AP LITERATURE
English Language Arts Syllabus

2018-2019 Academic Year

MS. FOUGEROUSSE (FOO-JEH-ROO)

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AP Literature and Composition Overview
This is an AP English Literature and Composition course. [Translation] This means that you are striving to earn college credit while in high school by doing well on the AP English Literature and Composition assessment at the end of the year. Everything within this course is included to help you prepare for the assessment, to help you develop the essential skills necessary to succeed in college, and to help you develop a foundation in literary study and critical writing. This year, we will be exploring a wide array of literary texts, including The Canterbury Tales (Chaucer), Hamlet (Shakespeare), Heart of Darkness (Conrad), Their Eyes Were Watching God (Hurston), 1984 (Orwell), and A Raisin in the Sun (Hansberry). In addition to these core texts, we will explore a range of poems, articles, short stories, and essays. You will be expected to write frequently. Throughout the year, you will develop the faculty to write critically through expository, analytical, and argumentative essays. We will also employ a lot of discussion-based learning, often engaging in Socratic-style seminars to brainstorm and share multiple interpretations of any given text. In a nutshell, this course involves copious amounts of reading, intensive writing loads, and a lot of fancy terminology and advanced vocabulary.

Grading Scale for Overall Course

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100%</td>
</tr>
<tr>
<td>A-</td>
<td>90-93%</td>
</tr>
<tr>
<td>B+</td>
<td>87-89%</td>
</tr>
<tr>
<td>B</td>
<td>84-86%</td>
</tr>
<tr>
<td>B-</td>
<td>80-83%</td>
</tr>
<tr>
<td>C+</td>
<td>77-79%</td>
</tr>
<tr>
<td>C</td>
<td>74-76%</td>
</tr>
<tr>
<td>C-</td>
<td>70-73%</td>
</tr>
</tbody>
</table>

*The scale continues. However, I am hoping everyone will have at least a C- in the course… Power of positive thinking in action.

Reading with an Active Twist
Through close reading, you will deepen your understanding of the ways writers use language to provide meaning and pleasure. You will consider a work’s structure, style, theme, use of figurative
language, imagery, symbolism, and tone. Reading in this course is wide (covering a large span of literary history) and deep (delving into pieces and really analyzing them). This course builds on former English courses and the content covered in those courses. You will read works from several genres and periods, from the fourteenth to the twenty-first century. We will take the time to understand a work’s complexity, including the social and historical context of each piece. Active reading through annotations, highlighting, and other forms of “marking up” the text encourage reading comprehension. Therefore, the practice of underlining, highlighting, and writing marginal notes will be greatly encouraged and modeled.

