AP® Literature and Composition:

A yearlong course for juniors and seniors capable of completing advanced coursework in reading, literary analysis, and expository writing.

The course stresses careful attention to detail, higher-level thinking skills, and active participation. Students will read, discuss, interpret, analyze, and evaluate poetry, drama, short stories, novels, and nonfiction. They will write in the expository, informative, personal, and persuasive modes. Emphasis is placed on developing the vocabulary and critical-thinking skills requisite for success in college and on the AP® exam. Books on the summer reading list for this course must be read prior to the fall semester.

Those who pass the Advanced Placement® test (administered in May) could receive college credit, depending on the standards determined by the institution students will attend.

1. **Read** college-level literature, **participate** in seminar discussions and writer’s workshops, and **write** personal, critical, and analytical responses to literature.

2. **Discover** Woolf, Orwell, Dickens, Joyce, Mary Shelley, Conrad, Dostoevsky, and Twain. **Appreciate** the great English, Irish, and American poets. **Study** Shakespeare, tragedy, & Greek myth.

3. **Explore** nihilism, psychological realism, utilitarianism, post-colonialism, romanticism, the gothic, realism and naturalism, modernism, and postmodernism.

Explore a wide variety of authors and literary time periods and gain appreciation for touchstone works of English literature.

Perform close readings, practice effective annotation, and gain experience in MLA & APA documentation.

Develop your sense of style and voice, and deepen your understanding of English grammar, usage, and mechanics.
Unit Descriptions

F1: Crime and Punishment

Students will discuss and write in order to understand motifs, character development, plot arc, and themes in the summer reading novel, Crime and Punishment.

Students will be introduced to such ideas as the unreliable narrator, nihilism, utilitarianism, rationalism, the great man theory, the Nietzschean ubermensch, the Hegelian dialectic, and dichotomies/schisms in the text.

Juniors and Seniors will also have an opportunity to discuss their additional readings with peers. They will consider, using graphic organizers, the ways plot, character, conflict, and style contribute to theme in those works.

Socratic seminar and fishbowl discussions will occur frequently throughout the unit.

Students will write an evaluative essay to conclude the unit; the prompt is, “Is this novel worthy of being called great literature?”

In this unit, students will be introduced to timed-writing strategies, such as annotating the prompt, writing a rough outline, using the clock, and spending their time on the most important elements of the essay.

CRIME AND PUNISHMENT TIMED-ESSAY CHOICES:

1. Why does Raskolnikov turn himself in?
2. Why did Raskolnikov kill Alyona Ivanovna?
3. How does the novel reject nihilism?
4. How does Dostoevsky use Biblical allusions to enhance the themes of the novel?
5. What is Svidrigalov’s purpose in the story?
6. What does this novel say about women? Discuss the development of female characters in the text.

F2: Hamlet

Students will:

• Read, perform, watch, and respond to Hamlet.
• Study the vocabulary of drama and of the Shakespearean tragedy.
• Consider language in the text that may be ambiguous, ironic, or reliant on puns.
• Write personal responses to the major thematic questions of the text.
• Read aloud large portions of the text, taking on specific character roles in class and paying attention to the sound of Shakespeare’s language—its rhythm, meter, and use of blank verse.
• Continue to work on their analysis of plot development, conflict, character development, tone and mood, and figurative and rhetorical devices, especially through group work on close reading activities.

A written reflection will consider climax in drama.

