

Advanced Placement English Literature and Composition

Course Goals

1. To carefully read and critically analyze imaginative literature.
2. To understand the way writers use language to provide meaning and pleasure.
3. To consider a work's structure, style, and themes as well as such smaller scale elements as the use of figurative language, imagery, symbolism, and tone.
4. To study representative works from various genres and periods.
5. To understand a work's complexity, to absorb richness of meaning, and to analyze how meaning is embodied in literary form.
6. To consider the social and historical values a work reflects and embodies.
7. To write focusing on critical analysis of literature including expository, analytical, and argumentative essays as well as creative writing to sharpen understanding of writers' accomplishments and deepen appreciation of literary artistry.
8. To become aware through speaking, listening, reading and chiefly writing of the resources of language: connotation, metaphor, irony, syntax, and tone.

Instructor Expectations

Students enrolled in classes at St. Francis High School are expected to:

- Come to class on time and prepared to engage in the learning process
- Complete all assignments to the best of their ability
- Treat everyone with dignity and respect at all times
- Ask for help or clarification when needed

*All other rules and regulations noted in the SFHS Student Agenda apply.

Writing Requirements:

- Weekly, timed in class essays
- Writing to understand: annotation, free writes, reading journals, response/reaction papers
- Writing to explain: expository, analytical essays using textual details to develop extended explanation/interpretation of literary texts
- Writing to evaluate: analytical, argumentative essays using textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values
- Editing and revision of writing assignments: process begins with peer review(s), focusing on analysis and evaluation of specific rhetorical aspects (specifically controlling tone and voice) with peer feedback for subsequent revisions; process continues with instructor review, focusing on students' ability to intertwine analytical terminology in a cohesive, mature manner, develop a wide-ranging vocabulary used appropriately, and generate a variety of sentence structures; process concludes with further student revision of rhetorical choices, analysis, vocabulary, and sentence structure and resubmission to instructor

The Journal:

The journal is a natural place for you to explore your responses to the assigned readings as well as interactions with peers. Journals offer you the chance to experiment with the connections between reading, writing, and thinking; they provide a relatively unthreatening forum for trying out new voices, new ways of writing, and new ways of responding. The following journal types will be used throughout the year to help you become more critical thinkers and readers. Occasionally, the journals you write may be used as an introductory element of the writing process for a formal essay.

The Reading Journal

This journal is a place to record personal impressions of a reading selection, sum up your understanding of a selection in a few sentences, free write in response to specific study questions, comment on readings that give you trouble, or reflect on your reading process.

The Learning Log

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Hall, D. (2001). *Literary and cultural theory: From basic principles to advanced applications*. Boston: Houghton Mifflin.

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This type of journal is intended to motivate you to think about your own writing and learning processes. Whenever you plan a paper, write a draft, or revise, you should also write about it in this journal. You can use entries to vent frustrations, think on paper, talk about what’s easy or difficult about an assignment, review what you like or dislike about your work so far, describe what you did when you got stuck, determine which writing strategies work best for you, etc.

The Dialogue (or Double-entry) Journal

This journal requires you to draw a line down the middle of your paper. In the right-hand column, you can record your impressions or thoughts about an event, object, or piece of writing or reading. Later on, you can reread what you’ve written and amplify or comment on it in the left-hand column. This looping process encourages reflection and reevaluation, dramatizes how your thoughts develop and change, and serves as a good tool for helping generate ideas for essays. The dialogue journal may provide a space for a personal analysis of a reading assignment:

Important/Interesting quotes and passages	Why it was written
“To hang the boy in front of thousands of spectators was no light matter” (61).	The author wants to inform us of what happened so it will never happen again

The Vocabulary Journal

This journal is a place for you to record and become proficient in unfamiliar vocabulary you encounter in your reading throughout the duration of the course. The journal must include specific details in regards to the terms (listed in the table below) and may take the following format:

Vocabulary Term	Text	Location in text (p. #, line, scene, etc.)	Definition	Part of speech	Synonym	Antonym	Sentence in text	Original sentence

The journal must be available as you complete your reading and writing assignments; in each assignment that goes through multiple drafts, you will be expected to use and highlight 3-5 new vocabulary words from your journal to demonstrate your understanding of the terms and your ability to incorporate them in your own writing.