### Required Reading List

<table>
<thead>
<tr>
<th>Title of Work</th>
<th>Genre/Style</th>
<th>Writer</th>
<th>Publication Date</th>
<th>Movement/Style</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>The Canterbury Tales (excerpts)</em></td>
<td>Epic Poetry</td>
<td>Geoffrey Chaucer</td>
<td>1390</td>
<td>Medieval</td>
<td>England</td>
</tr>
<tr>
<td><em>Hamlet</em></td>
<td>Drama/Play/Tragedy</td>
<td>William Shakespeare</td>
<td>1603</td>
<td>Renaissance</td>
<td>England</td>
</tr>
<tr>
<td><em>“Sonnet 18”</em></td>
<td>Poem</td>
<td>William Shakespeare</td>
<td>1609</td>
<td>Renaissance</td>
<td>England</td>
</tr>
<tr>
<td><em>“The Flea”</em></td>
<td>Poem</td>
<td>John Donne</td>
<td>1633</td>
<td>Metaphysical</td>
<td>England</td>
</tr>
<tr>
<td><em>“The Fall of the House of Usher”</em></td>
<td>Short Story</td>
<td>Edgar Allan Poe</td>
<td>1839</td>
<td>Dark Romanticism</td>
<td>United States</td>
</tr>
<tr>
<td><em>“The Story of an Hour”</em></td>
<td>Short Story</td>
<td>Kate Chopin</td>
<td>1894</td>
<td>Realism</td>
<td>United States</td>
</tr>
<tr>
<td><em>“Because I Could Not Stop for Death”</em></td>
<td>Poem</td>
<td>Emily Dickinson</td>
<td>1890</td>
<td>Romanticism</td>
<td>United States</td>
</tr>
<tr>
<td><em>“The Yellow Wallpaper”</em></td>
<td>Short Story</td>
<td>Charlotte Perkins Gilman</td>
<td>1892</td>
<td>Realism</td>
<td>United States</td>
</tr>
<tr>
<td><em>Heart of Darkness</em></td>
<td>Novella (Fiction)</td>
<td>Joseph Conrad</td>
<td>1900</td>
<td>Realism</td>
<td>England</td>
</tr>
<tr>
<td><em>“We Wear the Mask”</em></td>
<td>Poem</td>
<td>Paul Laurence Dunbar</td>
<td>1913</td>
<td>Modernism</td>
<td>United States</td>
</tr>
<tr>
<td><em>“Chicago”</em></td>
<td>Poem</td>
<td>Carl Sandburg</td>
<td>1914</td>
<td>Modernism</td>
<td>United States</td>
</tr>
<tr>
<td><em>“The Second Coming”</em></td>
<td>Poem</td>
<td>William Butler Yeats</td>
<td>1919</td>
<td>Modernism</td>
<td>England</td>
</tr>
<tr>
<td><em>“The Wasteland”</em></td>
<td>Poem</td>
<td>T.S. Eliot</td>
<td>1922</td>
<td>Modernism</td>
<td>England</td>
</tr>
<tr>
<td><em>“The RTRACK IN THE Sun”</em></td>
<td>Short Story</td>
<td>Edgardo Rajo</td>
<td>1925</td>
<td>Pro-Sixtarian</td>
<td>Latin</td>
</tr>
<tr>
<td><em>“Sweat”</em></td>
<td>Short Story</td>
<td>Zora Neale Hurston</td>
<td>1926</td>
<td>Regionalism</td>
<td>United States</td>
</tr>
<tr>
<td><em>Their Eyes Were Watching God</em></td>
<td>Novel (Fiction)</td>
<td>Zora Neale Hurston</td>
<td>1937</td>
<td>Modernism</td>
<td>United States</td>
</tr>
<tr>
<td><em>Moby Dick</em></td>
<td>Novel</td>
<td>Herman Melville</td>
<td>1851</td>
<td>Postmodernism</td>
<td>United States</td>
</tr>
<tr>
<td><em>My Papa’s Waltz</em></td>
<td>Poem</td>
<td>Theodore Roosevelt</td>
<td>1942</td>
<td>Realism</td>
<td>United States</td>
</tr>
<tr>
<td><em>1984</em></td>
<td>Novel</td>
<td>George Orwell</td>
<td>1949</td>
<td>Postmodernism</td>
<td>England</td>
</tr>
<tr>
<td><em>Harlem</em></td>
<td>Poem</td>
<td>Langston Hughes</td>
<td>1951</td>
<td>Harlem Renaissance</td>
<td>United States</td>
</tr>
<tr>
<td><em>Good Country People</em></td>
<td>Short Story</td>
<td>Hiram O’Connor</td>
<td>1955</td>
<td>Southern Gothic</td>
<td>United States</td>
</tr>
<tr>
<td><em>All Quiet in the Sun</em></td>
<td>Drama/Play</td>
<td>Upton Sinclair</td>
<td>1959</td>
<td>Harlem Renaissance</td>
<td>United States</td>
</tr>
<tr>
<td><em>Harrison Bergeron</em></td>
<td>Short Story</td>
<td>Kurt Vonnegut</td>
<td>1961</td>
<td>Dystopia</td>
<td>United States</td>
</tr>
<tr>
<td><em>Ate</em></td>
<td>Poem</td>
<td>Nelson Goodman</td>
<td>1961</td>
<td>Contemporary</td>
<td>United States</td>
</tr>
<tr>
<td><em>The Weir</em></td>
<td>Poem</td>
<td>Richard Wilbur</td>
<td>1969</td>
<td>Contemporary</td>
<td>United States</td>
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<tr>
<td><em>Everyday Use</em></td>
<td>Short Story</td>
<td>Alice Walker</td>
<td>1973</td>
<td>Contemporary</td>
<td>United States</td>
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<tr>
<td><em>One Art</em></td>
<td>Poem</td>
<td>Elizabeth Bishop</td>
<td>1976</td>
<td>Contemporary</td>
<td>United States</td>
</tr>
<tr>
<td><em>The Hard to Handle</em></td>
<td>Poem</td>
<td>Louis Tアマスコ</td>
<td>1982</td>
<td>Contemporary</td>
<td>United States</td>
</tr>
<tr>
<td><em>Snowy Egg</em></td>
<td>Poem</td>
<td>Bruce Weigl</td>
<td>1985</td>
<td>Modernism</td>
<td>United States</td>
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<tr>
<td><em>Memento Mori</em></td>
<td>Short Story</td>
<td>Jonathan Nolan</td>
<td>2001</td>
<td>Postmodernism</td>
<td>United States</td>
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<tr>
<td><em>The Thing in the Forest</em></td>
<td>Short Story</td>
<td>A.S. Byatt</td>
<td>2013</td>
<td>South Gothic</td>
<td>United States</td>
</tr>
<tr>
<td><em>Schizophrene</em></td>
<td>Poem</td>
<td>Tim Stevens</td>
<td>2019</td>
<td>Contemporary</td>
<td>United States</td>
</tr>
</tbody>
</table>