POETRY SELECTIONS

• Sir Patrick Spens, unknown (late Middle Ages)
• Sonnet 75, Edmund Spenser (1552-1599)
• The Passionate Shepherd to His Love, Christopher Marlowe (1564-1593)
• The Nymph’s Reply to the Shepherd, Sir Walter Raleigh (1552-1618)
• Fear No More the Heat o’ the Sun & Sonnet 18, William Shakespeare (1564-1616)
• There is a Garden in Her Face, Thomas Campion (1567-1620)
• Holy Sonnet 10, John Donne (1572-1631)
• To the Virgins, to Make Much of Time, Robert Herrick (1591-1674)
• The Pulley, George Herbert (1593-1633)
• On His Blindness, John Milton (1608-1674)
• To His Coy Mistress, Andrew Marvell (1621-1678)
F3: Frankenstein

Students will consider historical, literary, and biographical influences on Mary Shelley’s Frankenstein, including her stay at Lake Geneva, contemporaneous scientific experiments in galvanism, the hopes and failures of the French Revolution, the romantic movement, and the ideas of her mother, Mary Wollstonecraft, and her father, William Godwin.

Students will learn about Romanticism and Gothic literature, and they will discuss and write about the ways Shelly’s work is both Romantic and critical of Romanticism, and ways it uses Gothic and Romantic conventions and ideas, such as nature, individualism, intense emotion, and the supernatural.

The class will read and analyze “The Rime of the Ancient Mariner,” excerpts from Paradise Lost, and the Prometheus story of Greek mythology, and they will draw upon these outside readings to better understand Frankenstein.

Finally, students will analyze Victor as a tragic hero, the creature as a foil for Victor, and Mary Shelley’s use of frame and multiple points of view.

Socratic seminar and fishbowl discussions will be frequent. Students will write and revise, using peer feedback, one take-home essay.

FRANKENSTEIN TAKE-HOME ESSAY CHOICES:

1. Is the creature human? First, offer a working definition of humanity—what makes one human? Next, argue whether the creature meets the criteria.

2. Analyze how and why Mary Shelley alludes so frequently to both Paradise Lost and “The Rime of the Ancient Mariner.” In what ways do Victor and the creature mirror key characters in these literary works? Why and how does Shelley use these works? To illuminate themes? To illuminate character?

3. The creature is certainly a foil for Victor Frankenstein. In what ways are their personalities, decisions, and life experiences similar? Different? What thematic message does Shelley send by setting up this foil?

4. Was Victor right to destroy the female companion? Consider why he decides not to finish making her and what the consequences of his decision are.

5. Frankenstein is a classic Romantic novel with some deviations. Explain how Frankenstein both embodies and challenges Romantic notions.

6. Classical, Neoclassical, and Enlightenment thinkers argued reason must prevail against passion; however, in the 1800s, Romantic, Transcendentalist, and Gothic thinkers argued feelings were more important; passion began to be valued above reason. What position on the emotion vs. reason debate does Mary Shelley take in Frankenstein?

7. Analyze how setting (weather, landscapes, geography, day vs. night) functions within Frankenstein. Consider how setting develops mood, foreshadows, and helps illuminate character traits or values.

8. Victor’s family life and relationships are juxtaposed with his relationship to and treatment of the creature. Where does Shelley juxtapose instances of nurturing and neglect, and how does this juxtaposition develop a warning against neglect and irresponsibility on the part of parents?

9. Throughout the novel, Mary Shelly warns of the danger that knowledge may possess. Victor states, “Learn from me […] how dangerous is the acquirement of knowledge.” Even today, this warning is relevant in terms of scientific and technological advances and questions regarding their moral and ethical implications. Support or deny Victor Frankenstein’s warning about knowledge being dangerous. (Think about more than just Victor’s attainment of knowledge; the creature gains education and knowledge, too!)

