

Brief Description of Course

Senior AP English:

This course is the second year of a two year program. The first year is a study of American literature, literary analysis, writing and research. The second year focuses on British literature, literary analysis, writing, research, and critical theory. Style is studied as a means of understanding and appreciating a literary work and as a tool for improving communication in writing and speaking. Students write essays of literary analysis as well as journals and other forms of expressive writing. They also have opportunities to show their understanding and appreciation of literary selections through various forms of artistic expression. During the first semester, the study of British literature concentrates on major works of the twentieth century with independent research on one modern British writer. The second semester is a chronological survey from the Middle Ages through the Victorian Period. In the second semester survey, at least one major work of the period (i.e. THE CANTERBURY TALES, HAMLET) is studied in addition to short selections from the period. Group and individual research for this semester focuses on a literary period and two major works of the period.

A vocabulary workbook is required.

This course is designed for students who want a demanding college level course and/or who plan to take the Advanced Placement Examination in English Literature and Composition at the end of the senior year.

Unit Information

Unit Name or Timeframe:

Summer Reading

Content and/or Skills Taught:

Students read two selections, such as Hardy's RETURN OF THE NATIVE and Conrad's HEART OF DARKNESS, over the summer prior to beginning the course in the fall. One of the reasons for this assignment is to set the stage for a rereading later in the school year. Students respond to the works in several modes of writing which draw upon understanding of characterization, setting, plot, theme, mood, tone, and literary devices. Their written responses range from character journals, to the creation of an original dramatic scene, to a creative persuasive analysis. Annotation of the work may be included.

Major Assignments and/or Assessments:

Students respond to specific topics such as:

For HEART OF DARKNESS:

"By way of Marlow's narration, we are privy to his reactions, thoughts and feelings as he descends deeper and deeper into the heart of the Belgian Congo. However, it is only Kurtz's exit from the jungle not his initial entry that is chronicled for us. Since Conrad does not supply us with Kurtz's account, your assignment will be to create one through a personal journal. Your journal, in Kurtz's voice, will record his descent, both literally and spiritually, into the interior darkness of the Congo. Kurtz's journey, like Marlowe's journey, must be seen as both a physical and a psychological one and must reflect his emotional and mental state. Begin your journaling in Brussels with Kurtz's separation entry as he bids farewell to his intended²; include an entry at each location in the jungle where Marlow stops on his journey. The last entry should be aboard the steamer, perhaps in the pilot-house, as Kurtz is being taken out of the jungle by Marlow."

For RETURN OF THE NATIVE:

"When Mrs. Yeobright walks across the heath to try to make peace with Clym and Eustacia, no one in Clym's cottage answers her knock. Now, assume instead that Eustacia opens the door immediately. Wildev stands beside her. Clym, rubbing the sleep from his eyes, shuffles in from the other room. All three face the tired and no doubt astonished traveler. Write, as if for presentation on the stage, the dialogue that follows. Think about what each of the four characters might feel and what each might be expected to say. Possibilities include a bitter confrontation, an embarrassed round of explanations, or even a polite reconciliation."

"Hardy originally intended Book Five to be the last book of the novel. He has writer's block. His publisher has contacted you for help. In a letter to the editor present your ideas for Part Six with an explanation of why your proposal is compatible with the novel as a whole. (Hardy titled Part Six "Aftercourses." You may change the title.)"

Unit Name or Timeframe:

Review of character analysis:

Content and/or Skills Taught:

Our students have studied character analysis since the ninth grade, but our purpose here is to enhance their understanding of qualified topic sentences and statements of relevance. Short stories from the early twentieth century such as "Miss Brill," "Eveline," and "Louise," work well for this assignment. The instruction begins with an overview of character analysis followed by a discussion of the short story. The discussion includes identification of specific character traits with evidence from the text.

Major Assignments and/or Assessments:

The students create dialectical journals as they read the stories and prepare for class discussion. After discussing the story as a whole, students identify evidence germane to the objectives of the assignment. The writing assignment is divided into stages beginning with a possible introduction and first point to be peer critiqued in class. The teacher may monitor and offer suggestions and or models. This procedure continues for two to three days providing opportunities for several reactions from classmates and teacher. The final paper includes an analytical sentence outline and all rough drafts. Evaluation is based on criteria established during class discussion, revision, and editing process.

Unit Name or Timeframe:

DAISY MILLER

Content and/or Skills Taught:

Because our students are making a transition from American literature to British literature, their first major in-class work is that of an American writer who made the transition from American culture to British culture. One objective of this unit is to examine an American writer's view of Americans in late nineteenth century European culture. Points of literary emphasis include Impressionism, stream of consciousness, satire, comedic devices, and reliable narrator. This unit extends the study of character analysis and includes an extended research assignment.

To begin the unit, students analyze works of impressionistic art. Throughout the study of the novella, students identify and analyze elements of the movement. Similar techniques are used for the study of stream of consciousness and reliable narrator.

Major Assignments and/or Assessments:

Class discussion may include dialectical journal responses, Socratic Circles, and small group discussions. In addition, students perform selected scenes from the novella using only the dialogue provided by James to demonstrate their understanding (interpretation) of tone. For these performances students memorize lines and provide costumes and props.

