

AP ENGLISH LITERATURE AND COMPOSITION SYLLABUS

UNDERSTANDINGS:	ESSENTIAL QUESTIONS:
<p>What will students understand (about what big ideas) as a result of the unit? Students will understand that:</p> <ul style="list-style-type: none"> • Literature provides a mirror to help understand ourselves and others. • Writing is a form of communication across the ages. • Literature reflects the human condition. • Literature deals with universal themes, i.e., man vs. man, man vs. nature, man vs. self, man vs. God. • Literature reflects its time’s social, cultural, and historical values. 	<p>What arguable, recurring, and thought-provoking questions will guide inquiry and point toward the big ideas of the unit?</p> <ul style="list-style-type: none"> • How does literature help us understand ourselves and others? • How has writing become a communication tool across the ages? • How does literature reflect the human condition? • How does literature express universal themes?

Big Picture Skills:

- Analyze a text by examining how the author uses imagery (including figurative language and sound devices), diction, detail, point of view, syntax, and other literary devices and techniques to create a complete tone. Link the tone to theme.
- Perceive patterns and contrasts in a text and how they are related to tone and theme.
- Perceive irony and interpret its significance.
- Interpret symbols.
- Use language with flair and precision for a variety of purposes.
- Use the study of literature as practice for the real-life job of interpreting the “big text” that is the world and life itself.

Close Reading Objectives

- I. Use reading strategies to comprehend and analyze texts***
 - Annotate texts for plot elements, symbolism, language devices, patterns and contrasts
 - Determine the target audience of a text
 - Determine the author’s purpose in writing a text
 - Make valid inferences based on elements in a text
 - Paraphrase a narrative, expository, descriptive, and/or persuasive text
 - Make predictions based on information in a text
 - Engage in discussions about a text
 - Summarize important points in a text

II. *Interpret symbolism in a text on several levels*

- Explore the significance of archetypal characters, plot elements, objects, and setting
- Interpret allegorical texts
- Perceive symbolic elements and determine their thematic importance

III. *Analyze the elements of the fictional texts*

- Understand an author's use of fictional characters to convey ideas
- Analyze the characters
 - determine the protagonist and antagonist
 - compare static and dynamic, flat and round characters
 - explain the significance of a character's epiphany
 - interpret the significance of a "foil" character
 - determine the motivation of a character
 - detect the author's use of direct and indirect characterization
- Determine the elements of plot
 - identify the conflict or conflicts as a means to understanding theme
 - detect and interpret the author's use of the techniques of flashback, foreshadowing, and suspense
 - use plot summary strategies to map the usual progression of a plot
- Analyze the setting of the story to determine its significance
- Determine the effects of the author's use of dialogue
- Related fictional events and characters to universals of human life (theme)
- Explain how an author's use of time (pacing) affects meaning in a text
- Examine point of view and perspective and their significance and explain how a shift in point of view can affect meaning
- Understanding the characteristics of comic, tragic, and epic fictions

IV. *Comprehend and interpret poetic texts*

- Develop a familiarity with poetic terms and forms
- Form a mental map of the major eras of English, American, and world poetry (i.e., the Romantic Period, the Neo-Classical Era, the Metaphysical Poets, etc.)
- Practice the spoken and written interpretation of poetry using the language of literary analysis
- Determine rhetorical shifts in poetry
- Understand the characteristics of the lyric genre

V. *Comprehend and analyze dramatic texts*

- Understand Aristotle's ideas on tragedy
- Understand the characteristics of comic drama
- Recognize and use the terms appropriate for the analysis of drama: for example, *catharsis*, *hamartia*, *anagnoresis*, *peripeteia*

VI. *Analyze style and tone in texts (poetry, prose fiction, drama, and nonfiction)*

- Analyze a text using the details in the piece as evidence of tone and theme

- Analyze a text using the author's diction as evidence of tone and theme
- Analyze a text using images, figurative language, and sound devices as evidence of tone and theme
- Analyze a text using point of view and perspective as a focus for interpretation
- Analyze a text by exploring the connections between syntax and meaning
- Interpret the significance and effect of allusion in a text
- Analyze an author's style through an examination of his or her characteristic use of language