Though we might not cover everything on the list, feel free to overachieve.

### Writing with a Critical Edge

Writing is an integral part of the course and AP exam. Compositions will focus on the critical analysis of literature and include expository, analytical, and argumentative essays. Although critical analyses dominate the course, creative writing opportunities serve to help you better understand the writing process from an insider point-of-view. The goal of writing frequently is to increase your ability to explain clearly and cogently WHAT you understand about literary works and WHY you interpret the text that way. An important thing to remember in these compositions is to initially convey “what” is
being said and then, spend time explicating “how” it is being conveyed. Each composition relies on the development and clear organization of ideas through the employment of advanced language, embellished by the elements of style. The main goal is to support you in developing stylistic maturity, characterized by the following (AP English Course Description):

- A 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.

Striving for the “9-Point” Essay

Essays will be assessed using the “9-Point” essay rubric. According to The College Board, a “9-8” marking conveys, “A well-written essay that clearly demonstrates an understanding of the topic and has chosen an appropriate work of literature and appropriate elements (character, theme, tone, plot device, etc.) within that work. The essay addresses the topic convincingly with apt references. Superior papers will be specific in their references, cogent in their explications, and free of plot summary that is not relevant of the topic. These essays need not be without flaw, but they must demonstrate the writer’s ability to discuss a literary work with insight and understanding and to control a wide range of the elements of effective composition.” We will work every day on improving and developing your writing style. You will participate in writing workshops that will focus on strengthening voice, style, diction, syntax, and structure. In order to improve writing, the process requires several revisions to each piece of formal writing. Peer editing as well as teacher feedback will be a major part of the process. For each formal writing assignment, you will be given a grading rubric.

Student Portfolios & Student Journals

You are expected to maintain a portfolio of your work throughout the school year. This might be in the form of your binder or on your personal website. By the end of the year, you will have a collection of reflections, essays, formal papers, poems, quick writes, explications, and creative pieces. In addition, I expect you to bring a journal to class for the weekly writing workshops and timed writing sessions. (College-ruled notebooks are ideal journals.)
A Word Regarding the AP Exam

Students will sit for the AP English Literature and Composition exam in May. This assessment will determine whether or not he/she/they receive(s) college credit for the course. The exam is graded using a five-point scale. While we will strive for fours and fives, the minimum passing mark is a three. The exam consists of two parts: (1) a multiple-choice section and (2) a written-response section. For the multiple-choice section, students will have 60 minutes. There are typically 55 questions (though that may vary from year-to-year). There are typically five reading passages (usually two prose-based and two poetry-based). This section accounts for 45% of the score. For the written-response section, students are given 120 minutes to write three essays. This allots roughly 40 minutes per essay. Two of the three essays will revolve around a specific piece of work (typically one will be prose-based and the other will be poetry-based). The last essay is a free-response essay.

Performance Tasks: Writing Assignments & Other

- One-Page Critical Reflections (5 Total)
- Formal Literary Analysis Paper (1500-words)
- Formal Research-Based Argumentative Paper (1500-words)
- Timed Essays (Former AP Essay Prompts)
- Creative Writing (TBA)
- Explications (Reading/Responding/Analyzing)
- Dialectical Journal Entries (Reader-Response Entries)
- Group Projects
- Oral Presentations
- Socratic Seminar/Discussion
- Multiple-Choice Exams
- Critical Discussion Questions
- Reading Guides

