

TAMALPAIS UNION HIGH SCHOOL DISTRICT

Larkspur, California

Course of Study

ADVANCED PLACEMENT ENGLISH LITERATURE
Classical Strand

I. INTRODUCTION: COURSE DESCRIPTION

A. This course is intended to approximate the first year of college English. The course focuses on the close study of significant works of literature and on the ways to write analytically and critically about literature. The year course is for seniors who have demonstrated high promise in their first three years of high school English. Students must pass a screening test to be selected for the course. Students may gain college credit and possible acceleration if they pass the Advanced Placement English Examination with a sufficiently high score.

B. This course addresses the following District student learning outcomes which ask students to:

- #1. communicate articulately, effectively, and persuasively when speaking and writing;
- #2. read and analyze material in a variety of disciplines;
- #11. interpret, experience, create and/or perform artistic work.

Advanced Placement English will contribute to the attainment of the following Tam 21st Century Goals in helping students to:

- acquire, manage and use knowledge and skills;
- think critically and creatively;
- understand individual and cultural differences;
- take responsibility for self and community

C. This course presents the student with works of representative authors in all the major genres; the novel, the short story, poetry, drama and the essay. Students

write formal and on-demand essays. Participation in discussions and oral presentations are class expectations.

D. AP English addresses the following College Board Goals:

1. to read actively with careful and deliberate attention;
2. to learn how to make careful observations of textual detail, establish connections among their observations, and draw from those connections a series of inferences leading to an interpretive conclusion about the work's meaning and value;
3. to develop stylistic maturity characterized by the following:
 - a balance of generalization with specific illustrative detail;
 - logical organization, enhanced by specific technique of coherence such as repetition, transition, and emphasis;
 - a variety of sentence structures;
 - a wide-ranging vocabulary used with denotative accuracy and connotative resourcefulness.

II. STUDENT LEARNING OUTCOMES

A. Writing:

1. use the stages in the writing process, especially responding, revising, and editing (R/LAF W W/S 1.0; 1.9);
2. apply basic grammar and appropriate vocabulary in the context of their writing (R/LAF W W/O 1.0);
3. write well-developed essays using the thesis statement effectively to focus the essay, and practice patterns of organization, such as chronology, classification, and steps in a process, with appropriate transitional techniques, language and form to suit purpose and audience (R/LAF W W/S 1.3);
4. draw generalizations from recorded observation and experience—e.g., from stories, poems, journal entries, autobiographical and biographical pieces, descriptions and accounts—and support them with convincing evidence and examples (R/LAF W W/A 2.2);

5. use deduction and induction, understand logical fallacies, know what constitutes evidence and authority, while distinguishing between primary and secondary sources (R/LAF W W/A 2.2);
6. develop an interpretation that uses convincing textual evidence for support and explain the interpretation rationally to convince the reader of its soundness (R/LAF W W/A 2.2 a - e);
7. examine ideas and information from a variety of sources and draw conclusions about the point and purpose of that information and to evaluate the conclusions and determine whether or not they are sound (R/LAF W W/A 2.4 d);
8. analyze information from various sources through systematic notetaking, integrate material from outside sources into their own work, and acknowledge those sources (R/LAF W W/S 1.6).

B. Literature/Reading:

1. understand and use the language of literary criticism, such as setting, characterization, foreshadowing, symbolism, and metaphor; consult sources to enrich understanding; recognize the relationship of specific incidents to theme; understand an author's method of narration, i.e., who tells the story and how far the narrator is from the action; be aware of and understand shifts in point of view (R/LAF R L/RA 3.0 S/F 3.1; N/A 3.2, 3.3, 3.4);
2. put ideas in one's own words through such devices as paraphrase, precis, modeling, unscrambling sample passages, reading and interpreting maps, charts, and graphs; recognize that rereading enhances the reader's understanding and appreciation;
3. determine the author's point of view and distinguish his or her bias from established fact (R/LAF R C/A 2.2, 2.3, 2.4, 2.5);
4. recognize the importance of reading beyond the assigned works and use outside sources of reference; refine the use of research techniques;
5. develop a greater understanding of the contributions of ethnic groups by studying their traditions, their cultural stance, their similarities and differences (R/LAF R L/RA 3.5 b).

