

AP English Literature & Composition

2011-2012

Course Overview

Advanced Placement English Literature and Composition is district mandated as a junior level course based in a study of world literature proceeded by sophomore level American Literature curriculum and freshman level anthological curriculum*. The course encompasses a year-long theme regarding the Transforming Power of Language and Literature and considers the cultural, social, historical, stylistic and literary value of a wide variety of genres from the 16th century to the present.

As described in the *College Board AP English Literature Course Description*, this course focuses on close reading and critical analysis of imaginative literature. Students will be immersed in the “experience of literature, the interpretation of literature and the evaluation of literature” at a collegiate level. Through careful, engaged reading, process writing, class discussion, and the use of technology, students will explore, interrogate, interpret, analyze, reflect, and respond to a diverse selection of literature; including poetry, novels, short stories, and drama. The nature of this rigorous course requires reading selections of literary merit; reading that is both “deep and wide,” and reading that challenges students to develop/mature in analytical thinking, examine and appreciate structural and stylistic elements, and comprehend texts of depth and multiple meanings.

As a college-level course, and in preparation for the AP Literature and Composition Exam, writing is an integral component of this AP English course. Students will respond to reading selections both informally and formally; including, quick writes, timed writings, reader’s logs/dialectical journaling, annotating, poetry explications, reflective and creative responses, expository/research writing, practice AP Exam essays, analytical, rhetorical, and argumentative essays, etc. In an effort to improve clarity and enhance complexity in written communication, students will participate in writing workshops, peer review, writing conferences with the teacher, editing and revision activities, self-monitoring and self-evaluation, and utilize the AP rubric in preparation for the AP Exam.

*Note: 9th & 10th English Courses include a wide variety of classic, canonical, and contemporary fiction and nonfiction, poetry, drama, short stories, and novels; e.g., Mitch Albom (*Tuesdays With Morrie*), Margaret Atwood, W.H. Auden, Ambrose Bierce, Anne Bradstreet, Emily Dickinson, Ralph Waldo Emerson, William Faulkner, F. Scott Fitzgerald (*The Great Gatsby*), Robert Frost, Nathaniel Hawthorne (*The Scarlet Letter*), Ernest Hemingway, Homer (*The Odyssey*), Harper Lee (*To Kill A Mockingbird*), Jack London, Arthur Miller (*The Crucible*), Edgar Allan Poe, Henry David Thoreau, Mark Twain, Walt Whitman, William Shakespeare (*Romeo and Juliet*), etc.

Course Objectives

- Read to gain an understanding and appreciation for quality literature; to approach literature as a means of personal enrichment; and to appreciate the transforming power of language.
- Read closely, to understand a work's complexity to fully absorb its richness of meaning and to analyze how that meaning is embodied in literary form.
- Read and respond intellectually and emotionally to literature; make correlations between literature, their own lives, and the world.
- Read and write to recognize, interpret, and evaluate how the author constructs theme through narrative techniques, language, and literary and rhetorical devices. Compare and contrast themes, cultural elements and influences, symbolic aspects, and literary elements in works of literature.
- Write to understand; demonstrate cognitive awareness and understanding via informal exploratory writing activities; such as, journaling, annotation, quick writes, reader's logs, etc.
- Write to interpret and explain; extended literary analyses considering multiple meanings of a work; textual details, such as structure, style, and themes; author's use of figurative language, imagery, symbolism, tone, etc.
- Write to evaluate the quality or value of a work artistically, socially, culturally, and historically.
- Develop a wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness to increase reading comprehension and communication skills.
- Identify, analyze and apply knowledge of literary terms and techniques in order to interpret text, distinguish writer's craft, and provide written analysis of text.
- Develop and demonstrate an effective use of rhetoric, control, voice, organization, tone, diction, and syntax appropriate for purpose and audience.
- Participate in short, timed, in-class writing, as well as, utilize the writing process (including conferencing and/or written feedback from instructor both before and after student revision) for formal extended analytical essays.