Time for the Cliché Rules

➢ BE SEATED. Be in your seat when the bell rings. Rationale: We have fifty-five minutes to cram in learning. The faster we start class, the more content we will cover during class time. The more content covered in class, the less homework or out-of-class work for you. See the handbook for the attendance and tardy policy and discipline procedures.
COME PREPARED. Come to class with your 1 or 1.5-inch binder, the text that I indicate (on the board and the day before in class), loose-leaf paper, your writer’s notebook (journal), YOUR iPAD, and a writing utensil every day unless I tell you otherwise. Rationale: To do the activities in class, you need to have the necessary materials. If you have to leave for your locker, you are missing class time. If you are missing class time, you are missing the lesson. If you are missing the lesson, you are not going to be as prepared as you should be in order to do your best. You have three passes a semester. Use them wisely. If you forget something, use a pass and go get it. After you use your passes, there will be consequences. I also can say no even if you have a pass. When you use your passes, use them at appropriate times. I must sign off on the pass before you leave the classroom.

STAY ORGANIZED. Organize your binders with five tabs. In addition, by the end of the semester, you will have the information with the following sub-tabs or corresponding notes taken in and out of class. Sub-tabs will be created as the year progresses; but you should have all five main tabs in your binder by the end of week one. Rationale: This class is designed to give you a foundational understanding of literature. My goal is to prepare you for college and further academic pursuits. This binder, if kept properly, will be a valuable resource to you later. Tabs need to include: Prose, Poems, Vocabulary, Writing, and Exams.

DO YOUR BEST. Do your best, and I will award your effort. This entails doing your assignments. Your best entails your best work- not someone else’s best work. Rationale: I want to see your work, your thoughts, your ideas, and your level of understanding. It is okay to build from published works and from ideas that have been established in the past. It is okay to be inspired by different perspectives, but you must put your own spin on it and give credit where credit is due. You cannot be creative without being a little divergent. In congruence with Academic Integrity Policy, there will be no tolerance for plagiarism. See the handbook for expectations and discipline procedures regarding the academic integrity policy.

BE RESPECTFUL. This means respecting the teacher, respecting your classmates, respecting the school, respecting materials, and respecting yourself. Rationale: This has come to be a cliché, but it is a necessary component in an effective learning environment. Code switching is a thing. You need to know when it is appropriate to speak and in what ways. You need to know when it is appropriate to listen. I have zero tolerance for disrespect. However, there are different levels of disrespect and discipline procedures will vary according to the level of disrespect conveyed. Inappropriate language is disrespectful. I have a zero-tolerance policy for any type of bullying. See the anti-bullying policy for discipline procedures.
JUST FOR THE RECORD...

- **END OF CLASS PROCEDURE.** I dismiss you, **NOT** the bell. Most days, I will give you the last minute of class to pack up your items and write down your homework assignment.

- **MAKE-UP WORK POLICY.** Send me an email if you are absent. Reference Canvas or my teacher website for make-up work (it might be posted there). You will be given a day to make up work for each day you are absent (excused absences only). If you fail to turn in work past that time frame, the assignment will go in the gradebook as a permanent zero. I understand that things come up. Nonetheless, it is your responsibility to ask for make-up work and an explanation of the assignment. You may speak to me before class begins, during journaling time or vocabulary workshop, after class, or after school. You must speak with me if you need an extension on a make-up assignment (BEFORE the assignment is due). COMMUNICATION IS ESSENTIAL. In the grade book, a 0 means there might still be potential to turn in the late assignment (depending on when you check it and when I update the gradebook). However, a 0.1 means that the turn-in window has passed.

- **LATE WORK POLICY.** I will not allow late work. This is a college-level course. If you do not submit the work on time, you will receive a permanent zero in the gradebook.

- **TURNING IN ASSIGNMENTS.** I collect assignments at the start of class on the day the assignment is due (unless I change things up). Online assignments will be collected via email, turnitin.com, or Canvas. *Always be prepared to submit a paper/hard copy.*

- **CLASS AGENDA.** I will write the day’s agenda on the board so that it is visible to all. I am also going to attempt to post that on Canvas (we’ll see...).

- **ANTI-CELL PHONE POLICY.** You should never let me see your cell phone or headphones in my classroom. If I see it or hear it go off, I will take it and you will not get it back until the end of the school day. If you want to avoid losing your phone for a day, **do not** bring it.