The Experimental, or Creativity Journal

This type of journal allows for exploration and experimentation:

1. To make connections between course issues and your life
2. To break away from rigid forms of “classroom expression” (i.e. rules)
3. To explore your strengths as thinkers and writers to help you discover types of writing you have never tried or thought you could do
4. To enhance critical thinking through variety, risk-taking, and flexibility

For journal assignments, you may be asked to choose from a category of responses to guide your thinking. The following categories offer suggestions for your journal responses and will be referred to under this terminology throughout the year.

Personal Reactions

1. A personal memory triggered by the piece
2. A list of questions that came into your mind as you read and thought about the selection
3. A drawing or collage inspired by the piece, along with an explanation of the images
4. A poem or story inspired by the reading

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Dialogues

5. A conversation between two sides of yourself about a point that's unclear, a passage that puzzles you, or an idea that you have mixed feelings about
6. An imaginary dialogue between you and the writer about his or her ideas or about why the writer chose a particular style and genre; this dialogue could take the form of a debate or a series of questions that you then try to answer as you think the writer would
7. An imaginary dialogue between this writer and another writer who discusses the same subject
8. A discussion of the writer's ideas by two or more real or imagined people

Commentary and Analysis

9. A discussion of the writer's argument. Do you agree or disagree? Why do you find the way the writer presents his or her ideas effective or ineffective?
10. A discussion of how this piece connects with one of the other selections read in the class or how it relates to something you've read elsewhere
11. A journal entry that you think one of your teachers (or a former teacher, a parent, or a friend) would write after reading this selection
12. A prediction of how the world would change if everyone suddenly agreed with this writer's ideas
13. A cartoon commenting on the writer's ideas
14. A consideration of how the writer's ideas relate to issues in the news or to matters of public policy

Stylistic Experiments

15. An imitation of the writer's style
16. A translation of the writer's argument into a different style or genre of writing. Examples: rewrite an academic essay as a short speech directed at a particular audience; rewrite a complex argument as a lively editorial; rewrite an extended personal narrative as a brief objective report
17. A rhetorical shift: If there's a particular audience that you think would be bored or offended by the writer, rewrite a paragraph or passage in a voice the audience would be more willing to listen to; or rewrite a dull, stuffy passage to give it more "flair"
18. A translation of one of your own previous journal entries into another style or medium (e.g. take a response written in prose and convey the same message through a drawing, poem, or dialogue)

Metaresponses (thinking about your own thinking)

19. A response to one of your previous entries. Has your thinking changed? What would you add to what you wrote or drew earlier? What does that entry say to you now about what you were like as a reader, thinker, or writer when you recorded the original entry?
20. A comment on journal entries so far. What do you notice? Do you see any patterns in your responses? Do certain types of responses stand out, that is, seem more interesting, express your thoughts more fully, or feel more forced? If you knew nothing about yourself except what you saw in this journal, what conclusions would you draw about yourself as a student, thinker, writer, or person?

Sentence Diagramming:

A strong understanding of syntax will best help you recognize how and when to code switch in a variety of contexts and use language structure suited to a given form of writing. Sentence diagramming allows for you to analyze your own sentence structures in order to revise them for clarity. When you understand how to analyze a sentence for revision, you will also begin to recognize how to add, delete, or move an element within a sentence to create variety. To make the process of sentence diagramming understandable, aspects of the diagram will be learned and practiced one step at a time. The basic syntactic structure of sentences will be taught first and the complexity of the diagram will slowly progress. You will be exposed to the necessary terminology so that when the terms are used in future writing discussions, you will understand their usage. A strong grasp of the sentence diagramming method will give you a deeper understanding of sentence patterns and help you recognize how the rearranging, addition, and removal of sentence parts will best clarify meaning within your own writing.

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Semester One

Week 1

Unit One: From Aesthetics to Cultural Studies: The Many Forms of Critical Analysis

Objective:

Recognize and understand the correlation between literary critical theory and preparation for the Advanced Placement Literature Exam.

