AP Language and Comp Syllabus Joliet Township

Syllabus for Quarter 1
Junior English—American Literature

Our reading in American literature concentrates on the following guiding questions

1. WHAT ARE THE CHARACTERISTICS OF A GOOD READER AND A GOOD WRITER?
2. WHAT IS THE DISTINCTION BETWEEN NONFICTION AND FICTION?
3. WHAT THE MESSAGE OF THE PIECE? AND HOW DOES THE AUTHOR CONVEY THAT MESSAGE (STYLISTICALLY)?
4. WHAT IS YOUR RESPONSE AND HOW DO YOU CONVEY THAT (STYLISTICALLY)?

The first quarter begins with discussion and testing over the two summer reading texts, *Into Thin Air* and *Devil In the White City*. The students discuss these works through comparison and as they function individually. They will reflect upon their summer writing throughout the first semester. Using these texts the students complete the summer reading journal and two small essays a) *narrative* b) *process analysis*. These essays lend themselves well to peer editing, revision, and style analysis. The next text is *Young Men and Fire* by Norman Maclean, which is looked at as cause/effect writing and used for double-entry journaling that focuses the students on how they read. This leads to the journal conferences, which provide an opportunity for students to discuss growth as readers from the summer. Students complete AP exams in class, looking both at the writing prompts and the multiple-choice section. Large assignments for the first-quarter grade include the summer reading journal, narrative, process analysis and cause/effect essay, literary device assignments and review.

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<th>Unit 1: Summer Reading (Two months)</th>
<th>Texts: <em>Into Thin Air</em>—Jon Kraukaur, <em>Devil in the White City</em>—Eric Larson, artist Tony Fitzpatrick <em>The Wonder: Portraits of a Remembered City</em> (<a href="http://www.tonyfitzpatrick.com">http://www.tonyfitzpatrick.com</a>)</th>
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<td><strong>Objective:</strong></td>
<td>The students read two texts and create a reading journal based on their readings of these works. (See Summer Reading assignment). The students read these two works focusing on narrative writing (in ITA) and process analysis (DWC). Ten literary devices that the students freely choose are developed with these readings, in their journals, as well as narrator reliability, timeline consistency, metaphor, point-of-view, fact v. fiction, etc. <strong>Compare visual art by Tony Fitzpatrick and his view of Chicago to imagery in Devil in the White City.</strong></td>
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<td><strong>Activities:</strong></td>
<td>The students discuss their answers to the summer reading journals in class. We analyze each text individually for tone/mood specifically and how tone/mood shifts throughout the stories, as well as narrator reliability, timeline consistency, metaphor, point-of-view, fact v. fiction, diction, tone, syntax. <strong>Write a paragraph touching on images of Chicago in T. Fitzpatrick work.</strong></td>
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| **Assessment:**                   | 1. 100 pt. multi-choice exam  
2. Two Formal Writing Assignment One: COMPARISON/CONTRAST PAPER—Composition Skills:  
A) Patterns of development for comparison/contrast papers |
| Unit 2: Process Analysis/Cause Effect Essay | **Texts:** *The Pitcher* by William Hazelgrove  
**Objective:** The students jump from narrative/process analysis to cause/effect style. They apply the same literary devices that were used with *ITA/DIWC*.  
**Activities:** Summer reading journals extended, in class group presentations on ‘writing style’, in-class discussions.  
**Assessment:**  
1. Class presentations  
2. Reading journals  
2. Formal Writing Assignment Two: Definition Essay with *The Oxford English Dictionary*  
**Composition Skills:**  
A) Introduction to fallacies  
B) Appeals to authority, reason, and emotion in argument  
C) Specificity in diction choices  
D) Choosing appropriate evidence for the intended audience, task, and writer's knowledge  
E) Methods of development |
| --- | --- |
| **Unit 3: American Poetry: Poetic Voice and styles** | **Texts:** “Education by Poetry” by Robert Frost, *Selected Poems* by Robert Frost,  
**Objective:** To identify the meaning and the way the meaning has been conveyed in the poem.  
**Activities:** The identify tone, structure, diction and thesis (implicit or explicit). The students write original pieces influenced by the ideas in the poets work.  
**Assessment:** The poems are evaluated as comparison style pieces to the original works. Does the form/idea match? |
| **Unit 4: Transcendentalism** | **Text:** *Fate* by Ralph Waldo Emerson, *Night Thoreau Spent in Jail*, *Benito Cereno* by Herman Melville, *My Kinsman, Major Mollinaux* by Nathaniel Hawthorne  
**Objective:** The students will look at several philosophical viewpoints conveyed by the transcendentalist and anti-transcendentalist. In addition, the use of the essay v. drama will be examined to see what/how different models can allow for similar (and opposite) view points, using the Reading Journal model from the previous summer. |
Activities: The students read transc. Lit. and journal on the right side of a notebook, documenting page numbers throughout. They identify literary terms, ask questions and offer possible responses, respond to shifts in tone, make predictions, and respond in ways they feel are necessary as they read the text. They share their journals with classmates at designated times to see what other students are identifying as they write. When we finish the literature, the students go back and examine what they wrote on the right side, and then they write responses on the left in which they interpret their initial thoughts, comment on their misinterpretations and accurate predictions, and generally assess their reading of the novel.

