

*As we transition to Common Core instruction, this informational syllabus may be altered/adjusted/updated. It is not a final doc.*

**OBJECTIVES:** English 12 AP: Literature and Composition models a college level Freshman English Literature class and adheres to the guidelines established by the AP College Board. These guidelines are in line with the revised AP Course Requirements (see <http://apcentral.collegeboard.com/apc/Controller.jspf>). This class focuses on British literature, the influence of culture and religion upon it, and how literature builds upon itself.

Many colleges offer credit at their institution only when a student has completed an AP course and earned a score of 3 or better on the AP exam. Students taking AP English 12: English Literature and Composition are expected to take the corresponding AP exam in the Spring.

**Class Procedures:** Please see the [CMP](#) for this information.

**Text:** Longman, *An Introduction to Fiction and Poetry* (IFP):readings TBA

Additional texts from [gutenberg.org](http://www.gutenberg.org) (or you may buy your own hard-copy to annotate/keep)

Class sets of novels, and other readings as provided via copies or links.

#### Grading:

Grades	Weighted Assignment Categories
A= 100%-90% (Advanced)	Tests/VA/AP Prep/Final (10%)
B=89%-80% (Proficient)	Essays/Projects (40%)
C=79%-70% (Basic)	Senior Project (10%)
D=69%-60% (Below Basic)	Participation (15%)
F=59%-0% (Far Below Basic)	Classwork/Homework (25%)

### Tentative Reading Syllabus

**Non-Fiction Readings & Writing:** There will be accompanying non-fiction readings and multiple writing opportunities paired with each literary work assigned. Many of these writings will be peer reviewed. Frequent use of [TurnItIn.com](http://TurnItIn.com) (a plagiarism checker) should be expected.

# English 12 AP Syllabus

Fall Semester: Focus will be on foundational texts and how literature builds upon itself, literary analysis and criticism.

Unit	Anchor Text(s)	Related Readings, Films, & Non-Fiction	Poetry	Primary Assessments	Common Core Standards
Summer Reading	Aristotle: <b>Poetics</b> ( Plato: <b>Republic</b> (	<ul style="list-style-type: none"> <li>- Mythology</li> <li>- Biblical Allusions</li> <li>- Arthurian Legends</li> <li>- Why Read Lit.</li> </ul>	<ul style="list-style-type: none"> <li>-Shelley P.B.: <i>Ozymandias</i>.</li> <li>-Smith, Horace: <i>Ozymandias</i></li> </ul>	<ul style="list-style-type: none"> <li>-Essay #1: Heroic Types</li> <li>-British Literary Period Poster (Era Essay?)</li> <li>-Lit. Crit. analysis (pick)</li> <li>- What is a Classic</li> </ul>	<b>RL:</b> <b>RI:</b> <b>W:</b> <b>SL:</b> <b>L:</b>
Anglo-Saxon Era (449-1066)	<b>Beowulf</b> (700)	<ul style="list-style-type: none"> <li>-Gardner: <b>Grendel</b> (1971) (excerpt)</li> <li>-Heroic Code/Warrior Code</li> <li>-Literary Criticism (various)</li> <li>-Code of the Hammurabi</li> <li>-Greek Heroic Code</li> <li>-Heracles</li> </ul>	<b>The Seafarer</b> (poem)	<ul style="list-style-type: none"> <li>-Kennings: <ul style="list-style-type: none"> <li>*find kennings,</li> <li>*modern kennings</li> <li>*write own kennings</li> </ul> </li> <li>-Close reading: <ul style="list-style-type: none"> <li>*Pagan vs Christian elements</li> <li>*Import. of Digressions</li> </ul> </li> <li>-Beowulf Boast/Own Boast</li> <li>- Personal Statement/History</li> <li>-Study Guide <ul style="list-style-type: none"> <li>- Fate v Free Will</li> <li>- Why Classic/Why Popular</li> </ul> </li> </ul>	<b>RL:</b> 12.1, 12.3, 12.4 <b>RI:</b> 12.3, 12.4 <b>W:</b> 12.2 (a-e), 12.4, 12.5, 12.6, 12.9 (a, b), 12.10 <b>SL:</b> 12.1 (a-d) <b>L:</b> 12.1 (a, b), 12.2 (a, b), 12.3 (a), 12.6
Medieval Era (1066-1485) (Chaucer)	Dante: <b>Inferno</b> (1307)  Chaucer: <b>Canterbury Tales</b> (1387) (General Pologue, Wife of Bath's Prologue/Tale, Pardoner's Prologue/Tale, Nun's Priest's Tale)	<ul style="list-style-type: none"> <li>-<b>The Decameron:</b> (1353) (excerpt) "Federico's Falcon"</li> <li>-Chivalric Code</li> <li>-Gawain &amp; the Green Knight</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Lord Randall</i></li> <li>• <i>Edward, Edward</i></li> <li>• <i>Get Up and Bar the Door</i></li> <li>• Bunch: <i>Frankie and Johnny</i></li> <li>• Thomas, D. <i>Do Not Go Gentle Into that Good Night</i></li> <li>• <i>Dark Night of the Soul</i></li> </ul>	<ul style="list-style-type: none"> <li>-Essay #2: Religious Influences</li> <li>- Dialectical Journals</li> <li>- Contrapasso Analysis</li> <li>- Where in Dante's Hell are You?</li> <li>- Own Circle of Hell</li> <li>- Satire/Irony</li> <li>- Why Classic/Why Popular</li> </ul>	<b>RL:</b> 21.1, 12.3, 12.4 <b>RI:</b> 12.3, 12.4, 12.5 (a) <b>W:</b> 12.3 (a-e), 12.10 <b>SL:</b> 12.1 (a-d) <b>L:</b> 12.1 (a, b), 12.2 (a, b), 12.3 (a), 12.5 (a, b), 12.6