VII. *Gain the ability to detect irony in a text*

- Read and analyze texts containing verbal, situational, and dramatic irony
- Read and analyze satirical texts
 - study the elements of satire, including hyperbole, understatement, and others
 - determine the author's purpose in satiric texts
 - evaluate the effectiveness of the author's use of satire

VIII. *Interpret the meaning of a text*

- Explore the relationships between the text and real life
- Discuss philosophical ideas and questions related to the text
- Articulate the central question of a text or the problem it poses
- Determine the conflicts in a text and understand their resolution
- Make inferences about meaning based on the elements of a text

IX. *Develop a rich vocabulary through reading formal study*

- Learn vocabulary related to tone
- Recognize connotative differences among synonyms
- Memorize the important Greek and Latin root words and crucial prefixes and suffixes
- Understand the use of a dictionary and thesaurus
- Learn vocabulary related to literary analysis such as *apostrophe*, *meter*, *consonance*, *motif*, *extended metaphor*, etc.
- Read widely to add precise, unusual, and/or intriguing words to your personal vocabulary

Composition and Grammar Objectives

I. *Practice identifying and critiquing the modes/purposes of composition*

- Write for a descriptive purpose
- Write for an expository (explanatory) purpose, especially literary analysis
- Write research-based criticism with documentation
- Write for a narrative purpose
 - fictional
 - non-fictional
- Write for a persuasive purpose

- Write multiple-mode essays
- Write poetry and/or drama
- Write for personal purposes

II. *Learn to use the process of composition*

- Shape pieces of writing with a particular audience in mind
- Write with a definite purpose
- Generate ideas fluently using a variety of techniques for brainstorming
- Organize ideas logically/write with a plan in mind
- Draft extemporaneous writing pieces (timed writing)
- Draft writing pieces intended for revision (process writing)
 - revise for word choice, content, organization, precise diction, sentence variety, unity and aesthetics
 - edit for mechanics, sentence structure, and usage

III. *Practice the structural elements of writing (pattern modeling)*

- Write effective thesis statements
- Write a variety of types of introductions
- Write body paragraphs of increasing complexity that support a thesis
- Write effective topic sentences for body paragraphs
- Use quotations as evidence
- Correctly incorporate quotations into writing pieces
- Write commentary to explain evidence and detail
- Use transitions gracefully
- Write dialogue in narrative pieces

IV. *Develop a vivid writing style and “voice”*

- Use active voice for most sentences
- Choose sentence patterns for variety and rhetorical effect
- Coordinate and subordinate ideas
- Match point of view to purpose
- Imitate the sentence patterns of other writers to learn aspects of style
- Select details for purpose and effect
- Develop an active, diverse vocabulary and use it with precision and flair
- Learn to manipulate tone for effect
- Use figures of speech and literary elements such as symbolism and irony
- Use sound devices such as assonance, consonance, onomatopoeia, etc.
- Understand the use of dialect for effect

V. *Hone proficiency at using the mechanics of writing*

- Use capitalization correctly
- Use standard punctuation correctly
- Experiment with unusual punctuation such as the dash, ellipses, and the colon
- Avail yourself of resources designed to ensure correct spelling

VI. *Know and employ standard American English usage*

- Make sure pronouns and antecedents agree.
- Make sure subjects and their verbs agree.
- Use subjective and objective pronouns correctly.
- Use parallel structure
- Use idioms correctly

VII. *Understand and use effectively the different types of phrases and clauses*

- Dependent clauses
- Independent clauses
- Absolute phrases
- Appositive phrases
- Gerund phrases
- Infinitive phrases
- Participial phrases

VIII. *Experiment with rhetorical sentence strategies*

- Antithesis
- Juxtaposition
- Asyndeton
- Polysyndeton
- Repetition
- Reversal
- Rhetorical fragments
- Rhetorical questions

IX. *Analyze the effect of certain parts of speech, phrases and types of sentences on tone and meaning*

COURSE DESCRIPTION:

An AP English Literature and Composition Course engages students in the *careful* reading and *critical analysis* of imaginative literature. Through the close examination of selected texts, students will deepen their understanding of the ways writers use *language* to provide both meaning and pleasure for their readers. As they read, students will consider a work's structure, style and themes, as well as such smaller scale elements as the use of *figurative language*, *imagery*, *symbolism*, and *tone*.

