

Advanced Placement English 12: Literature and Composition

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Required Materials

Text Book (provided by the district):

Charters, Ann and Samuel Charters. *Literature and Its Writers: A Compact Introduction to Fiction, Poetry, and Drama*. 2nd ed. Boston: Bedford/St. Martin's, 2001.

Novels and plays to purchase on your own:

Jane Eyre by Charlotte Bronte (78, 79, 80, 88, 91, 94, 95, 96, 97, 99, 00, 05, 07, 08, 10)
Wide Sargasso Sea by Jean Rhys (89, 92, 05, 07, 08)
A Streetcar Named Desire by Tennessee Williams (91, 92, 01, 04, 07, 08, 09, 10, 11)
1984 by George Orwell (87, 94, 05, 09)
The Handmaid's Tale by Margaret Atwood (03, 09)
Little Brother by Cory Doctorow
Medea by Euripides* (See note about text) (82, 92, 95, 01, 03)
The Scarlet Letter by Nathaniel Hawthorne (71, 77, 78, 83, 88, 91, 99, 02, 04, 05, 06, 11)
Beloved by Toni Morrison (90, 99, 01, 03, 05, 07, 09, 10, 11)
The Awakening by Kate Chopin (87, 88, 91, 92, 95, 97, 99, 02, 04, 07, 09, 11)
Others TBA?

Other Required Material:

A notebook and LARGE three-ring binder dedicated to Advanced Placement Literature and Composition to be used for notes, handouts, and in-class writing. A stapler.

Introduction to Course

“An AP English Literature and Composition course engages students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students consider a work's structure, style, and themes as well as smaller-scale elements as the use of figurative language, imagery, symbolism, and tone” (The College Board).

Through your enrollment in this course, your instructor has made several very important assumptions about you as a student: 1) You have a genuine interest in the active study of literature and in writing extensively about it; 2) You will complete all the work assigned by the stated deadlines; 3) Your attendance will be such that it will not hinder your work; 4) You will participate in class discussions to the best of your ability; 5) You either already possess the fundamental writing skills required to undertake a course at this level, or if you don't, you are willing to work diligently and independently to improve those skills; and

6) You are well aware that you are taking the equivalent of an introductory college English class and that the course load may be beyond that which you have experienced previously.

Goals of the Course

The primary goal of this course is to provide you with literature experiences that are both wide and deep and that represent various genre and literary time periods. We will study literature primarily through the lens of certain types of criticism. The class is organized into broad categories that generally deal with identity; people's place in the world and in literature; and their relationships with their children, their spouses, and with societal expectations. While the subject matter is focused, it will serve as a vehicle through which to gain a better understanding of literary terminology and analysis; intensive academic scholarship; personal connections with literature; how literature both reflects and shapes our lives as well as the lives of those who came before us; and how literature may predict and shape the future. The secondary goal is to help you improve your writing skills, especially as they pertain to the analysis of literature.

The Work

In general, you will have approximately two weeks to complete the reading of a novel (sometimes longer). Most plays will be read aloud in class with segments finished for homework (maybe). While you are reading each novel on your own, we will be discussing and writing about the previous novel, story, poem, or play on the list. At the same time, you may be reading one or more books independently for several projects explained later in this syllabus. You must be able to multi-task. Always work ahead! I may not remind you to begin reading the next novel on the list. Always know this.

You will write in this class. Much of your preliminary writing and personal responses recorded in your notebooks will take place in class. However, many of these should – and will – evolve into longer, formal, analytical, expository essays, which must be completed outside of class. You will employ all elements of the writing process, including brainstorming, drafting, and revising. **If a student earns a “C” or lower on a paper (this does not apply to timed writings), he or she may rewrite the paper. The original grade and the new grade will be averaged together for the final grade. The rewrite is due one week after you receive your paper back.**

You will also experience frequent timed, in-class writings that mimic (or are taken directly from) the free-response questions found on the Advanced Placement English Literature and Composition exam. With the exception of a few creative assignments, all writing that you do will be expository, analytical essays in which you will draw upon textual evidence to develop an extended explanation or interpretation of the meanings of a literary text.

You will also receive extensive instruction and feedback from your instructor prior to and after your writing assignments. **Please be sure to take notes and review them frequently.** This instruction and feedback, in terms of your writing specifically, will focus on aiding you in developing a more effective vocabulary, utilizing a variety of sentence structures, focusing your organization to improve coherence, and using rhetoric as well as

diction to effectively explain your position. In addition, we will focus extensively on providing detail to support your conclusions.

