

Advanced Placement English Literature and Composition Course Description: This course is designed for the college-bound student who is capable of doing college-level work while in secondary school. Students will read extensively, analyzing elements of style and theme in a wide variety of literary genres. The organization of the reading selections follows the chronological development of the major ideas of western civilization, beginning with Geoffrey Chaucer's *Canterbury Tales* and ending with modern writers of the twenty-first century. Through the reading, complex ideas will be discussed ranging from psychoanalysis and individual responsibility in Shakespeare to the realities of life in American society post-Civil War era. The student will expand comprehension by analyzing, interpreting, and synthesizing information and ideas; and the student will think critically about authors' use of language, style, purposes, and perspective. Students in the class will be required to write frequently and skillfully for a variety of purposes. Assignments include **argumentative**, expository, and **analytical essays**; short, timed in-class essays responding to a specific literature-based prompt in preparation for the AP exam; short responses to literature readings; and some creative writing opportunities. Students have the option of taking the Advanced Placement Examination at the end of the year. Successful completion of the exam earns the student college credit for the course. AP Exam fee as determined by College Board.

AP English Literature and Composition Outcomes

Literature Component-AP English Literature and Composition students will demonstrate the ability to:

1. Read critically, asking pertinent questions about what they have read, recognizing assumptions and implications, and evaluating ideas.
2. Read with understanding a range of literature that is rich in quality and representative of different literary genre and historical periods.
3. Show an understanding a of literature by analyzing specific literary texts in excerpts and in whole works identify plot, theme, point of view, characterization, setting, tone, mood, atmosphere, and style.
4. Read a literary text (prose and poetry) analytically, seeing relationships between form and content.
5. Complete close reading of a specific text selection (prose or poetry) identifying diction, syntax, figurative language, satire, irony, style, denotative, and connotative meaning.
6. Describe how language contributes both literally and figuratively to the meaning of a work.
7. Respond actively and imaginatively to a literary work by describing its stylistic features, evaluating them in light of the theme, entertaining alternative approaches, or dramatizing the circumstances or effects of the work.
8. Draw conclusions about the themes of a work, appraising them and speculating independently on related ideas.
9. Think reflectively about what they have read and discussed and apply their findings to their own lives.
10. Value literature as an imaginative representation of truth or reality.

Writing Component- AP English Literature and Composition students will demonstrate the ability to:

1. View writing as a developed discipline that includes collecting information, formulating ideas, and determining their relationships, drafting paragraphs and arranging them in an appropriate order with transition, and revising what has been written to reflect instructor and peer criticism.
2. Write as a way of discovering and clarifying ideas.
3. Write essays of literary **analysis** discussing the salient features of a specific text (prose or poetry) displaying an effective thesis and organizational structure including the selection of appropriate detail to support the thesis, insight and efficient use of diction and syntax.
4. Respond directly and efficiently to questions that require a timed essay, organizing quickly and clearly, focusing on major points that provide a competent response to the question as asked and developing each major point fully.
5. Write appropriately for different occasions, audiences, and purposes (persuading, explain, describing, interpreting, and **analyzing**).
6. Use the conventions of standard written English with skill and assurance.
7. Participate in peer review sessions and writers' workshops proving and accepting criticism of written drafts.
8. Maintain a consistent tone and appeal (emotional, logical, or ethical) through precise syntax, phrasing, and diction.
9. Summarize clearly and accurately the ideas of others.
10. Collect data from secondary sources, use it judiciously in essays, and document it accurately according to MLA or APA standards.
11. Respond insightfully and articulately to quotations selected from literature studied.

Grading Policy: Your grades are weighted. This means that certain aspects of your grades are worth more percentage-wise than others. I weight my grades because I believe it is important to give credit where credit is due.

Participation	=	20%	<i>Participation is weighted at 20% because these are the building blocks and necessary tools that will create your understanding of each objective.</i>
<ul style="list-style-type: none">• In-class work• Group or partner work• Homework• Journal			

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Assessments	=	70%	<i>Assessments are weighted at 70% because these will show your understanding of the objectives.</i>
• Essay drafts			
• Research			
• Presentations			
• Projects			
• Tests			
Finals	=	10%	<i>Finals are weighted at 10% because they show what you have retained over the entire semester.</i>
• Essay Final			
• Comprehensive Exam			

Finally, I would just like to explain my philosophy on grading. I believe that everyone is capable of earning an A (even if you've never been an A student in Language Arts before). However, it is up to you to make the decision to reach that goal. For each objective, I will show you how to succeed; in other words, I will set the target, and I will not move the target. But, it is your job to aim for it.