COURSE COMPONENTS:

The course includes intensive study of representative works from various genres and periods, concentrating on works of recognized literary merit. The AP English Literature and Composition Development Committee agree with *Henry David Thoreau* that it is wisest to read the best books first. The committee also believes that such reading such be accompanied by

thoughtful discussion and writing about those books in the company of one's fellow students. I too agree with this philosophy.

READING:

Reading in an AP course is both wide and deep. This reading necessarily builds upon and complements the reading done in previous English courses so that by the time students complete their AP course, they will have read works from several genres and periods—from the 16th to the 21st century. For that reason, previously read works from your American Literature and World Literature course may be revisited for deeper study. This is because it is important that students have gotten to know a few works well. On the AP exam, you may wish to recall literature read from other courses you took in preparation for AP.

As you read, it is important that you read deliberately and thoroughly, *taking time* to understand a work's complexity, to absorb its richness of meaning, and to analyze how that meaning is embodied in literary form. To assist in this task, students will maintain a *dialectical journal*. In addition to considering a work's literary artistry, students reflect on the social and historical values it reflects and embodies. Careful attention to both textual detail and historical context provides a foundation for interpretation, whatever critical perspectives are brought to bear on the literary works studied.

A generic method for the approach to such closer reading involves the following elements: *the experience of literature, the interpretation of literature and the evaluation of literature*. All three of these aspects of reading are important for an AP English Literature and Composition Course.

WRITING:

ALL writing assignments are required. ALL writing assignment are required. ALL WRITING ASSIGNMENTS ARE REQUIRED. You will receive a grade of "Incomplete" if you fail to complete any of the writing assignments. Therefore, make sure you schedule time to make up your timed-writings if you happen to be absent on a day when one is given. If you miss turning a writing assignment on the original due date, you are still required to complete the assignment even if it may be worth reduced credit. To avoid this situation, complete ALL assignments on time.

Writing is an integral part of the AP English Literature and Composition course and exam. Writing assignments focus on the critical analysis of literature and include expository, analytical and argumentative essays. Although critical analysis makes up the bulk of student writing for the course, well-constructed creative writing assignments may help students see from the inside how literature is written. The goal of both types of writing assignments is to increase students' ability to explain clearly, cogently, even elegantly, what they understand about literary works and why they interpret them as they do.

You will complete writing assignments **both outside of class and in class.**

Required Texts and Materials

In the AP English Literature course, the student should consider obtaining a personal copy of the various novels, plays, epics, poems, and short fiction used in the course. You may purchase copies from a local new or used bookstore, or from an online book source.

If available, you may check out books from your school bookroom. All titles may also be found in the local library branches. Some of the works used can also be accessed online. Not all materials will be issued to students; some are classroom references.

*Two textbooks provided by District: 12th grade (Pearson and Bedford editions)
AP English: Multiple Choice and Free Response Questions in Preparation for the AP English College Readiness/Portfolio & Scholarship Activities*

Preliminary list of novels, dramas, and anthologized material:

- *Frankenstein*, Shelley
- *The Tragedy of Hamlet, Prince of Denmark*, Shakespeare
- “*A Voyage to Lilliput*,” from *Gulliver’s Travels*, Swift
- *A Streetcar Named Desire*, Williams
- Short fiction and essays – as selected
- Poetry – as selected
- Modern novels – as selected

Performance Tasks:

Timed essays based on past AP prompts

Essay questions as required of college-level writers

Reading/responding to/analyzing novels, drama, fiction, nonfiction, and poetry

Maintaining a dialectical journal

Imaginative writing including but not limited to: poetry and imitative structures

Literary analysis papers – expository and persuasive

Personal essay

Graphic organizers, double-entry journals, paragraphs responses, and questions

Pre-Course Assignment

Novels: Select 1 and complete the assigned activities listed below. Handouts on the website.