Included in this study is a short research assignment:

Following are the instructions for the students:

"This project is designed to familiarize you with the life and works of Henry James with emphasis on criticism about Daisy Miller. It also requires that you practice the skills of research, both in reading and documenting your sources. You will locate and read

-2 biographical essays on the life of James

-2 critical essays on Daisy Miller

The products that show your understanding of these readings include

-a graphic representation that synthesizes the biographical information
(analysis of the representation is included)
(25 points)

-journal essay on each of the critical essays
(25 points each)

-an annotated Works Cited (set up according to MLA)
(25 points)

The journal essays identify significant points made by the critics and provide explanation of how or why each point is significant. Each journal entry will be approximately three-fourths to one page in length. (12 point Times New Roman preferred)

Set up the annotated Works Cited according to MLA in format and content.
Each entry will contain both descriptive and evaluative comments about the source. Each annotation will be 4-6 sentences in length. (Sentence variety is very important.)"

The unit test includes an assessment of literary terms through definition, exemplification, and/or quotes, and an essay either from a former free response topic or one similar in nature. (AP rubrics are used if applicable.)

Unit Name or Timeframe:

Setting Analysis

Content and/or Skills Taught:

Setting analysis is a study of two functions of setting: its role in atmosphere and its role in plot. Short stories are used for these analyses. Students read about the functions of setting prior to analysis of short stories. For the first essay, students analyze the use of imagery, spatial details, time, and nature in creating atmosphere in a short story. For the second essay, students examine the role of nature, time, location, and social events on the plot of the story.

Major Assignments and/or Assessments:

The essay on atmosphere analysis demonstrates that a particular atmosphere prevails in the short story. The essay is organized around the details of the setting. Qualified topic sentences and statements of relevance are required. The essay is produced through a writing workshop approach. Students bring specified sections of the essay to class for critique purposes. Teacher and classmates share responses and provide suggestions based on the criteria of the assignment. The final essay includes an analytical sentence outline as well as all the drafts. The essay on setting's role in plot establishes that setting contributes to some factor of the plot. An example is "the setting provides credibility to the plot." The essay is produced in the same way as the others. Like all the essays of literary analysis, these are evaluated as formal essays containing variety in syntax and diction, correctness in mechanics and usage.

Unit Name or Timeframe:

RETURN OF THE NATIVE (or other late Victorian to modern transitional literary selection):

Content and/or Skills Taught:

Students reexamine this summer reading for historical context, biographical background, characterization, plot, setting, theme, and style. They also make a comparison between another Hardy work and make connections between Hardy and his contemporaries. Literary devices/techniques such as foreshadowing, irony, mood, tone, and point of view are also analyzed.

Major Assignments and/or Assessments:

An objective of this unit is to have the students revisit one of the summer readings. Students collaborate to become specialists on a section of the novel.

The following are the instructions to the students:

"Collaboration on THE RETURN OF THE NATIVE

For the study of THE RETURN OF THE NATIVE, your group will become experts on one of the first five sections of the novel. The finished product will be a study guide written by the group. This guide will contain generalizations about specific topics, examples from the primary source, and support from secondary sources. The study guide will also include an annotated Works Cited section.

There are eleven sections to the guide:

1. historical background
2. biographical background
3. characterization
4. setting
5. plot
6. theme
7. style
8. episodic illustrations* (one per chapter)
9. chapter questions (one central question per chapter)
10. a comparison of THE RETURN OF THE NATIVE to another Hardy work: group one, FAR FROM THE MADDENING CROWD; group two, JUDE THE OBSCURE; group three, MAYOR OF CASTERBRIDGE; group four, TESS OF THE D'URBERVILLES; group five, UNDER THE GREENWOOD TREE.
11. contemporary connections: identify and examine the connections Hardy had with his contemporaries (Conrad, James, Joyce, Shaw, Wilde)

Obviously, the length of the sections will vary. The content should include common knowledge, critical opinion (at least seven to eight secondary sources and the primary source), and supporting evidence from the novel. Use internal documentation to cite direct quotes and opinions. You may also include other visuals. The sources used to produce these sections are to be presented in annotated Works Cited format. (175 points)

The second component of this study is an oral presentation (50 Points).

Groups one and two will begin the oral presentations of the project on Tuesday. Group three will present on Wednesday, and groups four and five will finish on Thursday. Obviously it is imperative that each group take no more than 20-25 minutes per presentation. Each group member must participate in this presentation.

Options for the presentation include:

1. theatrical dramatization
2. panel presentation
3. PowerPoint
4. video production

Each member will receive a group grade and an individual grade based on the quality and quantity of the project. Each group member will keep a participation journal documenting independent responsibilities, tasks completed, meeting dates and times (with members present). This journal documents the quality and quantity of individual participation. Signatures of each group member are required.

The rubric for the group assignment is as follows:

- Comprehensive and accurate information on each topic 50 points
Appropriate and accurate use of primary examples 50 points

Coherent, unified presentation	25 points
Accuracy in documentation procedures	25 points
Interesting, pleasant prose style	25 points
Aesthetically pleasing document	25 points

We hope that this project can be completed by Tuesday, October 3, but we will monitor and adjust deadlines if necessary. We want you to have the opportunity to do your best work. Think of this document as the guide for the presentation that your group will make for the class. Also consider it to be the “Spark Notes” for future readers of the novel.

Helpful hints:

Divide the task. Appoint an editor; hold two-three editing sessions. The product needs the effect of “one” voice.

*Book Second group will include a question for Book Sixth, Chapter I; Book Third group, a question for Book Sixth, Chapter II; and Book Fourth group, a question for Book Sixth, Chapter III."

