

AP ENGLISH

Overview

Course Description: In keeping in line with the Advanced Placement course requirements, this AP Literature and Composition class is designed for high-achieving, goal-oriented students to help prepare them for college. As a result of this class, students will be better writers, readers, and thinkers. This is a three-trimester class for seniors or for students who have completed English 11 A and B with at least a B. Throughout the course of the year, students will develop the skills necessary to be critical readers of different texts (novels, plays, and poetry). They will also learn specific strategies and techniques to become better writers. By the end of the course students will have learned to write for a variety purposes and will have produced college-level writing that demonstrates varied syntax, appropriate diction, logical organization, correct use of rhetorical strategies and techniques, and the proper use of textual evidence to support the thesis of the critical essay. Students will develop these skills through a number of opportunities for writing, both in and out of class. Students will also complete multiple AP practice tests and writing prompts over the course of the year in preparation for the AP test.

Course Rationale: This course is specifically designed to help students prepare for the Advanced Placement Literature and Composition Exam given each spring and to prepare students for college-level writing and reading. Students will be challenged daily with assignments, readings, discussions, and essays to take their understanding of a text one step further. Critical thinking and critical reading skills as well as college-level writing will help prepare those students who intend to go to college succeed.

Units of Study

1. **Unit 1 Title: Alienation** – We will read *The Awakening*, *Taming of the Shrew*, and various short stories. Students will write analyses, engage in discussion and debate, and complete critical-reading journals.

Length of Unit: Three weeks

2. **Unit 2 Title: A Tale Thrice Told** – We will study psychoanalytic criticism using the story of Oedipus and Jocasta as a framework. Students will analyze poetry, *Oedipus Rex*, and more.

Length of Unit: Four weeks

3. **Unit 3 Title: Using Humor to Illustrate Flaws**– We will examine satire, comedy of manners, and literary devices connected to satire. Students will read a variety of texts, including pieces by Mark Twain, Jane Austen, and Oscar Wilde. Again, writing is a big component of this unit, and students will be expected to complete another critical reading journal.

Length of Unit: Seven weeks

4. **Unit 4 Title: Madness and Obsessions** – We will read and analyze three tragedies, Othello, Hamlet, and A Streetcar Named Desire. Students will again write, discuss through a Socratic Seminar, and write an argumentative essay about the best tragic hero.

Length of unit: Seven weeks

5. **Unit 5 Title: On a Quest**- We will read, annotate, and analyze pieces by Joseph Conrad and George Orwell as well as other authors. Students will be expected to examine how each piece connects to the idea of a journey.

Length of unit: Six weeks

6. **Unit 6: Poetry** – This is an on-going unit. Throughout the year, students will be asked to examine and analyze a variety of poems. They specifically need to learn how to identify and discuss/analyze the importance of literary devices to poems in creating meaning.

Length of unit: On-going throughout the year

***Some formative assessment and on-going assessment examples follow

<p><u>Unit Summary:</u> Students will examine works where at least one character suffers alienation from his or her society. We will examine methods of characterization, especially with <i>The Awakening</i> and the development of Edna, we will analyze the use of stream-of-consciousness narration with “The Yellow Wallpaper,” and we will consider and discuss the comedy and farce of Shakespeare’s <i>Taming of the Shrew</i>. Students will be introduced to literary theory as well, specifically feminist theory and the idea of women purposely being alienated from their societies. Students will write a number of analyses, in and out of class, for these works as well, including an argumentative essay that deals with the ending of <i>The Awakening</i>. Finally, students will engage in meaningful class discussion about these works.</p>	
<p><u>Title of Unit:</u> ALIENATION</p>	<p><u>Subject:</u> AP English</p>
<p><u>Common Core State Standards</u></p> <p><u>Reading Literature Standards</u></p> <p>RL.12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL.12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL.12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>RL.12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>RL.12.9 Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics. (<i>The Awakening</i> and “The Yellow Wallpaper”)</p> <p>RL.12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p><u>Writing Standards</u></p> <p>W.12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> ▪ W.12.1a Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. ▪ W.12.1b Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases. ▪ W.12.1c Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. ▪ W.12.1d Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. ▪ W.12.1e Provide a concluding statement or section that follows from and supports the argument presented. <p>W.12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information</p>	

clearly and accurately through the effective selection, organization, and analysis of content.

- **W.12.2a** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- **W.12.2b** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- **W.12.2c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- **W.12.2d** Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- **W.12.2e** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.2f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 [here](#).)

W.12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

- **W.12.9a** Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

W.12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards

SL.12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

-**SL.12.1a** Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

-**SL.12.1c** Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

-**SL.12.1d** Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Language Standards

L.12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and

spelling when writing.

