

**Randolph Township Schools
Randolph High School**

Twelfth Grade AP English Literature and Composition Curriculum

“An intellectual is someone whose mind watches itself.”

Albert Camus

**Humanities Department
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Randolph Township Schools
Humanities Department
Twelfth Grade AP English Literature and Language Curriculum
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Randolph Township Schools

Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

Randolph Township Schools Affirmative Action Statement

Equality and Equity in Curriculum

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

RANDOLPH TOWNSHIP BOARD OF EDUCATION

EDUCATIONAL GOALS

VALUES IN EDUCATION

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences.
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

Randolph Township Schools
Department of Humanities
Twelfth Grade AP English Literature and Language Curriculum

Introduction

The Advanced Placement course in English Literature and Composition provides a challenging reading/writing experience for students willing to engage in a passionately committed relationship with literature. It is a senior course that is the culmination of the high school's honors program in language arts, building in particular upon the literary and rhetorical skills developed in English II/Honors (American Literature 10th grade) and AP English Language and Composition (British Literature 11th grade).

In accordance with the guidelines set forth in the AP Course Description, Advanced Placement English Literature and Composition focuses on a range of titles from American, British, and World literature that, by critical consensus demonstrate superior literary merit. The novel, epic, and drama reading list includes both classics in translation and American and English titles from classical times to the present. Analysis of poetry and poetic forms will concentrate on works originally written in English from the 16th century to the present.

Students will read assignments with close attention to detail, aiming to go beyond surface comprehension. Students will wrestle with a work's meaning, style, and challenges. In order to help students to continue to develop the vocabulary required of a sophisticated reader, the class will occasionally examine the etymology of unfamiliar words or an author's unusual choice of diction. Students are expected to be disciplined and meticulous writers. The seminar organization of AP English demands that all students consistently contribute to the roundtable discussions; prepare oral and performance presentations that will enrich the class's understanding; and engage in discourse that rises above plot summary, superficial reactions, and "canned" interpretation. All students should aim for at least one cogent comment or question per class period and will receive a weekly class participation grade. The culmination of this course is the AP English literature examination.

RHS Humanities Department AP Expectations

To be in accord with the state standards in Language Arts and the College Board, the students electing to take Honors/Advanced Placement courses in English must demonstrate the following abilities:

- To analyze literature with depth and insight (beyond symbolism, theme and character analysis)
- To process challenging texts without resorting to supplementary materials or study aids (i.e. Spark Notes)
- To demonstrate knowledge of correct usage and mechanics
- To write with a high degree of fluency
- To read, write, and take tests within time constraints
- To participate with confidence in daily class discussion
- To receive and profit from constructive criticism with maturity
- To prioritize long-term assignments
- To engage in all class work with integrity and ethical behavior

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
12th Grade AP English Literature and Composition Curriculum

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
4 weeks	1	<i>The Odyssey</i> by Homer: Ancient Greek Epic Poem
5 weeks	2	<i>Crime and Punishment</i> by Fyodor Dostoyevsky: Modern Realism
7 weeks	3	The Female Victorian Novelists: Book Clubs
3 weeks	4	<i>Oedipus the King</i> by Sophocles: Ancient Greek Tragedy
3 weeks	5	<i>Waiting for Godot</i> by Samuel Beckett: Theatre of the Absurd
3 weeks	6	<i>Song of Solomon</i> by Toni Morrison: Impressionistic Bildungsroman
4 weeks	7	<i>Hamlet</i> by William Shakespeare: Elizabethan Shakespearean Tragedy
3 weeks	8	<i>The Things They Carried</i> by Tim O'Brien: Metafictional short stories
4 weeks	9	<i>As I Lay Dying</i> by William Faulkner: American Modernist novel

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit I: *The Odyssey* by Homer: Ancient Greek Epic Poem

TRANSFER: Students will evaluate the values of other cultures in order to gain insight into the didactic purpose of archetypes in literature and life.