(The College Board, *AP English Literature and Composition Course Description*, Fall 2010)

Course Texts/Student Resources

Literature & Composition: Reading - Writing - Thinking, Carol Jago, Renee H. Shea, Lawrence Scanlon and Robin Dissin Aufses. June 2010.

Literature: An Introduction to Reading and Writing, AP Edition, Edgar V. Roberts. 2008.

How to Read Literature Like a Professor, Thomas C. Foster. 2003.

Language of Literature: World Literature, Houghton Mifflin Harcourt/McDougal Littell. 2005.

Macbeth: McDougal Littell Literature Connections (HRW Library). 2000.

Night, Elie Wiesel. 2006.

The Power of One, Bryce Courtenay. 1996.

Nook E-Reader – **for each student with access to all required novels.**

Additional Teacher Resources

Perrine's Literature: Structure, Sound and Sense, (10th Edition) Thomas R. Arp, Greg Johnson. 2009.

Perrine's Literature – Teacher's Guide for the Advanced Placement Program, (2nd Edition) Donna Carlson Tanzer, Claudia Klein Felske

Barron's AP English Literature and Composition Test Preparation, 3rd Edition
Cracking the AP English Literature & Composition – The Princeton Review, 2011 Edition

Websites

- AP Class Blog Site -- http://www.*****.blogspot.com/
- AP Class Google Document site – http://www.google.com/*****
- AP Central – <http://www.apcentral.collegeboard.com>
- AP Grammar Web Guide --
http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/32359.html
- Annenberg Learner – <http://www.learner.org>
- Enotes – <http://www.enotes.com>
- English Companion – <http://www.englishcompanion.com>
- Google Lit Trips -- <http://www.GoogleLitTrips.com>
- Poetry 180/Poem-A-Day -- <http://www.loc.gov/poetry/180/>
- United Streaming – <http://www.unitedstreaming.com>
- Barnes and Noble Nook – <http://www.barnesandnoble.com>

<h3>Pre-course/Summer Unit</h3>
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Required Reading:

- 1) *How to Read Literature Like a Professor* – Thomas C. Foster
- 2) *Brave New World* – Aldous Huxley
- 3) *1984* – George Orwell

1) *HTRLLP* – Students read and complete an electronic Reader’s Log based on the chapter prompts adapted from Donna Anglin
(<http://homepage.mac.com/mseffie/assignments/professor/professor.html>.)

2) *BNW* – Students read and write in a Response Journal: A) “3” personal response/observations and B) “3” connections to applicable chapters from *HTRLLP*

3) *1984* – Students read and write in a Response Journal: A) “3” personal response/observations and B) “3” connections to applicable chapters from *HTRLLP*

Write To Understand/Explain:

- Students will respond via an Argumentative Response Essay to Neil Postman’s quote from *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* (http://www.goodreads.com/author/quotes/41963.Neil_Postmanhttp://www.goodreads.com/author/quotes/41963.Neil_Postman). Students should draw upon textual details to respond to a prompt, e.g., Is man/society controlled by pain or pleasure? Is man more likely to be “ruined” by what he hates or by what he loves?.
- Students will be given the opportunity to submit an electronic rough draft before September 1, to receive feedback and initial evaluation from the instructor. Students may re-write and submit a final copy on the first day of class.

NOTE: SUMMER BLOG -- Students will 1) have the opportunity to contact the instructor/ask questions and receive feedback, and 2) participate/respond to above readings (minimum 3x throughout the summer) in class BLOG discussions.

On-going Assignments/Activities

F.I.T. (Flexible Instruction Time – 30 minutes/*additional* to daily class period):

- Time allotted 2 days/week for Teacher-Student conferencing; including one-on-one writing instruction, assistance w/revision & rewrites; teacher feedback before, during, and after each phase of the writing process.
- Time allotted 2 days/week for Writing Workshop; students have a place & time to devote to writing; collaborative and/or individual; peer assistance is available; teacher available to work with small groups.