C. Speaking and Listening:

When speaking, students will:

1. function effectively in class discussion by answering and asking questions coherently and by clarifying responses with clear explanations; conceive and develop ideas that are soundly reasoned and well supported;
2. become more proficient in the various roles in editing and response writing groups; learn new roles: for example, panel chair, panel member, large group discussion leader, recorder, resource person;
3. learn argumentation techniques that allow both sides of a question to surface; learn skills in logic and reasoning to support arguments on conflicting sides of a question (R/LAF L/S O/D 1.5, 1.6);
4. give careful attention to preplanning a speech; develop a regard for the audience with respect to gaining attention, sustaining interest, making efficient use of time; learn skills in organizing for various modes of presentation: analysis, persuasion, explanation, interpretation, direction, and comparison (R/LAF L/S O/D 1.7 A/E 1.13);
5. practice oral interpretation of literature, using the techniques of emphasis, expression, dramatic pause, inflection; practice parts in dramas, attempting realistic character identity, fluency in reading dialogue, and appropriate tone and mood (R/LAF L/S S/A 2.3 a—e; 2.5).

When listening, students will:

1. develop techniques that promote supportive, polite concern for the speaker, and learn the skills necessary to offer tactful, constructive criticism;
2. identify main and subordinate ideas presented in lectures and discussions, and evaluate them for sound reasoning and convincing support; take into account the nuances, the subtle shades of meaning (R/LAF L/S A/E 1.11—1.14).

B. Student Assessment

Students will be assessed through a variety of indicators including:

1. on demand writing assignments;
2. formal analytical papers;
3. group work;
4. oral presentations;
5. multiple choice AP practice examinations.

C. Course Assessment

Each year the instructors for this course will readjust their instructional goals based on the results of the preceding years' scores that are returned from Educational Testing Service in Princeton, New Jersey.

III. METHODS/MATERIALS

A. Student Learning Activities:

1. to use the techniques of literary analysis to gain a greater understanding of works studied;
2. to study many short stories by masters of the form and to gain an understanding of the importance of point of view, character, setting;
3. to apply insights gained through the study of short fiction to a close examination of novellas and novels, and to note the differences among the three forms;
4. to study tragedies and comedies, learning the essential elements of each type of drama and the variation within each type;
5. to study many poems from the past and present, becoming familiar with the kinds of statement made and understanding the role of speaker, occasion, the setting, the use of imagery and figurative language theme, tone and diction;
6. to study a number of essays, assessing the validity of thesis and analyzing the rhetorical strategies used in support of purpose and theme;
7. to write critical analyses of individual works, focusing on one or more of the essential elements;
8. to compare and contrast authors' subject matter, techniques, themes, and purposes;
9. to develop vocabulary through the study of literary terms and authors' diction;
10. to learn to use critical thinking skills in analyzing and interpreting literature.

B. In Advanced Placement English, students will:

1. read a number of major works during the summer in preparation for close examination of these works during the first few weeks of the fall semester;

2. participate in analysis and discussion of novels and plays selected from the materials list;
3. write analytic papers on the major works studied and on selected short stories and poems;
4. write a number of Advanced Placement essay examinations; compare responses with models provided;
5. take sample Advanced Placement objective examinations; analyze results.

C. Materials covered may include the following:

1. Poetry:

Poems by the following poets should be considered:

A.R. Ammons, Matthew Arnold, Margaret Atwood, W.H. Auden, Elizabeth Bishop, William Blake, Anne Bradstreet, E.K. Brathwaite, Louise Bogan, Gwendolyn Brooks, Robert Browning, Lord Byron, Lorna Dee Cervantes, Geoffrey Chaucer, Samuel Taylor Coleridge, Countee Cullen, e.e. cummings, H.D., Emily Dickinson, John Donne, Rita Dove, T.S. Eliot, Robert Frost, Joy Harjo, Seamus Heaney, George Herbert, Garrett Hongo, Gerald Manley Hopkins, Langston Hughes, Ben Jonson, John Keats, Philip Larkin, Robert Lowell, Andrew Marvel, John Milton, Marianne Moore, Mary Oliver, Sylvia Plath, Edgar Allan Poe, Alexander Pope, Adrienne Rich, William Shakespeare, Percy Bysshe Shelley, Leslie Marmon Silko, Cathy Song, Alfred, Lord Tennyson, Derek Walcott, Walt Whitman, Richard Wilbur, William Carlos Williams, William Wordsworth, William Butler Yeats.

Poetry Text

Mayes, Frances

Discovering Poetry

Resources

Brooks, Cleanth, & Warren,
Robert Penn

Understanding Poetry

Ciardi John
Perrine, Laurence.