L.12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

L. 12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

L.12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Literature to be used:

- *The Awakening* by Kate Chopin– Summer work; start class with this
- “The Yellow Wallpaper” by Charlotte Gilman Perkins
- “Desiree’s Baby” by Kate Chopin
- *Taming of the Shrew* by William Shakespeare
- Excerpt from *Jane Eyre* by Charlotte Bronte

Other resources:

- The OWL at Purdue on-line writing lab
 - Information on Feminist Literary Theory
- Lois Tyson: *Critical Theory*
- Film Clips from *Taming of the Shrew*
- “A Brief Version of Time” NY Times article to respond to following the end of *Awakening* discussion

Essential Questions

1. Why and how are people alienated from their societies?
2. Why is stream-of-consciousness an effective narrative technique, especially for “The Yellow Wallpaper”?
3. Why is Feminist theory an appropriate form of criticism for the pieces for this unit?
4. What are the differences between comedy and farce, and which definition best describes *Taming of the Shrew*?
5. Why would Kate Chopin have ended *The Awakening* as she did?
6. What characteristics does a good literary analysis contain?
7. Why are characterization and use of symbol important to a novel, short story, or play?
8. What is the value in keeping a critical reading journal?

Enduring Understandings

1. Women in society have often felt alienated, as evidenced in literature.
2. Authors and playwrights use characterization, symbols, and point of view to reveal their purpose and themes in their writing.
3. Some endings of novels and plays leave room for debate, and our understanding of the endings can be supported by examples from the text.
4. Literary theories provide frameworks for understanding texts.
5. Taking notes and/or annotating the text will help readers better understand and then analyze a text.
6. All argumentative essays and literary analyses should contain a well-structured thesis statement and topic sentences as well as supporting details with quotes from the text.

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Know...

- The meanings of the words they have chosen for their vocabulary as well as the vocabulary I have given them
- The methods of characterization
- Examples of symbols from *The Awakening*
- The difference between comedy and farce

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Be Able To...

- Debate, with evidence from the text, the ending of *The Awakening*.
- Write at least two literary analyses for the unit.
- Respond, in class, to an AP open prompt about alienation, using any character but Edna Pontellier.
- Annotate a text

<ul style="list-style-type: none"> • The elements of Feminist theory • The plot structure of a Shakespeare play 	<ul style="list-style-type: none"> • Explain how characterization, symbol, and point of view illustrate the author's purpose. • Write an essay with a thesis, topic sentences, supporting details, and quotes from the text.
<u>Formative/On-Going Assessments</u> <ul style="list-style-type: none"> • Quote selecting/responding – Students will be asked to select meaningful quotes from <i>The Awakening</i> and <i>Shrew</i> and discuss their meanings/importance with the class • Journal writing • Entrance/exit slips over various class discussions and lectures • Annotations of texts – for “The Yellow Wallpaper” • Application of feminist theory to <i>Shrew</i> • Pair-shares – regarding journal topics; students will then be asked to share with the class • Application and analysis of methods of characterization to <i>Jane Eyre</i> • Writing assessment (matching writing to exemplars) 	<u>Summative Assessments</u> <ul style="list-style-type: none"> • Argumentative essay and debating the ending of <i>The Awakening</i> • AP open prompt about alienation • Literary analysis for <i>Taming of the Shrew</i> • Test(s) over the major pieces
<u>Instructional strategies to be used</u> <ul style="list-style-type: none"> • Some lecture and notes – Feminist theory; Shakespeare's themes • Class discussion (small and whole group) • Think aloud/ modeling with annotating “The Yellow Wallpaper” • Video clips/film discussion • Modeling of thesis writing with the writing process • Modeling quoting in text • Analysis of own paper and peer review 	
<u>Academic Vocabulary/Literary Devices</u> <ol style="list-style-type: none"> 1. Stream of consciousness 2. Point-of-view 3. Monologue 4. Comedy 5. Farce 6. Feminist theory 7. Plot structure (for a Shakespeare play) <ol style="list-style-type: none"> a. Exposition b. Rising Action c. Turning Point d. Falling Action e. Climax f. Resolution 8. Theme/Central purpose 	<u>Content Vocabulary (from Shrew)</u> <ol style="list-style-type: none"> 1. Affability 2. Poesy 3. Bestrew 4. Knavery 5. Mirth 6. Incur 7. Chattels 8. Quaff 9. Peremptory 10. Pedant 11. Beguile 12. Countenance 13. Aside

Unit Summary: This unit is framed around the Greek tragedy of Oedipus. Students will first complete a quick web search before they read *Oedipus Rex*, the tale of the man who unknowingly kills his father and marries his mother. Students will examine how fate affects Oedipus (and all the characters), and they will also be expected to analyze the play for its elements of tragedy and tragic hero. Students will then read two other works that deal with Oedipus or the Oedipus complex. One is the poem “Jocasta”, which tells the story of Oedipus from Jocasta's perspective, for which students will write an in-class essay. The other is “My Oedipus Complex”, a story/memoir by Frank O'Connor. Once all three pieces have been read, discussed, and annotated, students will be asked to write, either in class or out of class, an essay about Oedipus' flaws, incorporating passages from the various texts they have read. They may also be asked to write a psychoanalytic analysis of one of the pieces we read.