- **CHEATING & ACADEMIC DISHONESTY POLICY.** You should **not** cheat. End of story. However, if you do cheat and you are caught cheating, you will be written up. A note will be added into the computer system in the form of a referral. The assignment will go into the gradebook as a permanent zero. Repeat offenses will be handled by administration. **In addition, I follow the HHS Handbook for all other discipline procedures.**

- **EXTERNAL SAT VOCABULARY.** You will have bi-weekly vocabulary assessments regarding terms that often show up on the SAT exam.
The AP Literature & Composition Syllabus (Detailed Version)

Unit 1: Introduction, Revisit POV, Psychoanalysis, & Literary Devices

1 Week | August 8-10

[Description] This week we will touch up on foundational knowledge—literary devices, different points-of-view and subsequent narration, types of characters (static/flat versus dynamic/round | antagonist versus protagonist), plot development, characterization (direct versus indirect), etc. We will watch the opening to Blue Velvet to talk about elements of style and symbolism (contextual/literary versus conventional/social). Then, we will be reading Jonathan Nolan's "Memento Mori" (2001). We will explore the question: What is the difference between meaning and pleasure (if there is one) in a literary production? Who determines the meaning? To parallel this discussion, we'll explore the vantage point of Roland Barthes as well as ideas that surfaced during the rise of psychoanalytic theory.

Summative Assessment:

- Summer Reading Guide

Reading Materials:

- Blue Velvet, (Dir. David Lynch, Toronto, Canada, 1986). (introductory scene only)
- Thematic Apperception Tests: Creative Writing Response

Unit 2: Historical Criticism, Epic Poetry, & Literary Analysis

4 Weeks | August 13-17, 20-24, 27-31 | September 4-7

[Description] The Canterbury Tales by Geoffrey Chaucer is a classic in the medieval period of British literature. It is written as an epic poem, claiming its place among other epics like Homer's Iliad (epic of war) and Odyssey (epic of journey) as well as the Epic of Gilgamesh and Beowulf. Today, it remains one of the best-known frame stories in existence. It focuses on a group of pilgrims traveling to the Canterbury Cathedral telling stories as a form of entertainment (and/or education) along the way. Each story represents a genre (or a traditional way of telling a story). It was written in the common vernacular of the time (what we refer to today as "Middle English"). As we read, we will think about the thematic meaning(s) within "The Knight's Tale," "The Wife of Bath's Tale," "The Pardoner's Tale," and "The Nun's Priest's Tale." We will consider the references and allusions to the Bible and to classic mythology to deduct meaning.

Summative Assessments:

- Formal Literary Analysis (1500 words)
- Chaucer & The Canterbury Tales Exam

Formative Assessments:

- The Canterbury Tales Reading Guide & DIDLS Literary Analyses
- In-Class Discussions (Seminars, Small-Group Work, Whole-Class Discussions)
Reading Materials:

- **Primary Text:** *The Canterbury Tales* by Geoffrey Chaucer (Selections: “The Knight’s Tale,” “The Wife of Bath’s Tale,” “The Pardoner’s Tale,” and “The Nun’s Priest’s Tale”)


- **Secondary Clip:** “Help! I’m Being Repressed!” *Monty Python and the Holy Grail*, (Dir. Terry Gillman and Terry Jones, United Kingdom, 1975).


AP Literature and Composition Exam Practice:

- **Open Response Prompts:**
  - 2018 Released Exam: Character with a trait that is both a blessing and a curse.
  - 2014 Released Exam: Character that sacrifices to reveal that which values most.

- **Poetry Free Response Prompts:**
  - 2014 Released Exam: “For That He looked Not upon Her” by George Gascoigne
  - 2001 Released Exam: *The Odyssey* excerpt by Homer

Unit 3: English Renaissance, Drama, Sonnet, & Satire

4 Weeks | September 10-14, 17-21, 24-28 | October 1-5

[Description] "To Be or Not to Be..." *The Tragedy of Hamlet, Prince of Denmark* (1603), by William Shakespeare, serves as this course's sample of the English Renaissance. Why Shakespeare? Because despite being an arguably terrible husband and father, he was a very, emphasize VERY, prolific playwright and poet. As you'll remember from earlier courses, Shakespeare's plays fall into three categories: (1) Tragedies (like a Nicholas Sparks novel- you know going into it that someone is going to die), (2) Histories (documenting the past and what not), and (3) Comedies (but not the 'haha' kind, just one that has a marriage). *Hamlet*, like *Macbeth*, like *Julius Caesar*, like *Romeo and Juliet*, like *Othello*, is a tragedy. Also, within this unit, we will discuss some works by other prominent English writers, including John Donne, Sir Philip Sidney, and William Blake. Further, we'll read Jonathan Swift’s “A Modest Proposal,” and discuss satire and satirical devices. This is kind of a crash-course unit for old-school English writers and poets.
Summative Assessments:
- “Old-School” English Literature Exam & AP Timed Essay Responses (Selected- Two Total)

Formative Assessments:
- Hamlet Reading Guide
- Dialectical Journals
- TIPCASTT Poetry Analyses (x 2)
- Informal Seminars, Discussions, Group Work
- AP Literature and Composition Exam Practice
- Satire & Satirical Devices Quiz
- Satirical Slams Creative Writing Opp.