How Does a Poem Mean?
Sound and Sense: An Introduction to Poetry

2. Prose Fiction:

Novels and short stories by the following writers should be considered:

Chinua Achebe, Rudolfo Anaya, Margaret Atwood, Jane Austen, James Baldwin, Saul Bellow, Emily and Charlotte Bronte, Raymond Carver,

Willa Cather, Sandra Cisneros, John Cheever, Kate Chopin, Colette, Joseph Conrad, Stephen Crane, Anita Desai, Charles Dickens, George Eliot, Ralph Ellison, Louise Erdrich, William Faulkner, Henry Fielding, F. Scott Fitzgerald, Ford Madox Ford, E.M. Forster, Thomas Hardy, Nathaniel Hawthorne, Ernest Hemingway, Zora Neal Hurston, Kazuo Ishiguro, Henry James, James Joyce, Maxine Hong Kingston, Joy Kogawa, Margaret Laurence, D.H. Lawrence, Bernard Malamud, Katherine Mansfield, Gabriel Garcia Marquez, Bobbie Ann Mason, Carson McCullers, Toni Morrison, Bharati Mukherjee, Vladimir Nabokov, Flannery O'Connor, Cynthia Ozick, Katherine Anne Porter, Jean Rhys, Jonathan Swift, Leo Tolstoy, Mark Twain, John Updike, Luisa Valenzuela, Alice Walker, Evelyn Waugh, Eudora Welty, Edith Wharton, John Edgar Wideman, Virginia Woolf, Richard Wright

3. AP Novels Commonly Taught in the Tam District:

Atwood, Margaret	<i>The Penelopiad</i>
Austen, Jane	<i>Pride and Prejudice</i>
	<i>Emma</i>
Baldwin, James	<i>Go Tell It on the Mountain</i>
Balzac, Honore	<i>Pere Goriot</i>
Camus, Albert	<i>The Stranger</i>
Chopin, Kate	<i>The Awakening</i>
Conrad, Joseph	<i>Victory</i>
	<i>Heart of Darkness</i>
	<i>Lord Jim</i>
Defoe, Daniel	<i>Moll Flanders</i>
Dickens, Charles	<i>Hard Times</i>
Dostoevski, Fyodor	<i>Crime and Punishment</i>
Ellison, Ralph	<i>Invisible Man</i>
Eliot, George	<i>The Mill on the Floss</i>
Erdrich, Louise	<i>Love Medicine</i>
Faulkner, William	<i>As I Lay Dying</i>
	<i>Light in August</i>
	<i>The Sound and the Fury</i>
	<i>The Bear (novella)</i>
Fielding, Henry	<i>Joseph Andrews</i>
Flaubert, Gustave	<i>Madame Bovary</i>
Forster, E.M.	<i>A Passage to India</i>
	<i>Howard's End</i>
Fowles, John	<i>The French Lieutenant's Woman</i>
Grass, Gunther	<i>The Tin Drum</i>
Hardy, Thomas	<i>Tess of the D'Urbervilles</i>
	<i>The Return of the Native</i>
	<i>Jude the Obscure</i>
Ishiguro, Kazuo	<i>The Remains of the Day</i>
James, Henry	<i>Portrait of a Lady</i>
	<i>Turn of the Screw</i>

Joyce, James	<i>Portrait of the Artist as a Young Man</i>
	<i>The Dead (The Dubliners)</i>
Kafka, Franz	<i>The Metamorphosis</i>
	<i>The Trial</i>
	<i>The Castle</i>
Lawrence, D.H.	<i>Sons and Lovers</i>
Lee, Chang-Rae	<i>A Gesture of Life</i>
Malamud, Bernard	<i>The Natural</i>
McCarthy, Cormac	<i>The Road</i>
Melville, Herman	<i>Billy Budd</i>
Morrison, Toni	<i>Beloved</i>
Oates, Joyce Carol	<i>We Were the Mulvaney</i>
O'Brien, Tim	<i>Going After Cacciato</i>
O'Connor, Flannery	<i>Three by Flannery O'Connor</i>
Pynchon, Thomas	<i>The Crying of Lot 49</i>
Thackeray, William	<i>Vanity Fair</i>
Tolstoy, Leo	<i>The Death of Ivan Ilych</i>
Turgenev, Ivan	<i>Fathers and Sons</i>
Updike, John	<i>Rabbit Run</i>
Woolf, Virginia	<i>Mrs. Dalloway</i>
	<i>To the Lighthouse</i>

Resources

Booth, Wayne	<i>The Rhetoric of Fiction</i>
Drew, Elizabeth	<i>The Novel</i>
Forster, E.M.	<i>Aspects of the Novel</i>
Nabokov, Vladimir	<i>Essays on Literature</i>
	<i>Essays on Russian Literature</i>

4. Expository Literature

Essays by the following writers should be considered:

Joseph Addison, Gloria Anzaldua, Matthew Arnold, James Baldwin, James Boswell, Thomas Carlyle, Jesus Colon, Ralph Waldo Emerson, William Hazlitt, Samuel Johnson, Charles Lamb, Norman Mailer, Mary McCarthy, H. L. Mencken, John Stuart Mill, George Orwell, Cynthia Ozick, Richard Steele, Lewis Thomas, Henry David Thoreau, Barbara Tuchman, Virginia Woolf

