18

Mrs. Miranda Boring

## Course Description

A.P. English Literature & Composition is a college level course designed by the College Board and offered at the high school level in accordance with College Board requirements described in the AP English Course Description. It is designed to prepare students to successfully complete the A.P. English examination and receive college level credit at participating colleges and universities.

As a study of literature, the A.P. English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative works. Through the close reading of selected texts, students will deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students will consider a work's diction, structure, style, and themes, as well as literary devices such as the use of figurative language, imagery, symbolism, and tone. The course begins with an intensive study of how to effectively analyze fiction through a deeper understanding of the literary tools authors use.

Writing instruction will include attention to developing and organizing ideas in clear, coherent, and persuasive language; a study of the elements of style; and attention to precision and correctness as necessary. Throughout the course, emphasis will be placed on helping students develop stylistic maturity, which, for A.P. English, is characterized by the following:

- a balance of generalization with specific illustrative detail;
- a logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis;
- a variety of sentence structures, including appropriate use of subordinate and coordinate constructions;
- a wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness;
- effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis.

Throughout the course students will practice both timed essays and longer out-of-class papers. Through constructive feedback from both the instructor and peers, students will revise some of their pieces into polished final drafts.

**Most important to success in AP English Literature is hard work on the part of each individual student as evidenced by the careful reading of texts, engagement in class discussions, and timely completion of all work, ever seeking to improve as an accurate reader and effective writer.**

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## Course Texts

The primary text students will use in the course is Perrine's *Literature: Structure, Sound & Sense*. Various chapters from *How to Read Literature Like a Professor* by Thomas Foster and *How to Read Like a Writer* by Francine Prose will also be studied. The course also includes assorted novels, plays, poetry, and short stories.

## Reading & Writing Assignments

Students are expected to read each assigned text in a timely manner and carefully. **Close readings of texts will require more time than pleasurable reading and likely require multiple readings and annotation (especially as it relates to poetry).** Students may be asked to keep a reader-response journal in which they will free-write responses to the works studied as well as record key quotes and vocabulary for each work.

In terms of writing, students will write multiple timed essays, formal critical papers, and creative assignments in relation to the assigned texts and units of study. Opportunities for peer review, writing workshops, and teacher conferences are included throughout the course.

## Vocabulary & Writing Assignments

Vocabulary will take several different forms in this course. Expect to study literary terms, advanced vocabulary, and tonal vocabulary. Identifying and elaborating on tone is critical in advanced literary study, and students need a wide range of words to describe the speaker's tone beyond simplicities like "positive" or "negative."

Students will also be expected to work on their writing style. Vocabulary study and tests will include the practice and mastery of various sentence types: compound, complex, compound complex, loose, periodic, parallel, balanced, asyndeton, polysyndeton, anaphora, epistrophe, and chiasmus.

## Grading

Unlike most high school courses, AP English is designed to reward students who work hard and show commitment and improvement over the course of the year by passing a national test and earning college credit. Although student achievement will still be assessed through typical means such as written assignments, quizzes, presentations, and homework, the final grade for each marking period will reflect the continued commitment on a student's part to put his or her best effort into each assignment and to be actively engaged in the class

Hard work and commitment could be evidenced by such things as: focused effort on self-improvement through revision of work; completing all work on time; being actively engaged in class discussions; working cooperatively with other students to become better writers and readers; seeking extra help as needed outside of class, etc.

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All work must be completed and ready for submission or discussion on the dates assigned. .  
**Late work should not even be seen as an option!** If you plan to be out of class on the day an assignment is due (i.e, field trips, band), that assignment must somehow find its way to me either in paper form or via email, turnitin.com or Schoology.

## Wide Reading Novel Outlines and Quizzes

Throughout the year, you should be reading works from suggested wide reading lists I provide in order to prepare for the open-ended question of the AP English Literature exam and to broaden your understanding of life. **Expect quizzes and tests on all assigned reading.** If you aren't reading, you are wasting your time in this class. AP English has nothing to do with simple plot summaries found on *SparkNotes* and the like.