Select 1 novel from the list and complete the **LITERARY ANALYSIS SHEET** and the **TEXT ANNOTATION SHEET**. Follow the instructions on the worksheet (found on the website)

Submit this work the first Monday, Tuesday, or Wednesday of school for extra credit. The final day to submit this assignment for full credit is Sept 23, 2015.

Huxley, Aldous. *Brave New World* (bookroom)

Orwell, George. *1984*.

Wilde, Oscar. *The Picture of Dorian Gray*

Part II: Choose 1 Play

Select 1 play from the list and complete the LITERARY ANALYSIS SHEET (**Not the TEXT ANNOTATION SHEET**). Follow the instructions on the worksheet and the website. Submit this work the first Monday, Tuesday, or Wednesday of school for extra credit.

The final day to submit this assignment for full credit is Sept 23, 2015.

Shakespeare, William: *Taming of the Shrew* or *Twelfth Night*

Part III: College Portfolio

Create accounts at APPLYTEXAS.org and Common Application

<https://www.commonapp.org/CommonApp/default.aspx>) Right

now, both sites have the dates for this year's seniors. You will be able to create an account at the beginning of August. For right now, **Print a draft of the older version of the Common Application** and begin **BY HAND** filling out the demographic and academic information you will need. The older version will be in the handouts folder. A copy of an older version is available from our website as well.

DO NOT PUT YOUR SOCIAL SECURITY NUMBER ON ANYTHING AT THIS TIME. DO NOT WRITE THE ESSAY. (Yet) These are older topics and not the currently released topics.

Have the draft printed and your answers written in by Sept 9, 2015.

COURSE SEQUENCE – ORGANIZED BY UNITS OF STUDY

There will be a variety of writing experiences. You can expect to write at least once a week, possibly more frequently. Writing will be carefully assessed in a holistic fashion, with particular emphasis on following prompt requirements. We will be striving to develop a mature writing style featuring a good command of varying sentence types.

All essay assignments will be evaluated against a grading rubric, which will be explained before you begin working. You will have the opportunity to rewrite the more important papers as they are returned, in order to enhance your skills and improve your grade.

Scoring of essays will follow AP guidelines, which will be carefully explained to you. We will have mini grammar lessons on specific issues which crop up as we proceed. You will be expected to demonstrate a strong command of grammar, so expect to grow in your ability.

FIRST SEMESTER**Unit 1: The College Preparation Unit (including Scholarship Essay)****2 WEEKS**

Work on college *preparation portfolio that* shall include:

- 1) Revised and updated resume
- 2) A self-letter of recommendation
- 3) A college application essay
- 4) Proof of completed college application, Common Application paper

The purpose of this early writing assignment is to assist you in preparing a formal, typed, perfect essay suitable for college admission requirements or use, with modification, in applying for scholarships. You are encouraged to find and respond to the actual essay prompts required by your chosen college or university. These will be drafted, submitted for critique, and rewriting until perfect. They will then be kept on file for your future use.

Unit 2: The Tragedy of Hamlet, Prince of Denmark: (Mortality, Revenge, Lies and Deceit)
4 WEEKS

Concepts: Renaissance, tragedy (Aristotelian and Senecan), tragic hero, hamartia, hubris, fatal flaw, soliloquy, aside, turning point, blank verse, imagery, Elizabethan models of reality, Oedipus Complex, and foil.

Guiding Questions

To what extent does Hamlet correspond to classical or medieval notions of tragedy?

How does Hamlet meet the criteria for a tragic flaw?

Hamlet is a play in which nothing can be taken at face value: appearances are frequently deceptive. What deliberate attempts are made at deception?

How does the character, the challenges, of Hamlet relate to problems of today's world, especially today's young people?

Why is *Hamlet* considered Shakespeare's greatest play?