Reading Materials:

AP Literature and Composition Exam Practice:
- Prose Free Response Prompt:
  - 2017 The Adventures of Peregrine Pickle by Tobias Smollett (1751)
- Open Response Prompts:
  - 2015 Released Exam: Acts of cruelty and their role in the text.
  - 2013 Released Exam: Single moment that shapes the rest of the text.
- Poetry Free Response Prompts:
Unit 4: Grammar Review, Structuralism, & Poststructuralism

1 Week | October 15-19

[Description] Grammar is the compendium of language. The study of language is called linguistics. We can break it down into two predominant categories: (1) syntax (word order) and (2) semantics (word meaning). In contemporary literature, writers experiment with the rules of syntax and semantics to influence interpretative codes. However, traditionally, the syntactical form (or linguistic typology) of the English language is Subject-Verb-Object (SVO), the second most popular linguistic typology globally. English follows the skeleton structure of German in this way. However, the etymological roots of words typically arise from Latin and the romance languages (French, Spanish, & Italian). Etymology is the study of word origins and evolution through time. In this unit, we will use both linguistic and etymological knowledge to analyze three very different styles of poetry.

Summative Assessment:
- One-Page Critical Reflection No. 1

Formative Assessments:
- Mini-Grammar Lessons & Handouts
- Greek & Latin Roots Quiz
- Sentence Diagraming in Poetry

Reading Materials:

Unit 5: Psychological Criticism, Dark Romanticism, & Euro Guro Nansensu

1 Week | October 22-26

[Description] Considering the explosion of vampire stories, horror films, and supernatural Netflix series in the late twentieth and twenty-first centuries, literary themes trace back to the Romantic era of literary history.
Romanticism focused on four overarching principles in literary production: (1) individualism (precursor to millennial solipsism—maybe a reason for its return??), (2) idealism, (3) imagination, and (4) a subjective interpretation of Nature in Romantic literary works. The literary movements that followed Romanticism, Naturalism and Realism, both critiqued the role of Nature. The Romantics believed Nature had an indisputable impact on human existence and progress. The Naturalists believed Nature was indifferent to the human condition, emphasizing the ills of human Nature. The Realists tried to remain as objective as possible and show Nature as realistically as possible. Luckily for us, all depictions of Nature carry their own significance and interest. We will read Edgar Allan Poe's "The Fall of the House of Usher" (1839) alongside the more contemporary poem, "Schizophrenia," by Jim Stevens, to compare and contrast the motif of houses in literary production and their associations to human nature, individualism, imagination, and idealism. Then, we will read Edogawa Rampo's (sounds like Edgar Allan Poe if you say it really fast) "The Human Chair" (1925), a brilliant work of fiction that exemplifies the Euro Guro Nansensu literary movement.

**Summative Assessment:**
- One-Page Critical Reflection No. 2

**Formative Assessments:**
- Discussion Questions
- Guided Analyses
- AP Exam Practice

**Reading Materials:**
- **Primary Text:** Jim Stevens, “Schizophrenia.”

**[Outside-of-Class] AP Literature and Composition Exam Practice:**
- Prose Free Response Prompt:
  - 2018 Released Exam: *The Blithedale Romance* by Nathaniel Hawthorne (1852)
  - 2008 Released Exam Form B: Northanger Abbey by Jane Austen (1803)
- Open Response Prompts:
  - 2012 Released Exam: How the environment and socio-psycho-inter-cultural relations shape characters in a given text.
- Poetry Free Response Prompts:
  - 2014 Released Exam: “We Grow Accustomed to the Dark” by Emily Dickinson (1862)
Unit 6: Feminist Criticism, the Rise of Realism, & the Concept of Crazy

