

Syllabus: English IV AP English Literature & Composition

The purpose of this course is to guide students to develop skills in reading, writing, and discussion through the study of novels, plays, poems, and short stories, spanning a period of time from the sixteenth century to the present. Students will write effectively as they analyze a variety of literary texts, engage in close reading and active listening, and explore issues, allowing them to develop and express their own thoughts and perspectives. They should deepen their awareness of literature, as well as rhetoric and language. The course will follow the requirements and guidelines of the current AP English Course Description. Students will prepare for the AP English Literature and Composition exam.

The course will follow a thematic design. Themes will include:

1. Rites of Passage
2. Hero in Literature
3. Tragic Figure in Literature
4. Playing God
5. Dark Side of Human Nature
6. Short story/ Essay

Within each themed unit students will be required to use standard English grammar, study and develop rich vocabulary, learn to create a variety of sentence structures, and understand the importance of syntax, diction, and tone.

Assessments will consist of essays, tests, quizzes, and daily assignments. Student writing will include a variety of assignment lengths and focus and will proceed through drafts and revisions. Editing assignments will include self-editing and peer-editing activities. Opportunities will be provided for individual writing conferences. Students will work on developing fluency in short writes, timed writings, and process papers. Class lessons will revolve around analyses of text, various forms of discussion, instruction on developing and organizing essays, and practicing AP exam responses, as well as various activities and projects. All papers will be graded holistically.

Sources: McDougal Littell *The Language of Literature: American Literature, Short Takes: Model Essays for Composition, Sentence Composing for College: A Work text on Sentence Variety and Maturity, Daily Warm-ups: Test-Prep Words, Catalyst, 2nd ed., Generations in America: A Collection of Perspectives, I Know Why the Caged Bird Sings.*

Introductory Lessons: Course description from *AP English Course Description*, Course Objectives, Class Rules and Procedures, Review of Literary Terms and Devices, Review of Close Reading Strategies, Introduction of Vocabulary Lessons, Introduction of Sentence Composing Lessons, Introduction of ongoing journal writing, Review of MLA citation, Lesson series: Paragraph Focus and Elaboration.

Unit Teaching Strategies/ Activities

1. Quizzes over readings
2. Vocabulary quizzes
3. Close reading/ annotation of readings
4. Discussions
5. Project: Original visuals
6. Essays: Literary Responses
7. Essays: Argumentative/ persuasive
8. Essays: Informative
9. Research paper: Documented Essay
10. AP Test practices

Introductory Collaborative Writing Lesson

Topic: Your Valedictory Address

1. Independent first draft
2. Collaborative sentence-by-sentence rewrites using open-class brainstorming discussion and creation of outline suggestions for essays

UNIT 1: Rites of Passage

1. Ongoing Journal Topic: How do you define adulthood? What makes you an adult?
2. Imitation Exercises (Sentence Composing) focus: Intro to 4 sentence composing techniques, 1. *Unscrambling*, 2. *Imitating*, 3. *Combining*, 4. *Expanding*
3. Readings:
 - Romero, James D. “Believers in Search of Piercing Insight.”
 - Brown, Mark. “Body Piercing and Tattoos in Generation X: A Theory.”
 - Stiehm, Jamie. “The Culture of Whatever.”
 - Popken, Randall and Kimerli Lee. “Icons and Generational Cohesion.”
 - Tong, Vinnee. “Tattoos, once a symbol of rebellion, now are advertising cars, tires, drinks.”
4. Quizzes over readings
5. Class discussions over readings
6. In-class writing response: Respond to the following Student Dress Code rule – All tattoos must be covered at all times.
7. Vocabulary quizzes and activities: create crossword puzzles
8. Informative Essay: Rites of Passage, MLA Citation
9. AP test practice

UNIT 2: Hero in Literature

1. Ongoing Journal Topic: Who are the heroes in today’s society?
2. Imitation Exercises: Absolute Phrase

3. Readings/Close-reading/Annotation:
 - *Beowulf*
 - Angelou, Maya. “Champion of the World.”
 - Nordlinger, Jay. “Tiger Time: The Wonder of an American Hero.”
 - Housman, A.E. “When I Was One-and-Twenty” and “To an Athlete Dying Young.”
 - Auden, W.H. “Funeral Blues”
4. Argumentative Essay: Heroes in Our Society: Sports Figures, MLA Citation
5. Project:
 - a. Original 3-dimensional creation of character from *Beowulf*, or
 - b. Original comic of *Beowulf*
6. Class discussions over readings
7. Test over readings
8. Vocabulary quizzes, Unit 2
9. AP test practice

