

Dominican International School



AP English Literature and Composition

2023/24 School Year

TEACHER: Dr Mercia de Souza

Please note that this syllabus may change according to students' needs or College Board requirements.

Introduction

The AP English Literature and Composition course is designed to engage students in the careful reading and critical analysis of imaginative literature. Through the close reading of selected texts, students can deepen their understanding of the ways writers use language to provide both meaning and pleasure for their readers. As they read, students should 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.

Reading

The course includes intensive study of representative works from various genres and periods, concentrating on works of recognized literary merit. The works chosen invite and gratify rereading.

Reading in an AP course is both wide and deep. This reading necessarily builds upon the reading done in previous English courses. These courses include the in-depth reading of texts drawn from multiple genres, periods, and cultures. In their AP course, students read works from several genres and periods -- from the sixteenth to the twenty-first century -- but, more importantly, they get to know a few works well. They read deliberately and thoroughly, taking time to understand a work's complexity, to absorb its richness of meaning, and to analyse how that meaning is embodied in literary form. In addition to considering a work's literary artistry, students consider the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provide a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.

Writing

Such close reading involves the experience of literature, the interpretation of literature, and the evaluation of literature. Writing to understand a literary work may involve writing response and reaction papers along with annotation, free writing, and keeping some form of a reading journal. Writing to explain a literary work involves analysis and interpretation, and may include writing brief focused analyses on aspects of language and structure. Writing to evaluate a literary work involves making and explaining judgments about its artistry and exploring its underlying social and cultural values through analysis, interpretation, and argument.

Writing is an integral part of the AP English Literature and Composition course, for the AP Examination is weighted toward student writing about literature. Writing assignments focus on the critical analysis of literature and includes expository, analytical, and argumentative essays. Although critical analysis make up the bulk of student writing for the course, well-constructed creative writing assignments will help students see from the inside how literature is written. The goal of both types of writing assignments is to increase students' ability to explain clearly what they understand about literary works and why they interpret them as they do.

Writing instruction include attention to developing and organizing ideas in clear, coherent, and persuasive language; a study of the elements of style; and attention to precision and correctness as necessary. Throughout the course, emphasis is placed on helping students develop stylistic maturity, which, for AP English, is characterized by the following:

- Wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness
- A variety of sentence structures, including appropriate use of subordinate and coordinate constructions
- A logical organization, enhanced by specific techniques of coherence such as repetition, transitions, and emphasis
- A balance of generalization with specific illustrative detail
- An effective use of rhetoric, including controlling tone, maintaining a consistent voice, and achieving emphasis through parallelism and antithesis

Guidelines are given to students and they practice writing, incorporating these elements, throughout the academic year.

Two major writing assignments (one per semester) involve research and negotiating differing critical perspectives. This writing involves extended discourse in which students can develop an argument or present an analysis at length. In addition, writing assignments done on Wednesday afternoons in the *Writing for AP English Literature and Composition* classes, encourage students to write effectively under the time constraints they encounter on essay examinations in college courses in many disciplines, including English.

READING LIST

Poetry:

1. What is Poetry?

Alfred, Lord Tennyson, The Eagle.

William Shakespeare, Winter.

Wilfred Owen, Dulce et Decorum Est.

William Shakespeare, Shall I compare thee to a summer's day?

Robert Hayden, The Whipping.

Emily Dickinson, The last Night that She lived.

2. Reading the Poem.

Thomas Hardy, The Man He Killed.

Philip Larkin, A Study of Reading Habits.

A. E. Housman, Is my team plowing.

John Donne, Break of Day

Emily Dickinson, There's been a Death, in the Opposite House

Mari Evans, When in Rome.

Sylvia Plath, Mirror

William Blake, The Clod and the Pebble.

3. Denotation and Connotation.

Emily Dickinson, There is no Frigate like a Book.

William Shakespeare, When my love swears that she is made of truth.

Henry Reed, Naming of Parts.

William Wordsworth, The world is too much with us

Robert Frost, Desert Places

4. Imagery.

Robert Browning Meeting at Night.

Robert Browning Parting at Morning.

Gerard Manley Hopkins, Spring.

William Carlos Williams, The Widow's Lament in Springtime.

Thom Gunn, The Man with Night Sweats

Emily Dickinson, I felt a Funeral, in my Brain.

Robert Frost, After Apple-Picking.