BLOG/Class Website

Active participation in the AP Class BLOG is expected; discussions will include: Q & A’s re: reading selections and writing assignments; teacher and student generated prompts (and responses) that correlate to reading selections and in-class discussions; a place to ‘publish’ writing (e.g. student created poetry); on-going dialogue concerning

global current events, especially pertaining to the culture, themes, geographic settings, historical relevance of in-class studies; a place to share resources, etc.

JOURNAL

Journal writing is considered a “constant” and “continuous” component of the course. Students will use journals in a variety of ways for each unit of study; including, self expression, reflection, observation, Reader’s Log/Dialectical Journal, brainstorming, quick writes, and a ‘safe place’ to practice written communication. In addition to the journaling required for each particular unit, students will be required to compose 5-10 minute journal writes in class 2-3x a week (e.g. connected to “Poem-a-Day,” AP Exam prompt practice, anticipatory set, etc.) in response to readings in order to become accustomed to timed writing.

R.R.R.’s (READING REFERENCE RECORDS)

As a component of learning to read *closely*, students will be expected to complete and keep an “RRR” for each novel they read. A template will be provided which will include sections for the following: Author info, literary period, genre, key passages/quotes, literary techniques, language, theme(s), conflict(s), tone, mood, descriptions for major characters, narration/p-o-v, etc., as well as; student impressions/observations/questions and possible topics for written and/or verbal discussion.

LITERARY DEVICES:

Literary terms/devices and writer’s use of devices will be addressed contextually and in correlation to all listed readings, thematic units, literary structures, rhetorical analysis, genres, etc. Students will be provided a master list of literary terms/devices and have access to a literary terms glossary in the student text (Jago).

VOCABULARY

Vocabulary instruction/work is primarily contextual. Students will be given a list of words and terms related to the reading selections/unit of study and AP-Exam, 3x per marking period (approx. every 2 weeks). Students will also be encouraged to add personal and individual “new/unfamiliar” words to vocabulary lists. A three-step standard process will be established whereby students provide definition(s), example(s), and application(s) for each word. Students will be expected to keep a **Vocabulary Log** for use and reference in both reading and writing assignments; students will be expected to utilize “new”- applicable words in their own writing. Vocabulary quizzes will be administered via the SMARTBOARD 1-2x per marking period.

POETRY

In order to immerse students in poetry and compliment the Poetry Unit, students will be introduced to a different poem 2-3x a week via the use of Billy Collin’s “Poetry 180 – A Poem a Day” (<http://www.loc.gov/poetry/180>) The class period will begin with a brief (5 minute) view of the poem via the SMARTBOARD and students will be given the opportunity to read, ponder/enjoy, analyze/discuss, and/or respond in writing (see

Journal above). Students will also have continuous access to these poems via the class document website.

INDEPENDENT/OUTSIDE READING

Students will choose and read two books per semester from an AP-Level Reading list. First semester, students will select one American novel and one British novel or drama from the 16th-20th century. Second semester, students will have the option of choosing two books by the same author, or which share a common theme, culture, historical reference, etc., from the 20th century to contemporary times. Annotations, Reading Logs and/or Dialectical Journals, and an analytical essay will be required for each novel.

AP Practice Exams

Timed in-class writing, will be given on Fridays (3-4x per marking period). The prompts are modeled after previous AP Essay questions/prompts and will be related to the reading(s) from the week/unit. Essays will be scored according to the AP rubric. Students will also have the opportunity to self-assess based on the AP rubric; meet with the teacher for additional instruction/assistance, and submit a re-write if/when necessary. Practice multiple choice sections from released AP exams will also be given on alternating Fridays; it should be noted that portions of vocabulary and grammar instruction will be designed in response to student need or areas of weakness.