After they have time to respond on the left side, the students schedule journal conferences with me for 10-12-minute blocks of time during which they present their findings. They are instructed to tie the work to this conference as well as their summer reading responses to examine how they have progressed as readers.

Assessments:
1. Formal Writing Assignment Three: Literary Analysis of Night *Thoreau Spent in Jail*
   Preparation: Read Chapter 10 in *Everything's An Argument*
2. Essay on a reading from *Walden*

Composition Skills:
A) Choosing Evidence in a Literary Argument
B) Suiting style to the subject
C) Blending quotations with signal phrases
D) Designing claims that are significant and appropriately analyzed, instead of simply announced

Syllabus for Semester II

The 2nd Quarter begins with *The Awakening*, with many supplementary essays/poems about the time period. We read essays/poems whose themes work in conjunction with the chapters. The students finish the text by looking back at the summer work, looking at it in comparison with *Transcendentalism/Anti-Transcendentalism*. We tie in Henry David Thoreau and poems by Anne Bradstreet as well in examining how individuals fight against oppressive societies. The focus on the variety of styles contained within the different written selections. They write explications of poems, as well as comparison/contrast essays in the style of the AP exam. To write better AP-style essays, they read student samples from the AP website. From the *Awakening* unit, we move to *The Jungle*, followed by Modernism with *The Sun Also Rises* and *The Great Gatsby*. We close the semester with short stories by JD Salinger.

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<th>Unit 1: Gender in 20th century Amercain Lit.</th>
<th>Texts: <em>The Awakening</em>, Kate Chopin.</th>
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<td><strong>Objective:</strong> The students will be able to identify the feminist position of Edna in analyzing both how an author deals with gender’s struggle as well as how the author deal with presenting a variety of cultures.</td>
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| (4 weeks) | **Activities:** Students read *The Awakening*. Using a poster board sheet, students find word choices and phrase selections that identify Edna’s position of power/lack of power with the family structure, societal, and in her immediate family. There is a two day lecture on existentialism dealing with quotes from Søren Aabye Kierkegaard, Nietzsche, Sartre as applied to *The Awakening* (this is also preparation for the following years unit on Camus’s *The Stranger*).

**Assessment:** The students type a timed essay from an AP prompt in 40 minutes at school. I assess the students on introduction, thesis statement, thesis support, and sentence variety. The students have another day to edit their writing and resubmit their essays. |
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<td>Unit 2: Poetry Unit</td>
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| (4 weeks) | **Texts:** Selections from *Selected Poems* by Emily Dickinson. Poems by Phyllis Wheatley, and Nikki Giovanni.

**Objective:** The students will start with the free verse form and work into other more complicated poetry constructions by reading poems in a variety of styles and explicating them both on their own and in contrast and comparison with other poems.

**Activities:** After studying free verse form, students submit proposals either in the with a predetermined topic fro the existentialism lecture or *The Awakening*. They then trade proposals with another student and write based on that proposal’s criteria. The students then focus on the work of one author for a week, examining his/her use of various poetic devices and their function in the work. Nikki Giovanni has worked particularly well for this purpose in years past. Finally, the students are teamed up in pairs and compare/contrast poems. The students present these explications for the class, and the rest of the students follow along with copies of the poem in front of them so they can gloss the texts using suggestions from the presenters. Throughout this unit, students take practice exams from the AP test, and they read sample student essays from prior AP exams and evaluate which ones were successful and the reasons they believe so.

**Assessment:** For the poetry assignment, the students are assessed on attention to the conventions of free verse as well as the guidelines put forth by the “patron,” or student whose proposal it was originally. For the work by a particular poet, the students are assessed on how well they can explicate the poems using the terminology I have provided for them. In doing the compare/contrast presentations, the students are assessed using similar criteria from the AP exam prompts that ask students to compare/contrast certain poems. The delivery and overall presentation of the comparison/contrast is a significant portion of the assessment. |
| Unit 3: Theme and Device |
| (1-2 weeks) | **Texts:** *Beauty* by Susan Sontag; *The Ladle* by Cynthia Ozick

**Objective:** The student’s will identify the arguments and thematic structure of the pieces, using compare and contrast with the two previous units.

**Activities:** The students must identify ten literary devices within the works and define how they are used by the author—what is the intent of the lit. device.
### Assessment:
The students will use social concern AP Exam questions to write an essay engaging the idea of gender roles in contemporary society.