Goals:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections 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.	Universal truths of human nature are formalized in the transformation from oral language, which is a means of preserving cultural and political history, to the written word.	<ul style="list-style-type: none"> Why did the storytellers and proselytizers of the era both feel compelled to share <i>The Odyssey</i>?
RL.11-12.4. 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. (e.g., Shakespeare as well as other authors.)	Authors create heroes and monsters to reflect the cultural values, fears, and emotional state of the time period.	<ul style="list-style-type: none"> What do heroes and monsters symbolize in Ancient Greek culture and our own?
	Oral and written expression is a natural human response to emotion and experience.	<ul style="list-style-type: none"> How do authors utilize literary and rhetorical elements to convey the didactic purpose?
RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge), including how two or more texts from the same period treat similar themes or topics.	Epics reveal the values of a culture in a historical period.	<ul style="list-style-type: none"> What do archetypes, through their function in a literary work, reveal about universal experiences and the need to share stories?
	KNOWLEDGE	SKILLS
RI.11-12.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.	Students will know: The concept of an epic hero, epic conventions and techniques as well as the literary devices of archetypes, epithets, caesuras, alliteration, medias res, and assonance all contribute to the greater significance and meaning of <i>The Odyssey</i> .	Students will be able to: Apply the concepts of an epic hero and epic conventions acquired through reading and listening to further their understanding of the text.
W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.		

<p>W.11-12.6. Use technology, including the Internet, to produce, share, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <p>SL.11-12.3. 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.</p> <p>L.11-12.3. 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.</p>	<p>The Ancient Greek elements present in stories that were translated to text influenced the retelling and preservation of the literature of the time.</p> <p>Critically reading informational and literary texts requires differing skills that culminate in closer understanding.</p> <p>Communicate effectively and use formal rhetorical language in an original epic poem.</p> <p>Write a college essay that is their own bildungsroman and personal odyssey from high school to college.</p> <p>KEY TERMS: archetype, hubris, epithets, caesura, alliteration, medias res, assonance, epic hero, epic conventions, synthesis, close reading, syntax, sentence structures.</p>	<p>Analyze, through writing and speaking, the variations in translations and justify the influences in the text.</p> <p>Read critically both informational and literary text.</p> <p>Create an original epic poem by using epithets.</p> <p>Reflect on their own experiences both in and out of school in a college essay to use for the college application process.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by</p> <ul style="list-style-type: none"> • Completing a college essay in response to one of the Common App prompts • Constructing an in-class analytical essay analyzing <i>The Odyssey</i> in response to an AP Literature Question 1, 2, or 3 prompt. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will individually conference with teacher based on their pre-assessment and begin their reflective practice. • Students will participate in a Fishbowl discussion based on key elements of <i>The Odyssey</i> and connections to epic conventions and epic hero traits. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit I: *The Odyssey* by Homer: Ancient Greek Epic Poem

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
4 Weeks	Unit I: <i>The Odyssey</i> <ul style="list-style-type: none"> History and Culture of the Period The <i>Great Books</i> chapter on Homer II (Will overlap with the College Essay) 	Unit I: Choice <ul style="list-style-type: none"> The Cyclops chapter in <i>Ulysses</i> by James Joyce The Circe chapter in <i>Ulysses</i> by James Joyce Clips on modern-day allusions to <i>The Odyssey</i> Suggested Non-Fiction and Informational Text <ul style="list-style-type: none"> Sample college essays

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 2: *Crime and Punishment* by Fyodor Dostoyevsky: Modern Realism

TRANSFER: Students will analyze how the philosophies and religious influences of a society are reflected in its literature.		
<p>Goals:</p> <p>RL.11-12.2. 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.11-12.5. 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.11-12.10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed.</p> <p>RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p>RI.11-12.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes and rhetorical features, including primary source documents relevant to U.S. and/or global history.</p> <p>W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Use the title of the work as a key to understanding the binary structure of the novel.	<ul style="list-style-type: none"> Can a sinner achieve redemption through suffering?
	Cultural and religious values and struggles are reflected in the literature of the time.	<ul style="list-style-type: none"> How does the novel reflect the harrowing truths of 19th century Russia?
	Complete a group analysis of the dreams and dreamscapes in the novel to understand the psychological motivations of the characters.	<ul style="list-style-type: none"> How does the philosophy of nihilism affect the literature of 19th century Russia?
	Consider how Dostoevsky employs character foils and character doubles or mirror images in developing his themes.	<ul style="list-style-type: none"> How is the archetype of the intellectual reflected in the work?
	KNOWLEDGE	SKILLS
	<p>Students will know:</p> <p>The tenets of nihilism, existentialism, narratology, and how psychoanalytical terms all contribute to the greater significance and meaning of <i>Crime and Punishment</i>.</p> <p>Identify and analyze the character doubles and schisms.</p> <p>How the literature is an accurate representation of 19th century Russia and acts as a criticism of its institutions.</p>	<p>Students will be able to:</p> <p>Analyze and synthesize the information research from the historical period and critique both the institutions of the period and the literature.</p> <p>Close read and annotate through the use of psychoanalytical theory.</p> <p>Discuss how <i>Crime and Punishment</i> is a reflection of 19th century Russia.</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.</p> <p>SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p>SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p>L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>The historical and literary characteristics of the time period.</p> <p>The major tenets of Freudian psychoanalytical theory.</p> <p>The summary and significance of the biblical Lazarus story.</p> <p>VOCABULARY: phallic and yonic symbols, megalomaniac, utilitarianism and Übermensch, Nihilism, Marxism, Friedrich Nietzsche, Freud, redemption, and Lazarus story.</p>	<p>Construct a thesis statement with a strong analytical assertion.</p> <p>Analyze the novel’s symbols, motifs, and dreams through the use of Freudian theories.</p> <p>Debate on whether like Lazarus, Raskolnikov can be redeemed according to the author’s personal religious convictions.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by</p> <ul style="list-style-type: none"> • Debating on whether Raskolnikov can truly be redeemed according to Dostoevsky’s theory on suffering to attain redemption. • Responding to a timed writing prompt by discussing the societal norms of 19th century Russia, author’s religious background, and major themes of the novel. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will collaborate in a group and analyze each of Raskolnikov’s dreams by using Freudian terminology. • Students will complete an analysis of the duality in the novel according to the split characters, character foils, and connection to the title. • Students will participate in a discussion on the tenets of nihilism based on a nonfiction article on the philosophy. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 2: *Crime and Punishment* by Fyodor Dostoyevsky: Modern Realism