Writing Instruction

Proper/appropriate grammar, mechanics, punctuation, spelling, word choice/vocabulary, developing sentence variety in sentence structure, transitions, organization, etc. will be addressed through mini-lessons and/or teacher-student conferences based on student need. SMARTBOARD technology will be used to demonstrate/model various writing components of the course (e.g., annotation methods, dialectical journal, combining/punctuating/revising sentences, making note of generalizations vs. specifics in student writing, evaluating AP-released student writing samples, etc.).

COURSE OUTLINE

1st Marking Period

6 weeks

Unit I – INTRODUCTION & ACCLAMATION

Approx 2 weeks

- Intro to Course (AP Central's Course Description; Syllabus/Curriculum) & Intro E-Readers (Acceptable Use Policy/Directions for use)
- Review of Summer Reading Selections (*BNW* & *1984*). Students will participate in an "Envelope Activity" prompting them to examine and discuss theme(s),

syntax/diction, imagery, tone, conflict, point of view, etc. Class discussions and “Q & A” sessions will be conducted to further comprehension of both texts.

- Foster’s *HTRLLP* Activity – Students will create a Power Point instructional slide to represent/communicate key concepts and a literary example from an assigned chapter. Students will then “teach” the concept and present their correlating power point slides to the entire class.
- Diagnostic Abbreviated “Mock” AP Exam (including an in-class timed writing) will be administered for student self-evaluation and instructor initial evaluation to determine target areas for year-long instruction. Students will be given an AP Rubric and instructed in AP-scoring methods.

Unit II – ANALYZING FICTION/CLOSE READING

Approx 4 weeks

Introduction to Literature – using the introductory chapters of the course anthology, Jago’s *Literature & Composition* and Roberts’ *Literature*, the primary focus will be learning how to approach literature via active, engaged, CLOSE READING and responsive writing and writing to understand. This unit will include: reading several short stories; examining Elements of Style & Elements of Fiction; review of literary terms/devices; and “Talking with the text” (i.e., Annotation Skills) exercises.

Texts:

- Guy De Maupassant, “The Necklace”
- Eudora Welty, “A Worn Path”
- Shirley Jackson, “The Lottery”
- Gabriel Garcia Marquez, “One of These Days”
- James Joyce, “Araby”
- John Updike, “A&P”
- Nathaniel Hawthorne, “Young Goodman Brown”
- Edgar Allan Poe, “The Masque of the Red Death”
- Student Choice: “1” short story from Jago or Roberts’ chapters re: Elements of Style or Elements of Fiction.

Writing:

- Annotating text – students will be introduced to annotating methods (e.g. DIDLS, SOAPSTONE) and practice interacting with the text via annotating each reading selection.
- Journal – students will do “quick writes” connected to observations/analysis of the elements of style/literary devices, etc. in response to each of the above short stories.*
- Interpretive Essay – Students will use the writing process (including drafting, peer revision*, teacher conferencing, and a re-write) to compare/contrast John Updike’s treatment of adolescence in “A&P” to James Joyce’s portrait of adolescence in “Araby.” Or compare/contrast the literary devices used by two different authors to explore writer’s craft/speaker’s attitude, voice, tone, point-of-

view, etc. The thesis must be supported with detailed evidence or specific quotations from the analyzed texts. (see “Working with Two Texts: The Comparison and Contrast Essay” directions, Jago pgs. 50-58).

**Re: REVISION - Students will be instructed in the use of the CRISP method for revision (adapted from Dixie Dellinger) – to be used all year.*

- Responsive/Informal Writing – 40 minute/in-class: students will use their Reading Journals* (as described above) as a basis for responding to an appropriate “Mock” AP Essay Q/Prompt pertaining to Elements of Style/Literary Devices.