Title of Unit: A TALE THRICE TOLD	Subject: AP English
<p><u>Common Core State Standards</u></p> <p>Reading Literature</p> <p>RL.12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL.12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p>RL.12.3 Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p>RL.12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p> <p>RL.12.5 Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL.12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>RL.12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</p> <p>Writing Standards</p> <p>W.12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> ▪ W.12.2a Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. ▪ W.12.2b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. ▪ W.12.2c Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. ▪ W.12.2d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. ▪ W.12.2e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. ▪ W.12.2f Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). <p>W.12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 here.)</p> <p>W.12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>	

Speaking and Listening Standards

SL.12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

-SL.12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

-SL.12.1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

Language Standards

L.12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

L. 12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

L.12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Literature to be used:

Oedipus Rex by Sophocles
“Jocasta” by Ruth Eisenberg
“My Oedipus Complex” by Frank O’Connor

Other resources:

- Internet for preliminary research
- O’Connor’s collection of short stories
- Lecture notes from _____ regarding Oedipus’ failings
- Lois Tyson: Critical Theory to understand psychoanalytic theory
- Copies of “The Minister’s Black Veil” to practice psychoanalytic theory

Essential Questions

1. How did the tale of Oedipus influence Freud’s approach to analyzing literature?
2. What impact does changing the point of view to Jocasta have on this tragedy?
3. How does the idea of hamartia apply to Jocasta and Oedipus?
4. What elements of tragedy are evident in the play and in the poem?
5. Why was the idea of fate important to the Greeks and how is this made evident in *Oedipus Rex*?
6. Why is knowing the story of Oedipus important to understand the irony of “My Oedipus Complex”?
7. Why is the point of view in “My Oedipus Complex”

Enduring Understandings

1. Hamartia is a tragic flaw that leads to the downfall of an otherwise stellar character.
2. The story of Oedipus has impacted literary theory and other prose since it was first performed in ancient Greece.
3. Situational and dramatic irony can be used to illuminate the author’s purpose.
4. Oedipus is a classic tragic hero.
5. Conflict drives plot forward.
6. Analysis of literature is an on-going process and involves close study of the text through annotation, re-reading, and writing about the work.
7. Freud’s approach to analyzing literature was influenced by the story of Oedipus.

<p>effective?</p> <p>8. What irony is evident in each of these pieces? Why is irony an important part of tragedy?</p>	
<p>Key knowledge and essential skills acquired as a result of the unit...</p> <p><u>The Student Will Know...</u></p> <ul style="list-style-type: none"> • The elements of tragedy • Definitions and examples of tragic hero and tragic flaw • The situational and dramatic irony evident in the various pieces we have read • How Oedipus influenced Freud's theory of criticism (Psychoanalytic) • What defense mechanisms are 	<p>Key knowledge and essential skills acquired as a result of the unit...</p> <p><u>The Student Will Be Able To...</u></p> <ul style="list-style-type: none"> • Analyze <i>Oedipus Rex</i> as a tragedy • Compare and contrast the point of view and purpose expressed in <i>Oedipus Rex</i> and "Jocasta" • Identify and discuss the importance of the irony in all three pieces • Address the importance of fate to the ancient Greeks and its impact on the work of Sophocles • Write a poetry analysis of "Jocasta" • Write about the importance of the Oedipus allusion to O'Connor's memoir • Respond to an open prompt about one of the pieces, either in class or out of class
<p><u>Formative/On-Going Assessments</u></p> <ul style="list-style-type: none"> • Quote selecting/responding • Journal writing – These will be used to review the day's lesson as well as stimulate discussion in the class • Entrance/exit slips – These will also be used to check for understanding of the day's (or prior day's) lesson • Class circle discussion • Pair-shares and then sharing with the class • Web search activity and quick discussion • Writing assessment (use of exemplar texts to judge own writing) • Discussion questions over <i>Oedipus Rex</i> • Analyzing "The Minister's Black Veil" using psychoanalysis 	<p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • Literary analysis about the elements of tragedy in <i>Oedipus Rex</i> • AP open prompt that somehow connects to a motif from <i>Oedipus</i> or "Jocasta" • Literary analysis for "Jocasta" • Test over the works, including reading passages from the poem and the tragedy
<p><u>Instructional strategies to be used</u></p> <ul style="list-style-type: none"> • Some lecture and notes, specifically over the Greek tragedy • Class discussion (small and whole group) • Read alouds and guided questions • Annotations of text • Web search to activate prior knowledge about Oedipus • Modeling of thesis writing with the writing process-if necessary • Modeling quoting in text – if necessary • Using rough drafts to guide writing instruction • Analysis of own paper and peer review 	
<p><u>Academic Vocabulary</u></p> <p>1. situational irony</p> <p>2. dramatic irony</p> <p>3. tragedy</p> <p>4. tragic hero</p> <p>5. tragic flaw</p> <p>6. hamartia</p> <p>7. conflict</p> <p>a. Internal</p>	<p><u>Content Vocabulary</u></p> <p>-This will be determined by students</p>

b. External c. types (man v. man, fate, etc)	
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Unit Summary:

Students will be asked to read various texts that use humor to illustrate problems in society. We will discuss satire, comedy of manners, wit, hyperbole, and more as tools/vehicles for dealing with social issues and for mocking certain types of people or groups of people in society. Students will be expected to read, answer questions, and write an analysis for *Pride and Prejudice* over Christmas Break. They will also look at some criticism of *Pride and Prejudice* and be asked to evaluate the criticism. Students will also spend some time looking at past AP tests and writing prompts that use humorous or satirical texts as well and find where they struggle and what they easily understand as well. Once again, students will be expected to respond to various prompts, both in and out of class, and will be expected to write either an expository or argumentative essay about one, if not more, of the works.