1. Introduction to AP English Literature
2. Overview of literary critical theory (Purdue OWL)

Weeks 2-6

Unit Two: New Criticism & Formalist Analysis

Objectives:

- Study aesthetic text form
- Study literature on a scientific basis (careful scrutiny of the text alone)
- Study formal structures of motifs, devices, and techniques
- Recognize and understand the art of ekphrasis
- Define the following literary terms, understand their purpose, and identify their use in particular works by developing argumentative, analytical explications that examine the writer's craft
 - Ode
 - Rhetoric
 - Syntax
 - Tone
 - Attitude
 - Antecedent
 - Denouement
 - Exposition
 - Thesis
 - Ideology
 - Paradox
 - Allusion
 - Syllogism
 - Aphorism
 - Ambiguity
 - Enjambment
 - Onomatopoeia
 - Colloquial language
 - Connotation
 - Denotation
 - Diction
 - Euphemism
 - Genre
 - Mood
 - Oxymoron
 - Parody
 - Prose
 - Parallelism
 - Pedantic
 - Metonymy
 - Apostrophe
- Explicate poetry
- Recognize the implications of an author's use of literary allusion
- Read short fiction and poetry critically and appreciatively.
- Heighten awareness of the many ways plot, theme, character, setting, point of view, and style disconnect.
- Enhance awareness of effects of diction and syntax.
- Assess impact of imagery, figurative language, symbols, and allusions.
- Incorporate practice with AP-type objective and essay questions.
- Utilize film as a tool to practice reading and analytical skills

Key Principles:

1. The aesthetic experience is unique, powerful, and significant.
2. Literature has formal aspects that distinguish it clearly from other types of expression.
3. Literature can be usefully subdivided into genres.
4. Literary analysis has its own specific interests, focuses, and terminology that differentiate it from the fields of history, psychology, and sociology.

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5. Literature has meaning(s) beyond the “intent” and biography of the author.
6. Close reading and an attention to form, language, and detail are key to a discussion of literature’s qualities, themes, and functions.

Texts:

Wordsworth, William. “Intimations.”
Brooks, Cleanth. “Wordsworth and the Paradox of the Imagination.”
Keats, John. “Ode on a Grecian Urn.”
Rich, Adrienne. “Storm Warnings.”
Plath, Sylvia. “Sow.”
Byron, Lord (George Gordon Byron). “She Walks in Beauty.”
Tennyson, Alfred Lord. “Ulysses.”
Williams, Tennessee. The Glass Menagerie

Timed Essays

1. Rich, Adrienne. “Storm Warnings”
Prompt: Write an essay in which you explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, show how both of these meanings relate to the title.
2. Plath, Sylvia. “Sow”
Prompt: Read the poem. Then write an essay in which you analyze the presentation of the sow. Consider particularly how the language of the poem reflects both the neighbor’s and the narrator’s perceptions of the sow and how the language determines the reader’s perceptions. Be certain to discuss how the portrayal of the sow is enhanced by such features as diction, devices of sound, images, and allusions.

Formal Essay

Wordsworth, William.

Prompt: Develop an explication that analyzes the poem “Ode on Intimations of Immortality” from *Recollections of Early Childhood* through the lens of Formalism and New Criticism. Carefully analyze the design of the poem, focusing on form, vocabulary, syntax, and rhetoric. The explication should also examine rhetorical and visual patterns as well as patterns of sound rhyme, rhythm, and meter. Your judgments about the quality and artistry of Wordsworth’s poem must be eloquently supported with details from the text.

Weeks 7 – 12

Unit Three: Marxist & Materialist Analysis

Objectives:

- Understand literary and other cultural texts through an analysis of historical research and changing social contexts.
- Interpret texts through ideological lenses.
- Recognize how material conditions have left indelible marks on literary and other cultural texts and are key to understanding their reception and function.
- Examine how language can be manipulated to confuse and control thought, understanding and beliefs.
- Examine the use of symbolism.
- Examine how setting affects character and plot.
- Analyze a character on multiple levels and determine the method of characterization used to describe a character.
- Make judgments about a character based on characterization.
- Identify and explain irony and paradox in a poem and short story.

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- Recognize elements of a frame tale and learn strategies for reading and understanding the genre.
- Incorporate practice with AP-type objective and essay questions.

Key Principles:

1. An attention to the material conditions of life and a critical engagement with our attitudes about those conditions are essential for achieving positive change.
2. The traditional social structure of classes, within and around texts, is built on the oppression of workers.
3. Social classes, within and around texts, ultimately have conflicting interests, even if they share certain beliefs at the present time.
4. Literary and other cultural texts are ideological in background, form, and function.
5. The production and consumption of texts reflect class ideologies.
6. Representations within texts reflect class ideologies.
7. The production, consumption, and content of literary and cultural criticism are also ideological in nature.
8. A key role of the critic is to elucidate textual and extratextual ideologies and thereby to further class awareness and positive social change.