OUTSIDE/INDEPENDENT READING (1-2-3rd Mkg Period/1st Semester)

- As noted in “On-going Assignments” above, students will select (16-20th century) one American novel and one British novel or drama from a list of approved AP Representative Authors/Titles. (Resource: “Titles from Open Response Questions” – Adapted from an original list by Norma J. Wilkerson)
- Writing Component – students will actively read/interact w/text via annotation and “Write about Reading” via dialectical (double-entry w/direct quotations & personal response) notebooks. Students will also use one or both of the independent readings in response to an in-class timed writing based on an applicable AP-style prompt. Students will self-evaluate based on the AP-Rubric and receive written individualized feedback from the teacher.

2nd Marking Period

6-8 weeks

Unit – ISOLATION, CONFORMITY, & REBELLION

Novels:

- *Frankenstein* (Mary Shelley, British, Gothic Romanticism/Sci-Fi, 1818)
- *Never Let Me Go* (Kazuo Ishiguro, Japanese-born British, Contemporary Sci-Fi, 2005)

Short Stories:

- Herman Melville, “Bartleby, the Scrivener”
- Kurt Vonnegut, “Harrison Bergeron” (& view “2081” video segment)
- T.C. Boyle, “The Admiral”
- St. Luke, “The Prodigal Son”
- Franz Kafka, *Metamorphosis* (novella)

Poetry Immersion – will continue w/5 minute class intro & quick (journal) writes i.e., “Poem-A-Day” style; related to novel readings via theme/context

- Lochhead, “The Choosing”
- Lightman, “In Computers”
- Walker, “Revolutionary Petunias”
- Dickinson, “Much Madness is Divinest Sense”

- Gilbert, “Sonnet: The Ladies’ Home Journal”
- Ginsberg, “Is About”
- Student Choice – students will locate & share w/class one poem with a common theme/context, etc. (e.g., sci-fi, dystopia, technology, conformity/rebellion, etc.)

Writing:

- Students will compose an original poem based upon a similar theme (e.g. isolation, conformity, rebellion) and style of any of the above listed poems.
- Students will re-write a key scene in one of the above short stories from a different point-of-view. (e.g., “The Prodigal Son” from the son’s perspective) And, students will be expected to utilize applicable vocabulary words from the reading selections.
- Students will participate in at least “2” 30-minute timed writings based on a correlating AP-Prompt, and conduct a self-evaluation using the AP-Rubric.
- Technology Connection: Students will participate in a mini-research web search regarding Kafka’s *Metamorphosis*, followed by a BLOG discussion re: the social and historical significance of Kafka’s work.
- Students will write a well-organized Thematic Essay that explains and analyzes Shelley’s or Ishiguro’s use of literary devices to express the theme and convey an overall message for the reader/society; i.e., “what does the writer/work have to say about isolation, conformity, or rebellion?” (See “Suggestions For Writing” Jago p. 1029). Students will use the writing process to plan, draft, edit/revise, and publish a final draft, and develop a thesis that is supported by details or specific quotations from analyzed texts. (Teacher-student writing conference(s) for feedback and re-write opportunity will be offered).

3rd Marking Period

4-6 weeks

Unit: ANALYZING DRAMA

Text: Prior to reading assigned dramas, students will read “Special Considerations for Analyzing Drama” (Jago pgs. 92-102) and “The Dramatic Vision: An Overview” (Roberts pgs. 862-873).

Introduction to Tragedy: Students will view *Discovery Education Standard Deviants School Shakespeare Tragedies: Module 01: Intro to Shakespeare* (www.unitedstreaming.com)

Plays:

- William Shakespeare, *Macbeth*
- William Shakespeare, *Taming of the Shrew* or *A Midsummer Night’s Dream* (view video version)
- Arthur Miller, *Death of a Salesman*

Writing:**Shakespeare –**

- Students will keep a comprehensive reader's log noting rhetoric/language (diction, syntax, motif, iambic pentameter, tone shifts, etc.) and elements of Tragedy in Shakespeare's *Macbeth*.
- Students will compose an argumentative essay for an authentic audience (curriculum director, school board, etc.) that defends the use/teaching of Shakespeare in the classroom as a relevant text rather than an "antiquated, incomprehensible" piece of literature. Students will use the writing process to plan, draft, edit/revise, and publish a final draft, and develop a thesis that is supported by details or specific quotations from analyzed texts. (Teacher-student writing conference(s) for feedback and re-write opportunity will be offered).