Ancillaries: "The Love Song of J. Alfred Prufrock" and "The Cask of Amontillado" by Edgar Allan Poe.

Students will answer ontological questions such as: What (if anything) is the purpose of life? How should I live? What is truth? Are human beings mere matter or does their being transcend the physical? The question from Oedipus: "Who is it that has caused the pollution of the city?" The question of Parzival: "Who is the keeper of the grail?"

Students will use a dialectical journal to assist in analysis of literary work. Students will write an analysis of selected soliloquies. Students will write analytical essays based on thematic study and certain techniques. Writing opportunities focus on analytical, expository and creative writing. Students will complete timed writing assignments [i.e., writing examining quotations and/or situations to show the function of motif]. Students will answer questions with specific examples from Hamlet that demonstrate diction and tone.

Unit 3: Melville's "Moby Dick": Shifts in Narrative Voice and Literary Genres
4 WEEKS

Concepts: *Moby Dick* is a testament to Melville's ingenuity and timelessness. The text remains relevant today, both in its characterization and its form. The novel offers insight into the whaling

industry that shaped the New England seacoast in the 19th century. Today, there are those fighting against whale hunting. Students will explore Melville’s development of his first person narrator Ishmael, examine Melville’s characterizations of Ahab as a foil to Ishmael, then analyze the shifting perspectives on character that delve into Melville’s complex protagonist, then analyze Melville’s integration of several literary genres—hymn, sermon, scientific writing, and drama into the novel.

Guiding Questions

How does Melville shift the focus of narrative voice from Ishmael to Ahab in *Moby Dick*?

How does the narrative voice shift impact the reader’s understanding of Ishmael’s journey and of Ahab’s question for the White Whale?

How does Melville use a variety of literary genres within the novel, *Moby Dick*? Why does he make these genre shifts? What function do they serve?

Students will perform a guided close reading of Chapters 1, 9, 32, 37, and 40.

Students will analyze Ishmael’s narrative voice and invocation of the Fates in the opening chapter of *Moby Dick*.

Students will write their own autobiographical “Call me _____.” piece, emulating Melville’s opening chapter by invoking a higher force that the student believes in (need not be spiritual i.e., love, friendship, etc.). Students should also describe a physical place or state that offers them comfort in the same way Ishmael describes the sea.

Students will assess Ishmael’s main character traits.

Students will analyze Ahab’s dramatic monologue.

Students will compare Ishmael and Ahab.

Students will perform a stylistic investigation and analysis of the genres.

Unit 4: Poetry (Renaissance, Metaphysical to Modern) [complete unit second semester] **6 WEEKS**

Guiding Questions:

Students will learn that: reading poetry well means responding to it; if one responds on a feeling level, he or she is likely to read more accurately, with deeper understanding, and with greater pleasure. Reading accurately and with attention to detail, will enable one to respond on an emotional level. Paying close attention to the text in poetry makes one appreciate and understand textuality and its possibilities.

Students will do an in-depth study of the sonnet, to include analysis and writing of original sonnets. Along with this study, we shall look at the work of John Donne and other early poets. Study and analyze poems from the Renaissance (assorted collection); study and analyze various poetic forms (ballad, Sonnet, Metrical Romance); and, study and analyze metaphysical poets.

Students will write a literary analysis to be shared in class. The emphasis will include sonnet form, paraphrase, imagery, syntax, and poetic language; summary/paraphrase, thesis statement, syntax/sentence structures, audience.

Timed writing activity/study: literary analysis comparing and contrasting poems (AP style prompt) as well as multiple-choice practice.

NINE WEEK EXAMS: each grading period a sample AP style reading and appropriate question will be given.

SEMESTER FINAL: Mock AP test

SECOND SEMESTER

Unit 5: Frankenstein: (Nature vs. Technology)

3 WEEKS

Guiding Questions

What consequences do we face when we don't take responsibility for our actions?

How can scientific advancement and exploration be both good and bad?

What is the relationship and responsibility between creator and creation?

What is the relationship between nature and nurture? Which is more important?