Texts

Austen, Jane. *Pride and Prejudice* (excerpt)
 Flaubert, Gustave. *Madame Bovary* (excerpt)
 Chaucer, Geoffrey. *The Canterbury Tales*
 Poe, Edgar Allan. "The Pit and the Pendulum"
 Blake, William. "The Chimney Sweeper"
 Plath, Sylvia. "Mushrooms"

Timed Essays

1. Bradstreet, Anne. "The Author to Her Book"

Prompt: Read the poem of 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.

2. Gaskell, Elizabeth. *Mary Barton*.

Prompt: Read the given passage from Gaskell's *Mary Barton*, a novel about mill workers living in Manchester, England, in the 1840s. In this scene, George Wilson, one of the workers, goes to the house of Mr. Carson, the mill owner, to request care for a fellow worker dying of typhus. In a well-written essay*, analyze how Gaskell uses elements such as point of view, selection of detail, dialogue, and characterization to make a social commentary.

*Well-written essays will offer a sophisticated, coherent analysis of the author's social commentary in the passage. Through the examination of chosen literary devices, the essay will give a persuasive perspective of how the author conveys social injustice.

Formal Essay

Blake, William. "The Chimney Sweeper." (1789 and 1794 versions)

Prompt: The poems, published in 1789 and 1794, were written by William Blake in response to the condition of chimney sweeps. Usually small children were forced inside chimneys to clean their interiors. Read the two poems carefully. Then, in a well-written essay, compare and contrast the two poems, taking into consideration the poetic techniques Blake uses in each. Explain, through a Marxist lens, how Blake uses particular poetic techniques in either or both poems to draw attention to social structure of classes and material condition of life during the British Industrial Revolution.

Weeks 13-18

Unit Four: Psychoanalytic Analysis

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Objectives:

- Explain characters' behavior, narrative events, and images using a psychoanalytic lens
- Examine the structural patterns of Shakespearean plays and analyze typical Shakespeare devices.
- Recognize the implications of an author's use of literary allusion
- Read a novel, drama, and poetry critically and appreciatively.
- Heighten awareness of the many ways plot, theme, character, setting, point of view, and style disconnect.
- Enhance awareness of effects of diction and syntax.
- Assess impact of imagery, figurative language, symbols, and allusions.
- Examine the use of symbolism.
- Examine how setting affects character and plot.
- Analyze a character on multiple levels and determine the method of characterization used to describe a character.
- Emphasize the value of individual word choice in communicating poetic meaning and differentiate between the effects of denotative and connotative word choices.
- Analyze the effectiveness of an author's use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.
- Incorporate practice with AP-type objective and essay questions.

Key Principles

1. Human activity is not reducible to conscious intent.
2. While biology may have some part to play in the development of human psychology, environment also has an important role.
3. Individuals move through developmental stages early in life, and traumas or experiences during that process may have a lasting effect on personality.
4. The psychology of authors has an impact on literary and other forms of cultural representation.
5. Characters in texts may also have a complex psychology.
6. Literary and other cultural texts may have a psychological impact on readers or meet a psychological need in them.
7. It is unlikely that any one theory can ever fully capture the complexity of human psychology and development, which can vary widely across cultures, classes, genders, sexual orientations, and familial and other personal contexts.
8. The literary and cultural critic, like the psychoanalyst, must be very careful to avoid "imposing" meanings on a given story or text.

Texts

Stoker, Bram. *Dracula*
Kahn, Coppelia. "The Absent Mother in King Lear"
Shakespeare, William. *King Lear*
Wilbur, Richard. "A Barred Owl"
Collins, Billy. "The History Teacher"
Lee, Li-Koung. "A Story"
Housman, A.E. "Is My Team Ploughing?"

Timed Essays

1. Wilbur, Richard "A Barred Owl" & Collins, Billy "The History Teacher"

Prompt: In the two poems, adults provide explanations for children. Read the poems carefully. Then write an essay in which you offer a persuasive comparison and contrast of the two poems, analyzing how each poet uses literary devices* to make his point.

*Students are to reference poetic devices as a means to illustrate their interpretation of the poems.

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The incorporation of textual references must be specific and use appropriate language to analyze poetic form.

2. Lee, Li-Koung. "A Story"

Prompt: Read the poem by the contemporary poet carefully. Then write a well-developed essay in which you analyze how the poet conveys the complex relationship of the father and the son through the use of literary devices such as point of view and structure.