In order to help you round out your repertoire, you will need to select and read **ONE work outside of class per nine weeks**. For each work you read, you will keep a reading journal, take reading test, and complete an AP open-ended essay taken from a previous AP exam.

A list of the most frequently used books on the AP Literature and Composition test from 1971-2016 is attached. You must read something new that was not studied in 9th-11th grade English. There are other works of literary merit that I am open to including.

## Proposed Course Outline

### Unit 1 – Course Introduction & Analyzing Fiction

(3 Weeks)

After introducing the course expectations, the focus will turn to an intense study and review of the key literary terms/elements that provide the foundation for effective close-reading analysis. In relation to prose, students will study how an author uses such elements as plot, structure, point of view, characterization, setting, ethos, mood, tone, symbolism, and allegory to convey meaning. For poetry, the focus turns more to diction, imagery, figurative language, voice, form, sound, allusion, and archetypes. With drama, the focus turns to Aristotle's elements of tragedy and the tragic hero along with other elements of staging such as setting, blocking, lighting, etc.

Works to be studied:

- Various excerpts of longer works as selected from the Perrine text, along with additional teacher-supplied materials, and chapters from *How to Read Literature Like a Professor*.

Unit Objectives:

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- Students will use various literary elements in close reading analyses of multiple passages covering a variety of genres.
- Students will use their understanding of literary elements and literary merit to either defend the canonical value of a literary work or arguing for a work's inclusion in the literary canon, emphasizing the work's artistry and quality.
- Students will compose a timed essay in which they are asked to identify the figurative language in a poem and explicate how and why the poet uses these devices to convey meaning or create tone.

## Unit 2 – Writing about Literature

(2 Weeks)

In this unit, students will focus on the specific qualities of effective writing, especially for the AP English course. As noted in the Course Descriptions, instruction will include attention to developing and organizing ideas in clear, coherent, and persuasive language; a study of the elements of style; and attention to precision and correctness. In order to develop a more sophisticated voice, students will specifically focus on expanding vocabulary, varying sentence structure, and improving tone. Mini-lessons will address these different aspects of effective writing and specific revision guidelines will be used for peer review and in teacher conferences.

Unit Objectives:

- Students will write an eight-page paper extended analysis exploring how authors develop a chosen theme in their works. Students will prewrite in their journals, outline, create a rough draft, revise their work after both peer-review and a teacher conference, and, ultimately, produce a well-written composition that is clear in its intent, well-organized, and supported by specific evidence as a result of focused revision. The paper should analyze both prose and poetry examples (drama is also acceptable), with three to four texts addressed.
- Students will work in groups and individually to assess examples of effective timed in-class essays in order to prepare them for the variety of timed essays that will be assigned over the length of the course based upon previous AP prompts or similar prompts.

## Unit 3 - Gothic, Romantic, Horror

(7 weeks)

Works to be studied:

- Shelley, *Frankenstein*; Miller, *The Crucible* and or *Death of a Salesman*, Hawthorne, "The Minister's Black Veil" and "Young Goodman Brown"; King "Why We Crave Horror"; Bronte, *Jane Eyre*, Wolff "Hunting in the Snow"; John Keats, Percy Bysshe Shelley, William Blake, Samuel Taylor Coleridge,

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## Unit Objectives:

- Students will perform close readings of select works analyzing how authors use literary elements to move through gothic and romantic and eventually horror..
- Students will plan, draft, and revise an essay that explores how one of the following poems reflects the larger social, cultural, or historical context in which it was created.
- Students will analyze how key passages from *Frankenstein* and *Jane Eyre*, *The Crucible* and *Death of a Salesman* based upon the criteria provided in class.
- Students will compose original gothic scene and compare horror archetypes in an analytical draft that reflects their own self-assessment and development of voice.

