

# AP<sup>®</sup> English Literature and Composition

## Curricular Requirements

- CR1** The course is structured by unit, theme, genre, or other organizational approach that provides opportunities to engage with the Big Ideas throughout the course: Character, Setting, Structure, Narration, Figurative Language, Literary Argumentation.
- CR2** The course includes works of short fiction, poetry, and longer fiction or drama from the range of literary periods (pre-20th century and 20th/21st centuries).
- CR3** The course provides opportunities for students to develop the skills in Skill Category 1: Explain the function of character.
- CR4** The course provides opportunities for students to develop the skills in Skill Category 2: Explain the function of setting.
- CR5** The course provides opportunities for students to develop the skills in Skill Category 3: Explain the function of plot and structure.
- CR6** The course provides opportunities for students to develop the skills in Skill Category 4: Explain the function of the narrator or speaker.
- CR7** The course provides opportunities for students to develop the skills in Skill Category 5: Explain the function of word choice, imagery, and symbols.
- CR8** The course provides opportunities for students to develop the skills in Skill Category 6: Explain the function of comparison.
- CR9** The course provides opportunities for students to develop the skills in Skill Category 7: Develop textually substantiated arguments about interpretations of a portion or whole text.
- CR10** The course provides opportunities for students to write essays that proceed through multiple stages or drafts, including opportunities for conferring and collaborating with teacher and/or peers.

## Course Overview

The AP<sup>®</sup> English Literature and Composition course is designed and taught thematically with an emphasis on core readings along with modern and contemporary selections that illuminate and expand upon a variety of themes. AP English Literature and Composition closely follows the requirements described in the AP English Literature and Composition Course and Exam Description (CED), including the fundamentals of literary analysis and introductory college composition. Each week students discuss and engage in a variety of writing activities focusing on argumentation, interpretation, analysis, rhetorical strategies, exposition, structure, and style. Students read and study a variety of novels, plays, poems, and short stories from the 16th century to the present. In addition to district approved novels, students read shorter works and drama from *Literature: A Portable Anthology*. The course focuses on the experience of literature, the interpretation of literature, the evaluation of literature, and writing to develop stylistic maturity and sophistication. Students practice their writing via numerous timed essays, which are revised several times, as well as longer essays that require outside research and MLA formatting. Students also practice oral communication skills, through poetry presentations, regular classroom discussions and acting as discussion facilitators.

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## Student Practice

Throughout each unit, **Topic Questions** from AP Classroom will be provided to help students check their understanding. The Topic Questions are especially useful for confirming understanding of difficult or foundational topics before moving on to new content or skills that build upon prior topics. Topic Questions can be assigned before, during, or after a lesson, and as in-class work. Students will get rationales for each Topic Question that will help them understand why an answer is correct or incorrect, and their results will reveal misunderstandings to help them target the content and skills needed for additional practice.

At the end of each unit or at key points within a unit, **Personal Progress Checks** will be provided in class in AP Classroom. Students will get a personal report with feedback on every topic, skill, and question that they can use to chart their progress.

## Writing Obligations

**In-class writing:** Timed writing assignments are given frequently. Topics usually arise from the readings and relate to questions of character, setting, structure, narration, figurative language, and literary analysis. Sometimes, these focus on works not previously studied in class, such as those found on the AP poetry and prose question prompts.

**Essays:** Student essays are two to four pages in length. All essays prepared outside of class must be typed. Students are expected to submit their thesis statements two weeks prior to the due date. Thesis statements are based on student choices of any of the literature studied within the marking period. This critical essay challenges the student to develop a sophisticated literary argument about a selected work. The student may focus on a thematic topic, but the essay should also emphasize the effect of one to two literary elements and techniques. A first draft is typically due one week prior to the due date. Drafts are returned with suggestions and comments that are expected to be incorporated in the final draft. Individual writing conferences will be arranged on a case-by-case basis. Essays are evaluated on their strength of argument, depth of literary analysis, originality of thought, style, and mechanics.

**Essay Revisions:** Students submit drafts to the instructor on a regular basis, as well as participate in peer revision and editing reviews. Longer essays are revised at least once. Students may schedule revision conferences with the instructor at any time. [CR10]

**Quizzes:** Students take a vocabulary quiz every Friday. Lists will be provided at the beginning of each semester.

**Midterm and Final Exams:** Students take final exams at the end of quarters 2 and 4. These exams consist of timed essay responses with some multiple-choice questions from the AP Classroom Question Bank.