Grading Scale:

A	93%-100%	C	73%-77%
A-	90%-92%	C-	70%-72%
B+	88%-89%	D+	68%-69%
B	83%-87%	D	60%-67%
B-	80%-82%	F	0%-59%
C+	78%-79%		

Make Up Policy:

Absent Work:	For every excused absence, you have one day to make up any missed work per district policy.
Make-Up:	If it is not possible for you to make up your work on your own (like tests, quizzes, or help), please arrange to make up your work on the next Friday following your absence.
Revisions:	Throughout the semesters and within many of the units you will find that you can retake or revise if at first you don't succeed. There will be assigned days to retake or redo, but you can also set up appointments during my contact hours to retake or revise. To use this opportunity, you must show that you have made corrections or spent time studying.

Classroom Expectations and Philosophy:

There are two rules in my classroom: Respect and Learn. The details of my philosophy are outlined in the acronym of those two rules described here and posted in the classroom:

R ecognizing and fulfilling role as a member of our learning society.	L istening and asking though-provoking questions.
E mpathizing with others.	E ffectively articulating thoughts and beliefs.
S howing appreciation for differences.	A rriving at opinions via thorough research.
P articipating in the governing of our community.	R eadng and interpreting materials from a variety of sources.
E xpecting the best of ourselves and others.	N etworking to build positive relationships with peers and staff.
C ooperating to make everyone feel accepted.	
T reating others as you would like to be treated.	

Primary Textbooks:

- Arp, Thomas R. and Greg Johnson, eds. *Sounds and Sense: An Introduction to Poetry, 11th Edition*, Thomson, 2005.
- *Elements of Literature, Sixth Course*. Holt, Rinehart, and Winston, 2005.
- Foster, Thomas C. *How to Read Literature Like a Professor*. Selected Chapters. PDF.

Representative Supplementary Novels, Plays, and Texts:

- Austen, Jane. *Pride and Prejudice*. Signet Classic, 1989.
- Hosseni, Khaled. *The Kite Runner*. River Head Books, 2003.
- Hurston, Zora Neal. *Their Eyes Were Watching God*. Perennial Library, 1988.
- Ibsen, Henrik Johan. *Four Great Plays*. Bantam, 1971.
- Morrison, Toni. *Beloved*. Plume, 1998.
- Morrison, Toni. *The Bluest Eye*. Plume, 1994.

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- Shakespeare, William. *Hamlet*. Washington Square Press, 1992.
- *Books labeled throughout are self-selected and must be purchased or downloaded; otherwise, students will read the option which is available for checkout.

Representative Poets Studied:

Margaret Atwood, Anne Bradstreet, Gwendolyn Brooks, Elizabeth Barrett Browning, Robert Browning, Billy Collins, E.E. Cummings, Emily Dickinson, Rita Dove, T.S. Eliot, Robert Frost, Langston Hughes, John Keats, Pablo Neruda, Sharon Olds, Dorothy Parker, Sylvia Plath, William Shakespeare, Percy Shelley, Johnathan Swift, William Carlos Williams, William Butler Yeats, among others.

Students will also subscribe to Poetry 180 and/or PoemHunter to explore their own preference for poetry.

Explanation of Major Reading and Writing Assignments:

Multiple-Choice Entry Task: After the explanation of the how the AP Literature and Composition test, students will come in each day and complete a sample Multiple-Choice question from a previous year's test. Every day one student will be called on to share their thinking regarding the answer. Other students will have the option to ask question regarding the correct answer. This will give students the opportunity to become familiar with the types of questions they will be asked and to create their own vocabulary list of words they come across within the questions with which they are not familiar. Every other month students will take a sample multiple-choice test with one reading selection to track their progress on their abilities regarding the close-reading necessary for literary analysis.

Open Question Practice Prompt: Open Question prompts give students the opportunity to select from a list of books provided or a work of equal literary merit. After seeing the scoring guide and several student-examples, students will begin with a previous-year's prompt using a book they have already read prior to taking AP Literature. From this writing, the teacher will determine student-need for writing instruction. With this in mind, writing lessons will be provided to help students develop the type of analysis-rich writing necessary to be successful on the open choice question. Over the course of the year, students will complete multiple in-class timed writings from previous year prompts often on the text most recently read. In this way, students will develop a sense of the explanatory, expository, argumentative, and analytical writing that is expected of them and have the opportunity to learn from the feedback they are provided on each writing.

Free-Response Prose and Poetry Question Prompts: Free-response prompts are those in which the student is given a single poetry or prose selection, but they can also be given two reading selections to compare on the prompt given. In these questions, students must stay focused only on the selection(s) they are provided and rely on their close-reading skills to develop their analysis. Students will be given multiple opportunities to practice these in class, most often using literature we are reading, or something related to show their understanding of the types of text being read.