UNIT 3: Tragic Figure in Literature

1. On-going journal topic: As we read, evaluate Macbeth. Was he a good or bad person? Support your answer.
2. Imitation Exercises: Appositives
3. Readings/Close-reading/Annotation:
 - Shakespeare, William. *Macbeth*.
 - Ferman, Dave. “Blaming Murder and Mayhem on Entertainment Defies Logic.”
 - Elias, Marilyn. “Heavy Metal is Music of Choice for Teens at Risk” and “Rough TV Tied to Real-Life Violence.”
 - Diamant, Anita. “Media Violence.”
4. Viewings
 - a. Viewing #1 – Film stills from:
 - i. *Macbeth*, 1961
 - ii. *The Throne of Blood* by Akira Kurosawa, 1957
 1. Short writing response/class discussion: In what ways do the film images convey the eerie nature of the witches’ scene, Act I, scene 3?
 - b. Viewing #2 – Stills of Macbeth actors
 - i. John Gielgud, 1942
 - ii. Laurence Olivier, 1955
 - iii. Raul Julia
 - iv. Toshiro Mifune, 1957
 1. Short writing response/class discussion: What aspects of Macbeth’s character do these images convey?
 - c. Viewing #3 – Stills of Lady Macbeth
 - i. Francesca Annis, Act 3, scene 2, 1971 film still
 - ii. Vivian Leigh, Act 3, scene 2, 1955 stage production still

1. Short writing response/class discussion: Compare the facial expressions of these two Lady Macbeths. Which better fits your idea of her attitude as she tries to persuade Macbeth to forget about Duncan?
- d. Viewing #4 – Stills
 - i. Theater still of Judith Anderson
 - ii. Film still of Francesca Annis, 1971
 - iii. Film still of Isuzu Yamada, 1957
 - iv. Painting: *Ellen Terry as Lady Macbeth*, 1889, portrait by John Singer Sargent
 1. Short writing response/class discussion: What characteristics – costuming, posture, facial expressions – link these images of Lady Macbeth? What qualities set them apart?
- e. Viewing #5 – Stills
 - i. Theatrical still of Diana Rigg as Lady Macbeth
 - ii. Film still of Isuzu Yamada, *The Throne of Blood*, 1957
 1. Short writing response/class discussion: Which of these portrayals of Lady Macbeth’s madness do you find more intriguing?
- f. Viewing #6 – Stills
 - i. Film still of Toshiro Mifune, *The Throne of Blood*, 1957
 - ii. Film still of Jon Finch, *Macbeth*, 1971
 1. Short writing response/class discussion: Which portrayal of Macbeth’s death better captures the mood of Act 5, scene 7, as you interpret it?
- g. Viewing #7 – Oil painting
 - i. *The Three Witches* by Henry Fuseli
 1. Create a drawing, abstract painting, or clay sculpture which conveys the emotion shown in the painting.
5. Essay: *Macbeth* literary criticism, MLA Citation
6. Class discussions over readings
7. Test over *Macbeth*
8. Vocabulary quizzes, Unit 3
9. AP test practice

UNIT 4: Playing God

1. On-going journal topic: Do humans have the right to control life? Consider issues such as mercy killing and cloning.
2. Imitation Exercises: Participial Phrase
3. Readings/Close-reading/Annotation:
 - Coleridge, Samuel Taylor. *Rime of the Ancient Mariner*.
 - From “The Seafarer.” Translated by Burton Raffel.
 - Shelley, Mary. *Frankenstein*.
 - Sisson, Dan. “Why I Hunt”
 - Ruggeri, Steve. “Why I Don’t Hunt”