## Oral Obligations

**Presentation:** Students lead one formal class discussion during the year. Students present/facilitate a literature discussion on a work that the class has been reading in the course. The instructor presents a list of reading assignments at the beginning of the year, and students will sign up for a facilitation date. The student's primary goal is to orchestrate a rich, fruitful discussion. Students read the selection and then create thought-provoking questions or "talking points" to guide, nurture, and stimulate the conversation. Students turn in a typed outline of their discussion plan and questions prior to the presentation. Being a discussion leader does not mean one has to be a class expert on the selection or guide students to a particular interpretation. Rather, the facilitator's role will be to ask questions and follow-up questions, bring up troubling issues, keep the conversation going, and generally ignite and extend sophisticated thinking. Students are evaluated on their preparation, ability to engage the class, quality of questioning techniques, and appropriate use of the time requirement (45 minutes).

**Other Requirements:** These include participation in class discussions. Students are expected to regularly contribute their thoughts and impressions of writing and literature.

We write. A lot. Students engage in the writing process through writing thesis statements, paragraphs, and full-length essays that incorporate textual evidence and commentary. Students have multiple opportunities to revise their writing. [CR9] [CR10]

We frequently score student samples from previous AP English Literature and Composition exams using the six-point rubrics. We review and discuss the rubrics, and students score essays individually and in groups. In addition, students are required to locate model sentences that demonstrate the accurate use of literary terms, effects of terms, supporting quotations, and overall sophistication. Students are also required to locate sentences in their own essays that require revision and use the high-scoring sample essays as models for revisions. We also use these samples in conjunction with the students' own writing to improve writing technique, vocabulary development, variety of sentence structure, use of transitions, and effective organization.

We use Nancy Dean's Voice Lessons on a regular basis at the beginning of class to informally write about elements such as diction, tone, syntax, use of detail, voice, and imagery. [CR7] Students work on these assignments individually, in small groups, and as a class.

Practice multiple-choice questions from the Question Bank on AP Classroom. These are given regularly especially as we get closer to the AP English Literature and Composition exam in May.

## Honor Code/ Plagiarism

Honesty is the best policy and cheating does not positively contribute to your GPA or character.

All materials that you complete and turn in for this course will be thought to be your own effort and not the work of someone else. Do not share your original work with another student in the course (this year or any other year). Unless directly instructed by the teacher, students are NOT to work together on assignments. Copying the work of another student, regardless of the assignment, will have consequences for both parties.

Should you be caught sharing materials or submitting work found to match the work of an existing or past student, both students will be held responsible. Per school policy, both will receive a grade of zero (0) with no chance to make-up the assignment, as well as a referral for disciplinary action.

Plagiarism is a serious offense. If you use information from a source, you must properly cite its use.

Unless specifically instructed to do so, students may not access technology during class assignments and assessments.

## AP Literature Exam

Students will take the College Board's Advanced Placement English Literature and Composition Exam.

Section I: Multiple Choice | 60 Minutes | 55 Questions | 45% of Exam Score

- Includes excerpts from several published works of drama, poetry, or prose fiction
- Each excerpt is accompanied by several multiple-choice questions or prompts

Section II: Free Response | 120 Minutes | 3 Questions | 55% of Exam Score

- Students have 120 minutes to write essay responses to three free-response prompts from the following categories:
  - ❖ ◦A literary analysis of a given poem
  - ❖ ◦A literary analysis of a given passage of prose fiction
  - ❖ ◦An analysis that examines a specific concept, issue, or element in a work of literary merit selected by the student

## Required Texts and Materials:

In AP English Literature and Composition, I recommend that students purchase their own novels so that they may write in their books as we probe and analyze them. The school library checks out novels to all students who require them. If using school editions, students need to keep sticky notes in the texts for regular annotation during reading.