John Keats, To Autumn.

5. Figurative Language 1: Simile, Metaphor, Personification, Apostrophe, Metonymy.

Langston Hughes, Harlem (previously called Dream Deferred).

Robert Frost, Bereft.

Anne Bradstreet, The Author to Her Book

Maya Angelou, The Telephone

John Keats, Bright Star.

John Donne, A Valediction: Forbidding Mourning

Andrew Marvell, To His Coy Mistress

Billy Collins, Introduction to Poetry

6. Figurative Language 2: Symbol, Allegory.

Robert Frost, The Road Not Taken

Walt Whitman, A Noiseless Patient Spider

William Blake, The Sick Rose

Seamus Heaney, Digging. Robert Herrick To the Virgins, to Make Much of Time

George Herbert Peace.

Robert Frost, Fire and Ice

Maya Angelou, Harlem Hopscotch

Alfred, Lord Tennyson, Ulysses

7. Figurative Language 3: Paradox, Overstatement, Understatement, Irony.

Emily Dickinson, Much Madness is divinest Sense

John Donne, The Sun Rising

Countee Cullen, Incident

Marge Piercy, Barbie Doll

William Blake, The Chimney Sweeper

Percy Bysshe Shelley, Ozymandias.

8. Allusion.

T. S. Eliot, Journey of the Magi

William Butler Yeats, Leda and the Swan

9. Meaning and Idea.

Robert Frost, Stopping by Woods on a Snowy Evening.

Ralph Waldo Emerson, The Rhodora: On Being Asked, Whence Is the Flower? William

Blake, The Lamb.

William Blake, The Tiger

Michael Drayton, Since there's no help

Billy Collins Picnic, Lightning.

William Shakespeare, My mistress' eyes

11. Musical Devices.

Ogden Nash, The Turtle

W. H. Auden, That night when joy began

Theodore Roethke, The Waking

Gerard Manley Hopkins, God's Grandeur

William Shakespeare, Blow, blow, thou winter wind

12. Rhythm and Meter.

George Herbert Virtue.

William Blake, "Introduction" to Songs of Innocence

Walt Whitman, Had I the Choice

Robert Frost, The Aim Was Song

George Gordon, Lord Byron Stanzas

Maya Angelou, Africa

13. Sound and Meaning.

Anonymous, Pease Porridge Hot.

A. E. Housman, Eight O'Clock.

Alexander Pope, Sound and Sense.

Wilfred Owen, Anthem for Doomed Youth

Margaret Atwood, Landcrab

Robert Frost, Tree at My Window

Adrienne Rich, Aunt Jennifer's Tigers

14. Pattern.

George Herbert, The Pulley

John Keats, On First Looking into Chapman's Homer

William Shakespeare, That time of year. Dylan Thomas, Do Not Go Gentle into That Good Night.

Seamus Heaney, Villanelle for an Anniversary.

15. Evaluating Poetry 1: Sentimental, Rhetorical, Didactic Verse.

16. Evaluating Poetry 2: Poetic Excellence.

John Donne, The Canonization.

John Keats, Ode on a Grecian Urn.

Emily Dickinson, There's a certain Slant of light

T. S. Eliot, The Love Song of J. Alfred Prufrock.

William Wordsworth, I wandered lonely as a cloud

William Wordsworth, The Solitary Reaper

William Butler Yeats, The Lake Isle of Innisfree

William Butler Yeats, The Wild Swans at Coole.

Drama:

William Shakespeare: *Macbeth*

William Shakespeare: *Hamlet*

Death of a Salesman by Arthur Miller

Rosencrantz and Guildenstern are Dead by Tom Stoppard

Prose:

a) Novels

Great Expectations by Charles Dickens

Frankenstein by Mary Shelley

Oryx and Crake by Margaret Atwood

Slaughterhouse Five by Kurt Vonnegut

Life of Pi by Yann Martel

Heart of Darkness by Joseph Conrad

The Great Gatsby by F Scott Fitzgerald

The Pearl by John Steinbeck

PREScribed TEXTS

Perrine's Literature: Structure, Sound, and Sense by Thomas R. Arp, Greg Johnson
 Novels and Plays as per the syllabus

REFERENCE/LINKS

Essay Writing Guide: <https://owl.purdue.edu/owl/index.html>

Merriam-Webster Online Dictionary & Thesaurus:

<http://www.m-w.com/home.htm>

Study Guides: <https://victorianweb.org/>

<https://www.rsc.org.uk/shakespeare-learning-zone>

Course Content

Course Goal

- The student will learn to analyse literary texts
- The student will come to understand the depth of literary works
- The student will learn how to read and think critically
- The student will learn how to express his/her critical thinking and literary analysis in a well thought out, organized essay.
- The student will become a competent writer not only of English literary essays, but will be able to express thoughts in a analytical, organized and logical way.
- The student will do his/her own writing of at least three literary genres.
- The student will be able to successfully write the AP Literature and Composition examination.