POETRY SELECTIONS

AMERICAN POETRY

• Thanatopsis, William Cullen Bryant
• A Psalm of Life, Henry Wadsworth Longfellow
• The Last Leaf, Oliver Wendell Holmes, Sr.
• Captain! My Captain!, Walt Whitman
• Each and All, Ralph Waldo Emerson
• The Raven, Edgar Allan Poe
• Because I Could Not Stop for Death, Emily Dickinson

BRITISH POETRY

• The Tyger, William Blake (1757-1827)
• Tintern Abbey & Strange Fits of Passion Have I Known, William Wordsworth (1770-1850)
• The Rime of the Ancient Mariner, Samuel Taylor Coleridge (1772-1834)
• She Walks in Beauty, George Gordon, Lord Byron (1788-1824)
• Ozymandias, Percy Bysshe Shelley (1792-1822)
• Ode on a Grecian Urn, John Keats (1795-1821)
• To Autumn, John Keats (1795-1821)
F4: Heart of Darkness

Students will develop an understanding of Heart of Darkness as psychological realism and discover archetypal criticism and post-colonial criticism, learning about archetypal figures, symbols, and narrative arcs, Conrad's experiences in Africa, the history of European presence in Africa, Belgian atrocities in the Congo, and imperialism and colonialism. They will also read modern criticism of the text by Kevin Attell, Chinua Achebe, Walter Wright, and Hunt Hawkins.

Students will discuss and write about the motifs of isolation, race, ambiguity, violence, and corruption in the text. They will consider the frame narrative, important allusions, and the symbolic nature of the river.

Student-led, student-centered discussion will be explained, taught, and practiced throughout the unit. The unit concludes with two essays.

HEART OF DARKNESS TIMED-ESSAY CHOICES:

1. In literary works, cruelty often functions as a crucial motivation or a major social or political factor. In Heart of Darkness, acts of cruelty are important to theme. Write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim.

2. The significance of a title is not always easy to discover. For some novels, the full significance of a title becomes apparent to the reader only gradually. Show how the significance of Conrad's title, Heart of Darkness, reveals itself slowly. Consider structure, style, literary devices, and/or figurative language.

3. Many literary works use contrasting places (for example, two countries, two cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Heart of Darkness contrasts two such places. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to thematic meaning in the work.

4. The most important themes in literature sometimes surface through scenes in which a death or deaths take place. Write a well-organized essay in which you show how a specific death scene in Heart of Darkness helps to illuminate the meaning of the novella as a whole.

POETRY SELECTIONS

* Sonnet 43, Elizabeth Barrett Browning (1806-1861)
* Ulysses, Alfred, Lord Tennyson (1809-1892)
* My Last Duchess, Robert Browning (1812-1889)
* Dover Beach, Matthew Arnold (1822-1888)
* Remember, Christina Rossetti (1830-1894)
* The Darkling Thrush, Thomas Hardy (1840-1928)
* Invictus, William Ernest Henley (1849-1903)
* When I was One-and-Twenty, A. E. Housman (1859-1936)
* If, Rudyard Kipling (1865-1936)
* The Wild Swans at Coole, William Butler Yeats (1865-1939)

SHORT STORY SELECTION

* The Rain, Somerset Maugham
S1: Choice Novel Unit

Students will have an opportunity to choose a literary work to study in a small group, participating in self-guided literature circle discussions, devising their own reading timelines, and using classic reader-response strategies to respond to the text in short individual and group written assignments.

Students may choose, for their final oral response, to deliver a personal reflection or a book recommendation considering their peers as their primary audience.

**Literature Choices:**

1. **Great Expectations** (Dickens)
2. **Catch-22** (Heller)
3. **Moby Dick** (Melville)
4. **A Farewell to Arms** (Hemingway)
5. **As I Lay Dying** (Faulkner)
6. **Beloved** (Morison)
7. **Nectar in a Sieve** (Markandaya)
8. **One Day in the Life of Ivan Denisovich** (Solzhenitsyn)
9. **A Doll’s House** (Ibsen)
10. **A Raisin in the Sun** (Hansberry)

S2: Introduction to Modernism

**POETRY SELECTIONS**

**AMERICAN POETRY**

- Chicago, Carl Sandburg (1878-1967)
- Dawn, William Carlos Williams
- The Snow Man, Wallace Stevens
- Acquainted with the Night, Robert Frost (1874-1963)
- Love Is Not All, Edna St. Vincent Millay
- If We Must Die, Claude McKay
- I, Too, Langston Hughes
- As I Walked Out One Evening, W. H. Auden (1907-1973)
- a total stranger one black day, ee cummings (1894-1962)