## Preliminary list of novels, dramas, and texts: [CR2]

*How to Read Like a Literature Professor*, Thomas C Foster

### Anthology:

*Literature: A Portable Anthology*

### Long Fiction:

*The Awakening*, Chopin or *The Doll House*, Ibsen

*The Importance of Being Earnest*, Oscar Wilde

*Streetcar Named Desire*, Tennessee Williams

*Disgraced*, Ayad Akhtar

**Short stories** will include the following among others:

“A Worn Path,” Welty; “Rockinghorse Winner,” Lawrence; “Cathedral,” Carver; “Story of an Hour,” Chopin; “Where are you going? Where have you been?” “Happy Endings,” Oates; “Young Goodman Brown,” Hawthorne; “To Build a Fire,” London; “Open Boat,” Crane; “The Bet,” Checkov; “Roman Fever,” Wharton; “Cat in the Rain,” “Hills like White Elephants,” “Indian Camp,” Hemingway; “Sweat,” Hurston; “There Will Come Soft Rains,” Bradbury; “House of Asterion,” Borges; “The Lesson,” Bambara; “A Good Man is Hard to Find,” “Good Country People,” O’Connor; “Girl,” Kincaid; “How to Date a Browngirl, Blackgirl, Whitegirl, or Halfie,” Diaz; “The Man with Enormous Wings,” Marquez;

**Poetry** selections will include the following among others:

“The Passionate Shepherd to His Love,” Marlowe; “The Nymph’s Reply to the Shepherd,” Raleigh; “To the Virgins, to Make Much of Time,” Herrick; “A Valediction: Forbidding Mourning,” Donne; “Sonnet 3,” “Sonnet 29,” “Sonnet 60,” “Sonnet 130,” Shakespeare; “When I consider how my light is spent,” Milton; “To His Coy Mistress,” Marvell; “Some Verses upon the Burning of Our House,” “An Author to her Book,” Bradstreet; “Prologue,” “Huswifery,” Taylor; “On Being Brought from Africa to America,” Wheatley; “The Lamb,” “The Tyger,” “Chimney Sweeper,” “Chimney Sweeper,” Blake; “Calais Sands,” “Dover Beach,” Arnold; “God’s Grandeur,” “Spring and Fall,” Hopkins; “To an Athlete Dying Young,” Housman; “How do I love thee? Let me count the ways,” E B Browning; “Ode to the Western Wind,” Shelley; “Porphyria’s Lover,” “My Last Duchess,” R Browning; “Lady of Shalott,” Tennyson; “The Red Wheelbarrow,” “This is Just to Say,” Williams; “Theme for English B,” “The Weary Blues,” Hughes; “We Wear the Mask,” Dunbar; “Dulce et Decorum est,” Owens; “The Death of the Ball Turret Gunner,” Jarrell; “Morning Song,” “Daddy,” Plath; “We Be Cool,” Brooks; “The Fish,” “One Art,” Bishop; “Diving Into the Wreck,” Bishop; “Digging,” “Mid-term Break,” Heaney; “My Papa’s Waltz,” Roethke; “Those Winter Sundays,” Hayden; “Forgetfulness,” Collins; “When My Brother was an Aztec,” Diaz; “En Route to Bangladesh,” Faizullah; “She Had Some Horses,” “An American Sunrise,” Harjo; “American Sonnets,” “Talk,” Hayes; “Gate A-4,” Nye; “There is a Lake Here,” Smith; “There Are Birds Here,” May;

Note: In addition to the works studied in AP English Literature and Composition, works from a broader range of time periods are studied in prerequisite courses.