Expectations

Students will read and annotate the extensive, insightful essay “The Monster’s Human Nature” in preparation for writing an expository or persuasive essay comparing the popular Hollywood, Gothic monster tradition with Mary Shelley’s actual novel. This essay will be critiqued and rewritten as needed.

Students will study and extensively discuss Plato’s “Allegory of the Cave” and relate it to the search of the creature to “come out of the cave” and join human society. After the seminar, an analytical or persuasive essay will be written and presented for discussion.

Students will complete a mini-research project which answers the essential questions: How do personal experiences and societal issues influence how and why a text is written? How do personal experiences and societal issues influence how and why a reader interprets and relates to a text?

Purpose of the Assignment:

Part of the reason Frankenstein is considered a classic work of literature is because of all the different ways people can interpret the text. In order for us to see all the various meanings (and find our own meanings) it is important that we learn a little about the context in which Mary Shelley was writing.

Unit 6: Satire: (Irony, Parody)
5 WEEKS

Concept: Restoration and 18th Century, rationalism, satire (horatian, juvenalism), aphorism, rhetorical modes (logos, pathos, ethos), persuasive techniques, tone, denotation/connotation, irony (verbal, situational, dramatic), mock epic, heroic couple, diction, syllogism

Ancillaries (Fiction, Poetry):

Excerpts from “The Rape of the Lock,” Alexander Pope, “A Voyage to Lilliput,” from *Gulliver’s Travels*, Jonathan Swift, Mark Twain, *The Importance of Being Earnest*, Oscar Wilde, *Daisy Miller*, Henry James

Ancillaries (Non-fiction/Essays/Rhetorical Modes): Native American leader Canassatego to College of William and Mary presented to his people by the Virginia colony, and “A Modest Proposal,” Jonathan Swift, *Daisy Miller*

Guiding Questions:

1. What can we infer about the intended audience, and what assumptions does Canassatego make about his audience?
2. The explicit purpose of the letter is to reject the offer, but what is the implied purpose?
3. How does Canassatego craft his tone to achieve his purpose?
4. How does Canassatego’s style help him to achieve his purpose?
5. What elements make this letter satirical and how are those elements different from Jonathan Swift’s “A Modest Proposal”

Expectations:

Once students have worked through the questions in small groups, students will create an individual rhetorical précis. If they do not finish in class, they will work on it for homework. Students will be paired to peer review their précis before the teacher assesses their writing with the précis rubric.

The teacher will lead students in a follow-up discussion about the different elements of satire. Then students will use “A Modest Proposal” by Jonathan Swift as a model to create their own sardonic satirical piece.

Unit 7: A Streetcar Named Desire: (Marriage, Society and Class)
5 WEEKS

Concepts:

- Explicate and appreciate the power of visual and auditory expressionistic elements to help shape set design, narrative, characterization, and theme in the building of dramatic scripts.
- Exercise skills of explication.
- Craft essays of critical analysis.
- Recognize elements that build artistic tension in dramatic scripts.

- Experience growth in the writing process, oral skills, skills of research, and contextual analysis.

Ancillaries: *Desiree's Baby*, Chopin; *Porphyria's Lover*, Browning; excerpts from Toni Morrison's *Beloved* and *God Bless Child* and interview by *Fresh Air's* Terry Gross.

Guiding Questions:

In what ways does fantasy help and harm people trying to cope with reality?

How far should people go to show loyalty to people they love? To friends? To family?

What are the consequences of pursuing overwhelming desire?

Is "deliberate cruelty" the only unforgivable crime?

How do characters simultaneously represent and deconstruct the "American Dream"?

How do humans' primal instincts both strengthen and destroy them?

Expectations:

Students will complete close reading activities for literature studied.

Students will participate in class discussions comparing literature; author's thought process while writing.

Students will respond to an AP prompt:

Often in literature a character's success in achieving goals depends on keeping a secret and divulging it only at the right moment, if at all.

Choose a novel or play of literary merit that requires a character to keep a secret. In a well-organized essay, briefly explain the necessity for secrecy and how the character's choice to reveal or keep the secret affects the plot and contributes to the meaning of the work as a whole.