Grading Criteria

The quarterly grade will be awarded for all student work based on the following criteria:

- ✓ **Journals, Class participation, Homework, Quizzes and Tests-** 1/3 of quarterly grade
- ✓ **Major Projects and Assignments-** 1/3 of quarterly grade
 - Quarter 1 – Script writing and video assignment
 - Quarter 2 – Researched literary assignment
 - Quarter 3 – Researched literary assignment
 - Quarter 4 – Final paper
- ✓ **Quarterly Exams-** 1/3 of quarterly grade

Evaluation

1. Continuous Evaluation

a) Writing for AP English Literature and Composition

Students practice literary analysis and timed writing weekly.

Lesson periodically include peer evaluation sessions making use of the AP English Literature and Composition rubric.

b) Mind-mapping for literary analysis will be used periodically throughout the course. Students pool their various reactions to a literary work in a collective mind map. When the mind-mapping has been done, students use the map as the outline for a well-organised essay about the particular topic.

Examples of mind-mapping topics:

- The tragic hero in Shakespeare's plays with reference to Macbeth.
- Is the Loman family a tragic family? (*Death of a Salesman*)
- Is Kurtz (*Heart of Darkness*) a tragic hero or a villain?
- Map out the overlapping themes and motifs in *Oryx and Crake* and *Frankenstein*

c) Other writing opportunities

1. Guiding questions about literary works, with additional information attached, so that students have the opportunity to write more widely than just the critical analysis of a passage, when answering these questions, aimed at stimulating critical thinking.

Teacher feedback is given as an ongoing guidance system.

2. Trying a hand at own poetry and prose writing, reading or exchanging the attempts at producing literature in class and getting analytical feedback from peers, plus graded teacher evaluation of the attempts.

3. AP students do not participate in the school's "Young Shakespeare" playwriting contest. However, they will get the opportunity to write a script for Chaucer's "The Nun's Priest's tale" and present it as a video. This is a group project.

The following elements have to be clear:

- Is the theme expressed clearly?
- Is the dialogue appropriate?
- Is the action appropriate and related to the theme?
- Is the structure solid?
- Is the writing appropriate to the chosen video presentation?

This is a major assignment for Quarter 1 of the school year.

2. Assignments

Two in-depth assignments (one per semester) which are analytical essays that engage judgments about a work's artistry and quality. This requires much wider reading than just the literary work in question and extensive research.

3. Final Paper

Students have to do a critical analysis of at least two literary works with related themes, with socio-cultural background as reference point when discussing how the theme in question is handled in each instance. These are not necessarily literary works discussed in class, but can be any literary works of merit.

4. Final Exam (The format of this exam will mimic the AP exam paper.)

The final exam paper will cover the year's work.

1. Multiple Choice questions covering a range of poetry and prose.
2. Critical analysis of passages from the literary works done during the academic year, written in essay form.
3. A free response question which will allow students to choose from the literary works that were read throughout the year, to cover a suitable literary topic set out in the exam question.

Students have to give special attention to their own essay writing style, as practiced during the of *Writing for AP English Literature and Composition* sessions, according to a set of guidelines.