## Course Planner/Student Activities

### Quarter #1

Unit [CR1]	Skill	Readings	Instructional Activities
<b>Weeks 1 - 4</b> <b>Review</b> <b>(20 class periods)</b>	<b>Characterization</b> CHR 1.A CHR 1.D CHR 1.E <b>Setting</b> SET 2.B SET.2.C <b>Structure</b> STR 3.A STR 3.D <b>Narration</b> NAR 4.B <b>Figurative Language</b> FIG 5.C FIG 6.B FIG 6.D	<input type="checkbox"/> How to Read like a Literature Professor <input type="checkbox"/> A Worn Path <input type="checkbox"/> Rocking Horse Winner <input type="checkbox"/> Cathedral <input type="checkbox"/> A Horseman in the Sky <input type="checkbox"/> A Cat in the Rain <input type="checkbox"/> Story of an Hour <input type="checkbox"/> Where Are You Going? Where Have You Been? <input type="checkbox"/> Good Country People	<input type="checkbox"/> Activity: After students have read Chopin's "The Story of an Hour," ask them to divide the text into sections in which the setting conveys a distinct mood or atmosphere. Then, have students mark the text in each section to indicate the words, phrases, clauses, and images that contribute to the mood or atmosphere. <input type="checkbox"/> Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 1. <input type="checkbox"/> Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 1. <input type="checkbox"/> Assessment: Read "The Garden Party" by Katherine Mansfield. Use any interpretive strategies you've picked up from our reading. Then compare your writing with the three examples.
<b>Weeks 5-6</b> <b>Short Fiction I</b> <b>(14 class periods)</b>	<b>Characterization</b> CHR 1.A <b>Setting</b> SET 2.A <b>Structure</b> STR 3.A STR 3.B <b>Narration</b> NAR 4.A NAR 4.B <b>Literary Argumentation</b> LAN 7.A	<input type="checkbox"/> Good Man is Hard to Find <input type="checkbox"/> Eleven <input type="checkbox"/> EPICAC <input type="checkbox"/> Lambs to Slaughter <input type="checkbox"/> The Veldt <input type="checkbox"/> The Moment Before the Gun Went Off <input type="checkbox"/> As I Stand Here Ironing <input type="checkbox"/> A Rose for Emily <input type="checkbox"/> Girl <input type="checkbox"/> Everyday Use	<input type="checkbox"/> In-class writing: Read Dahl's short story. Re-read the first 2-3 paragraphs of the story. How would you describe the strategies used to introduce this story in its exposition? What, if anything, noteworthy can you find? <input type="checkbox"/> Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 2. <input type="checkbox"/> Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 2.

			<ul style="list-style-type: none"> <li>❑ Assessment: Read Flannery O'Connor's short story "A Good Man is Hard to Find." In this short story, the protagonist struggles with growing old in a changing world. Read the text carefully. Then, write a paragraph in which you make a defensible claim regarding how O'Connor uses details of characterization to convey the protagonist's complex attitude towards change. In your paragraph, you should incorporate at least one piece of evidence from the text to support your claim.</li> </ul>
<p><b>Weeks 7-10</b>  <b>Poetry I</b>  Renaissance-Romantics  <b>(20 class periods)</b></p>	<p><b>Character</b>  CHR 1.A  <b>Structure</b>  STR 3.C  STR 3.D  <b>Figurative Language</b>  FIG 5.B  FIG 6.A  FIG 6.B  <b>Literary Argumentation</b>  LAN 7.A</p>	<ul style="list-style-type: none"> <li>❑ The Passionate Shepherd to His Love</li> <li>❑ The Nymph's Reply to the Shepherd</li> <li>❑ To the Virgins, to Make Much of Time</li> <li>❑ A Valediction: Forbidding Mourning</li> <li>❑ Shakespearean Sonnet 3</li> <li>❑ When I consider how my light is spent</li> <li>❑ To His Coy Mistress</li> <li>❑ Some Verses upon the Burning of Our House</li> <li>❑ An Author to her Book</li> <li>❑ Prologue</li> <li>❑ Huswifery</li> <li>❑ On Being Brought from Africa to America</li> <li>❑ The Lamb</li> </ul>	<ul style="list-style-type: none"> <li>❑ Activity: After reading both versions of Chimney Sweeper, mark the words, punctuation, and/or structures that signal the contrast. Then, with the students, discuss what exactly is contrasted and how these contrasts convey meaning.</li> <li>❑ In-class writing: In groups of three, students share what they noticed about how the literary elements and techniques function in the poem and how they approached writing about the poem</li> <li>❑ Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 3.</li> <li>❑ Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 3.</li> <li>❑ Assessment: "The Author to Her</li> </ul>

		<input type="checkbox"/> The Tyger <input type="checkbox"/> Chimney Sweeper <input type="checkbox"/> World Is Too Much With Us <input type="checkbox"/> Ozymandias <input type="checkbox"/> Bright Star	<p>Book” (Anne Bradstreet) Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a well-organized essay in which you discuss how the poem’s controlling metaphor expresses the complex attitude of the speaker. (1996)</p>
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### Quarter #2