NINE WEEK EXAMS: each grading period a sample AP style reading and appropriate question will be given [at this point each section will have been addressed].

Unit 8: AP Focused Exam Preparation

ON-GOING THROUGHOUT THE YEAR

Create focus statements for several writing prompts

Create and review literature cards

Review vocabulary terms

Practice multiple choice questions/discussions from various pieces of literature

Take "mock" practice AP exam

Make predictions about possible essay prompts

Final Project: create a "Personal Study Guide for the AP Literature Exam"

Students will be provided with 20 open-ended questions from previous AP exams. Students will select 10 and select a novel, play, etc., on which a response can be made and provide a one-page summary of: Names of major characters and defining characters; one-paragraph plot of the

work; major themes explored; one-paragraph analysis of author's writing style; and a thesis statement for each of questions selected.

Samples of Required Work

Hamlet Unit Sample Essay: *Hamlet/Birth of Tragedy* Synthesis Paper

Your first multi-draft paper will focus on a subject that you think is addressed insightfully by William Shakespeare in the play *Hamlet*. You will write about the aspects of the play that informed you about some aspect of the human condition, made you think differently, and deepened your insight about yourself and your role in your family, your community, the larger political world, and/or the cosmos.

An essay of this scope will most likely be about 3-5 pages in length.

Though the paper will focus primarily on the text material contained in *Hamlet*, at some point in the paper, and not necessarily in the thesis, you will include one or more key ideas, quotations, and/or phrases from Nietzsche's *Birth of Tragedy* that deepen and broaden your reflections on the play.

It is my hope that this essay will become a very personal document for you, a document in which you examine and reflect on your own beliefs and determine your own philosophical vantage point. You are **required** to use the first person in both the introduction and the conclusion of the essay. Give your "voice" free rein, and show your personal style in your writing. Be playful and inventive in your use of language, as is appropriate when examining a play about a character as whimsical, erudite, and witty as Hamlet the Dane.

Frankenstein Unit Sample Essay – In-class and Take Home Essay

You are to begin your paper in class, with the understanding that you may finish it at home. Your essay will be submitted for peer review and grading. Do a careful and competent job worth of an AP English student.

Prompt: Shelley's novel *Frankenstein* is structured upon a series of five "frame stories" nestled one within the other. Further, each story's characters speak a different native language. In your paper, first summarize each of the five stories. Tell which language is used primarily by the characters featured in that portion. Then, select two of the stories. Compare and contrast them as to theme, events and purpose served in the book.

Note the steps again:

1. Summarize the five stories.
2. Give the primary languages for each story
3. Select two of the stories
4. Compare and contrast those two stories as to theme, events and purpose.

Evaluation: Paper will be evaluated based on completeness, development of the comparison/contrast (do you do both), structure (does your paper have a beginning, middle and conclusion), mechanics, style and overall interest.

Poetry Unit:

Steps for Analysis:

Who is the speaker?

What is the situation?

What is the speaker's argument?

What central image or conceit does the speaker use to advance the argument?

What paradoxes give birth to meaning?

How can this specific situation and argument give rise to a universal insight about the human condition?

Poetry Analysis Assignment:

Pair up and pick one of listed poems for analysis. Each group will do a separate poem. You and your partner will present the poem next week in class (about 10 minutes long). The presentation's element are:

1. Who is the speaker? What can you guess or infer about him/her?
2. Who is the audience of the poem? To whom is the speaker speaking?
3. What is the situation?
4. Paraphrase the poem, line by line, sentence by sentence
5. Are there any patterns that are formed by the words?
6. Is there a central or controlling metaphor in the poem? If so, what is its relationship to the poem's theme or meaning? If it is extended, what does each part of the comparison signify?
7. What symbols appear in the poem? What do they represent?
8. Identify striking and/or significant images.
9. Are there paradoxes in the poem that highlight an ambiguous or puzzling problem?
10. What is the overall point of the poem?

In your presentation you should read the poem clearly and with expression. Address each point listed above. Add any additional remarks you wish to make about the poem.