**BRITISH POETRY**

- The Soldier, Rupert Brooke (1887-1915)
- Sweeney Among the Nightingales, T. S. Eliot (1888-1965)
- Musée des Beaux Arts, W. H. Auden (1907-1973)
- Do Not Go Gentle into That Good Night, Dylan Thomas (1914-1953)

**SHORT STORY SELECTIONS**

- Miss Brill, Katherine Mansfield
- The White Quail, John Steinbeck
- The Short, Happy Life of Francis Macomber, Ernest Hemingway
S3: Dubliners

Students will explore James Joyce’s use of epiphany and the character sketch in Dubliners and consider historical, philosophical, and place significance as each relates to the text, including notions of nationalism, sects, home rule, and naturalism.

They will consider Joyce’s themes concerning Ireland’s paralysis and decay, English rule, the role and condition of the Irish Church, and the human desire for adventure and growth thwarted by fear of change and the unknown.

Discussion of the abortive endings and journeys in many of the stories will be paired with a discussion of the final story, “The Dead” and the hope or despair it may posit. Additionally, Joyce’s use of paradox and irony will be considered.

Socratic seminar and fishbowl discussions appear frequently throughout the unit.

When students begin work on their take-home essays, the process of close reading and strategies for effective annotation will be studied.

DUBLINERS TAKE-HOME ESSAY CHOICES:

1. In “The Sisters,” the first story of James Joyce’s Dubliners, a young narrator reflects on his relationship with the recently deceased Reverend Flynn. Analyze how the text uses literary elements and figurative language to convey the complex relationship between the little boy and the priest. Do not merely explain their relationship. The words “how” is important. The words “literary elements” and “figurative language” are also vital; look at your Literary Vocabulary List.

2. In “Araby,” a story in James Joyce’s Dubliners, the narrator, an adult—possibly Gabriel—relates a story of his boyhood. The narrator uses several types of figurative language throughout the story, especially when relating his boyhood feelings for Mangan’s sister. A complex tone emerges. What tones are evident in the story, and how are they developed? Consider figurative language, diction, and imagery. Avoid plot summary. Look up what figurative language and tone are before you begin.

DUBLINERS TIMED-ESSAY CHOICES:

1. Authors often use religious imagery and religious allusions to develop their stories or poetry. Religious imagery and allusions play an especially prominent role in Joyce’s stories “Clay” and “Grace.” After choosing one story from Dubliners, explain how the author’s use of religious imagery and/or religious allusions contributes to the development of a specific theme (a message or lesson). Avoid mere plot summary.

2. Authors often use allusions to broaden, develop, or reveal meaning in their works. (Allusions are references to historical, cultural, economic, literary, artistic, or other types of events, works, or people.) All of the following stories from Dubliners use allusions to contribute to a specific theme (a message or lesson): “The Boarding House,” “A Little Cloud,” “Clay,” and “The Dead.” Write an essay in which you explain how an allusion (or allusions) in one or more of these stories helps to strengthen characterization within the story. Do not merely list allusions.

3. In many works of great literature, authors use motifs to aid in establishing deeper meaning, often through repetition of the motif or juxtaposition of the motif with other literary elements. (Motifs are subjects or topics that appear throughout a text.) Examining motifs can lead readers to a more thorough understanding of a text, especially of its major messages or lessons—its themes. Choose one specific motif that flows throughout the collection of short stories that is Dubliners. Then, in your essay, explain how Joyce a) first establishes this motif in an early story, b) weaves it through later stories (reference an additional 2-3 stories), and c) uses the motif to help the reader grasp an overarching theme (a message or lesson) that can be inferred from reading the collection as a whole. Avoid plot summary, and do not merely identify the motif.
Students will read, discuss, and write about *Mrs. Dalloway* as a modernist novel. Students will study such modernist literary devices as stream of consciousness, free indirect discourse, the moment of being, and the continuous present; they will come to an understanding of Woolf’s notion of private time vs. public time, the imagist movement, and the lyrical prose movement.