Title of Unit:

Using Humor to Expose Flaws

Subject:

AP English

Common Core State Standards

Reading Literature Standards

RL.12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Writing Standards

W.12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (if student decides to write an argumentative essay)

- **W.12.1a** Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- **W.12.1b** Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- **W.12.1c** Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- **W.12.1d** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.1e** Provide a concluding statement or section that follows from and supports the

argument presented.

W.12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- **W.12.2a** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- **W.12.2b** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- **W.12.2c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- **W.12.2d** Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- **W.12.2e** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.2f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 [here](#).)

W.12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

- **W.12.9a** Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

W.11–12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards

SL.12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

-**SL.12.1a** Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

-**SL.12.1c** Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

Language Standards

L.12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

L.12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based

<p>on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>L.12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>L.12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	
<p><u>Literature to be used:</u></p> <ol style="list-style-type: none"> 1. <i>Pride and Prejudice</i> by Jane Austen or <i>Huckleberry Finn</i> by Mark Twain (student choice) 2. <i>Lady Windermere’s Fan</i> by Oscar Wilde 3. At least one short work by Mark Twain <ul style="list-style-type: none"> o “Advice to Youth” o “The Lowest Animal” 4. “The Drunkard” and “First Confessions” by Frank O’Connor 	<p><u>Other resources:</u></p> <ol style="list-style-type: none"> 1. Excerpt from <i>Tom Jones</i> by Henry Fielding (for prompt purposes) 2. 2004 AP Released exam – Criticism prompt
<p><u>Essential Questions</u></p> <ol style="list-style-type: none"> 1. How can humor reveal flaws of society? 2. Why are satire and an author’s purpose sometimes hard to identify? 3. What tools/techniques/strategies does an author employ in the writing of satire or a comedy of manners? 4. What strategies can you use to help you understand satire, especially satire written in the 18th and 19th centuries? 5. How would you analyze a comedy of manners or other satirical piece? 6. Why is satire an effective method of criticizing society? 	<p><u>Enduring Understandings</u></p> <ol style="list-style-type: none"> 1. Writers use satire to ridicule some aspect of society. 2. A comedy of manners usually ridicules the affectations of the upper class. 3. To analyze satire consider the methods the writer employs, including exaggeration, understatement, and any other techniques of satirists. 4. Writing often reflects the culture and history of when it was written, and those aspects of the writing should be analyzed and evaluated for additional meaning, such as <i>Huckleberry Finn</i> 5. Hypocrisy is often a target of criticism in comedy of manners, as seen in <i>Lady Windermere’s Fan</i> and <i>Pride and Prejudice</i>.
<p>Key knowledge and essential skills acquired as a result of the unit...</p> <p><u>The Student Will Know...</u></p> <ul style="list-style-type: none"> • The definitions of satire and comedy of manners • Definitions for literary devices that create satire and humor, such as exaggeration, hyperbole, understatement • Strategies to help understand and analyze the purpose of satire • The various techniques authors use to create satire • The purpose of satire for each of the pieces we read • The importance of irony in establishing humor and/or satire 	<p>Key knowledge and essential skills acquired as a result of the unit...</p> <p><u>The Student Will Be Able To...</u></p> <ul style="list-style-type: none"> • Annotate and evaluate various criticisms of either <i>Pride and Prejudice</i> or <i>Lady Windermere’s Fan</i> or <i>Huckleberry Finn</i> • Analyze satire for technique and purpose • Utilize the strategies for understanding satire and its purpose on a portion of a practice AP Exam • Read and analyze a short, satirical prompt using the strategies and notes we have discussed in class • Write statements of purpose/theme for various humorous text we read • Evaluate Twain’s and Austen’s novels and Wilde’s play for the way they satirize society
<p><u>Formative/On-Going Assessments</u></p> <ul style="list-style-type: none"> • Quote selecting/responding – Find meaningful passages in the work that connect to the “big idea” of the work. On the AP Exam this is the “meaning of the work as a whole” • Journal writing about humor and satire and where it’s found in the pieces we have read • Entrance/exit slips – to review/preview the day’s lesson 	<p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • Literary analysis for <i>Pride and Prejudice</i> or <i>Huckleberry Finn</i> • AP prose prompt that asks about a passage from <i>Lady Windermere’s Fan</i> • Lengthy response and essay test over all the pieces and the elements of satire

<ul style="list-style-type: none"> • Class circle discussion • Assessing understanding (FAME work) exercise • Annotations of “The Lowest Animal” and one of the O’Connor pieces • Writing assessment (matching writing to sample) • Analysis of practice prompt for satire (in-class) both for writing and for multiple-choice practice tests 	
<p><u>Instructional strategies to be used</u></p> <ul style="list-style-type: none"> • Some lecture and notes over satire, comedy of manners, novel of manners • Class discussion (small and whole group) • Read alouds and guided questions over LWF • Annotations of text • Film clips to show characterization • Modeling of thesis writing with the writing process-if necessary • Modeling quoting in text – if necessary • Using rough drafts to guide writing instruction • Analysis of own paper and peer review 	
<p><u>Academic Vocabulary</u></p> <ol style="list-style-type: none"> 1. satire 2. comedy of manners 3. exaggeration/hyperbole 4. understatement 5. logical, emotional, ethical appeals 6. sarcasm 7. sardonic 8. novel of manners 9. parody 	<p><u>Content Vocabulary</u> <i>Lady Windermere's Fan</i></p> <ol style="list-style-type: none"> 1. Dandy 2. Affectations 3. Deprave(d) 4. Aestheticism 5. Enmity 6. Aberration 7. Impertinent 8. Incessant 9. Persona non grata 10. Censure 11. Precipice 12. Histrionic 13. Dalliance 14. Hedonism 15. Banal 16. Sacrament 17. Denouement 18. Puritan 19. Ignominy 20. Hansom