## Unit 4 – The Human Response to Suffering and Death

(7 Weeks)

Suffering and death are part of the human condition. As Shylock said, “If you prick us, do we not bleed?” This unit focuses on how we as humans respond to and deal with suffering and death. The unit centers around the three novellas by Hemingway, O’Brien, and Kafka which explore the impact of the modern world on human suffering. Ultimately, the unit should counteract our narcissistic tendencies, raise awareness of human suffering and evoke empathy.

## Works to be studied:

- Conrad, *Heart of Darkness*; O’Brien *Going After Cacciato*; Marquez, “A Very Old Man with Enormous Wings”; “A Perfect Day for Bananafish” Salinger, Hemingway, *The Old Man and the Sea*; Kafka, *Metamorphosis*; Poe, “Masque of the Red Death”; Bishop, “The Fish”; Owen “Dulce Est Decorum Est”, Atwood “Rape Fantasies”

## Unit Objectives:

- Students will perform close readings of select works analyzing how authors use literary elements to accentuate the theme of the human response to suffering and death.
- Students will analyze man’s place in the modern world, noting the dehumanizing impact of the larger social, cultural, and/or historical contexts of either Hemingway’s *The Old Man and the Sea*, Kafka’s *Metamorphosis*, or O’Brien’s *Going After Cacciato*.
- Students will plan, draft, and revise an argumentative essay that defends keeping one of the following works in the course: “A Perfect Day for Bananafish” or “Rape Fantasies.” Students should suppose that a parent or community member raised an objection about the work’s content or language. Students will compose one argument for a parent, one for the school board, and one as a college application essay.
- Students will compose original poetry built around key diction and a specific structure (sestina, villanelle, or sonnet) provided that reflects the unit theme of the human response to suffering and death.

## Unit 5 – Madness and Self Identify

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(6 Weeks)

Works to be studied:

- Shakespeare, *Hamlet*; Stoppard, *Rosencrantz and Guildenstern are Dead*; Shaffer, *Equus*; Lawrence, "Rocking Horse Winner"; Cheever, "The Swimmer"; Nabikov, "Symbols and Signs"; Cather, "Paul's Case"; Gautreaux's "Welding with Children", T.S. Eliot "The Lovesong of J. Alfred Prufrock"; Updike "A & P"; Greene "The Destructors"

Unit Objectives:

- Students will perform close readings of select works analyzing how authors use literary elements to accentuate the theme of the home and family and navigating relationships.
- Students will compare and contrast the how John Updike's "A&P" and Willa Cather's "Paul's Case" deal with an adolescent coming of age.
- Students will explore how cultural, physical, or geographical surroundings shape the psychological or moral traits in *Hamlet* and *Equus*.
- Students will compose original poetry built around key diction and/or structures provided that reflects the unit theme of the home and family or a poem that deals with relationships.

## Unit 6: Family and Gender Roles

(7 weeks)

Our final unit of study turns to the home and explores human relationships within and outside of the family and how that defines us as individuals. Also included in this unit is a study of one's coming of age and how that impacts our relationship with others. Analysis of how this theme is developed by various authors continues through comparing and contrasting a variety of poems and short stories. Ideally, this study will enable us to better navigate our ever-changing lives and the relationships we will develop along the way.

Works to be studied:

- Huxley, *Brave New World*; Tan, *The Joy Luck Club*; Potok, *The Chosen*; Atwood, *The Handmaid's Tale* Glaspell, "Jury of her Peers"; Hurston, "Sweat"; Chopin, "The Story of an Hour"; Joyce, "Eveline"; Browning, "My Last Duchess"; Bishop "One Art" *Oedipus* and *Antigone*; Welty, "A Worn Path" O'Connor, "A Good Man is Hard to Find" Lahiri, "The Interpreter of Maladies"; Walker, "Everyday Use"; O'Connor, "The Drunkard"; Heaney, "Digging"; Roethke "My Papa's Waltz";

Unit Objectives:

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- Students will perform close readings of select works analyzing how authors use literary elements to accentuate the theme of Family and Gender Roles.
- Students will plan, draft, and revise an essay that explores how one of the following poems reflects the larger social, cultural, or historical context in which it was created.
- Students will analyze how key passages from *Oedipus* and *Antigone* based upon the criteria provided in class. Students will see the influence of early drama on later works like *Hamlet* and *Equus*.
- Students will compose original gothic scene and compare horror archetypes in an analytical draft that reflects their own self-assessment and development of voice.