Using the internet and print sources, students will discover for themselves the impetuses behind the modernist movement as well as its key characteristics and forms. Through discussion and group writing activities, students will consider the impact of WWI on the novel, its treatment of PTSD or “shell shock,” and women’s roles in this setting. They will also explore Virginia Woolf’s biographical connections to the consideration of madness in the text, Septimus as a foil for Clarissa, and connections between Clarissa and the greek goddess Demeter.

**MRS DALLOWAY TAKE-HOME ESSAY CHOICES:**

1. In many literary works, the past affects (positively or negatively) a character’s present actions, attitudes, and/or values. In *Mrs. Dalloway*, characters must contend with some aspect of the past, personal, societal, or both. Write a well-organized, well-developed essay demonstrating how one character’s relationship to the past contributes to one of the novel’s themes. You must write a thesis and then make claims to support that thesis, providing evidence and analysis for those claims; do not merely retell what happened in the story (this is not a plot summary assignment).

2. In *The Writing of Fiction* (1925), novelist Edith Wharton states, “At every stage in the progress of his tale, the novelist must rely on what may be called the illuminating incident to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements [windows] of fiction, its vistas on infinity.” Using *Mrs. Dalloway*, write a well-organized, well-developed essay in which you describe an “illuminating” episode or moment and explain how it functions as a window that opens onto the meaning of the work as a whole. You must write a thesis and then make claims to support that thesis, providing evidence and analysis for those claims; do not merely retell what happened in the story (this is not a plot summary assignment).

**1984**

Students will explore the deeply political thematic claims of George Orwell’s *1984*, investigating, on their own and with their peers, the novel’s historical context and how, when, why, and where the novel has been referenced since its publication, including within today’s popular culture.

They will read an introduction by Ben Pimlott and an afterward by Erich Fromm, and will consider conflict, plot, character, and theme, as they make use of guided reading questions to help them analyze elements of the novel’s composition and meaning.

**FINAL 1984 PROJECT:**

Students will work in groups to create a visual and oral presentation on a significant aspect of the text. They will clear this topic with the instructor prior to embarking on group work.

Students will choose an area to explore, such as a certain theme, motif, or historical connection; create a visual/oral presentation with the purpose of convincing & enlightening the audience in some significant manner (10-15 minutes); provide at least six pieces of text evidence, including short & long quotations, to support claims; focus on & provide evidence for an overarching thesis; and decide whether to move from the general to the specific (deductive reasoning), or from the specific to the general (inductive reasoning).

**POETRY SELECTIONS**

- Skunk Hour, Robert Lowell
- Those Winter Sundays, Robert Hayden
- One Art, Elizabeth Bishop (1911-1979)
- Choices, Nikki Giovanni
- Still I Rise, Maya Angelou

**SHORT STORY SELECTION**

- The School, Donald Barthelme (1931-1989)

**S6: Persuasive Speech**

Deliver a persuasive speech (5-7 minutes in length), including a visual aid and using APA citation and formatting. The text of the speech will be submitted in APA format, along with an APA References page. The speech must also be accompanied by a multimedia aid, which may feature visual, audio, tactile, and/or interactive elements.
Poetry Study

Students will study poetry terms in context as they read, evaluate, and explicate great English, Irish and American poetry, from the late Middle Ages to the late 20th century.

In preparation for most units, students will explore related poetry (and short stories, at times). They will learn to use TP-CASTT to understand, talk about, and write about how the poem does what it does and means what it means. Sound and literary devices, figurative language, rhetorical devices, form, rhythm & meter, and structure will be emphasized. Students will also be familiarized with the great movements and ages in British and American poetry as well as the common conventions of those movements/ages. Importantly, they will be alerted to multiple allusions to Greek mythology and asked to consider their meaning and effect.