You will also deliver two to three presentations to the class, at least one of which will be with a partner. You will work in small discussion groups periodically.

You will be given reading quizzes, one quote identification test, and a few projects; however, your class discussion, notebook entries, essays, presentations, and analytical papers will serve as the primary assessments of your understanding. I reserve the right to alter all assignments based on the needs of the class.

Reading

According to The College Board, “close reading” involves the following elements: the experience of literature, the interpretation of literature, and the evaluation of literature. Experience includes the subjective dimension of reading and responding to literary works in a personal and emotional way. Interpretation comprises the analysis of the works using literary terminology as well as knowledge of the author and time period to arrive at an understanding of the multiple meanings of the text. Evaluation includes an assessment of the quality and artistic achievement of the work, as well as consideration of its social and cultural values.

The class is divided into several main units, although the independent reading unit will overlap with others. In addition to these novels and plays, we will also read a variety of short stories and poems from the text book that will be provided to you. Some are listed in this syllabus; some will be assigned as we go. After each novel or play listed, I have included the years that particular work has appeared on the AP Literature and Composition exam in the free-response section.

Introduction

Summer reading

Writing a literary analysis

Timed writings and rubric

Unit One: The Mad Woman in the Attic

Jane Eyre by Charlotte Bronte

Wide Sargasso Sea by Jean Rhys

“The Yellow Wallpaper” by Charlotte Perkins Gilman (in your text book)

A Streetcar Named Desire by Tennessee Williams

Hamlet by William Shakespeare (in your text book)

“They All Want to Play Hamlet” by Carl Sandburg

“Gertrude Talks Back” by Margaret Atwood (in your text book)

“Horatio’s Version” by Margaret Atwood (handout)

Unit One A: Our Dystopian Future

1984 by George Orwell

The Handmaid’s Tale by Margaret Atwood

Little Brother by Cory Doctorow (available in print or for free online:

<http://craphound.com/littlebrother/download/>)

Unit Two: My Hideous Progeny

Medea [*Medea and Other Plays* by Euripides (Penguin Classics) Richard Rutherford and John Davie (Translator)]

“Desiree’s Baby” by Kate Chopin

“I Stand Here Ironing” by Tillie Olson

“Daddy” by Sylvia Plath

The Scarlet Letter by Nathaniel Hawthorne

Beloved by Toni Morrison

Unit Three: Poetry

Including relooking at “Design” and “Pied Beauty”

Unit Four: On the Verge

“Lady Lazarus” by Sylvia Plath

Selections from *A Room of One’s Own* by Virginia Woolf

“Not Waving But Drowning” by Stevie Smith

The Awakening by Kate Chopin

Unit Five: TBA

Probably nothing but just in case ...

Unit Six: Independent Group Reading

(You and one other in the class will choose two of the following novels to read on your own. Only one can be from the “short category.” During the course of the independent unit, which will overlap the other units, you will meet with your group about three times to discuss the reading and then to prepare for the 45-minute presentation of that novel to the rest of the class. You will have to provide information on the author’s background, historical background, and a brief plot summary, as well as other information. In addition, you will have to analyze three major themes, any relevant literary terms, as well as the literary genre and/or schools of writing.)

Long

Moby Dick by Herman Melville (1976, 1977, 1978, 1979, 1980, 1989, 1994, 1996, 2001, 2003, 2004, 2005, 2006, 2007, 2009)

Alias Grace by Margaret Atwood (2000, 2004, 2008)

The Age of Innocence by Edith Wharton (1997, 2002, 2003, 2005, 2008, 2012)

Ahab’s Wife by Sena Jeter Naslund

Invisible Man by Ralph Ellison (1976, 1978, 1982, 1983, 1985, 1986, 1987, 1988, 1989, 1991, 1994, 1995, 1996, 1997, 2001, 2003, 2004, 2005, 2007, 2008, 2009, 2010, 2011, 2012)

Huckleberry Finn by Mark Twain (1980, 1982, 1985, 1991, 1992, 1994, 1995, 1996, 1999, 2005, 2006, 2007, 2008, 2011)

Custom of the Country by Edith Wharton

A Prayer for Owen Meany by John Irving (2009)