Formal Essay

Stoker, Bram. *Dracula*

Prompt: Develop a critical analysis of *Dracula* through a psychosocial lens that emphasizes the theme of the novel, specifically focusing on Psychoanalytic Key Principle #8: "The literary and cultural critic, like the psychoanalyst, must be very careful to avoid 'imposing' meanings on a given story or text." Provide arguments for or against three scholars' interpretation of meaning through their analysis of Bram Stoker's artistry and quality of writing as a Victorian author.

Weeks 19-25

Unit Five: Gender Analysis

Objectives:

- Examine the patterns of thought, behavior, values, enfranchisement, and power in relations between the sexes
- Recognize the implications of an author's use of literary allusion
- Read a novel, drama, and poetry critically and appreciatively.
- Heighten awareness of the many ways plot, theme, character, setting, point of view, and style disconnect.
- Enhance awareness of effects of diction and syntax.
- Assess impact of imagery, figurative language, symbols, and allusions.
- Examine the use of symbolism.
- Examine how setting affects character and plot.
- Analyze a character on multiple levels and determine the method of characterization used to describe a character.
- Incorporate practice with AP-type objective and essay questions.
- Practice active reading through the study of sonnets.

Key Principles:

1. Language, institutions, and social power structures have reflected patriarchal interests throughout much of history; this has had a profound impact on women's ability to express themselves and the quality of their daily lives.
2. Yet, at the same time, women have resisted and subverted patriarchal oppression in a variety of ways.
3. This combination of patriarchal oppression and women's resistance to it is apparent in many literary and other cultural texts.
4. For some feminists, the most important way to resist patriarchy is to challenge laws and other institutional barriers to women's equality.
5. For more essential feminists, resistance often means focusing on the differences between men and women as well as ensuring the social valuation and expression of the latter's unique abilities.
6. For feminists interested in issues of race and ethnicity, both sexism and racism demand analysis in literary and other cultural texts.
7. For materialist feminists, resistance to patriarchy must include thorough questioning of the class system as well as the gender system.
8. For post-structural feminists, man/woman is a hierarchical binary that may be challenged through

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intense critical scrutiny. This may include an exploration of prelinguistic experiences of essential femininity or attention to gender as performance.

Texts

- Bronte, Charlotte. *Jane Eyre*
Ibsen, Henrik. *A Doll's House*
Salinger, J.D. "A Perfect Day for Bananafish" Sonnets:
 Petrarch, Francesco. Sonnet 169 & 292
 Spenser, Edmund. Sonnet 30
 Shakespeare, William. Sonnet 130
Literature Circles: Student's Choice:
 Plath, Sylvia. *The Bell Jar*
 Tan, Amy. *The Joy Luck Club*
 Lahiri, Jhumpa. *Interpreter of Maladies*
 Mukherjee, Bharati. *Jasmine*
 Rizzuto, Rahna Reiko. *Why She Left Us*

Timed Essay

Wilde, Oscar. *Lady Windemere's Fan*

Prompt: Read the given excerpt from Oscar Wilde's *Lady Windemere's Fan* produced in 1892. Then write a well-organized essay in which you analyze how the playwright reveals the values of the characters and the nature of their society. A well-written essay will make a strong case for its interpretation of character and situation, developing the relationship between language and values. The essay will also consider literary and dramatic elements such as characterization, diction, and tone, engaging the text through apt and specific references.

Formal Essays

1. Ibsen, Henrik. *A Doll's House*.

Prompt: Ibsen's play *A Doll's House* was considered to be very controversial when it was first published in Norway 1879 due to its criticism of 19th century marriage norms. Compose three argumentative essays that defend a particular character's expectations of how a spouse should be treated in 19th century marriage. Write one essay from the perspective of Torvald, one from Nora, and one from Krogstad. A well-written set of essays will use a wide range of vocabulary appropriately and effectively, include a variety of sentence structures, be logically organized, and contain a balance of generalization and specific, illustrative detail. Each essay should effectively use rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

2. Prompt: Many works of literature deal with political or social issues. Choose a novel, play, or short story (from the unit) 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. A well-written essay will effectively analyze the work's structure, style, and themes; the social and historical values it reflects and embodies; and the use of elements such as figurative language, imagery, symbolism, and tone.