- Fontova, Humberto. “Why We Hunt”
- 4. Short writing response/class discussion: Compare Coleridge’s mariner and the Anglo-Saxon “Seafarer.”
- 5. Tests over *Rime of the Ancient Mariner* and *Frankenstein*
- 6. Quizzes over *Frankenstein*
- 7. Discussions over readings
- 8. Short Essay with outside research: The subtitle for *Frankenstein* is *The Modern Prometheus*. Who was Prometheus? Explain the meaning of this subtitle and its relevance to the novel.
- 9. Argumentative Essay: Hunting in Our Society (over Sisson, Ruggeri, and Fontova articles), MLA Citation
- 10. Vocabulary quizzes, Unit 4
- 11. AP test practice

UNIT 5: Dark Side of Human Nature

1. On-going journal topic: When is it okay to kill?
2. Imitation Exercises: Varying Positions of Sentence Parts, 1. *Sentence Opener*, 2. *Subject-Verb Split*, 3. *Sentence Closer*
3. Readings/Close-reading/Annotation
 - Stevenson, Robert Louis, *The Strange Case of Dr. Jekyll and Mr. Hyde*
 - Various articles on neuroses (multiple personality disorder, obsessive compulsive disorder, etc.)
 - Clarence Darrow’s Closing Argument in Leopold & Loeb case
 - After the reading, students will read the facts of the case and see if they agree or disagree with Darrow
4. Quizzes over readings
5. Class Discussions over readings
6. Vocabulary quizzes and activities, Unit 5
7. Informative Essay: Neurosis of Your Choice, MLA Citation
8. AP test practice

UNIT 6: Short Story/ Essay

1. On-going journal topic: Compare and contrast British short stories of the 19th and 20th centuries with fiction of today.
2. Imitation Exercises: Sentence Structure Reviews
3. Readings/Close-readings/Annotation:
 - a. Lawrence, D.H. “The Rocking-Horse Winner.”
 - i. Viewing #1: Painting *The Races at Longchamp* by Edouard Manet, 1866
 1. Short writing response/class discussion: Describe details that make this painting seem especially spontaneous or impressionistic.
 - b. Coleridge, Mary E. “The King Is Dead, Long Live the King.”
 - c. Gaskell, Elizabeth Cleghorn. “Christmas Storms and Sunshine.”

- d. Tolstoy, Leo. "What Men Live By."
 - i. Viewing #2: Painting *Grain Harvest* by Natalia Sergeevna Goncharova, 1908
 - 1. Short writing response/class discussion: How do the colors and textures affect the meaning of the painting?
 - e. Joyce, James. "Araby."
 - i. Viewing #3: Painting *St. Patrick's Close* by Walter Frederick Osborne
 - 1. Short writing response/class discussion: What does this street scene suggest about the life of the people portrayed?
 - f. Woolf, Virginia. "The Duchess and the Jeweller."
 - i. Viewing #4: Painting *A Dinner Table at Night (The Glass of Claret)* by John Singer Sargent, 1884
 - 1. Short writing response/class discussion: Would you like to be in the place of the woman in the painting? Why or why not? Describe specific elements of the painting that make you feel the way you do.
 - g. Huxley, Aldous. "Words and Behavior."
 - i. Viewing #5: Four War Posters
 - 1. *Someone Talked!*, official photo USAF
 - 2. *He's Watching You* by Glen Grohe, 1942
 - 3. *The Only Road for an Englishman*, 1914
 - 4. *Enjoy Your War Work*, 1941
 - a. Group Activity: Analyzing persuasive techniques. Examine the images in the war posters to distinguish the purposes and get the main ideas of the content. Evaluate and critique the persuasive techniques.
 - h. Bowen, Elizabeth. "The Demon Lover."
 - i. Viewing #6: Painting *Interior with Seated Woman* by Vilhelm Hammershor, 1908
 - 1. Short writing response/class discussion: Compare the creation of mood in the painting and the short story, "The Demon Lover." Identify the painting's lines, colors, spaces, and textures. Discuss how these elements establish mood. Draw parallels between the mood of the painting and the mood in the short story.
 - i. Orwell, George. "A Hanging."
 - i. Viewing #7: Painting *The Starry Night* by Vincent Van Gogh, 1889
 - 1. Short writing response/class discussion: Describe the shapes and other elements of the painting. What mood does the painting create?
- 4. Quizzes over readings
 - 5. Class discussions over readings
 - 6. Vocabulary quizzes, Unit 6

7. Personal, informal essay: Your Advice to Incoming Pampa High School Freshmen
8. AP test practice

This syllabus will be continually reviewed and revised for time restraints and to remain current.