5. Drama

Dramas from the following writers should be considered:

Edward Albee, Amiri Baraka, Samuel Beckett, Anton Chekhov, William Congreve, Oliver Goldsmith, Lorraine Hansberry, Lillian Hellman, David Henry Hwang, Henrik Ibsen, Ben Jonson, Arthur Miller, Molière, Sean O'Casey, Eugene O'Neill, Harold Pinter, Luigi Pirandello, William

Shakespeare, George Bernard Shaw, Sam Shepard, Richard Brinsley Sheridan, Sophocles, Tom Stoppard, Luis Valdez, Oscar Wilde, Tennessee Williams, August Wilson.

Suggested Materials

Albee, Edward	<i>The Zoo Story</i>
Anonymous	<i>Everyman</i>
Anonymous	<i>The Second Shepherd's Play</i>
Beckett, Samuel	<i>Waiting for Godot</i>
Brecht, Bertolt	<i>Mother Courage</i>
Brecht, Bertold	<i>Galileo</i>
	<i>The Caucasian Chalk Circle</i>
Chekhov, Anton	<i>The Cherry Orchard</i>
	<i>The Sea Gull</i>
Congreve, William	<i>The Way of the World</i>
De Vega, Lope - translation by Gwynne Edwards	<i>Three Major Plays: Fuente Ovejuna, The Knight of Olmedo, and Punishment without Revenge</i>
Eliot, T.S.	<i>Murder in the Cathedral</i>
Fugard, Athol	<i>Master Harold and the Boys</i>
Garcia Lorca, Federico	<i>Three Plays (Blood Wedding, The House of Bernarda, Alba, Yerma)</i>
Goethe	<i>Faust (play)</i>
Ionesco, Eugene	<i>Rhinoceros</i>
Jonson, Ben	<i>Volpone</i>
MacLeish, Archibald	<i>J.B.</i>
Marlow, Christopher	<i>Faustus</i>
O'Casey, Sean	<i>Juno and the Paycock</i>
O'Neill, Eugene	<i>The Hairy Ape</i>
	<i>A Long Day's Journey into Night</i>
Pinter, Harold	<i>The Homecoming</i>
	<i>The Birthday Party</i>
Pirandello, Luigi	<i>Six Characters in Search of an Author</i>
Sartre, Jean Paul	<i>No Exit</i>
	<i>The Flies</i>
Shaw, George Bernard	<i>Saint Joan</i>
	<i>Major Barbara</i>
	<i>The Devils' Disciple</i>
Shakespeare	Almost any play will be rewarding...
Sheridan, Richard	<i>The School for Scandal</i>
Stoppard, Tom	<i>Rosencrantz and Guildenstern Are Dead</i>
Synge, John M.	<i>Playboy of the Western World</i>
Wilde, Oscar	<i>The Importance of Being Earnest</i>

6. Supplementary Texts

Bausch, Richard & Cassill, R.V.	<i>The Norton Anthology of Short Fiction</i> (Seventh Edition)
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Booth, Alison, J. Paul, Hunter, Kelly J. Mays	<i>The Norton Introduction to Literature</i> (Ninth Edition)
Cuddon, J.A.	<i>Literary Terms and Literary Theory</i>
Foster, Thomas C.	<i>How to Read Literature Like a Professor.</i>
Gioia, Dana	<i>Literature</i>
Gioia, Dana & X.J. Kennedy	<i>Introduction to Poetry</i> <i>Introduction to The Short Story</i>
Di Yanni, Robert.	<i>Literature: Reading Fiction, Poetry, and Drama</i>
Hacker, Diana.	<i>The Bedford Handbook</i>
Hacker, Diana.	<i>A Pocket Style Manual</i>
Perrine, Laurence and Thomas R. Arp	<i>Literature: Structure, Sound, and Sens</i>
Prose, Francine.	<i>Reading Like a Writer</i>
Roberts, Edgar V.	<i>Writing about Literature</i> (Tenth Edition).

IV. GENERAL INFORMATION

Advanced Placement English is a two-semester (five unit credit per semester) open to seniors who meet the course prerequisites. This course carries a weighted grade.

- A. Prerequisites. Students must qualify on an entrance exam. In addition, students who seek admission are recommended by their English and social studies teachers as to their ability to successfully read, write, and participate in class activities.
- B. Requirements Met.

This course may be used in partial fulfillment of the English graduation requirement. It meets part of the District requirement for two Classic Strand courses.

This course is accepted toward the "b" or "g" requirement for UC admissions. It is also accepted for the CSU requirement.

Students who pass the national AP test may receive college credit for English.

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