Academic Dishonesty means employing a method or technique or engaging in conduct in an academic endeavor that contravenes the standards of ethical integrity expected at DIS. Academic dishonesty includes but is not limited to, the following:

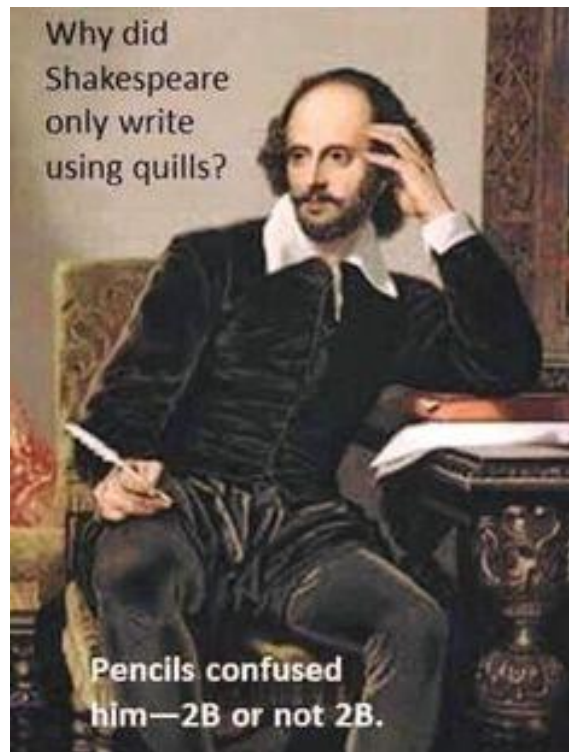
1. Purposely incorporating the ideas, words of sentences, paragraphs, or parts thereof without appropriate acknowledgment and representing the product as one's own work; and
1. Representing another's intellectual work such as photographs, paintings, drawings, sculpture, or research or the like as one's own, including failure to attribute content to an AI.
2. Employing a tutor, making use of Artificial Intelligence without acknowledgement, getting a parent to write a paper or do an assignment, paying for an essay to be written by someone else and presented as the student's own work.
3. Committing any act that a reasonable person would conclude, when informed of the evidence, to be a dishonest means of obtaining or attempting to obtain credit for academic work.

Any act of academic dishonesty will result in an automatic zero on the entire assignment.

FIRST QUARTER WEEKLY SCHEDULE

Week 1	The AP English Literature and Composition Exam Essay Writing Literary analysis
Weeks 2 to 4	<p>Poetry:</p> <p>1. What is Poetry? Alfred, Lord Tennyson, The Eagle. William Shakespeare, Winter. Wilfred Owen, Dulce et Decorum Est. William Shakespeare, Shall I compare thee to a summer's day? Robert Hayden, The Whipping. Emily Dickinson, The last Night that She lived.</p> <p>2. Reading the Poem. Thomas Hardy, The Man He Killed. Philip Larkin, A Study of Reading Habits. A. E. Housman, Is my team plowing. John Donne, Break of Day Emily Dickinson, There's been a Death, in the Opposite House Mari Evans, When in Rome. Sylvia Plath, Mirror William Blake, The Clod and the Pebble.</p> <p>3. Denotation and Connotation. Emily Dickinson, There is no Frigate like a Book. William Shakespeare, When my love swears that she is made of truth. Henry Reed, Naming of Parts. William Wordsworth, The world is too much with us Robert Frost, Desert Places</p> <p>4. Imagery. Robert Browning Meeting at Night. Robert Browning Parting at Morning. Gerard Manley Hopkins, Spring. William Carlos Williams, The Widow's Lament in Springtime. Thom Gunn, The Man with Night Sweats Emily Dickinson, I felt a Funeral, in my Brain. Robert Frost, After Apple-Picking. John Keats, To Autumn.</p> <p>5. Figurative Language 1: Simile, Metaphor, Personification, Apostrophe, Metonymy. Langston Hughes, Harlem (previously called Dream Deferred). Robert Frost, Bereft.</p>