If time allows, one class period is given to the study of some shorter Hardy poems followed by an in-class AP close analysis of "Convergence of the Twain." The AP rubric is used for analysis and evaluation.

Unit Name or Timeframe:
HEART OF DARKNESS

Content and/or Skills Taught:

One objective for this unit is a reread of the summer assignment. AN OUTPOST OF PROGRESS (video) is used as an introduction, and THE RIME OF THE ANCIENT MARINER is used as closure. The novel is also examined for Impressionism, mood, tone, point of view, historical background, biographical background, and structure (framestory). Additionally, students become familiar with at least one type of contemporary literary criticism.

Major Assignments and/or Assessments:

After rereading and analyzing the first thirteen paragraphs, students determine how the frame story creates imagery, reveals mood, and states the major motifs or themes of the novel.

To enhance understanding of Impressionism, students create maps of Marlow's journey from England to the inner station using time and distance markers and textual clues. Students also create sketches of characters and scenes from the central station.

Next, several passages from chapter two are used for close analysis of mood.

This may be done in groups as an oral practice. The unit test contains identifications of characters, quotes (These quotes require an understanding of mood, situation, theme, or characterization.). An open ended AP essay is also included, and its rubric is used for assessment.

A formal study of critical theory concludes this unit.

Instructions to the students are as follows:

"The critical essays in the Bedford edition of HEART OF DARKNESS reflect several popular approaches to thinking and talking about literature. There are two essays for each theory. The first essay is a definition of the theory and the second is an essay on HEART OF DARKNESS in that theory. You are to read both essays for the theory assigned to you.

On Friday, you may use class time to discuss the two essays and to plan a 20 minute presentation for the class. Obviously, you must come to class prepared: you have read, you have notes, you have ideas of what needs to be stressed, you may even have a presentation plan. And . . .you may want to meet with your panel members after class to refine and practice your presentation.

On Monday, the first two panels will present. Each panel has 20 minutes and only 20 minutes. Time will be called. Each panelist will be evaluated on degree of preparation quality of information enthusiasm eye contact body language projection

Each area will be ranked on a scale of 1-10, with 1 as lowest and 10 as highest. The instructor will be the evaluator.

Since there will not be time for questions, each member of the audience will write one question for each panel. In addition, a comment on a strength of the panel and a suggestion for improvement will be provided. These are your friends. You want to help them succeed in this form of communication. Please turn in this assignment before you leave class.

We will follow the same procedures on Tuesday and Wednesday.

1. Psychoanalytical
2. Reader Response
3. Feminist/Gender
4. Deconstruction
5. New Historicism
6. Cultural"

Unit Name or Timeframe:

LADY WINDERMERE'S FAN (or a similar comedy of manners from the post Victorian era)

Content and/or Skills Taught:

In this unit students concentrate on satire as reflected in a comedy of manners. Emphasis is on tone, irony, mood, and comedic devices. Characterization, theme, and historical impact or societal values are examined. As background for understanding, students independently research the Aesthetic Movement and Wilde's role in it.

Major Assignments and/or Assessments:

To address these objectives, students are asked to do the following:

Act I: Divide the act into scenes and provide a title for each scene.

Act II: Provide a quote from each major character that reflects characterization, theme, mood, or tone. Explain how the quote illustrates the satire (wit) expected in a comedy of manners and societal values.

Act III: Provide a list of examples that contribute to the tension of the plot.

Act IV: Identify the ironies of the act and explain how each contributes to the theme of the play.

AP practices:

Students respond to the close prose question on the 2006 examination. This exercise may be used prior to studying the play. It may be approached as an in-class discussion followed by a timed writing, or it may be used as an independent timed writing. The AP rubric is used in evaluating the response.

AP multiple choice practice:

Students read and respond to the Wilde passage on the 1999 released exam.

As part of the learning experience, they discuss their answers and how they came to their conclusion.

The unit test consists of identification of literary devices, analysis of quotes (who, purpose) as well as an AP free response topic from prior examinations. (The AP rubric is used to evaluate the essay.)

Unit Name or Timeframe:

MAJOR BARBARA

(or another Shaw play)

Content and/or Skills Taught:

Social, political, economic, and literary movements of the period are examined as significant background for the play. "Preface" to the play is read and discussed as it relates to these issues and to the play itself. Allusion, irony, wit, the Socratic dialogue, and Shaw's philosophy about social order and the Superman are explored. The essay of theme (central idea) may be taught with this study.

Major Assignments and/or Assessments:

Study begins with independent research and sharing of information on the movements of the period. The sections of "Preface" are assigned to parallel the events in the play. For example, students read "The Gospel of Saint Andrew Undershaft" and "The Salvation Army" during the study of Act II.

The complexity and humor of the play provide an excellent opportunity for oral readings and explications. Emphasis is on mood shifts and how they are created and how they contribute to the meaning of the play. Characterization is also examined for contributions to humor, satire, and meaning. Dialectical journals are a common assignment to facilitate class discussion and preparation for oral readings.

AP practice: Close prose analysis of Shaw's letter on the cremation of his mother. This exercise is a challenging examination of mood because students are inclined to generalize and assume that Shaw will be satiric in all writings. It also deals with several taboo topics (cremation, death).

Unit test is comprised of definition of terms, quotes (who, when, purpose), as well as an essay drawn from AP free response topics. The rubric for that topic will be used to assess students' responses.