Miller –

- Students will keep a comprehensive reader's log listing examples and comparing "illusions" vs. "reality" (based on the two characters, "Willy" and "Biff"), and elements of Tragedy in Miller's *Death of A Salesman*. Students will then complete a 30 minute write discussing the destructive results of both life strategies using the examples/evidence from their reader's log.
- Students will compose an informal comparison essay in response to the following prompt: *Although Shakespeare and Miller are authors from two different historical, literary, and cultural periods, they have created dramas with compelling, universal lead characters: Discuss the similarities and/or differences in their protagonists, Macbeth and Willy Loman. You may wish to include references to tragedy, character motivation, and theme in your discussion.*

4th Marking Period**6 weeks****UNIT: ANALYZING POETRY**

Text: Prior to reading selected poems, students will read "Special Considerations for Reading Poetry Closely" (Jago pgs. 26-28) and several related readings in Roberts' "Reading and Writing About Poetry." Students will participate in close reading of poetry for understanding and analyze poetic language through a guided unit of poetry presented in both Jago and Roberts, including representative works in various forms, and from American, British, and European writers from the 16th century to contemporary works.

Introduction Activity:

- Students will read 12 poems of their own choosing from Roberts' "Eighty-Four Poems for Additional Enjoyment and Study" (Chapt. 19) & complete the "Goldilocks" test/graphic organizer – "too easy"/"too difficult"/"just right."
- Students will then write an informal Self-Analysis essay reflecting their "initial" reaction/response and thoughts to analyzing poetry noting areas of ease, difficulty, understanding, appreciation/enjoyment, confusion, etc.

Poets/Poems: Include, but not limited to -

Margaret Atwood, William Blake, Bertolt Brecht, Gwendolyn Brooks, Lord Byron, Billy Collins, E.E. Cummings, Emily Dickinson, John Donne, Ralph Waldo Emerson, Robert Frost, Seamus Heaney, Robert Herrick, Hermann Hesse, Langston Hughes, John Keats, Federico García Lorca, Edna St. Vincent Millay, John Milton, Simon Ortiz, Alexander Pope, Rainer Maria Rilke, Theodore Roethke, Sylvia Plath, Henry Reed, Anne Sexton, William Shakespeare, Percy Bysshe Shelley, May Swenson, Dylan Thomas, Robert Penn Warren, William Carlos Williams, William Wordsworth, James Wright, William Butler Yeats, etc., and selections from the Psalms/Biblical poetry.

Writing:

- Students will continue “journaling” throughout the unit in order to encourage active and close reading of all poems; including personal reflections, observations, explications, questions, etc.
- Students will compose an original poem based upon a particular poetic device or structure (e.g. extended metaphor, sonnet, imagery, etc.) found in one of the poems studied.
- Students will write at least “3” AP-Free Response questions/prompts (40 minutes-in class) during the unit and conduct a self-evaluation based on AP-Rubric scoring. The teacher will provide feedback and an AP-Rubric score as well. Students will be given the opportunity to re-write “1” of the essays to improve the score and demonstrate understanding of the evaluation.
- Students will compose a Textual Analysis essay over a selected poem. The essay must include a clear thesis supported by examples, evidence, and specific quotes identifying and pertaining to a work’s poetic devices; including, structure, style, figurative language, point-of-view, imagery, symbolism, tone, etc. Students will use the writing process to plan*, draft, edit/revise, and publish a final draft, and develop a thesis that is supported by details or specific quotations from analyzed texts. *As part of the planning phase, students will submit a proposal via teacher conference re: his/her thesis and plan of development to receive feedback before writing.