	<p> Anne Bradstreet, The Author to Her Book Maya Angelou, The Telephone John Keats, Bright Star. John Donne, A Valediction: Forbidding Mourning Andrew Marvell, To His Coy Mistress Billy Collins, Introduction to Poetry 6. Figurative Language 2: Symbol, Allegory. Robert Frost, The Road Not Taken Walt Whitman, A Noiseless Patient Spider William Blake, The Sick Rose Seamus Heaney, Digging. Robert Herrick To the Virgins, to Make Much of Time George Herbert Peace. Robert Frost, Fire and Ice Maya Angelou, Harlem Hopscotch Alfred, Lord Tennyson, Ulysses 7. Figurative Language 3: Paradox, Overstatement, Understatement, Irony. Emily Dickinson, Much Madness is divinest Sense John Donne, The Sun Rising Countee Cullen, Incident Marge Piercy, Barbie Doll William Blake, The Chimney Sweeper Percy Bysshe Shelley, Ozymandias. </p>
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Week 5 & 6	<p>The Canterbury Tales by Geoffrey Chaucer</p> <p>The General Prologue and the Nun's Priest's Tale for classroom analysis and The Miller's Tale as self-study.</p> <p>Chaucer's most famous work, the Canterbury Tales (written in the late 1380s), is a collection of stories of various kinds derived mainly from Italian and other European sources drawn together by the notion of a pilgrimage. Students should understand the work in the Medieval tale context as Chaucer offers a window on pre-Elizabethan times. It helps them to better understand other literary works from the 15th and 16th Centuries.</p> <p>Students explore Chaucer's narrative in terms of the social and historical context. Students explore Middle English in terms of the development of the language.</p>
Weeks 7 to 9	<p>SHAKESPEARE TRAGEDIES</p> <p>William Shakespeare – Macbeth</p> <p>Apart from reading and understanding the themes unique to this play, students will examine the common themes in Macbeth and Hamlet, such as betrayal, revenge, appearance and reality and moral corruption.</p> <p>William Shakespeare – Hamlet</p> <p>Apart from reading and understanding the themes of the play, introduction of the theme of the tragic hero in Shakespeare and in Greek tragedy assist students to put Shakespeare's tragic hero in context.</p>
Week 9	QUARTER EXAM

SECOND QUARTER WEEKLY SCHEDULE

Weeks 10 to 12	<p>Rosencrantz and Guildenstern are Dead by Tom Stoppard</p> <p>Students will examine Stoppard's <i>Rosencrantz and Guildenstern Are Dead</i> by examining the methodology of deconstruction as set out by Jacques Derrida. They will examine the deconstruction of Hamlet by Tom Stoppard.</p> <p>Students will also investigate the characteristics of a theatre absurd work which often includes the presence of anti-heroes, unstable knowledge of the past, and unstable identities.</p>
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Week 13	The Great Gatsby by F Scott Fitzgerald F Scott Fitzgerald's ultra-modernist novel about jazz-age America called "The Great Gatsby", is regularly named one of the greatest novels ever written in English, and has annually sold millions of copies globally. Students will also explore the themes it is the gateway into modernist literature, the literary movement that emerged after the first World War where writers explored the themes of alienation and spiritual bankruptcy evident in society and used novel modes of representation in prose to express the new sensibilities of the time.
Week 14-15	Death of a Salesman - Arthur Miller Themes and techniques are compared to drama of the Elizabethan era. Students are expected to do in depth analysis of the these play in terms of dramatic structure. The play is examined within the social and historical context. Students will also examine Arthur Miller's way of dealing with the tragic hero.
Weeks 15- 16	Heart of Darkness by Joseph Conrad In this novel, we return to the theme of the tragic hero and the students will explore this further in terms of the themes, literary devices, diction, and point of view that it presents. The background of this novel is a valuable point of discussion.
Week 17	QUARTER EXAM
Weeks17-18	The Pearl by John Steinbeck "There it lay, the great pearl, perfect as the moon." John Steinbeck's story of classic simplicity, based on a Mexican folk tale, The Pearl explores the secrets of human nature, the darkest depths of evil, and the luminous possibilities of love. Students have the opportunity to study a work by Nobel Laureate, John Steinbeck and to explore the depth of his writing.
Weeks 18-19	Great Expectations by Charles Dickens Discussion and analysis of this tale that depicts the growth and personal development of an orphan named Pip. Students explore the social context and background. Furthermore, students will look at the Bildungsroman theme within this context. 2012 is the 200 years of Dickens celebration, so students will had to read at least one other novel by Charles Dickens during Summer.