The Story of Edgar Sawtelle by David Wroblewski (2011)

Great Expectations by Charles Dickens (79, 80, 88, 89, 92, 95, 96, 00, 01, 02, 03, 04, 05, 07, 08, 10, 12)

Medium

Pride and Prejudice by Jane Austen (1983, 1988, 1992, 1997, 2008)

Madame Bovary by Gustave Flaubert (80, 85, 04, 05, 06, 09)

Mrs. Dalloway by Virginia Woolf (1994, 1997, 2004, 2005, 2007)

Lolita by Vladimir Nabokov

The Joy Luck Club by Amy Tan (97, 03)

Orlando by Virginia Woolf (2004)

Crime and Punishment by Fyodor Dostoevsky (1976, 1980, 1982, 1988, 1996, 1999, 2000, 2001, 2002, 2003, 2004, 2004, 2005, 2009, 2010)

Short or shortish

Ethan Frome by Edith Wharton (1980, 1985, 2003, 2005, 2006, 2007)

The Remains of the Day by Kazuo Ishiguro (2000, 2003)

Things Fall Apart by Chinua Achebe (91, 97, 03, 09)

Wuthering Heights by Emily Bronte (71, 77, 78, 79, 83, 86, 88, 89, 90, 91, 92, 96, 97, 99, 01, 06, 07, 08, 10, 12)

Their Eyes Were Watching God by Zora Neale Hurston (1988, 1990, 1991, 1996, 2004, 2005, 2006, 2007, 2008, 2010)

The Taming of the Shrew by William Shakespeare

The Color Purple by Alice Walker (92, 94, 95, 96, 97, 05, 08, 09 12)

Heart of Darkness by Joseph Conrad (1976, 1991, 1994, 1996, 1999, 2000, 2001, 2002, 2004, 2006, 2009, 2010 2012)

Grading

I try my best to grade your essays and projects the same way exam reviewers would so that you go into the AP exam with realistic expectations. With this in mind, you will be provided with a rubric at the beginning of the year. With some small alterations throughout the course, this rubric will serve as your model for all timed writings.

The Rest

While I have a pretty clear idea of the structure of the class, I also think it's important that the classroom community be democratic. Much of the year will evolve on its own, depending on your interests, needs, and discussions. Feel free to voice your constructive criticism and opinions regarding the readings as well as the class structure. Remember to ask for clarification and help whenever you need it.

For many of your papers, you will be required to use valid, academic, secondary sources. Please be aware that this requirement may require you to visit a college library where they provide such publications.

We will also be taking several field trips during the year (I hope), as hands-on, "real-world" learning can also be beneficial. Trips may include a visit to Stan Hywet Hall & Gardens, an early 20th Century manor home built to resemble 16th century Tudor houses. The tour should help to solidify the way in which people lived their lives during the time in which several of our novels were written. Other trips may include visits to Kent State University where you will be introduced to the methods of academic research with databases, specifically MLA. As the opportunity arises, we may also travel to see authors (like Margaret Atwood at the Cleveland Public Library) or we may just get together to see a play or two. In most cases, you will be asked to write about your experiences learning outside the classroom.

The Final Paper and Presentation

Throughout the year, you will be required to select (with my approval) and research a single author, reading at least **four**, full-length works by that author. (If you choose one of the authors we will read in class, you may not count the in-class book as one of your works, though you may [and probably should] write about it. In some cases, if the author has written extremely long books, you may only be required to read three of them. If your author has written a book of short stories, the anthology of stories counts as **ONE** book.) You will then write a detailed analysis, using secondary sources, of that author's work in the form of a **10- to 20-page** paper. This project will constitute your final exam grade for the class, and you are not exempt from it.

A Final Thought

As the *Hitchhiker's Guide to the Galaxy* states, "Don't panic." We will learn. We will lean on one another. We will have fun. Take it one day at a time; ask for help when you need it. Keep up with the work, **stay organized**, buy a stapler, and maintain your focus, and you'll be a better student – maybe even a better person – when you've completed the class. E.M. Forster said, "I suggest that the only books that influence us are those for which we are ready, and which have gone a little farther down our particular path than we have yet gone ourselves." We will travel down many paths together this year, and it is my pleasure to be your guide along the way.