Weeks 26-30

Unit Six: Race, Ethnicity, and Post-Colonial Analysis

Objectives:

- Analyze how texts deal with cultural conflicts between colonizing cultures and the colonized or traditional culture.
- Explicate poetry
- Recognize the implications of an author's use of literary allusion
- Read short fiction and poetry critically and appreciatively.
- Heighten awareness of the many ways plot, theme, character, setting, point of view, and style

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disconnect.

- Enhance awareness of effects of diction and syntax.
- Assess impact of imagery, figurative language, symbols, and allusions.
- Incorporate practice with AP-type objective and essay questions.
- Examine the use of symbolism.
- Examine how setting affects character and plot.
- Analyze a character on multiple levels and determine the method of characterization used to describe a character.
- Emphasize the value of individual word choice in communicating poetic meaning and differentiate between the effects of denotative and connotative word choices.

Key Principles:

1. Categories of race and ethnicity have been used in ways that have empowered and oppressed.
2. The differentiation of peoples is reflected in and reinforced by language and metaphor.
3. The differentiation of peoples, as well as forces of economic greed and expansionism is also reflected in a centuries-long history of imperialism and colonization.
4. This differentiation of peoples and its political consequences are reflected not only in literary and other forms of representation but also in our very notion of literature.
5. Thus an understanding of textual reflections of racism and ethnocentrism demands an attention to the cultural history and belief systems of the social group(s) being portrayed and discussed.
6. The analysis of racism and ethnocentrism in text from the past may have relevance to the ways we live our lives today.
7. Textual analysis of race, ethnicity, and post-colonality can serve as a starting point for positive forms of social change in the future.

Texts

Nye, Naomi Shihab. "My Father and the Fig Tree," "Arabic Coffee," "The Words under the Words," "My Grandmother in the Stars," "Blood," & "Darling"

Ellison, Ralph. *The Invisible Man*

Literature Circles: Student's Choice:

Hosseini, Khaled. *The Kite Runner*

Kozol, Jonathan. *The Shame of the Nation*

Mathabane, Mark. *Kaffir Boy*

Mohr, Nicholasa. "The English Lesson"

Yamamoto, Hisaye. "Seventeen Syllables"

Kingston, Maxine Hong. From *The Woman Warrior*

Cabalquinto, Luis. "For Emmanuel" & "The Ordinance"

Timed Essay

Wordsworth, William. "London, 1802" & Dunbar, Paul Laurence. "Douglass"

Prompt: In the poems "London, 1802" by William Wordsworth and "Douglass" by Paul Laurence Dunbar the speaker responds to the conditions of a particular place and time – England in 1802 in the first poem, the United States about 100 years later in the second. Read each poem carefully. Then write an essay in which you compare and contrast the two poems and analyze the relationship between them.

Formal Essay

Prompt: In a novel by William Styron, a father tells his son that life "is a search for justice." Choose a character from a novel or short story (from the texts in this unit) who responds in some significant way to justice or injustice. Then write a well-developed essay in which you analyze the character's understanding of justice, the degree to which the character's search for justice is successful, and the significance of this search for the work as a whole. A well-written essay will carefully observe textual details, considering the work's structure, style and themes; the social and historical values it reflects; and the use of figurative language, imagery, symbolism, and/or tone.

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Weeks 31-33

AP Exam Review

Objectives:

- Incorporate practice with AP-type objective and questions.
- To examine the logical and rhetorical consequences of persuasion.
- To examine the effect of concrete, specific sensory detail in writing.
- To identify key words and phrases in an essay prompt.
- To identify the specific requirements of an essay prompt.
- To determine the most effective response form for an essay answer.
- To use quoted passages as support.
- To develop basic strategies for success on timed writings and AP exam questions.

Weeks 34-37

Literary Allusions & Various Analyses

Objectives:

- Assess impact of imagery, figurative language, symbols, and allusions.
- Analyze a character on multiple levels and determine the method of characterization used to describe a character.
- Recognize the implications of an author's use of literary allusion.
- Demonstrate a variety of ways that metaphor can manipulate meaning for greater effect.
- Examine, analyze and interpret symbols in literature and differentiate various levels of meaning: the literal, the metaphorical and the symbolical.

Texts

Alighieri, Dante. *The Inferno*

Pearl, Matthew. *The Dante Club*

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The units, key principles, and some lessons and literature for this course have been obtained/adapted from:
Hall, D. (2001). *Literary and cultural theory: From basic principles to advanced applications*. Boston: Houghton Mifflin.

Timed essay prompts obtained from past AP English Literature and Composition exams.