Unit Name or Timeframe:

Theme of Central Idea

Content and/or Skills Taught:

This essay is frequently integrated into a piece of literature such as, MAJOR BARBARA, THE POWER AND THE GLORY, or MURDER IN THE CATHEDRAL. An emphasis is placed on identifying dominant themes in the work and composing a central idea for their essays based on the theme. Students should recognize the synergistic effects of literary devices such as, symbols, imagery, characterization, setting, and other figures of speech.

Major Assignments and/or Assessments:

Students read and discuss an essay about how to write an essay about central idea. Their task is to demonstrate their understanding by identifying a theme from the work and analyzing how that theme is developed. Students use the text as support.

In addition the essay is written using the workshop approach:

Students come to class with a working draft, and the class period is spent peer editing and revising while the teacher monitors or models. This process may cover a two to three day period. The final paper includes an analytical sentence outline, the final draft, and all rough drafts. Like all the essays of literary analysis, these are evaluated as formal essays containing variety in syntax and diction, correctness in mechanics and usage.

Unit Name or Timeframe:

THE POWER AND THE GLORY (or other mid-twentieth century novel)

Content and/or Skills Taught:

The study begins with independent research on Graham Greene and issues relating to the social and political climate of Mexico during the early twentieth century. Students share their findings and expectations prior to reading the novel. Major literary concepts for this study include, setting, characterization, structure, and theme, along with major literary devices such as mood, point of view, symbolism, imagery, allusion, irony, and foreshadowing.

Major Assignments and/or Assessments:

Students are assigned to one of five groups: characterization, setting, plot, style, theme, and literary devices. The task is presented below.

POWER AND THE GLORY

Study groups

Group 1: Character

This group is responsible for characterization.

- physically
- morally
- psychologically
- sociologically

Trace each character through the section and indicate any important action or interaction he or she has.

- What does the author say about him/her?
- How is he/she dressed?
- What do they say about each other?
- What does he/she say about himself/herself?
- How does he/she function in the novel?
- Indicate any significant passages describing the characters or significant events he/she is involved in.

Group 2: Style

This group is responsible for identifying elements of style including but not limited to:

- the use of impressionism
- allusions
- point of view
- tone and mood
 - diction: standard, slang, dialect, profanity
 - syntax: sentence construction, length, patterns
 - rhetoric: simplicity or complexity, effectiveness of dialogue and exposition

Look at the specific language used. Is the diction abstract or concrete?

What purpose does it serve? What examples of sensory language can be found?

How might it tie into the action or description?

Group 3: Literary devices

This group is charged with identifying and analyzing any literary devices found in the section. This may include but not limited to:

- symbols
- motifs
- images
- similes
- irony
- flashbacks
- dreams

Group 4: Setting

This group should examine all relevant elements of setting including but not limited to:

- tone or mood created by the setting
- descriptions: concrete, abstract (impressionism at work?)
- purpose of setting: verisimilitude
- natural or manufactured
- symbolism of the setting: morning=optimism, evening/dusk=solemn or pessimistic
- setting as metaphor, imagery, organization tool (the journey?)
- use of details or broad strokes (impressionism?)

Group 5: Elements of Plot

This group should examine all elements of plot (the reasons and logic underlying the story causing it to take the form it does) including but not restricted to:

- structure (the chronological/logical position of parts, scenes, episodes, chapters; the arrangement and development of ideas, the passage of time, the particulars of a journey and the relationships among them all)
- any important incidences, climaxes, conflicts and complications, resolutions, possible antagonists/protagonists
- any foreshadowing or particular points of interests: epiphany, moments of truth, etc.

Group 6: Theme

This group will look for and identify any possible themes in the following:

- any statements by the characters, the narrator, directly or indirectly
- any indication in setting, characters, symbols, plot, style, or literary devices.

Questions to consider:

- What human frailties or follies does the novel point out? What strengths are illustrated?
- What thematic connections/parallels/progressions/contrasts to earlier sections can be found?
- How would a modern reader react to this message? Why? Do you find the novel amusing, inspiring, depressing, or _____? Why?

To deal with the impressionism of the novel, students may create maps of the physical journey of the priest. Greene provides enough specific details to make this assignment possible.

As a reflective reading exercise, students create titles for sections of chapters and for chapters that Greene has not titled. They may also provide quotes that reflect characterization, mood, and theme.

Unit test: Identification of characters (to emphasize the detail hidden in Impressionism), analysis of quotes to demonstrate understanding of characterization, mood, and theme, as well as an essay taken from former AP free response topics. The rubric for that essay will be used to assess student essays.

Unit Name or Timeframe:

Modern Poetry

Content and/or Skills Taught:

This unit begins with a study of Hopkins as a forerunner of modern verse.

Yeats is studied as a transitional poet from Romantic to modern. He is followed by Eliot, Hughes, Heaney, and other modern poets. To encourage independence in reading poetry, Cicardi's famous guide on how to read poetry is a favorite strategy. In addition, students may be asked to create dialectical journals and use the TPFSTT analysis process prior to discussion. Socratic Circles are also employed.

Major Assignments and/or Assessments:

Poetry explication is approached in various ways. As a class, we may read several selections identifying speaker, situation, and meaning or message.

The second level of discussion explores the poetics and prosody of the selection. This approach is also employed in small group discussion and independent analysis.

An AP multiple choice exercise that pulls modern poems from several released AP exams is used to provide an opportunity for analysis of content and exposure to various formats of multiple choice.