<p><b>Weeks 1-3</b>  <b>Longer Fiction or Drama I</b>  Realism  (15 class periods)</p>	<p><b>Character</b>  CHR 1.A  CHR 1.B  <b>Setting</b>  SET 2.A  <b>Structure</b>  STR 3.E  STR 3.F  <b>Literary Argumentation</b>  LAN 7.A  LAN 7.B  LAN 7.C  LAN 7.D  LAN 7.E</p>	<input type="checkbox"/> Awakening or The Doll House	<input type="checkbox"/> Activity: Students participate in a conversation carousel to introduce them to themes found within the novel. <input type="checkbox"/> Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 4. <input type="checkbox"/> Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 4. <input type="checkbox"/> Assessment: In Kate Chopin’s <i>The Awakening</i> (1899), protagonist Edna Pontellier is said to possess “That outward existence which conforms, the inward life that questions.” In a novel or play that you have studied, identify a character who outwardly conforms while questioning inwardly. Then write an essay in which you analyze how this tension between outward conformity and inward questioning contributes to the meaning of the work.
<p><b>Weeks 4-7</b>  <b>Poetry II</b></p>	<p><b>Structure</b>  STR 3.C</p>	<input type="checkbox"/> Calais Sand	<input type="checkbox"/> Activity: Have students examine

<p>Realism (15 class periods)</p>	<p><b>Figurative Language</b> FIG 5.A FIG 5.B FIG 5.D FIG 6.B FIG 6.C FIG 6.D <b>Literary Argumentation</b> LAN 7.B LAN 7.C LAN 7.D LAN 7.E</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dover Beach</li> <li><input type="checkbox"/> God's Grandeur</li> <li><input type="checkbox"/> Spring and Fall</li> <li><input type="checkbox"/> To an Athlete Dying Young</li> <li><input type="checkbox"/> How do I love thee? Let me count the ways</li> <li><input type="checkbox"/> Ode to the Western Wind</li> <li><input type="checkbox"/> Porphyria's Lover</li> <li><input type="checkbox"/> My Last Duchess</li> <li><input type="checkbox"/> Lady of Shalott</li> </ul>	<p>the structure of Elizabeth Barrett Browning's "How Do I Love Thee?" through a jigsaw strategy. After being assigned their "base" groups, students work with their various "expert" groups to explore one of the following: the closed-form characteristics of the poem, shifts and contrasts in the poem, ideas in the octave, and ideas in the sestet. In the base groups, students share with peers what they have learned about their particular topic in order to explain how the poem's structure emphasizes certain ideas and concepts.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Assessment: "The Last Night that She Lived" (Emily Dickinson) Write an essay in which you describe the speaker's attitude toward the woman's death. Using specific references from the text, show how the use of language reveals the speaker's attitude. (1991)</li> </ul>
<p><b>Weeks 8-10</b> <b>Longer Fiction or Drama II</b> Victorian (15 class periods)</p>	<p><b>Character</b> CHR 1.A CHR 1.B <b>Setting</b> SET 2.A <b>Structure</b> STR 3.E STR 3.F <b>Literary Argumentation</b> LAN 7.A LAN 7.B LAN 7.C LAN 7.D LAN 7.E</p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> The Importance of Being Earnest</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Activity: Students will make a creative project that encourages critical thinking, close reading, and theme analysis in a summative assessment of Oscar Wilde's <i>The Importance of Being Earnest</i>. Students have the option between an art project, a mock newspaper, or a fourth act of the play.</li> <li><input type="checkbox"/> Practice: Complete</li> </ul>



			<p><b>Personal Progress Check MCQ</b> for Unit 5.</p> <ul style="list-style-type: none"> <li>❑ Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 5.</li> <li>❑ Assessment: In the excerpt from Thomas Hardy's <i>The Mayor of Casterbridge</i>, Michael Henchard and his daughter Elizabeth-Jane are reunited after years of estrangement. During this separation, Henchard has risen from poor seasonal farmworker to wealthy mayor of a small country town, while Elizabeth has supported herself by waiting on tables at a tavern. Compose an essay in which you analyze Hardy's portrayal of the complex relationship between the two characters. (2016)</li> </ul>
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### Quarter #3