THIRD QUARTER WEEKLY SCHEDULE

Week 20-21	Frankenstein by Mary Shelley This is the first Science Fiction novel in the genre. Shelley's most pressing and obvious message is that science and technology can go too far. Every person that Victor Frankenstein cared about meets a tragic end, including himself. The sanctity of human life is a theme that the students explore in <i>Oryx and Crake</i> as well.
Week 22-23	Oryx and Crake - Margaret Atwood This novel at once an unforgettable love story and a compelling vision of the future. Snowman, known as Jimmy before mankind was overwhelmed by a plague, is struggling to survive in a world where he may be the last human, and mourning the loss of his best friend, Crake, and the beautiful and elusive Oryx whom they both loved. In search of answers, Snowman embarks on a journey—with the help of the green-eyed Children of Crake—through the lush wilderness that was so recently a great city, until powerful corporations took mankind on an uncontrolled genetic engineering ride. Margaret Atwood projects us into a near future that is both all too familiar and beyond our imagining.
Week 23- 24	Slaughterhouse Five by Kurt Vonnegut This is a satirical novel about World War II experiences and journeys through time of a soldier called Billy Pilgrim. Viewed as the 18th greatest English novel of the 20th century by Modern Library, it is generally recognized as Vonnegut's most influential and popular work. It is both a war novel and an anti-war novel, as he comes to terms with the inevitable failure of any writer to capture an experience so atrocious. The novel is specked with dark humour. Students should also look at how the structure of this novel serves the theme. Discussion and a short essay question "Is the humour in this novel similar to the humour in <i>Rosencrantz and Guildenstern are Dead</i> ?" will be used as the trigger for exploring different kinds of humour in English literature.
Week 25-27	Magical Realism Life of Pi by Yann Martel Like many postcolonial novels, such as those of Salman Rushdie and Gabriel García Márquez, <i>Life of Pi</i> can also be classified as a work of magical realism, a literary genre in which fantastical elements—such as animals with human personalities or an island with cannibalistic trees—appear in an otherwise realistic setting. Martel's novel could equally be

	<p>described as a bildungsroman (a coming-of-age tale) or an adventure story.</p> <p>A Very Old Man with Enormous Wings by Gabriel Garcia Marquez The short story demonstrates Marquez's ability to tell a fairy tale or folk tale in a realistic manner while incorporating the magic of the angel. The angel is the catalyst for the family's recovery from destitution.</p>
Week 28	<p>QUARTER EXAM Hand in Research Essay 2</p>

FOURTH QUARTER WEEKLY SCHEDULE

Weeks 28 to 29	<p>8. Allusion. T. S. Eliot, Journey of the Magi William Butler Yeats, Leda and the Swan</p> <p>9. Meaning and Idea. Robert Frost, Stopping by Woods on a Snowy Evening. Ralph Waldo Emerson, The Rhodora: On Being Asked, Whence Is the Flower? William Blake, The Lamb. William Blake, The Tiger Michael Drayton, Since there's no help Billy Collins Picnic, Lightning. William Shakespeare, My mistress' eyes</p> <p>11. Musical Devices. Ogden Nash, The Turtle W. H. Auden, That night when joy began Theodore Roethke, The Waking Gerard Manley Hopkins, God's Grandeur William Shakespeare, Blow, blow, thou winter wind</p> <p>12. Rhythm and Meter. George Herbert Virtue. William Blake, "Introduction" to Songs of Innocence Walt Whitman, Had I the Choice Robert Frost, The Aim Was Song George Gordon, Lord Byron Stanzas Maya Angelou, Africa</p>
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	<p>13. Sound and Meaning. Anonymous, Pease Porridge Hot. A. E. Housman, Eight O'Clock. Alexander Pope, Sound and Sense. Wilfred Owen, Anthem for Doomed Youth Margaret Atwood, Landcrab Robert Frost, Tree at My Window Adrienne Rich, Aunt Jennifer's Tigers</p> <p>14. Pattern. George Herbert, The Pulley John Keats, On First Looking into Chapman's Homer William Shakespeare, That time of year. Dylan Thomas, Do Not Go Gentle into That Good Night. Seamus Heaney, Villanelle for an Anniversary.</p> <p>15. Evaluating Poetry 1: Sentimental, Rhetorical, Didactic Verse.</p> <p>16. Evaluating Poetry 2: Poetic Excellence. John Donne, The Canonization. John Keats, Ode on a Grecian Urn. Emily Dickinson, There's a certain Slant of light T. S. Eliot, The Love Song of J. Alfred Prufrock. William Wordsworth , I wandered lonely as a cloud William Wordsworth, The Solitary Reaper William Butler Yeats, The Lake Isle of Innisfree William Butler Yeats, The Wild Swans at Coole.</p>
Weeks 30 to 32	EXAM PREPARATION- Essay Writing and Multiple Choice Practice
Weeks 33 to 35	Exam Preparation AP MOCK EXAM IN WEEK 33 FINAL EXAM IN WEEK 35
Weeks 36	Film Appreciation The Documentary film as a genre for analysis.