## Unit 7 – AP Exam Final Preparations

(1 Week)

During this “crunch week” before the actual exam, our focus will turn to reviewing key test-taking strategies as well as practicing with released AP English prompts and multiple choice passages. Additional materials are available to check-out from the classroom at the student’s request.

## Unit 8– Film Analysis

(3 Weeks)

Our final unit of study focuses on film adaptations of classic literature. Students will be instructed on the key elements of film and staging and perform a “close-viewing analysis” of the film presented in order to critique its effectiveness in translating the text to the big screen. Students should become better critics of film and develop active viewing skills for all films.

Works to be studied:

- “Private Conversations” documentary from *Death of a Salesman* (DVD)
- Dickens, *Little Dorrit* or *Bleak House* by BBC Video (DVD)
- Shakespeare, *Much Ado About Nothing* directed by Kenneth Branagh (DVD)

Unit Objectives:

- Students will perform a close viewing analysis of the presented film and write a critical analysis of how effective the directors and/or screenwriters are in translating fiction to film through the elements of film (cinematography, sound, lighting, camera angles, etc.).

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## Most Frequently Cited 1970-2015

- 28 *Invisible Man* by Ralph Ellison
- 23 *Wuthering Heights* by Emily Bronte
- 20 *Great Expectations* by Charles Dickens
- 18 *Heart of Darkness* by Joseph Conrad
- 18 *Jane Eyre* by Charlotte Bronte
- 17 *Crime and Punishment* by Fyodor Dostoevski
- 17 *King Lear* by William Shakespeare
- 15 *The Adventures of Huckleberry Finn* by Mark Twain
- 15 *Moby Dick* by Herman Melville
- 14 *Catch-22* by Joseph Heller
- 14 *Portrait of the Artist as a Young Man* by James Joyce
- 14 *Their Eyes Were Watching God* by Zora Neale Hurston
- 14 *The Scarlet Letter* by Nathaniel Hawthorne
- 13 *The Great Gatsby* by F. Scott Fitzgerald
- 13 *The Awakening* by Kate Chopin
- 13 *Beloved* by Toni Morrison
- 12 *Billy Budd* by Herman Melville
- 12 *Light in August* by William Faulkner
- 11 *Ceremony* by Leslie Marmon Silko
- 11 *The Color Purple* by Alice Walker
- 11 *Othello* by William Shakespeare
- 10 *Antigone* by Sophocles
- 10 *As I Lay Dying* by William Faulkner
- 10 *The Crucible* by Arthur Miller