**Objective:** Through this unit students will come to understand the concepts of modernism in aesthetic position as well as stylistically.  
**Activities:** The students read the play on their own for the most part. We cover epigrams, irony, paradox, burlesque, satire, and farce as well as general drama terms.  
**Assessment:** The students complete a test that examines their understanding of how Wilde uses comedy in the play, including epigrams, overplaying trivial matters and trivializing important matters. |
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| Unit 2: Drama Unit (1-2 weeks) | **Text:** *Death of a Salesman* by Arthur Miller, *One Flew Over the Cuckoos Nest* by Ken Kessy.  
**Objective:** Through this unit the students will gain an understanding of character motivation, epiphany and setting and how a playwright uses them to affect a certain meaning in a play. Through this unit students will come to understand the concepts of modernism in aesthetic position as well as stylistically.  
**Activities:** Students read the texts both in class and on their own, examining setting, and dialogue in character development.  
**Assessment:** To determine how well the students understood the concepts from the play, I ask them to create a 1-2-page outline that eventually becomes an AP-style essay. They create a thesis based on an AP-test prompt, determine a character on which to focus, a support character to strengthen the case, and bullet points using specific textual references that would support the thesis. After I review this proposal and give feedback, the students turn this outline into a full draft. The students peer edit in groups who received the same prompt. |
**Objective:** Through this unit the students will evaluate literary devices in the text specific to modernism, but including satire, irony, paradox, simile, metaphor, and |
| Unit 2: Alienation: The Glass Family (2 weeks) | Texts: *Nine Stories*, by JD Salinger  

**Objective:** We end the year asking: How is the universe of a writer made?  

**Activities:** Students read selections from biographies and criticisms in regards to JD Salinger’s ‘Glass Family’. They also apply what they have learned regarding existentialism and literary criticism to this text without as much guidance by the teacher.  

**Assessment:** The assessment deals with students understanding the ‘Glass Universe’, its structure of the short story/novella, and the inter-relationships of his characters. The students can use this text as a synthesis of the concepts we learned |
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| Unit 4: The great American novel (2 weeks) | Text: *The Great Gatsby* by F. Scott Fitzgerald  

**Objective:** By reading Fitzgeralds work, students will examine the decision making process of Fitzgerald in writing *GG*. We will ask why this is considered ‘The Great American Novel’, and deal with narrator reliability, imagery, allusion, symbol, and the death of character.  

**Activities:** The students perform a Socratic Seminar of with this text, answering the prompt: “Is Nick Carraway an objective narrator?” The students are required to bring in notes prior to the Socratic, and earn points based on preparedness and participation in the discussion. |

**Objective:** By creating a 4-page American Author research paper, students will develop skills in research, discerning rhetorical devices in biographical work, MLA formatting, proving a thesis, and the construction and development of longer arguments.  

**Activities:** The students utilize databases, spend time working on outlines, peer editing, paragraph development, analyzing a variety of biographical work, and other stylistic concerns as they work through the research process. |

Activities: In addition to finding examples of the literary terms listed above in Hemingways work, the students review essays and work by Eliot, defining the period. Students then take an AP-style exam based on Eliot’s ‘Wasteland’ in which they investigate the components of modernism. There is an in class lecture on Hemingway/Fitzgerald, and we have followed up with a field trip to the Hemingway birthplace in Oak Park, IL on occasion.  

**Assessment:** The final project for *The Sun Also Rises* asks that students can correctly identify the assigned literary terms and explain why they are used and determine whether or not they are used effectively as well as the movement into modernism, giving specific examples from the written works.
in a number of other readings done this year.

Texts for AP Literature and Composition (Bold is non-fiction)

*Into Thin Air* - Jon Kraukaur

*Devil in the White City* - Eric Larson

*Young Men and Fire* by Norman Maclean

“Education by Poetry” by Robert Frost

*Selected Poems* by Robert Frost

*After Apple-Picking* by Robert Frost

*The Nature of Proof in the Interpretation of Poetry* by Laurence Perrine

*The Raven* and *The Philosophy of Composition* by Edgar Allan Poe

Slam poetry

*Fate* by Ralph Waldo Emerson

*Night Thoreau Spent in Jail* by Henry David Thoreau

*Benito Cereno* by Herman Melville

*My Kinsman, Major Mollinaux* by Nathaniel Hawthorne

*The Awakening* by Kate Chopin

Selections from *Selected Poems* by Emily Dickinson

Poems by Phyllis Wheatley, and Nikki Giovanni

*Beauty* by Susan Sontag; *The Ladle* by Cynthia Ozick

*The Essayist* by E. B. White

*Everything’s An Argument* (Composition Text): Chapters 1-5,

*That Lean and Hungry Look* by Suzanne Britt

*Man, Bytes, Dog* by James Gorman

*The Transaction: Two Writing Processes* by William Zinnser

*Death of a Salesman* by Arthur Miller

*One Flew Over the Cuckoos Nest* by Ken Kesey

*The Sun Also Rises* by Ernest Hemingway

*Tradition and the Individual Talent* by T.S. Eliot

*The Hollow Men* by T.S. Eliot

Selections from *The Wasteland* by T.S. Eliot

*The Great Gatsby* by F. Scott Fitzgerald

*MLA Handbook for Writers of Research Papers, 6th* edition, Ed. J. Gibaldi

*Nine Stories*, by JD Salinger

FINAL NOTE: This syllabus is a guideline for our work. Additions and deletions are dependent on what proficiencies and needs the class demonstrates.