POETRY EXPLICATION ASSIGNMENTS:

An explication is an analysis of a poem—analysis means breaking something down. Good readers read the poem they are going to explicate more than once; then, they consider the TP-CAST elements.

In an explication, the writer may start with a summary. However, the writer must then go on to make and support claims about what the poem is doing, saying, and showing. The explication should reference specific lines, words, and even entire stanzas to support claims, rather than simply re-telling. In a final paragraph, the writer may choose to make connections, ask questions, and/or address what he or she personally thought or felt about the poem.

Students will need to keep their Literary Vocabulary List and a dictionary handy! Readers’ vocabularies will often be stretched in reading and analyzing poetry!

TEST-PREP TIMED ESSAY:

Students will be given a compare-contrast essay prompt, to be revealed at the time of the test, concerning the poems printed in their poetry packet. Students will handwrite this essay during the class hour.

Skills Work

Reading

➢ Develop annotation and note-taking skills.
➢ Practice reading actively, annotating poems and short readings, and taking Cornell notes or web notes over longer reading assignments.
➢ Develop reading proficiency and stamina.
➢ Complete two choice reading projects; a study of a chosen poet in the fall, and a study of a chosen novel in the spring.
➢ Poets and novels have been chosen from the MLA’s 100 Best Novels list, lists of recommended reading for AP® students, and lists of recommended reading for college-bound seniors.

Writing

➢ Write numerous timed and extended-time (take-home) expository, argumentative, and literary critical essays.
➢ Use notes to develop written responses and essays, working through the writing process of brainstorming, outlining, drafting, and revision.
➢ Write on prompts concerning specific passages or poems, including a compare-contrast essay using two poems and a focused reading of two passages from Joyce’s Dubliners.
➢ Write numerous 1-2 page responses to selected English poems, including summary, analysis, and personal response.
➢ Learn about evaluative essays and then consider the artistry and quality of Crime and Punishment, writing an evaluative essay using specific criteria, which they elaborate, in order to effectively argue whether Crime and Punishment is great literature.

Grammar, Usage, Mechanics, & Style

➢ Discover and practice writing and editing skills through explicit teaching in numerous mini-lessons or bell-ringer activities. More in-depth study and consideration of these skills accompanies writer’s workshops or seminar sharing at the end of most units.
➢ Study revision as well as sentence structure and development, developing a stylistic toolkit using excerpts from Virginia Tufte’s Artful Syntax and the work of Brooks Landon and Donald Murray.
➢ Apply new stylistic techniques both in focused writing activities and in broader written work.
➢ Develop grammar, usage, and mechanics skills through explicit study, using activities and lessons modeled on Werner’s English Grammar, and through writing, editing, and peer/instructor feedback.
Vocabulary
➢ Study and use over 150 literary terms through class discussions, activities, and independent study.
➢ Be responsible for finding examples of literary elements and devices and creating 1-page study sheets for assigned vocabulary terms, which will be used by the class to prepare for the AP® exam in May.
➢ Be held accountable for learning these terms through frequent vocabulary quizzes and use of these terms in discussion and written work.

Citation
➢ Gain proficiency and confidence in the use of MLA formatting and citation, including citing from poetry, books, the internet, and take a closer look at citing from the Bible and Shakespeare's plays.
➢ Use in-text citation and create works cited pages for all of their major written assignments.
➢ Incorporate in-text citation within notes to facilitate discussion and writing essays.

Research
➢ Conduct independent searches, analyzing source suitability, using note-taking skills, and synthesizing information in order to answer questions.
➢ Interpret, integrate, and evaluate multiple sources of information presented in different media or formats in order to understand a topic and address a question.
➢ Collect and organize evidence from research to support analysis and claims.
➢ Develop a presentation aid, including formatting, graphics, and other media when useful in aiding comprehension, taking into account what facts, details, and information will be most relevant and significant for the audience.