Unit Summary: This unit includes two of Shakespeare's major tragedies, *Hamlet* and *Othello*. Each of these works deals with obsession (with various things) as well as madness (real and feigned). The other major piece we will read, *Streetcar Named Desire*, also deals with these topics. While we will be reading much of these plays in class, students will be expected to read some and review outside of class. Students will be asked to analyze these works thematically, but they will examine other motifs that each drama presents as well, including jealousy, revenge, use of symbol, the conscious and unconscious mind, and villainy. Students will be asked to respond to various past AP open prompts as well as write literary analyses for these works, including an argumentative essay in which they argue for the best tragic hero: Blanche, Hamlet, or Othello. Students will also read, annotate, and evaluate two critical analyses, which should help illuminate the ideas of *Hamlet* and *Othello* even more. In order to aid in understanding and to illustrate how works of literature can be interpreted, we will watch film clips from different versions of *Hamlet* and discuss the impact the director's choice as well as the justification from the literature for the decisions made for the film. We may watch scenes from Kenneth Brannagh's *Othello* and Elia Kazan's *Streetcar* as well.

Title of Unit:
Madness and Obsessions

Subject:
AP English

Common Core State Standards

Reading Literature Standards

RL.12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

RL.12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Writing Standards

W.12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- **W.12.1a** Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- **W.12.1b** Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- **W.12.1c** Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

- **W.12.1d** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.1e** Provide a concluding statement or section that follows from and supports the argument presented.

W.12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- **W.12.2a** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- **W.12.2b** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- **W.12.2c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- **W.12.2d** Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- **W.12.2e** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.2f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 [here](#).)

W.12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards

SL.12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

-**SL.12.1a** Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

-**SL.12.1c** Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

-**SL.12.1d** Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective,

such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL. 12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate

Language Standards

L.12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

L. 12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

L.12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Literature to be used:

1. *Othello* by Shakespeare
2. *Hamlet* by Shakespeare
3. *Streetcar Named Desire* by Tennessee Williams

Other resources:

1. *Shakespeare Is Hard, But So Is Life* by Fintan O'Toole (criticism of Hamlet and Othello chapters)
2. *Hamlet* film -Zefereelli version
3. *Hamlet* film -Brannagh version
4. *A Streetcar Named Desire*, film
5. *Othello*, film

Essential Questions

1. How does each of these works follow or stray from being a tragedy?
2. Why are Shakespeare's plays timeless, and why can they be interpreted in a number of ways and still stay true to Shakespeare's tale?
3. Who is the best tragic hero, Othello, Hamlet, or Blanche, and why?
4. How can reading critics' opinions of these tragedies help our understanding and own analysis of the texts?
5. How obsession and madness revealed in these works? How do they often go hand-in-hand?
6. Why is a counterclaim an essential element of an argumentative essay?
7. Why do playwrights deal with motifs such as jealousy, rage, and revenge? How are these motifs evident in these texts?

Enduring Understandings

1. Shakespeare's tragedies follow a very strict plot structure.
2. Shakespeare takes liberty with the passing of time in his plays, something the reader needs to note and either question or ignore.
3. Various interpretations of plays can illuminate new meaning to a text.
4. Reading criticism of a play (or other work of literary merit) can help us not only understand the work but create our own meaning of the work ourselves.
5. We do not have to agree with everything a literary critic says about a text as long as we have textual evidence to support our own ideas.
6. Tragic heroes are evident in 20th-century literature as well.
7. Characters can be selfishly motivated, and that can have a profound impact on the story and the characters.
8. Iago's negative comments about Othello indicate the kind of man Iago is.

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Know...

- The definitions of any vocabulary words they selected as well as those I've given them
- The tragic flaws of various characters
- The plot structure of a Shakespeare play versus the plot of Williams' play

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Be Able To...

- Annotate and evaluate criticism of Othello and Hamlet (agree, disagree, and why)
- Argue, in writing and in class, for the best example of the tragic hero, Othello, Blanche, or Hamlet
- Evaluate the different interpretations of Hamlet and