Additionally, students write one or two paragraphs of mood analysis for selected poems, and compare and contrast poems of similar and different themes. Students may also be asked to illustrate dominant images found in select poems.

The unit test consists of identification of significant lines for author, title, function, as well as poetic device. In order to demonstrate independent analysis skills, the test includes poems not studied in class.

Students read and apply explication skills to these new poems. This task is usually in the form of AP style multiple choice questions.

Unit Name or Timeframe:

Literary Research Groups

Content and/or Skills Taught:

This unit is an exploration of major modern British women novelists. It came about as an effort to familiarize students with the impact of women in twentieth century literature. It is a review of all the analysis skills implemented in the first semester.

Major Assignments and/or Assessments:

The following handouts explain the assignment and process:

In preparation for this study, students will choose an author. Each student in the group will read one different work by the author. In other words, if there are four students in the group, there will be four different novels read. The class will choose from the following list of authors and titles.

Elizabeth Bowen (1899-1973)

Eva Trout

The Little Girls

The Heat of the Day

The Death of the Heart

The House in Paris

Friends and Relations

The Last September

Muriel Spark(1918- 2006)

Memento Mori

The Prime of Miss Jean Brodie

The Girls of Slender Means

Symposium

The Mandelbaum Gate

Aiding and Abetting

Margaret Drabble (1939-)

The Gates of Ivory

The Ice Age

The Needle's Eye

The Waterfall

The Radiant Way

The Millstone

A Natural Curiosity

A Summer Bird-Cage

Virginia Woolf (1882-1941)

Orlando

Mrs. Dalloway

Jacob's Room

To the Lighthouse

Night and Day

The Waves

P. D. James (1920-)

Cover Her Face

Shroud for a Nightingale

The Black Tower

A Taste for Death

Innocent Blood

A Mind to Murder

The Children of Men

Death in Holy Orders

The Murder Room

Iris Murdoch (1919-1999)

The Bell

The Good Apprentice

The Philosopher's Pupil

The Black Prince

The Sandcastle

A Severed Head

Barbara Pym (1913-1980)

Quartet in Autumn

A Few Green Leaves
Excellent Women
Less Than Angels
Some Tame Gazelle
A Glass of Blessings
An Unsuitable Attachment
Crampton Hodnet

Research Procedures for LRP
Senior AP English

To prepare for the panel on your author, each of you will read secondary sources. Please read at least three general sources and two work-specific sources. The work specific sources ought to be two or more pages in length.

The five sources (minimum) and your primary source will be presented in an annotated Works Cited. Use the Harbrace handbook for documentation procedures. Each annotation will be 5+ sentences in length. The first two-three sentences will examine the organization and content of the work; the next two-three sentences will evaluate the work.

Dialectical journals of the two work-specific sources are to be submitted. For these journals, use two columns. The first column is the summary of ideas; the second column is for reaction/response to these ideas with evidence drawn from the primary source (2-3 examples of your choice that support or refute the points made by the critic).

This assignment is not a collaborative effort. Each member of the panel ought to do independent research. Dividing the sources means that the group benefits from the expertise of individual group members.

Procedures for Panel Research

I. Research Process (75 points)

A. Annotated Work Cited

1. 3 sources about the author and works (bio and critical)
2. 2 sources about the novel (dialectical journals and 3original² examples)
3. Primary source

B. Annotation

1. Summary of content and organization (2-3 sentences)
2. Evaluation (1-2 sentences)

C. Journals

D. Title page

II. Masterplot (75 points)

A. Form (defined)

B. Analysis

1. Plot
2. Theme
3. Style
4. Historical perspective

III. Panel (75 points)

Student: _____

Individual Evaluation for Panel

I. Content (50 points)

Accuracy
Comprehensiveness

II. Presentation (25 points)

Pacing
Appropriate talking speed
Good use of voice and volume

Participation
Enthusiasm
Good eye contact

Preparation
Handouts
Visuals

An additional assessment is an in-class essay on the novel using AP free response topics.

Unit Name or Timeframe:

The Middle Ages

Content and/or Skills Taught:

One of the reasons to include The Middle Ages is the opportunity to study social satire and tone by the master Geoffrey Chaucer. The study includes the "Prologue" and four tales. As a foundation for a study of British drama, EVERYMAN is included. In this unit, students will examine the role of diction and detail in creating characterization, tone, and meaning.

Major Assignments and/or Assessments:

Students begin by reading the "Prologue" and charting the characters Chaucer the narrator describes. Each characterization includes physical details as well as personality traits. To distinguish Chaucer the narrator from Chaucer the writer, students draw conclusions about the true nature of each pilgrim. Based on this information or these conclusions, they label the tone of each characterization. (In other words, what is the speaker's attitude, or tone, versus what is the writer's attitude.)

Each tale is examined focusing on the type of story (exemplum, beast fable, legends of the saints, or lai). Attention is given to the prologue of each tale to determine its function, characterization, and structure (of both the frame story and the sequence of the tales).

The unit assessment includes multiple choice items related to each reading, identification of characters based on significant details, and an essay akin to an AP free response.

Unit Name or Timeframe:

MURDER IN THE CATHEDRAL

Content and/or Skills Taught:

As an extension to the study of the Middle Ages, students read MURDER IN THE CATHEDRAL. This unit provides a review of Greek drama, specifically the roles of the Chorus and further discussion about martyrdom. One important concept is the creation of mood. How does Eliot accomplish this objective?