Writer's Workshop: Students will complete a questionnaire to help the teacher determine the type of group they would like to work in for the Writer's Workshop days. These groups will work together to develop a set of goals they want to reach as a whole; with these goals in mind, they will help one another to edit and revise their in-class writings and develop a strong sense of their own voice through reading the work of others. The teacher will provide students will lessons on sentence structure, organization, illustrative detail, rhetoric, tone, and diction. In this way students will have the opportunity to both accept and give constructive criticism on specifics in writing to develop of deeper understanding of the writing process.

My Essential Literature: This seemingly quick worksheet will actually help students hold their thinking about the texts they read in entirety. It includes important elements like the meaning of the work as a whole, important quotations, characters, and settings as well as key plot elements. One crucial element of preparation for the AP Literature is to read and read deeply. Prior to the test, students will review their My Essential Literature worksheets and develop a portfolio of the books they feel they know thoroughly enough to select with confidence for just about any prompt given.

Critical Lenses: With each text, students will read using at least one critical lens to have a deeper understanding beyond just their own. Mark Twain once said, "If all you have is a hammer, everything looks like a nail." This comment provides a clue as to the importance of perspective. As individuals, we are used to viewing all texts through our biases. Those biases depend on many factors, from a student's family background to their personal tastes. Critical perspectives give students the opportunity to step outside of their biases and view texts from a perspective that they may not have considered before. It is this type of reading that will get students beyond the superficial and closer to the meaning of the work as a whole.

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Analysis Essays: Based on their reading through the critical lenses, students will write analytical, argumentative essays in which they **draw upon textual details to make and explain judgments about a work's artistry and quality** explaining how the lens impacted their reading and arguing as we progress through the semester, how different lenses can impact the reading differently as well as change their focus on the author's artistry and quality. Through these essays students will come to understand how reading the same piece of literature through multiple lenses can impact their understanding and the meaning of the work as a whole.

Book Club: As a class we will investigate the multitude of titles that have appeared on the AP Literature exam, from this list, students will select their first Book Club title. In their self-selected groups, they determine their own reading-rate as a group based on the book length and time frame given. In class, students will have the opportunity to discuss their book with the group in relation to open choice prompts. Ultimately, the groups will select one of the prompts and work together to write their analysis of the text.

TP-CASTT: Through investigating the title, connotations, attitude/tone, shift, and theme that are predominant in most poems, they will have a better understanding of the poem they are reading. Although not employed exclusively as poetry analysis, it is a useful tool for those students who do not come the poetry readily or naturally.

Course Timeline:

Although we will follow the timeline of the literary periods through major texts, contemporary poetry, plays, novels, and films will supplement the reading for a deeper and more enduring understanding of the text being read. The timeline shown below will be followed as closely as possible given student progress.

15th Century: Middle English

Students will be introduced to the methodology of the teacher and the course through reading and completing sample AP prompts from previous year's tests. Students will also have the opportunity to read and score student examples as well as work in their own writer's groups. They will also be introduced to the importance of "owning the texts" they read and choose the book(s) they want to read independently to create their own Essential Literature portfolio.

- ✓ Writing Assignments:
 - Open Question Practice Prompt
 - Writer's Workshop Questionnaire
 - Free-Response Prose Question Prompt with "The Pardoner's Tale" with workshop group
 - Peer-score of group free-response and self-score: set group goals
 - Multiple Choice practice test
 - Open Question group response from Book Club
- ✓ Reading Assignments:
 - Select Book Club reading and create group
 - Homework read, "Don't Read with Your Eyes" (*How*)
 - My Essential Literature 1 for read book before AP Literature
 - Read out of class at pace with group members to complete selected book
 - Contribute to group discussion based on prompts provided on Fridays
 - My Essential Literature 2 for Book Club read
 - Homework read, "Every Trip is a Quest" from *How to read Literature Like a Professor (How)*
 - Geoffrey Chaucer "The Pardoner's Tale"
 - **Analyze** "Death and the Miser" Heironymous Bosch for diction, characterization, imagery, symbolism, tone, plot and theme. Explore connotation and denotation through examining the title.
 - **Analyze** "The Pardoner's Tale" for the same and make comparison between the two while examining their historical significance.

16th Century: Shakespeare

Students will be reintroduced to Shakespeare and his life and works including his comedies, tragedies, and histories as well as the Shakespearean sonnet to be compared with a Petrarchan sonnet as well as modern-day versions. Students will be introduced to psychoanalytical theory and use this to read the play and compare it to art and poetry.