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- 10 *The Glass Menagerie* by Tennessee Williams
- 10 *Native Son* by Richard Wright
- 10 *Song of Solomon* by Toni Morrison
- 10 *A Streetcar Named Desire* by Tennessee Williams
- 9 *Anna Karenina* by Leo Tolstoy
- 9 *Death of a Salesman* by Arthur Miller
- 9 *Jude the Obscure* by Thomas Hardy
- 9 *A Passage to India* by E. M. Forster
- 9 *Portrait of a Lady* by Henry James
- 9 *A Raisin in the Sun* by Lorraine Hansberry
- 9 *Waiting for Godot* by Samuel Beckett
- 8 *All the Pretty Horses* by Cormac McCarthy
- 8 *Bless Me, Ultima* by Rudolfo Anaya
- 8 *Candide* by Voltaire
- 8 *The Grapes of Wrath* by John Steinbeck
- 8 *The Jungle* by Upton Sinclair
- 8 *Madame Bovary* by Gustave Flaubert
- 8 *The Mayor of Casterbridge* by Thomas Hardy
- 8 *Oedipus Rex* by Sophocles
- 8 *Pride and Prejudice* by Jane Austen
- 8 *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard
- 8 *Sula* by Toni Morrison
- 8 *Tess of the D'Urbervilles* by Thomas Hardy
- 7 *A Doll House* by Henrik Ibsen
- 7 *All the King's Men* by Robert Penn Warren
- 7 *Cry, The Beloved Country* by Alan Paton
- 7 *Ethan Frome* by Edith Wharton
- 7 *Frankenstein* by Mary Shelley
- 7 *Lord Jim* by Joseph Conrad
- 7 *Medea* by Euripides
- 7 *The Merchant of Venice* by William Shakespeare
- 7 *The Sound and the Fury* by William Faulkner
- 7 *The Sun Also Rises* by Ernest Hemingway
- 7 *The Tempest* by William Shakespeare
- 7 *Twelfth Night* by William Shakespeare
- 7 *Things Fall Apart* by Chinua Achebe
- 7 *Who's Afraid of Virginia Woolf?* by Edward Albee
- 6 *Age of Innocence* by Edith Wharton
- 6 *An Enemy of the People* by Henrik Ibsen
- 6 *Equus* by Peter Shaffer
- 6 *Gulliver's Travels* by Jonathan Swift

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- 6 *Hamlet* by William Shakespeare
- 6 *Hedda Gabler* by Henrik Ibsen
- 6 *Macbeth* by William Shakespeare
- 6 *Major Barbara* by George Bernard Shaw
- 6 *Moll Flanders* by Daniel Defoe
- 6 *Mrs. Dalloway* by Virginia Woolf
- 6 *Murder in the Cathedral* by T. S. Eliot
- 6 *Obasan* by Joy Kogawa
- 6 *The Piano Lesson* by August Wilson
- 6 *The Turn of the Screw* by Henry James
- 5 *Bleak House* by Charles Dickens
- 5 *Brave New World* by Aldous Huxley
- 5 *The Cherry Orchard* by Anton Chkhov
- 5 *Doctor Faustus* by Christopher Marlowe
- 5 *Go Tell It on the Mountain* by James Baldwin
- 5 *Middlemarch* by George Eliot
- 5 *Mrs. Warren's Profession* by George Bernard Shaw
- 5 *Sister Carrie* by Theodore Dreiser
- 5 *A Tale of Two Cities* by Charles Dickens
- 5 *To Kill a Mockingbird* by Harper Lee
- 5 *Tom Jones* by Henry Fielding
- 5 *Wide Sargasso Sea* by Jean Rhys
- 5 *Wise Blood* by Flannery O'Connor

Shakespeare - All Plays Total = 89

- 2 *Anthony and Cleopatra*
- 5 *As You Like It*
- 6 *Hamlet*
- 3 *Henry IV, Parts I and II*
- 1 *Henry V*
- 4 *Julius Caesar*
- 17 *King Lear*
- 6 *Macbeth*
- 7 *Merchant of Venice*
- 2 *A Midsummer Night's Dream*
- 3 *Much Ado About Nothing*
- 11 *Othello*
- 1 *Richard III*
- 4 *Romeo and Juliet*

Classical Greek & Roman Literature = 35

- 1 *The Aeneid* by Virgil
- 10 *Antigone* by Sophocles
- 1 *The Eumenides* by Aeschylus
- 2 *The Iliad* by Homer
- 1 *Lysistrata* by Aristophanes
- 7 *Medea* by Euripides
- 5 *The Odyssey* by Homer
- 8 *Oedipus Rex* by Sophocles
- 1 *The Orestia* by Aeschylus

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<p><i>7 The Tempest</i> <i>6 Twelfth Night</i> <i>4 Winter's Tale</i></p>	
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<https://mseffie.com/AP/APtitles.html>