<ul style="list-style-type: none"> • The interconnectedness of obsession and madness in each of these plays • The impact of characters on each other • The motivations of characters 	<p>defend their position about which one is better and why</p> <ul style="list-style-type: none"> • Respond to an AP Open prompt (in class) about why a character who seems immoral or evil is actually a sympathetic character • Maintain a sustained academic discourse about Streetcar Named Desire (Socratic Seminar)
<p><u>Formative/On-Going Assessments</u></p> <ul style="list-style-type: none"> • Quote selecting/responding – Specifically, students will look at various soliloquies and asides and discuss how those characterize a character • Journal writing – these will act as class review and class starters for discussion • Entrance/exit slips • Small group discussions about the effectiveness of the criticism for <i>Othello</i> and <i>Hamlet</i> • Formative assessment work as students read through a play to determine if they understand the “meaning of the work as a whole” • Comparing and contrasting film(s) to text(s) • Writing assessment (matching writing to sample) 	<p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> ○ Argumentative essay about the best tragic hero ○ Socratic Seminar for SND ○ AP open prompt about reacting sympathetically to a character who is evil or immoral and the circumstances that create sympathy (to be complete in class and evaluated according to the AP rubric) ○ Literary analysis for at least one of the three pieces. ○ AP-like test(s) over <i>Othello</i> and <i>Hamlet</i>
<p><u>Instructional strategies to be used</u></p> <ul style="list-style-type: none"> • Some lecture and notes to remind students about Shakespeare’s themes • Class discussion (small and whole group) • Read alouds and guided notes for <i>Othello</i> and <i>Hamlet</i> • Annotations of text (the criticisms) • Socratic Seminar • Film analysis (break down various scenes and interpretations) • Modeling of thesis writing with the writing process-if necessary • Modeling quoting in text – if necessary • Using rough drafts to guide writing instruction • Analysis of own paper and peer review 	
<p><u>Academic Vocabulary</u></p> <ol style="list-style-type: none"> 1. soliloquy 2. aside 3. setting 4. theme 5. motif 6. allusion 7. symbol 8. imagery 9. tragic hero 10. tragic flaw 11. stage directions 	<p><u>Content Vocabulary</u></p> <p><i>Othello</i></p> <ol style="list-style-type: none"> 1. Desolate 2. Laconic 3. Sordidness 4. Candid 5. Bombast 6. Guileless 7. Perdition 8. Subjugating 9. Forbear 10. Circumspection 11. Facile 12. Insolent 13. Beguile 14. Alacrity 15. Defunct 16. Wanton 17. Usurped 18. Surfeited

	19. Lechery 20. Impervious 21. Enmesh 22. Dilatory 23. Ruminant 24. Vehement 25. Castigation 26. Amiable 27. Lethargy 28. Fulsome 29. Pernicious 30. Odious 31. Traduce <i>Hamlet</i> 1. Entreat 2. Harbingers 3. Besmirch 4. Perilous 5. Parley 6. Sepulcher 7. Malefactions 8. Sullies 9. Sovereign 10. Visage 11. Dowry 12. Clemency 13. Discoursed 14. Shroud 15. Countenanced 16. Garrisoned 17. Obsequies 18. Profane 19. Augury
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Unit Summary: This unit contains literature in which each of the main characters goes on a journey or quest of some sort-spiritual, physical, emotional, or otherwise. Students will be asked to analyze the type of journey(s) the character undertakes and evaluate the impact the journey(s) has on the character. After reading *Heart of Darkness*, we will discuss Post-Colonial criticism and how this literary theory can be and has been used to understand *Heart of Darkness*. We will also explore ideas of “Other” with some of these texts and analyze how the “Other” is treated – by other characters and by the author’s depiction. Once again, students will be reading, writing, thinking, discussing, and re-thinking these works. Students will also be asked to do a “Spark Notes” comparison of texts, that is comparing the Spark Notes version of *Heart of Darkness* to the actual text. Ideally, students will discover that Conrad’s version contains many more impressions and implications than the re-written version. Students will also be expected to annotate their texts as they read and answer discussion/guiding questions.

Title of Unit:
On A Quest

Subject:
AP English

Common Core State Standards
Reading Literature Standards

RL.12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

RL.12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Writing Standards

W.12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- **W.12.2a** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- **W.12.2b** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- **W.12.2c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- **W.12.2d** Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- **W.12.2e** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.2f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 [here](#).)

W.12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards

SL.12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- SL.12.1a** Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

-SL.12.1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

Language Standards

L.12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

L. 12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

L.12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Literature to be used:

- *Kite Runner* by Khaled Hosseini
- *Heart of Darkness* by Joseph Conrad
- “Shooting an Elephant” by George Orwell
- “Silver Blaze” by Sir Arthur Conan Doyle – a Sherlock Holmes Tale

Other resources:

- *Sherlock Holmes: The Major Stories with Contemporary Critical Essays*
- *Critical Theory* by Lois Tyson for the discussion of Post-Colonial Criticism
- Readings/Presentations about Imperialism in Africa

Essential Questions

1. Why is the idea of undertaking a journey an essential component of much literature?
2. How do the characters change or grow throughout their various journeys?
3. Why is reading the actual text, instead of an abridged or re-worded text important to understanding the work?
4. How does Conrad distance himself from the imperialism of the Congo? How does Marlow’s tale reflect the confusion of the Congo?
5. Why is Post-Colonial criticism an appropriate one for analyzing *Heart of Darkness*?
6. How does each work present the “other”? Is the portrayal positive or negative, and what does that say about the author, the characters, etc.?
7. Why would “Silver Blaze” be included in this theme? How does this story fit the theme of taking a quest or journey?