Most Frequently Cited 1970-2012

- 25 *Invisible Man* by Ralph Ellison
- 20 *Wuthering Heights* by Emily Bronte
- 17 *Great Expectations* by Charles Dickens
- 16 *Crime and Punishment* by Fyodor Dostoevski
- 16 *Heart of Darkness* by Joseph Conrad
- 16 *King Lear* by William Shakespeare
- 15 *Jane Eyre* by Charlotte Bronte
- 15 *Moby Dick* by Herman Melville
- 14 *The Adventures of Huckleberry Finn* by Mark Twain
- 12 *Catch-22* by Joseph Heller
- 12 *The Great Gatsby* by F. Scott Fitzgerald
- 12 *Portrait of the Artist as a Young Man* by James Joyce
- 12 *The Scarlet Letter* by Nathaniel Hawthorne
- 11 *The Awakening* by Kate Chopin 11 *Billy Budd* by Herman Melville
- 11 *Ceremony* by Leslie Marmon Silko
- 11 *Light in August* by William Faulkner
- 11 *Their Eyes Were Watching God* by Zorah Neale Hurston
- 10 *As I Lay Dying* by William Faulkner
- 10 *The Glass Menagerie* by Tennessee Williams
- 10 *Native Son* by Richard Wright
- 9 *Antigone* by Sophocles
- 9 *Beloved* by Toni Morrison
- 9 *The Color Purple* by Alice Walker
- 9 *Othello* by William Shakespeare
- 9 *A Passage to India* by E. M. Forster
- 9 *Song of Solomon* by Toni Morrison
- 9 *A Streetcar Named Desire* by Tennessee Williams
- 8 *Anna Karenina* by Leo Tolstoy
- 8 *Bless Me, Ultima* by Rudolfo Anaya
- 8 *Candide* by Voltaire
- 8 *Death of a Salesman* by Arthur Miller
- 8 *Jude the Obscure* by Thomas Hardy
- 8 *The Jungle* by Upton Sinclair
- 8 *A Raisin in the Sun* by Lorraine Hansberry
- 8 *Rosencrantz and Guildenstern Are Dead* by Tom Stoppard
- 8 *Sula* by Toni Morrison
- 8 *Waiting for Godot* by Samuel Beckett
- 7 *All the King's Men* by Robert Penn Warren
- 7 *All the Pretty Horses* by Cormac McCarthy
- 7 *The Crucible* by Arthur Miller
- 7 *Cry, The Beloved Country* by Alan Paton
- 7 *The Grapes of Wrath* by John Steinbeck

7 *Lord Jim* by Joseph Conrad
7 ***Madame Bovary* by Gustave Flaubert**
7 *The Mayor of Casterbridge* by Thomas Hardy
7 *Oedipus Rex* by Sophocles
7 *Portrait of a Lady* by Henry James
7 ***Pride and Prejudice* by Jane Austen**
7 *The Sun Also Rises* by Ernest Hemingway
7 *The Tempest* by William Shakespeare
6 *A Doll's House* by Henrik Ibsen
6 *An Enemy of the People* by Henrik Ibsen
6 *Equus* by Peter Shaffer
6 ***Ethan Frome* by Edith Wharton**
6 *Gulliver's Travels* by Jonathan Swift
6 *Hedda Gabler* by Henrik Ibsen
6 *Major Barbara* by George Bernard Shaw
6 ***Medea* by Euripides**
6 *The Merchant of Venice* by William Shakespeare
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 Sound and the Fury* by William Faulkner
6 *Tess of the D'Urbervilles* by Thomas Hardy
6 ***Things Fall Apart* by Chinua Achebe**
6 *The Turn of the Screw* by Henry James
6 *Who's Afraid of Virginia Woolf?* by Edward Albee
5 ***Age of Innocence* by Edith Wharton**
5 *Bleak House* by Charles Dickens
5 *The Cherry Orchard* by Anton Chkhov
5 *Doctor Faustus* by Christopher Marlowe
5 *Frankenstein* by Mary Shelley
5 *Go Tell It on the Mountain* by James Baldwin
5 ***Hamlet* by William Shakespeare**
5 *Macbeth* by William Shakespeare
5 *Mrs. Warren's Profession* by George Bernard Shaw
5 *Sister Carrie* by Theodore Dreiser
5 ***Wide Sargasso Sea* by Jean Rhys**
5 *Wise Blood* by Flannery O'Connor