<p><b>Weeks 1-3</b>  <b>Short Fiction III</b>  Romanticism - Modernism  <b>(12 class periods)</b></p>	<p><b>Characterization</b>  CHR 1.A  <b>Setting</b>  SET 2.A  <b>Structure</b>  STR 3.A  STR 3.B  <b>Narration</b>  NAR 4.A  NAR 4.B  <b>Literary Argumentation</b>  LAN 7.A</p>	<ul style="list-style-type: none"> <li>❑ Young Goodman Brown</li> <li>❑ To Build a Fire</li> <li>❑ The Bet</li> <li>❑ Roman Fever</li> <li>❑ Hills like White Elephants</li> <li>❑ Indian Camp</li> <li>❑ Sweat</li> <li>❑ The Man Who Was Almost a Man</li> <li>❑ Sonny's Blues</li> </ul>	<ul style="list-style-type: none"> <li>❑ In-class writing: How does "Eveline" function as a modernist short story? What literary techniques does Joyce employ to express Eveline's loneliness?</li> <li>❑ Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 6.</li> <li>❑ Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 6</li> <li>❑ Assessment: Hawthorne's "Judge Pyncheon" from <i>House of the Seven Gables</i>: Analyze how the narrator reveals the character of Judge</li> </ul>
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			Pyncheon. Emphasize tone, selection of detail, syntax, and point of view. (1996)
<b>Weeks 4-7</b> <b>Poetry III</b> Modernism <b>(13 class periods)</b>	<b>Structure</b> STR 3.C <b>Figurative Language</b> FIG 5.A FIG 5.B FIG 5.D FIG 6.B FIG 6.C FIG 6.D <b>Literary Argumentation</b> LAN 7.B LAN 7.C LAN 7.D LAN 7.E	<ul style="list-style-type: none"> <li><input type="checkbox"/> The Red Wheelbarrow</li> <li><input type="checkbox"/> This is Just to Say</li> <li><input type="checkbox"/> Dulce et Decorum est</li> <li><input type="checkbox"/> The Death of the Ball Turret Gunner</li> <li><input type="checkbox"/> Theme for English B</li> <li><input type="checkbox"/> The Weary Blue</li> <li><input type="checkbox"/> We Wear the Mask</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Activity: During an analysis of Langston Hughes’s “Theme for English B,” have students read along with you while you mark the text for contrasts, such as shifts and juxtapositions. Mark the words, punctuation, and/or structures that signal the contrast. Then, with the students, discuss what exactly is contrasted and how these contrasts convey meaning.</li> <li><input type="checkbox"/> Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 7.</li> <li><input type="checkbox"/> Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 7</li> <li><input type="checkbox"/> Assessment: “There Was A Boy” (William Wordsworth) and “The Most of It” (Robert Frost) <i>Prompt:</i> These two poems present encounters with nature, but the two poets handle those encounters very differently. In a well-organized essay, distinguish between the attitudes expressed in the poems and discuss the techniques that the poets use to present these attitudes.</li> </ul>
<b>Weeks 8-10</b> <b>Longer Fiction or Drama III</b> Modernism <b>(15 class periods)</b>	<b>Character</b> CHR 1.A CHR 1.B <b>Setting</b> SET 2.A <b>Structure</b> STR 3.E	<ul style="list-style-type: none"> <li><input type="checkbox"/> A Streetcar Named Desire</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Activity: Students participate in a conversation carousel to introduce them to themes found within the play.</li> </ul>

	STR 3.F <b>Literary Argumentation</b> LAN 7.A LAN 7.B LAN 7.C LAN 7.D LAN 7.E		<ul style="list-style-type: none"> <li><input type="checkbox"/> Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 8</li> <li><input type="checkbox"/> Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 8</li> <li><input type="checkbox"/> Assessment: In many works of literature, past events can affect, positively or negatively, the present activities, attitudes, or values of a character. Write an essay in which you show how the character's relationship to the past contributes to the meaning of the work as a whole. (2007)</li> </ul>
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#### Quarter #4