4 Weeks | October 29-2 | November 5-9, 12-16, 26-30

[Description] This unit is designed to urge you to consider what constitutes the concept of "crazy." What does it mean to be "crazy"? Is this a positive adjective or a negative adjective? Which contexts enable the connotative shift in the word? As we read Kate Chopin's "The Story of an Hour" (1894) and Charlotte Perkins Gilman's "The Yellow Wall-Paper" (1892), we will explore a brief history of medical views in the 1890s, considering the evolution of views regarding mental health, the neuro-scientific research revolving the differences between "women and men," and the culture of the 1890s (also called the Naughty Nineties... which is weird, but we'll get there). [AND] Heart of Darkness (1902) by Joseph Conrad serves two purposes. Firstly, it exemplifies the realist literary genre/movement. Secondly, it thematically demonstrates the corruption of colonization. A leading critical methodology in academic spheres is within the growing postcolonial field of literary critique. Postcolonial scholars analyze the impact of an outside culture's influence on contemporary and post-colonial cultural productions, searching for traditional cultural elements, adopted cultural characteristics, and the role of hybrids. As we read HoD, we will consider the characteristics that mark the beginning of the modernist literary period- delving into multiple realms of consciousness, perspective, and symbolic and literal madness. If we have time, we will tie this to the film Apocalypse Now (1992) and excerpts from Tim O'Brien's short story collection, The Things They Carried (1990). But, we will see how it goes.

Summative Assessment:
- One-Page Critical Reflection No. 3

Formative Assessments:
- Discussion Questions
- 1890s Literary Gallery
- Still Frames Activity
- Guided Analyses
- AP Exam Practice

Reading Materials:
Full-Duration AP Literature and Composition Exam Practice:
- Prose Free Response Prompts:
  - 2016 Released Exam: The Mayor of Casterbridge by Thomas Hardy (1886)
  - 2005 Released Exam: A Story of San Francisco by Norris McTeague (1899)
  - 2004 Released Exam: “The Pupil” by Henry James (1891)

START OF SECOND SEMESTER

Unit 6: (Neo)Marxist Criticism, Postmodernity, & Dystopia

4 Weeks | January 7-11, 14-18, 21-25, 28-1

[Description] There is a large debate in post-secondary institutions over the existence of “post-modernity” is valid. Nevertheless, for this course, we are going to acknowledge its existence. Considering you read a lot of dystopian literature last year, we are going to skip all of the foundation work and jump right into two accounts of dystopian societies: (1) Vonnegut’s short story, “Harrison Bergeron,” and (2) Orwell’s novel, 1984. As we read, I want you to begin to conceptualize the ideological realms (or ‘master’ ideas) that impact material existences (actions, traditions, writing, etc.).

Summative Assessments:
- Dystopian Literature & 1984 Exam
- Timed Essay Prompt

Formative Assessments:
- 1984 Reading Guide
- Multiple Choice Strategies/Techniques
- Contemporary Dystopias Project
- Small-Group Discussions
- Impossible Dilemmas Activity

Reading Materials:
- **Primary Text**: George Orwell, 1984 (With an Introduction by Thomas Pynchon), (London, UK: Penguin Classics Group, 1987 (1949)).
AP Literature and Composition Exam Multiple Choice Practice:

- 2018 & 2017 Released Exams: MC Sections

**Unit 7: Argumentative Writing, Rhetorical Appeals, & Fallacies**

**2 Weeks | February 4-8, 11-15**

**[Description]** This is a really quick look into what AP Language and Composition will be like next year (if you choose to take it). This unit will shortly digress from the land of fiction and venture into rhetorical analysis and nonfiction as you write a research-based argumentative paper. I want you to notice the similarities and differences between rhetorical analysis and literary analysis. Further, I want you to try to conceptualize a writing assignment that includes both rhetorical and literary analysis, weaving in research and theoretical platforms to cohesively construct an idea or multiple ideas. We will start with short mini-persuasive presentations. After reading a collection of short, nonfiction pieces, you will grade my writing using a 9-point scale. Then, you will take a swing at a research-based, argumentative literary paper.