Students examine detail, allusion, imagery, and other figurative language to draw conclusions about dominant moods and shifting moods. Frequently they write an essay that analyzes the mood of a particular passage by the Chorus. Students learn about the historical occasions that influenced Eliot in creating this work. From this study, students realize that Eliot is not only a major poet; he is a successful dramatist.

Major Assignments and/or Assessments:

Oral reading is important to this unit. Students experiment with different readings of the Chorus. For example, they read some sections in unison; other sections as solos. This activity emphasizes tone and mood.

A second assignment is a discussion of the arguments of the Knights. A written response to the argument of the Third Knight may be assigned.

Frequently, students write an expository essay that analyzes the imagery in one of the Chorus passages. This assignment includes prewriting, drafting, revising, peer critiquing, editing. The teacher acts as mentor, conferencing and providing models when necessary. The final essay includes an analytical sentence outline and all rough drafts. This assignment is substituted for a unit test.

Unit Name or Timeframe:

Renaissance Poetry and Prose

Content and/or Skills Taught:

This unit may precede or follow the study of a Shakespearean tragedy. Its placement is determined by school calendar (Spring Vacation). The unit provides practice in reading and analyzing short poems and short prose selections.

The poetry studied includes pastorals, sonnets (Italian, Shakespearean, and Spenserian). The Metaphysical poets and Milton are included in this unit. The prose includes Bacon, Donne, and Milton.

In this study of poetry, students are refining their reading and analysis skills. Some new terminology is introduced (conceit, pastoral, tropes) and the conventions of the sonnet are reviewed.

The prose is analyzed for organization, purpose, and mode. Also included is a study of how the writer establishes mood and creates tone. Analysis of style calls attention to the specific techniques of each writer. Parallel structure, aphorism, analogy, extended metaphor, and other figurative language are part of this study.

Major Assignments and/or Assessments:

Dialectical journals are assigned for some poems and some essays. These journals may be used for Socratic Circles or small group discussion.

Students provide illustrations of dominant images in some poems and essays and explain how and why they are effective.

The unit test includes new selections with AP style multiple choice responses. Another section of the test requires response to class studies. An essay of close analysis may be used at this time or it can be written on a separate day which gives a full 45-50 minutes to produce the analysis. (The AP rubric will be used if applicable.)

Unit Name or Timeframe:

Shakespearean tragedy

Content and/or Skills Taught:

Possible selections for this study include HAMLET, MACBETH, OTHELLO, or KING LEAR. Special attention is given to the poetics of the tragedy including rhyme, meter, and figurative language. Other elements reviewed in this unit include, foils, soliloquy, aside, monologue, subplots, and

confidante. Shakespeare's staging (shifting scenes, manipulation of time, play within a play, and off-stage intrigue) are also examined. A review of Elizabethan superstitions and attitudes is necessary in order to understand the presence of ghosts or other supernatural occurrences. (At this point, a discussion of mood precipitates a review of pathetic fallacy and/or imagery.)

If time permits, and HAMLET is the chosen tragedy, the class will read ROSENCRANTZ AND GUILDENSTERN ARE DEAD.

Major Assignments and/or Assessments:

A discussion of act 1, scene 1 provides an opportunity to examine how the dominant mood is established and how Shakespeare attracts the attention of the audience. Students may write a two to three paragraph analysis of how mood is created in this scene.

Another possible assignment requires students to write an analysis of the protagonist's soliloquies: What is the topic of the soliloquy? What decision is made? What is the dominant image, and how does the image function (contributes to mood, meaning, or tone)? After examination of the soliloquies, students may choose one to write a formal analysis. This analysis might trace the use of dominant images to determine why they are used and/or changed.

In another assignment, students choose a pair of foils to trace throughout the play. They may focus on dominant traits, interactions, and differences. A comparison contrast essay may be assigned as a culminating activity.

Another major component of this unit is theme analysis. After a review of identifying central idea, students trace the impact of soliloquy, imagery, and character foil on a theme of the play. This study may be approached through small groups or Socratic Circles culminating in a persuasive essay. The writing workshop approach is used: prewriting, drafting, peer editing, and revising. The final paper includes an analytical sentence outline, final draft, and all rough drafts.

A unit test includes AP style multiple choice questions. No Shakespearean exam would be complete without quotes for identification; therefore, students are asked to explain the significance of several quotes specifically for relevance to plot, mood, characterization, and theme. An AP style open ended free response essay may also be included.

Unit Name or Timeframe:

18th. Century Poetry and Prose

Content and/or Skills Taught:

This unit includes short prose selections from Pepys, Swift, Addison, Steele, Johnson, and Boswell. The poetry study includes selections from Dryden, Swift, and Pope.

The major emphasis of this unit is satire. It also provides a review of tone and mood. Students practice identifying tone and mood and analyze how both are created.

Major Assignments and/or Assessments:

For the prose selections, dialectical journals to identify contributing factors to tone and mood are assigned. Another focus of the journals is to identify satiric devices and how they function in the passage. Students label these passages either Juvenalian or Horatian. These journals are used in small group discussions, Socratic Circles, or large group discussions.

The poetry is handled in much the same way. Some additional elements to be included in the journals are the heroic couplet, epigrams, and mock epic.

The unit test includes a close prose analysis using previously released AP exam topics such as the 2000 Addison passage and the 2001 Henry Fielding passage. Along with the essay, students read new passages and answer AP style multiple choice questions. (The AP rubric is used if applicable.)