Speaking and Listening
➢ Listen to oral presentations of material, using visual and vocal cues to determine key information and guide note taking.
➢ Respond thoughtfully, with good will and the intention to understand others, posing and responding to questions that probe reasoning and evidence, with a sense of when to clarify, verify, or challenge ideas and conclusions.
➢ Promote civil, democratic discussion and decision-making, ensuring a full hearing for a range of positions and promoting divergent and creative perspectives.
➢ Orally present precise and knowledgeable claims, supported by strong and thorough evidence and in a style appropriate to purpose, audience, and context.

Feedback
➢ Use rubrics before, during, and after writing, and evaluate both their own and peer work.
➢ Receive some combination of oral, written, and/or electronic feedback from peers, at times, and always from the instructor; feedback will be given both during and after writing, and students will sometimes be asked to write reflections on feedback they have received.
➢ Engage in both editing and revision work, considering grammar, usage, mechanics, and style, as well as content, structure (organization), rhetoric, and analysis.
➢ Receive instructor feedback that places emphasis on demonstrating strong vocabularies, rhetorical development in terms of tone, voice, diction, and sentence structure, logical organizational structure and use of transitions, finding and using strong text evidence, both paraphrased and quoted, to support claims, and developing persuasive, interesting, and even unique analysis of the text(s) under consideration.

Assessment
➢ Demonstrate understanding and growth through performance on reading assignments, reading quizzes, and final essays, all of which focus on plot, character, literary devices, rhetoric, figurative language, and theme.
➢ Demonstrate understanding and growth through both objective and subjective quiz and exam questions, including grammar quizzes, multiple choice practice, and timed essay exams.
➢ Take advantage of numerous opportunities to practice multiple choice skills and timed writing, both in class and out of class, individually and with peers.
Course Materials

The following course materials are provided to students by AHS. Print materials are available through the instructor; other readings may be found on the course website; choice novels and plays are available through the AHS library.

The PDF “AHS English Essentials,” provided electronically to all students, contains valuable guidance for students regarding both the structure and development of different writing modes and MLA citation and formatting.

Fall Semester

Summer Reading

Required:

• *Crime and Punishment*, by Dostoevsky

Choose One:

• *The Awakening*, by Chopin
• *The Catcher in the Rye*, by Salinger
• *The Scarlet Letter*, by Hawthorne
• *The Crucible*, by Miller
• *Adventures of Huckleberry Finn*, by Twain

Hamlet

*Hamlet*, by Shakespeare
Unit packet

Frankenstein

*Frankenstein*, by Mary Shelley
Contexts packet
“The Rime of the Ancient Mariner,” by Coleridge
*Paradise Lost* (excerpts), by Milton
the Prometheus story (Greek myth)

Heart of Darkness

*Heart of Darkness*, by Conrad
Unit packet

Poetry

100 Favorite English and Irish Poems (Dover Thrift Editions)
Unit packet
Additional selections available on the course website

Spring Semester

Choice Novel/Drama

Students will select one of the following works (available in the AHS library or from the instructor):

1. *Great Expectations* (Dickens)
2. *Catch-22* (Heller)
3. *Moby Dick* (Melville)
4. *A Farewell to Arms* (Hemingway)
5. *As I Lay Dying* (Faulkner)
6. *Beloved* (Morison)
7. *Nectar in a Sieve* (Markandaya)
8. *One Day in the Life of Ivan Denisovich* (Solzhenitsyn)
9. *A Doll’s House* (Ibsen),
10. *A Raisin in the Sun* (Hansberry)

Dubliners

*Dubliners*, by Joyce
Contexts packet

Mrs Dalloway

*Mrs Dalloway*, by Woolf
Contexts packet

1984

1984, by Orwell
Contexts packet