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The Renaissance/ Elizabethan Era (1485-1660) (Shakespeare)	Shakespeare: <b><i>Hamlet</i></b> (1603)	Marlowe: <b><i>Doctor Faustus</i></b> (1588)  Goethe: <b><i>Faust, Part I</i></b> (1808)  Shakespeare: <b><i>Macbeth</i></b> <b><i>Much Ado About Nothing</i></b> (film); <b><i>Othello</i></b> (film)	<ul style="list-style-type: none"> <li>• Wyatt: Whoso List to Hunt</li> <li>• Shakespeare: Sonnets 29, 116, 130, 133, 145</li> <li>• Marlowe: The Passionate Shepherd to His Love</li> <li>• Raleigh: The Nymph's Reply to the Shepherd</li> <li>• Herrick: To the Virgins, to Make Much of Time</li> <li>• Marvell: To His Coy Mistress</li> <li>• Donne: Song; A Valediction: Forbidding Mourning; The Bait</li> <li>• Jonson: Song: To Celia</li> <li>• Lovelace: To Lucasta, On Going to the Wars; To Althea, From Prison</li> </ul>	Essay #3: <ul style="list-style-type: none"> <li>- Why Classic/Why Popular</li> <li>- Fate v Free Will</li> <li>-</li> </ul>	<b>RL:</b> 12.1, 12.3, 12.4 <b>RI:</b> 12.3, 12.4, 12.5a <b>W:</b> 12.3(a-e) 12.10 <b>SL:</b> 12.1 (a-d) <b>L:</b> 12.1 (a, b), 12.2 (a, b), 12.3 a, 12.5 a, b, 12.6
The Restoration (1660-1700) (Milton) *This unit may cross semesters	Milton: <b><i>Paradise Lost</i></b> (1658)	Swift: <b><i>A Modest Proposal</i></b> (1726)	Pope: <b><i>Rape of the Lock</i></b> (mock Epic) (1712)	Essay #4:	<b>RL:</b> <b>RI:</b> <b>W:</b> <b>SL:</b> <b>L:</b>

Spring Semester: Focus will be on close reading, AP prep (practice tests & vocab), and continued literary analysis and critique.

Unit	Anchor Text	Related Readings, Films, & Non Fiction	Poetry	Assessments	Common Core Standards
The Romantic Period (1785-1837)	Coleridge: <i>The Rime of the Ancient Mariner</i>  Shelley: <i>Frankenstein</i>	Shelley, M. "Intro to Frankenstein"  Johnson, Diane, "Introduction to Frankenstein"  Film: Austen: <i>Pride and Prejudice</i> (1813)  Coleridge: <i>Kubla Khan</i>  Byron: <i>Manfred</i> (1817)	<ul style="list-style-type: none"> <li>• Burns: <i>To a Mouse</i></li> <li>• Blake: <i>The Tyger; The Lamb; The Chimney Sweeper, The Sick Rose</i></li> <li>• Wordsworth: <i>Lines Composed a Few Miles Above Tintern Abbey, She Dwelt Among the Untrodden Ways; The World Is Too Much With Us</i></li> <li>• Byron: <i>She Walks in Beauty, When We Two Parted</i></li> <li>• Shelley P.B.: <i>Ode to the West Wind, To a Skylark</i></li> <li>• Keats: <i>When I Have Fears That I May Cease To Be, La Belle Dame Sans Merci, Ode to a Nightingale, Ode on a Grecian Urn</i></li> </ul>	Essay #5: Study Guide Franken Science Frankenstein "Commercial"	<b>RL:</b> 12.1, 12.5 <b>RI:</b> 12.2, 12.3, 12.4 <b>W:</b> 12.1 (a-f), 12.4, 12.5, 12.6 <b>SL:</b> 12.11 (b-d) <b>L:</b> 12.1(a, b), 12.2 (a, b), 12.3 (a), 12.6
Victorian Era (1832-1901)	- Bronte: <i>Wuthering Heights</i> (1847)  OR  -Shaw: <i>Pygmalion</i>	- Wilde: <i>An Ideal Husband</i> (film) OR <i>Importance of Being Ernest</i> (film) -Darwin, -Freud -Stevenson: <i>Treasure Island</i> (1883) (CP ONLY)	Selected works by: Alfred, Lord Tennyson, Robert Browning, Elizabeth Barrett Browning.	<ul style="list-style-type: none"> <li>- Using Dialect</li> <li>- Pirate v Privateer</li> <li>- Anti Hero (revisited)</li> <li>-</li> </ul>	<b>RL:</b> 12.1, 12.7 <b>RI:</b> 12.3, 12.4 <b>W:</b> 12.4, 12.5, 12.6, 12.8, 12.10 <b>SL:</b> 12.1 (a-d), 12.2, 12.3, 12.4 (a, b), 12.5 <b>L:</b> 12.1 (a, b), 12.2 (a, b), 12.3 (a), 12.6

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Modernism (1914-1939)	Lawrence: <i>The Fox, The Horse Dealer's Daughter</i> Wolfe V.: <i>A Room of One's Own</i>	Triad Project (TBD)  Sondheim/Lapine: <i>Into the Woods</i> (film)	Elliott: <i>Hollowmen, Love Song of J. Alfred Prufrock</i>	Essay #6:	<b>RL:</b> 12.1, 12.10 <b>RI:</b> 12.3, 12.4, 12.8, 12.10 <b>W:</b> 12.9 (a, b), 12.10 <b>SL:</b> 12.1 ((a-d) <b>L:</b> 12.1 (a, b), 12.3 (a), 12.6