Enduring Understandings

1. Not all journeys are physical; they may be emotional, psychological, or some other form.
2. Sometimes readers have difficulty knowing the purpose of a text because the author wasn’t sure how he felt about the issue himself, such as Joseph Conrad and *Heart of Darkness*.
3. Journeys change characters for better or worse.
4. Not all narrators are trustworthy.
5. Only the true text can reveal everything the author intended. Summaries help, but they do not take the place of reading the actual text.
6. Stories of journeys often reveal problems in the world as well, such as imperialism, problems in Afghanistan, and the treatment of “Other”.

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Know...

- The components of a journey or quest
- What imperialism is and the impact it had on those who were “imperialized”
- Examples of symbols and other motifs from each work

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Be Able To...

- Debate whether or not Conrad was a “bloody racist” using evidence from the text
- Analyze *Kite Runner* using any past AP open prompt of choice

<p>and their importance to the text</p> <ul style="list-style-type: none"> ○ To evaluate a summary of a source to see what it lacks ○ The various conflicts evident in each work ○ How mood is created by an author ○ What ambiguity means and how it connects to the works of Conrad and Orwell 	<ul style="list-style-type: none"> • Apply the elements of the journey tale to the pieces we read • Summarize and evaluate literary criticism about “Silver Blaze.” • Describe and analyze the mood/atmosphere created in each piece • Analyze or evaluate the impact the journey had on the main character, using evidence from the text to indicate whether the impact was positive or negative • Discuss the ambiguities and ambivalence in some of these texts and to address how those connect to the meaning of the works
<p><u>Formative/On-Going Assessments</u></p> <ul style="list-style-type: none"> • Journal writing • Entrance/exit slips • Summarizing criticism of Sherlock Holmes • Class circle discussion of text • “Meaning of the Work as a Whole” assessment – brainstorming ideas for an AP prompt for <i>Heart of Darkness</i> or <i>Kite Runner</i> • Daily notes and questions over <i>Heart of Darkness</i> • Reading questions for <i>Kite Runner</i> • Period reading check quizzes • Writing assessment (matching writing to sample) • 5-3-1 FAME Work for Heart of Darkness (attached) 	<p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • Analysis and evaluation of the journey for one or more characters • AP open prompt choice for <i>Kite Runner</i> to be completed in class • AP-like test over <i>Heart of Darkness</i> and <i>Kite Runner</i> • Debate and/or Socratic Seminar for <i>Heart of Darkness</i>
<p><u>Instructional strategies to be used</u></p> <ul style="list-style-type: none"> • Some lecture and notes • Class discussion (small and whole group) • Guided questions • Annotations of text, especially with the Spark Notes comparison • Web search • Film clips and discussion • Modeling of thesis writing with the writing process-if necessary • Modeling quoting in text – if necessary 	
<p><u>Academic Vocabulary</u></p> <ol style="list-style-type: none"> 1. ambivalence 2. ambiguities 3. description 4. mood/atmosphere 5. personification 6. internal conflict 7. imagery 8. figurative language 9. frame story 10. point of view 11. syntax 12. diction 13. Post-colonial criticism 14. stream-of-consciousness 15. motif 	<p><u>Content Vocabulary</u></p> <p><i>Heart of Darkness</i></p> <ol style="list-style-type: none"> 1. Ascetic 2. Placid 3. Immutability 4. Desolate 5. Pall 6. Emissary 7. Sordid 8. Philanthropic 9. Rapacious/ rapacity 10. Languidly 11. Trenchant 12. Rout 13. Prevaricate 14. Precipitately 15. Audacity 16. Impudence

	17. Sagacious 18. Implacable- 19. Fiendish 20. Tumultuous 21. Inexorable 22. Perdition 23. Revile 24. Wraith 25. Rites 26. Profundity 27. Fatalism 28. Ascendancy 29. Factitious 30. Inscrutable 31. Partisan 32. Exultation 33. Obtruded 34. Tenebrous 35. Sarcophagus 36. Vigor 37. Precipice
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Unit Summary: Although poetry will be taught throughout the year, it is written as one unit to indicate what poetry will be taught, how poetry will be taught, what students will be expected to learn, and what assessments they will be expected to complete. Students will also learn various techniques and strategies for analyzing poetry, including the TP-CASTT and threading methods. We will study various poetic devices, tone, diction, and more, to employ in analyzing poetry. Students will be expected to memorize these devices for vocabulary quizzes and practice AP tests, and again, they need to incorporate this language into their poetry analyses as well. As students study poetry throughout the year, they will write a number of in-class and out-of-class essays, they will utilize the poetry analysis strategies we discussed, and they will present various poems to the class, individually and in small groups.

Title of Unit:

Poetry

Subject:

AP English

Common Core State Standards

Reading Literature Standards

RL.12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.12.6 Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

RL.12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

Writing Standards

W.12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- **W.12.1a** Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- **W.12.1b** Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- **W.12.1c** Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- **W.12.1d** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.1e** Provide a concluding statement or section that follows from and supports the argument presented.

W.12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- **W.12.2a** Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- **W.12.2b** Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- **W.12.2c** Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- **W.12.2d** Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- **W.12.2e** Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- **W.12.2f** Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 [here](#).)