- ✓ Writing Assignments:

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- Partner writing Shakespearean sonnet
- Timed Writing—Free-Response Poetry Question Prompt comparing sonnets
- Writer’s Workshop peer edit/revise
- Timed Writing—Open Choice practice using *Hamlet*
- ✓ Reading Assignments:
 - Book Club reading continued
 - Selection of Shakespearean and Petrarchan sonnets
 - Homework read, “If It’s Square It’s a Sonnet” (*How*)
 - *Hamlet*
 - Homework read, “When In Doubt, It’s from Shakespeare” (*How*)
 - In-class reading of the play through psychoanalytical lens for discussion
 - **Analyze** and discuss purpose of soliloquy, aside, comic relief, tragic flaw, foil, dramatic irony, conflict, and the use of rhetorical device such as repetition, parallelism, rhetorical question, and Shakespeare’s use of blank verse and iambic pentameter.
 - In-class viewing of the play in comparison with reading
 - My Essential Literature 3
 - “Gertrude Talks Back” Margaret Atwood
 - Psychoanalysis of character through both play and poem
 - “Ophelia” (1851-2) John Everett Millais
 - Psychoanalysis of character through painting and poem

17th Century: Satire

Students will be introduced to satire through the works of Johnathan Swift including the satirical elements of exaggeration, incongruity, parody, and reversal. They will explore these in two of his works as well as with more contemporary examples of prose and poetry.

- ✓ Writing Assignments:
 - Satirical **analysis** and historical references of excerpts from *Gulliver’s Travels*
 - Timed Writing—Open Choice practice using *Gulliver’s Travels*
 - Parody **analysis** of selected poetry
 - Multiple Choice practice test
- ✓ Reading Assignments:
 - Selections from *Gulliver’s Travels*
 - Homework read, “Is He Serious? And Other Ironies?” (*How*)
 - “This is just to say” William Carlos Williams
 - “Variations on a Theme by William Carlos Williams” Kenneth Koch
 - Selected poetry from Billy Collins-subscribe to Poetry 180
 - “Guy Noir”

18th Century: Romanticism

Students will be introduced to Romanticism in the Victorian era through exploring poets of the period and read a full novel from the time personally selecting and creating their second book club with *Pride and Prejudice**, *Jane Eyre*, or *Frankenstein*. Students will explore the time period and author of their book with the book club group, and examine the motivations of the characters through their reading with an emphasis on how the literary period impacted the outcome of the book.

- ✓ Writing Assignments:
 - TP-CASTT of poetry selections
 - Character, theme, mood, and tone **analysis in which students draw upon textual details to make and explain judgments about a work’s artistry and quality and argue** which genre the book should fall into based on its literary elements to be formatted into a literary magazine with MLA formatted sources.
 - Annotated Bibliographies and the research process in magazine format
 - Timed Writing—Free-response practice from each novel
 - Writer’s Workshop peer-edit

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- Select best and submit after practice/revision with each
- ✓ Reading Assignments:
 - Romantic analysis of “The World is Too Much with Us” William Wordsworth
 - In-class read, “It’s More than Just Rain or Snow” and “And Rarely Just Illness” (*How*)
 - Poetry selections from Brownings, Shelleys, and Emily vs. Emily
 - Student-selected: *Pride and Prejudice*, *Jane Eyre**, or *Frankenstein**
 - In-class excerpts from each novel
 - My Essential Literature 4 on student-selected novel

19th Century: Women in Literature

Students will examine two women and their different responses to asserting their worth in their two different societies in the 19th century. Students will be introduced to feminist theory and use this to explore the motivations of the characters throughout the novel and play to have a deeper understanding of their characterizations through voice and tone as well as the symbolism and imagery in each.

- ✓ Writing Assignments:
 - Timed Writing—Free-response poetry practice Eavan Boland’s “It’s a Woman’s World”
 - Timed Writing—Free-response prose practice passage from George Eliot’s *Middlemarch*
 - Writer’s Workshop editing and selection for submission
 - Practice comparison poetry prompt
 - Multiple Choice practice test
 - Timed Writing—Open Choice practice
- ✓ Reading Assignments:
 - Poetry selections from Sylvia Plath and Dorothy Parker
 - Homework read, “If She Comes Up—It’s Baptism” (*How*)
 - Homework read, *The Awakening**
 - Feminist analysis in which students draw upon textual details to make and explain judgments about a work’s artistry and quality of novella and how it reads through the feminist lens.
 - My Essential Literature 5 for *The Awakening*
 - In-Class read, *The Doll’s House*
 - Feminist analysis of play
 - My Essential Literature 6 for *The Doll’s House*

20th Century: Post-Civil War

Students will examine the relationship of hopes and aspirations to the realities of life in American society post-Civil War era through their choice of *Their Eyes Were Watching God*, *Beloved*, or *The Bluest Eye*. Students will be introduced to new historicism to help students connect the text to the historic moment that created it. To do so, students will read their choice out of class, but be expected to contribute to the discussion regarding the poems and prose they select from the in-class text-set to supplement their understanding. Students will be able to explain how the literary text functions as part of a continuum with other historical/cultural texts from the same period.