Unit Name or Timeframe:

Nineteenth Century Romanticism

Content and/or Skills Taught:

In this unit, students revisit skills in reading and analyzing poetry.

Emphasis is on what is said and how it is said. Attention is given to mood and tone and how each is created. This unit provides a strong review of poetics and prosody very close to the AP examination date. Romantic poems by Wordsworth, Coleridge, Byron, Keats, and Shelley are used. Some prose selections by DeQuincy, Lamb, and Mary Shelley may be included. This section also provides review of style and other prose issues.

Students also study the conventions of Romanticism.

Major Assignments and/or Assessments:

The dialectical journal is used for both poetry and prose. Students may be directed to respond to the Romantic aspects of the selection. Or they may be asked to focus on the mood or tone of the passage. Attitude of speaker or reader response are other possible topics. Looking at tone, mood, attitude, and response provides practice for frequently used topics for the close analysis on the AP exam. These journals are used in small group discussions, Socratic Circles, or large group discussions.

The unit test includes a close prose analysis using previously released AP exam topics. Along with the essay, students read new selections and answer AP style multiple choice questions.

Unit Name or Timeframe:

Nineteenth Century Victorians

Content and/or Skills Taught:

Emphasis of this unit is placed on the conventions of the Victorian era and how the elements of this era differ from the Romantics. Tennyson, Robert

Browning, Elizabeth Barrett Browning, Mathew Arnold, and Thomas Hardy are possible poets for this study. Prose selections from writers such as Ruskin,

Arnold, George Eliot, Newman, and Carlyle are possible. Students continue to refine skills in reading and analyzing poetry. Emphasis is placed on what is said and how it is said. Attention is given to mood and tone and how each is created. This unit provides a strong review of poetics and prosody very close to the AP examination date. This section also provides review of style and other prose issues.

Major Assignments and/or Assessments:

The dialectical journal is used for both poetry and prose. Students may be directed to respond to the Victorian qualities of the selection. Or they may be asked to focus on the mood or tone of the passage.

Attitude of speaker or reader response are other possible topics. Looking at tone, mood, attitude, and response provides practice for frequently used topics for the close analysis on the AP exam. These journals are used in small group discussions, Socratic Circles, or large group discussions.

The unit test includes a close prose analysis using previously released AP exam topics. Along with the essay, students read new selections and answer AP style multiple choice questions.

Unit Name or Timeframe:

Literary Period Groups

Content and/or Skills Taught:

Literary Period Groups is an activity designed for in-depth reading, research, writing, and performance. Students become specialists in one literary period. These periods include Elizabethan, Restoration,

Eighteenth Century, Romantic, and Victorian Eras. Students have some choice in which periods they will study and in which period they will specialize. Once these decisions have been made, each group selects two major works of the period to read. Deadlines are set for completion of the readings. In-class essays

taken from free response topics are used for each work. In addition, students will create a journal or diary by someone (fictitious) living in that period. The final task for the group is to write and perform a play that contains significant details about the period and at least two scenes from each of the major works. Traditionally, this project comes together during the weeks of the AP exams. Students can work individually or in small groups on tasks while others are taking exams. The presentations usually end on the last day of school.

Major Assignments and/or Assessments:

Instructions to the students include the following handouts. Also included are the evaluation forms for each step of the process.

Recommended Major Works for LPG Selection

I. Elizabethan

1. Henry IV, Part I
2. Othello
3. A Comedy of Errors
4. Edward II
5. Volpone
6. Every Man in His Humor
7. Doctor Faustus

II. Restoration

1. All for Love
2. Venice Preserv'd
3. The Country Wife
4. The Man of Mode
5. The Way of the World
6. The Beaux Stratagem

III. Neoclassical

1. Gulliver's Travels
2. The Adventures of Tom Jones
3. The Adventures of Joseph Andrews
4. Pamela
5. Moll Flanders
6. The School for Scandal
7. The Rivals
8. She Stoops to Conquer
9. The Beggar's Opera

IV. Romantic

1. Wuthering Heights
2. Jane Eyre
3. Ivanhoe
4. The Talisman
5. Frankenstein
6. Pride and Prejudice
7. Emma

V. Victorian

1. The Return of the Native
2. Adam Bede
3. Oliver Twist
4. Lady Windemere's Fan
5. The Importance of Being Earnest

6. The Way of All Flesh
7. Vanity Fair

Literary Period Journals
Senior AP English

The Literary Period Journal is a research activity with an untraditional approach. It is also an alternative to the historical perspective analysis. Traditionally, students have read a third imaginative work from their literary period and have written an historical perspective essay on the work. Instead of reading an imaginative work, you will create one.

Your task is to create a diary/journal by a person who lives during your literary period. This individual should not be your authors or other famous persons of the age. Rather s/he is created by you. This person, like so many people of the age, keeps a diary. This diary, which you will give to me on Wednesday, April 27, contains at least nine entries. The first entry is a self portrait by the character. The diary must also include the three following entries:

1. Entry on a popular writer's latest work: Date of publication, critical reaction by contemporaries that includes at least one quote from one evaluation, and your persona's reaction to the work and the critics (include this primary source in your Works Cited).
2. Entry on a new invention: What, when, where? Will it have much impact on the future?
3. Entry on clothing of the period: What are the latest styles that you prefer? Why? What styles do you dislike? Why?