**Summative Assessments:**
- Research-Based Argumentative Essay of Choice

**Formative Assessments:**
- Writer’s Workshop
- Peer Review & Editing
- Rhetorical & Literary Elements Quiz

**Reading Materials**
Unit 8: Critical Race Theory, Modernism, & the Harlem Renaissance

4 Weeks | February 19-22, 25-1 | March 4-8, 18-22

[Description] We will discuss critical race theory, the rise of literary modernism, and the Harlem Renaissance as we read a short collection of some really wonderful works of fiction. We’ll start off with short stories, then venture to read a novel and play. As we read Alice Walker’s “Everyday Use,” I will host a review of literary symbolism. As we read Zora Neale Hurston’s “Sweat,” we will review Biblical allusions and dialect. As we read, Hurston’s *Their Eyes Were Watching God*, you will answer several former open response questions on old AP exams as well as investigate the role of music in literature. As we read “A Raisin in the Sun,” we will discuss the alignment between history and literary productions as well as the elements of narrative.

Summative Assessment:
- Hurston, Walker, & Hansberry Exam
- One-Page Critical Reflection No. 4

Formative Assessments:
- Hurston, Walker, & Hansberry Reading Guide
- In-Class Seminars & Writing Workshops
- Literary Devices Quizzes
- Timed Writing Prompts

Reading Materials:

AP Literature and Composition Prose-Response Practice:
- 2009 Released Exam Form B: *Seraph on the Suwanee* by Zora Neale Hurston (1948)
- 2009 Released Exam Form A: The Street by Ann Petry (1946)
Unit 9: Southern Gothic Literature

1 Week | March 25-29

[Description] This week, we will read two short stories: (1) Flannery O’Connor’s “Good Country People” and (2) A.S. Byatt’s “The Thing in the Forest.” As we read, we will discuss the various types of irony that can exist in a text. We will fixate on character development, character choice, the influence of the environment, the potential for multiple antagonisms, and the elements of tone and style in literary works. Southern Gothic literature is a diverse category of literary writing. However, both use “southern” settings and characteristics to create stories that expose injustice or something unsettling that juxtaposes the southern comfort trope. O’Connor represents southern gothic literature within an American context, while Byatt represents southern gothic literature within a British context.

Summative Assessment:
- One-Page Critical Reflection No. 5
- Literary Terms & Devices Exam

Formative Assessments:
- In-Class Reading Circles
- In-Class Discussions
- Dialectical Journals
- Annotations/Marking Up the Text

Reading Materials:

Unit 10: Poetry Unit & AP Bootcamp

4 Weeks | April 1-5, 8-12, 15-18, 22-26

[Description] This unit is designed to serve as boot camp for the AP exam. We will be covering poetry and analyzing, annotating, and writing every day. In addition, we will continue working on multiple choice practice as well as free-response timed writing. This poetry unit is designed to give you an idea of modern and contemporary poetry. Though we might add some pieces or remove some, this is a brief overview.

Summative Assessment:
- 2019 AP Literature & Composition Exam
- Submitted Poetry Analysis
Formative Assessments:

- In-Class Reading Circles
- In-Class Discussions
- Annotations/Marking Up the Poem
- Small Group Presentations
- Blog Activity/ Spoken Word

Reading Materials:

- Emily Dickinson, “Because I could not stop for Death,” Poems, Series 1, (Ann Arbor, MI: University of Michigan, 1995 (1890)).

*Text we might not cover (but feel free to overachieve!)
Dear Parents and/or Guardians,

Hello! I look forward to having your child in my AP Literature and Composition course. This is a rigorous, time-consuming, and intensive course that demands a lot of hard work. Since your child is a junior, I place a lot of responsibility on students to monitor their grades and speak to me if issues arise hindering their academic success. Nonetheless, if at any point in the year, you would like to discuss their progress or brainstorm ideas to help him/her succeed, please contact me and I will be happy to meet with you or correspond via email or phone. Please fill out the information below, so that, if for any reason, I need to reach out to you, I know the best way to reach you.

All the Best,

Ms. Kaylie Fougerousse  
AP English & English 10 Teacher  
Hauser Jr. Sr. High School  
Email: kfougerousse@flatrock.k12.in.us  
Website: fougieandthejets.weebly.com

Please sign and return to Ms. Fougerousse (Rm.)

I have read and reviewed the classroom expectations and policies/procedures with my child. I also understand that throughout the school year, my child may occasionally view film clips related directly to core content and classroom material that are rated PG-13 or R.

Student Name: ________________________________________________

Parent/Guardian(s) Signature:____________________________________

Date: ________________

Contact Information

Parent work phone: _____________________________________________

Parent cell phone: _____________________________________________

Parent home phone: ___________________________________________

Parent email: _________________________________________________

*Please circle preferred method of contact.

If there is any additional information you would like to share regarding your child, please feel free to do so below or use the back of this signature sheet. Thanks!