W.12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards

SL.12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups,

and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

-SL.12.1a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

-SL.12.1c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

Language Standards

L.12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

L. 12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

L.12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Literature to be used:

- *Perrine’s Sound and Sense: An Introduction to Poetry* edited by Thomas Arp and Greg Johnson
- Blackberry poems by various poets
- Star cluster poems by various poets
- *English Romantic Poetry* by various Romantic poets

Other resources:

- Past AP poetry prompts for analysis and discussion
- Sample essays from prior years’ students

Essential Questions

1. How do I analyze poems?
2. What poetic devices and rhetorical devices should I know to help me analyze poetry?
3. What are the questions I need to ask myself when reading a poem?
4. How can strategies like TP-CASTTs and threading help me understand a poem?
5. Why is understanding a poet’s or a poem’s tone imperative?
6. How do poets achieve a specific tone?
7. Why is understanding connotation, denotation, imagery, figurative language, etc. important for poetry analysis?
8. What other terms do I need to know and be able to apply in the analysis of poetry?

Enduring Understandings

1. Poetry is difficult to read and analyze.
2. Rely on the text to understand the meaning and purpose of a poem.
3. Understanding and analyzing a poet’s tone is critical to the analysis of poetry.
4. No matter what anyone tells you, poems can’t mean whatever you want them to.
5. When analyzing a poem, make specific textual references.
6. Tone is often described in terms of adjectives and then is “proved” through textual reference.
7. You must read a poem more than once in order to make sense of it.

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Know...

- Different adjectives to describe tone
- Multiple poetic devices to help with analysis
- The difference between connotation and denotation and the importance of diction

Key knowledge and essential skills acquired as a result of the unit...

The Student Will Be Able To...

- Complete TP-CASTTs
- Thread poems
- Identify various poetic devices AND discuss their purpose in the poem

<ul style="list-style-type: none"> • How to read a poem • Types of and examples of figurative language and imagery • Multiple strategies for understanding and annotating poetry 	<ul style="list-style-type: none"> ○ Identify the poet's purpose and provide textual evidence to support ○ Write a number of poetry analyses, including past AP exam prompts ○ Utilize various other strategies for interpreting poems ○ Describe the different forms of irony in poetry
<p><u>Formative/On-Going Assessments</u></p> <ul style="list-style-type: none"> ○ Class and small group discussions about poems and their meanings ○ Journal writing – students will identify a poet or speaker's attitude multiple times and provide textual evidence to support ○ Small group presentations about different poems – identifying central purpose of the poem and text to support ○ Entrance and exit slips ○ Vocabulary quizzes and application over literary devices ○ Poetry questions ○ Paraphrasing poems ○ Utilizing various analysis strategies ○ In-class AP poetry test prompts 	<p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • At least two to three poetry analyses written to past AP prompts • Analytical skills will be assessed on other AP tests that contain poems from past AP exams. Students will be expected to use the strategies and language they have been taught to be successful on the poetry sections of these tests.
<p><u>Instructional strategies to be used</u></p> <ul style="list-style-type: none"> • Some lecture and notes over poetic devices • Class discussion (small and whole group) over various poems • Modeling of paraphrasing, threading, etc. • Annotations of text • Group presentations • Guided group questions • Modeling of thesis writing with the writing process-if necessary- for the AP exam • Modeling quoting in text – if necessary • Using rough drafts to guide writing instruction • Analysis of own paper and peer review 	
<p><u>Academic Vocabulary</u></p> <p>1. tone</p> <ol style="list-style-type: none"> a. Apathetic b. Didactic c. Elegiac d. Flippant e. Benevolent f. Lucid g. Sanctimonious h. Nostalgic i. Effusive j. Laudatory k. Mock-heroic <p>2. connotation</p> <p>3. denotation</p> <p>4. diction</p> <p>5. imagery</p> <p>6. figurative language</p>	<p><u>Content Vocabulary</u></p> <p>Students will periodically select words from the poems they do not know to define and use.</p>

<ul style="list-style-type: none">a. simileb. metaphorc. personificationd. apostrophe <ul style="list-style-type: none">7. allusion8. metonymy9. synecdoche10. caesura11. enjambment12. repetition13. central purpose14. rhyme15. meter<ul style="list-style-type: none">a. Iambic pentameterb. Heroic coupletsc. Free verse16. allegory17. speaker18. symbol19. irony20. dramatic irony	
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FEEDBACK FORM

Name of writer:

Mrs. Drake, I currently would score my prompt as a _____ according to the exemplars we read in class. What I think I need to work on is the following:

Mrs. Drake, I, _____, read the above student's essay. I would currently score it as a _____ based on the exemplars we read in class. I would say that he/she needs to work on the following:

Mrs. Drake, please check my essay for the following:

1.

2.

3.

5-3-1 FAME Work

Name:

AP *Heart of Darkness*

Hour:

What are five ideas or concepts from the reading? Consider the purpose of the piece, literary devices, etc. Also consider Conrad's ambiguous attitude toward imperialism.

1.

2.

3.

4.

5.

What are three questions you have over those pages of reading?

1.

2.

3.

What is one thing I could do OR you could do to better help you in understanding this novel?

1.

Lady Windermere's Fan

3 big or important events/ideas from Scene 1:

1.

2.

3.

3 specific insights/examples to support insights (consider humor, satire, etc- What are you noticing?):

1.

2.

3.

Questions I have on the scene are:

1.

2.

3.

I need more explanation/clarification on:

1.

2.

3.

How can I help myself understand what is going on?