- ✓ Writing Assignments:
 - Defining author’s style on student-selected novel
 - Timed Writing—Open Choice on student-selected novel
 - Writer’s Workshop editing
 - Practice comparison prose prompt
- ✓ Reading Assignments:
 - Poetry selections from Langston Hughes, Gwendolyn Brooks, Nikki Giovanni and other poets of the 20th century
 - Homework read, “It’s All Political” (*How*)
 - In-class selections from post-Civil War era text-set
 - Student-selected: *Their Eyes Were Watching God*, *Beloved*, or *The Bluest Eye*
 - My Essential Literature 7 on student-selected novel

20th-21st Century: Cultural Perspective

As a wrap up to their exploration of literature through the centuries, students will be exploring their choice of a 20th-21st century novel that is representative of a cultural perspective outside of their own. Students will select a critical lens from feminist, new historical, psychological, formalist, mythological/archetypal, gender/power/marginalization, Marxist, reader-response, cultural studies, or identity/post-colonial. With their book and lens choice, they will create groups in which multiple readers are reading the same book from different perspectives. Discussions will include specific questions regarding the reading that they will share with their group to have a profound understanding of the text. The groups will develop a presentation of their lenses along with one passage to share with the class from their text; groups will include a text pairing either a short-story, literary-criticism, or poem as well as a representative piece of art that helps us visualize the lenses they read the book through. Finally, students will review their journal to explore the literature they have read and prepare their portfolio of My Essential Literature to recognize their accomplishment as readers and writers.

✓ Writing Assignments:

- Timed Writing—Open choice on student-selected novel
- MLA Formatted Research Project on country/culture of selected novel
- Review of Writer’s Workshop submissions and creation of portfolio of works
- Journal poetry review and My Essential Literature review
- Analytical, argumentative essay supporting choice of lens for the novel **drawing upon textual details to make and explain judgments about a work’s artistry and quality** and how they are impacted through reading through the chosen lens.

✓ Reading Assignments:

- Student-selected: *The Kite Runner*, *A Thousand Splendid Suns**, *Snow Falling on Cedars**, *The Poisonwood Bible**, *100 Years of Solitude**, *Bless Me Ultima**, or *Cry, the Beloved Country**
- Group prez presentation of lenses in novel choice
- Individual lens reflection for novel choice
- Homework read, “Introduction: How’d He Do That?” (*How*)
- My Essential Literature 8 on student-selected novel

Present: AP Literature Test/Student selected-unit of study

Students who self-select to complete the AP Literature test will do so—all students are strongly encouraged to participate in this event we have worked so hard to achieve! After the test, students will review the following options for units of study and select the option with which they would like to complete their senior year. The culminating project will be a class mural in which they each select a symbol and quotation from a piece of literature read for this class to leave their mark in the classroom before they head off to write their own story.

Optional Units of Study:

Dystopian Literature: Students will explore this popular genre through reading and viewing multiple examples including but not limited to Vonnegut’s “Harrison Bergeron” and its film adaptation *2081* as well as *Brave New World*, *Fahrenheit 451*, or *1984* to be supplemented with film clips from *Hunger Games* and *V for Vendetta*.

Creative Writing: Students will play with the literary devices they have been exploring throughout the year in poetry and prose. Not only will they continue their exploration of classic and contemporary authors, but they will also have the opportunity to try their own hand at developing an anthology of their own creative works with continued work in Writing Workshops and the opportunity for a final Book Club with a book of short stories or poetry of their group’s selection.

The Hero’s Journey: Students will explore Joseph Campbell’s idea of the Hero’s Journey through investigating the idea throughout Old English’s *Beowulf* while developing an understanding of how J.R.R. Tolkien used multiple elements from the Old English period to develop his own ideas for *The Lord of the Rings*. Students will complete this unit of study through applying the Hero’s Journey to the film version of this timeless fantasy.

“A reader lives a thousand lives before he dies. The man who never reads lives only once.” ~George R. R. Martin

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