<b>Weeks 1-2</b> <b>Short Fiction IV</b> Postmodernism <b>(12 class periods)</b>	<b>Character</b> CHR 1.B CHR 1.D <b>Setting</b> SET 2.B SET 2.C <b>Structure</b> STR 3.A STR 3.B <b>Narration</b> NAR 4.D <b>Figurative Language</b> FIG 5.C FIG 5.D FIG 6.A FIG 6.C <b>Literary Argumentation</b> LAN 7.B LAN 7.C LAN 7.D	<ul style="list-style-type: none"> <li><input type="checkbox"/> House of Asterion</li> <li><input type="checkbox"/> There Will Come Soft Rains</li> <li><input type="checkbox"/> The Lesson</li> <li><input type="checkbox"/> How to Date a Browngirl, Blackgirl, Whitegirl, or Halfie</li> <li><input type="checkbox"/> The Man with Enormous Wing</li> <li><input type="checkbox"/> Happy Endings</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> In-class writing: Answer the following question in a well-written paragraph, with an AP-level thesis and textual evidence to support this claim. How does "A Very Old Man With Enormous Wings" function as a complex statement on the human condition?</li> <li><input type="checkbox"/> Practice: Complete <b>Personal Progress Check MCQ</b> for Unit 9.</li> <li><input type="checkbox"/> Practice: Complete <b>Personal Progress Check FRQ</b> for Unit 9.</li> <li><input type="checkbox"/> Assessment: Read the passage from <i>We Were the Mulvaney's</i> (1996). Then, in a well-organized essay, analyze the literary techniques Oates uses to characterize the speaker, Judd Mulvaney. Support</li> </ul>
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			your analysis with specific references to the passage.
<b>Weeks 3-5</b> <b>Poetry IV</b> Postmodernism <b>(13 class periods)</b>	<b>Structure</b> STR 3.C STR 3.D <b>Figurative Language</b> FIG 5.B FIG 5.C FIG 6.B FIG 6.D <b>Literary Argumentation</b> LAN 7.B LAN 7.C LAN 7.D LAN 7.E	<input type="checkbox"/> Morning Song <input type="checkbox"/> Daddy <input type="checkbox"/> We Be Cool <input type="checkbox"/> The Fish <input type="checkbox"/> One Art <input type="checkbox"/> Diving Into the Wreck <input type="checkbox"/> Digging <input type="checkbox"/> Mid-term Break <input type="checkbox"/> My Papa's Waltz <input type="checkbox"/> Forgetfulness <input type="checkbox"/> When My Brother was an Aztec <input type="checkbox"/> En Route to Bangladesh <input type="checkbox"/> She Had Some Horse <input type="checkbox"/> An American Sunrise <input type="checkbox"/> American Sonnets <input type="checkbox"/> Talk <input type="checkbox"/> Gate A-4 <input type="checkbox"/> There is a Lake Here <input type="checkbox"/> There Are Birds Here	<input type="checkbox"/> Activity: Analyzing the poem's structure, students note the arrangement and internal composition of the poem's stanzas. Noting that the poem is divided into five 3-line stanzas and concludes with one 4-line stanza, students read and paraphrase each of the stanzas. In groups of three, students then compare observations. They then engage in a whole group discussion exploring how each stanza conveys meaning on its own but also relates to the stanza that comes before and after it. <input type="checkbox"/> In-class writing: Students write an introductory paragraph that includes a defensible thesis statement about how the selected simile or metaphor in Heaney's "Digging" develops the complex relationship between the speaker and his progenitors.
<b>Weeks 6-7</b> <b>Longer Fiction or Drama IV</b> Postmodernism <b>(9 class periods)</b>	<b>Character</b> CHR 1.B CHR 1.E <b>Structure</b> STR 3.E STR 3.F <b>Narration</b> NAR 4.C <b>Literary Argumentation</b> LAN 7.B LAN 7.C LAN 7.D	<input type="checkbox"/> Disgraced	<input type="checkbox"/> Assessment: Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to

			the meaning of the work as a whole. (2009)
<b>Weeks 8-9</b> <b>End of Year Review and Exam</b> (7 class periods)	<b>Structure</b> STR 3.C STR 3.D <b>Figurative Language</b> FIG 5.B FIG 5.C FIG 6.B <b>Literary Argumentation</b> LAN 7.A LAN 7.B LAN 7.C LAN 7.D LAN 7.E	<ul style="list-style-type: none"> <li><input type="checkbox"/> I am Offering This Poem</li> <li><input type="checkbox"/> My Son My Executioner</li> <li><input type="checkbox"/> Backwards</li> <li><input type="checkbox"/> Those Winter Sundays</li> <li><input type="checkbox"/> Mud Mothers</li> <li><input type="checkbox"/> Let America Be America Again</li> <li><input type="checkbox"/> The Street</li> <li><input type="checkbox"/> Zenobia</li> <li><input type="checkbox"/> Claire of the Sea Light</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Activity: During an analysis of the selected poems, students will read along while marking the text for contrasts, such as shifts and juxtapositions.</li> <li><input type="checkbox"/> In-class writing: Students will produce a line of reasoning wherein they identify and explain the function of a metaphor in one of the two poems. Students will demonstrate a strong line of reasoning and support all claims with textual evidence.</li> </ul>