OUTSIDE/INDEPENDENT READING (4-5-6th Mkg Period/2nd Semester)

- As noted in “On-going Assignments” above, students will have the option of choosing two books by the same author, or that share a common theme, culture, historical reference, etc., from the 20th century to contemporary works from a suggested AP-list. (Resource: “Titles from Open Response Questions” – Adapted from an original list by Norma J. Wilkerson)
- Writing Component – students will actively read/interact w/text via annotation and “Write about Reading” via dialectical (double-entry w/direct quotations & personal response) notebooks. Due to the proximity of at least one of the readings to the AP-Exam, the writing will be in response to a previously released AP-prompt.

5th Marking Period**6 weeks****UNIT: TRADITION AND PROGRESS – a Multi-Genre approach**

Introduction Activities:

- Technology connection – students will utilize the computer lab to visit/read “Invitation to World Literature” – *Things Fall Apart* (<http://www.learner.org/courses/worldlit/things-fall-apart/>) Annenberg Foundation, 2011.
- Poetry/Title connection – students will participate in a “close reading” of William Butler Yeats, “The Second Coming,” involving a “Station Activity” that will guide students to focus on the individual components’ contribution to the overall effect of the poem; increase comprehension of meaning and poetic language; and assist students in making a connection to Chinua Achebe’s novel.

Novels:

Things Fall Apart (Chinua Achebe, African/Nigerian, 1958).

The Power of One (Bryce Courtenay, S. African/Australian, 1989).

Play:

August Wilson, *Fences*

Poem:

Countee Cullen, “Heritage”

Short Stories:

Chimamanda Ngozi Adichi, “The Headstrong Historian”

Non Fiction:

Binyavanga Wainaina, “How to Write about Africa”

Writing:

- Students will use a reader’s log/journal to make note of historical, cultural, and social values towards the theme of “Tradition and Progress.” Students will write to understand the possible significance of ideas, beliefs, law, customs, spirituality/religion, gender, race, and other components reflected in each reading selection.
- Students will complete a Rhetorical Analysis graphic organizer making note of each writer’s (Achebe, Courtenay, & Wilson) use of diction, syntax, dialect, vernacular, tone, etc. toward an understanding and interpretation of the literature as it reflects social, cultural, and/or historical context.
- After nearly a year of reading canonical literature, and following a discussion regarding the qualities of “good literature,” students will write an informal persuasive essay (demonstrating appropriate voice/tone) arguing for or against the inclusion of Bryce Courtenay’s contemporary novel, *The Power of One*, as canonical literature.

- After participating in a Socratic Circle discussion regarding the various texts' connection to "Tradition and Progress," students will compose an essay reflecting their understanding of the significance of Tradition and the effect of Progress on both the individual and society; providing supportive details and examples from the reading selections.
- As this unit is a close pre-cursor to the AP-Exam, all additional student writing will be in response to previously released AP-Prompts; i.e., AP-Exam "Bootcamp" & practice exam will be offered.

6th Marking Period (Post Exam)

6 weeks

UNIT: TYRANNY AND FREEDOM

Novels:

Night, Elie Wiesel

Lord of the Flies, William Golding

Fiction/Short Stories:

Edwidge Danticat, "The Book of the Dead"

Tim O'Brien, "The Things They Carried"

Cynthia Ozick, "The Shawl"

Movie:

The Kite Runner, Khaled Hosseini

Field Trip:

Holocaust Memorial Center – museum tour and survivor presentation

Research Project:

- Students will work with partners to research a Global Human Rights Violation and create via technology/Movie Maker, a "PSA"/Public Service Announcement making a "Call For Change."
- Students will compose a Research paper detailing researched information from viable sources and include a Works Cited Bibliography.
- Students will present the "PSA" to the entire class via the SMARTBOARD.