Choose five of the topics listed below for the other five entries in your journal:

1. a new play
2. a popular dance
3. a concert
4. a current architectural style
5. home furnishings
6. current popular music
7. a new scientific discovery
8. a new medical discovery
9. discovery of new land or a new route
10. a popular painter
11. a popular sculptor
12. a new philosophy
13. role of religion
14. a special food or menu
15. a trip abroad
16. a trip within the British Isles
17. college offerings or training
18. craft or technical skill development
19. individual rights under law
20. increased business activity
21. improved weaponry
22. hero/heroine of the day
23. a popular sport
24. an athletic contest
25. a spectacular event
26. a political activity
27. an international activity
28. English authors tea*
28. an idea not included

Each entry should be documented by at least one secondary source. You should have at least five secondary sources. In addition, an annotated Works Cited follows the diary.

Your diary will be an anachronism; use word processing. You ought to antique it and bind it in appropriate form for the period. Appropriate illustrations are also encouraged. Other memorabilia found in diaries are allowed.

I am eager to read these creations. I think that you will find this assignment to be imaginative and scholarly. Both sides of your brain should receive adequate exercise. And I hope that in some strange way, you will find the activity entertaining.

(This assignment is an adaptation/modification on "Historical Diaries," by Dorothy Lee Hilbert in Notes Plus)

Literary Period Groups

Evaluation

A. Name of group: _____

B. Major Works: _____

C. Group Members: _____

(A 24-25, B 22-23, C 19-21, D 16-17)

I. Content

A. Information on Major Work A (25 points) _____

B. Information on Major Work B (25 points) _____

C. Information on Culture (25 points) _____

II. Organization

A. Introduction: (5 points) _____

B. Conclusion (5 points) _____

C. Unity (20 points) _____

D. Timing (20 points) _____

III. Creativity

A. Creation of appropriate mood (25 points) _____

B. Special effects (props, costumes, A-V) (25 points) _____

C. Dramatic effects (25 points) _____

Total:

Evaluator: _____

LPGroup Evaluation

Name of Group: _____

1. What was the most difficult task your group had to do? Why?
2. What was the simplest task your group had to do? Why?
3. What was the most difficult task for you personally? Why?
4. What was the simplest task for you personally? Why?
5. Who was the leader of your group?
6. Who was the most creative of your group?
7. Who was the most difficult to work with? Why?
8. How much money did you spend on your presentation?
9. How many hours did your group work together on the presentation?
10. How many additional hours did you devote to the project on your own?
Doing what?
11. What do you consider to be most successful about the assignment? Why?
12. What do you consider to be least successful about the assignment? Why?
13. Which group, besides yours, do you consider to be the most successful? Why?
14. What advice would you give to the students who will be doing this assignment next year? Explain.

(over)

List the members of your group, including yourself, and assign a number grade. Include the rationale for each grade. Give at least three reasons for each grade.

A=94-100

B=85-93

C=75-84

D=70-74

1. _____ 2. _____

3. _____ 4. _____

5. _____ 6. _____

Textbooks/Course Materials

Textbooks

Author: Meyer, Michael

Title: The Bedford Introduction to Literature: Reading, T

Publisher: Bedford Books

Published Date: 31 December, 2005

Description: A comprehensive anthology of fiction, poetry, and drama. Also included as section on critical theory, writing, research, and in-depth studies of individual authors. Our choices are limited to British writers.

Author: McDonnell, Helen

Title: England in Literature: America Reads/Seventh Addit

Publisher: Scott Foresman and Co.

Published Date: 1985

Description: A helpful anthology that provides historical, social, and biographical information.

Author: Peckham, Mcfarland Hynes Benson And

Second Author: Photographs, Color

Title: Forms In English Literature

Publisher: Houghton Mifflin

Published Date: 1975

Description: Anthology that provides additional selections (i.e. EVERYMAN and RIME OF THE ANCIENT MARINER.)

Author: Roberts, Edgar V.

Title: Writing About Literature (10th Edition)

Publisher: Prentice Hall
Published Date: 10 July, 2002
Description: This text is a primary source for teaching essays of literary analysis.

Author: Glenn, Cheryl
Second Author: Miller, Robert Keith
Title: Hodges' Harbrace Handbook (with InfoTrac) (Hodges
Publisher: Heinle
Published Date: 30 June, 2003
Description: This text functions as a writing and research handbook.
Other Course Materials

Material Type: Other
Description: **Paperbacks of other major works include:**
Penguin Editions:
DAISY MILLER
MAJOR BARBARA
THE POWER AND THE GLORY
Dover Edition:
LADY WINDERMERE'S FAN
Bedford/St. Martin's Edition
HEART OF DARKNESS: CASE STUDIES IN CONTEMPORARY CRITICISM
Harcourt Brace and Co. 1935 Edition (Everbind)
MURDER IN THE CATHEDRAL
Grove Press 1967 Edition (Everbind)
ROSENCRANTZ AND GUIDENSTERN ARE DEAD

Dean, Nancy. VOICE LESSONS: CLASSROOM ACTIVITIES TO TEACH DICTION, DETAIL, IMAGERY, SYNTAX, AND TONE. Maupin House: Gainesville, FL, 2000.

Material Type: Audiovisual Materials
Description: **Videos:**
AN OUTPOST OF PROGRESS
EVERYMAN
DAISY MILLER
MEDIEVAL PLAYS: ABRAHAM AND ISSAC
FIVE POEMS BY TED HUGHES
JOSEPH CONRAD