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
5 Weeks	Unit 2: <i>Crime and Punishment</i> <ul style="list-style-type: none"> History and Culture of the Period <i>On the Philosophy of the Superman</i> by Leon Trotsky Biography on Fyodor Dostoyevsky 	Unit II: Choice <ul style="list-style-type: none"> Suggested Non-Fiction and Informational Text <i>Svidrigailov and the "Performing Self"</i> by R.E. Richardson <i>Nihilism Beyond Optimism and Pessimism</i> by Bert Lambeir and Paul Smeyers

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 3: The Female Victorian Novelists: Book Clubs

TRANSFER: Using the works of female Victorian novelists, students will evaluate the enduring qualities of a bildungsroman and the influence of social class on one's life and choices.

Goals: RL.11-12.3. 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.11-12.5. 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.11-12.7. 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. (e.g., Shakespeare and other authors.) W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	An individual's personal ambitions and desires are influenced by one's social class.	• How is an individual's identity and view of the world influenced by social class?
	One's morality is not necessarily reflective of one's social class.	• How do various Victorian novelists portray traditionally marginalized characters in a positive light?
	Femininity and masculinity are social constructs.	• What does it mean to be a virtuous British woman? • What does it mean to be a British "chap" or gentleman?
	Historical, political, and religious climates of the time-period dictate the expectations of British society members.	• How have the impacted the literature?
	KNOWLEDGE	SKILLS
	Students will know: The definitions and purpose of major narratology terms.	Students will be able to: Use the principles of Narratology learned in the <i>Crime and Punishment</i> unit and teacher-guided analysis examples and anchor text to analyze

<p>specific expectations for writing types are defined in standards 1–3 above.)</p> <p>SL.11-12.3. 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.</p> <p>SL.11-12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.</p> <p>L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>The background of Victorian England and major political and economic movements.</p> <p>Authors’ use of setting to reflect a character’s emotional state.</p> <p>A Marxist analysis of a work exemplifies the social class struggles and institutions of the work’s time period.</p> <p>The “Othered” characters in a work represent the prejudices of the author and his society.</p> <p>Victorian novels are expected to have “bad” characters suffer and “good” characters thrive.</p> <p>The original ending of many Victorian novels were changed due to readers’ expectations of a “happy” ending.</p>	<p>the writing technique in the first chapter of their chosen book/book club. Choices include: <i>Jane Eyre</i> <i>Pride and Prejudice</i> <i>Wuthering Heights</i> <i>The Awakening</i> <i>Sense and Sensibility</i> <i>Emma</i></p> <p>Discuss how characters in the students’ chosen book/book club are treated based on the Victorian moral code and his assessment of their “Britishness”.</p> <p>Read critically and identify and analyze the use of literary techniques in the writing of students’ book/book club.</p> <p>Discuss the characteristics of Victorian British identity.</p> <p>Discuss the female voice in the novel and how women are subjugated.</p> <p>Analyze the distinctly Victorian moral code in the work through discussion, reading, and listening.</p> <p>Evaluate the ending of the novel in relation to the reality of the time period.</p>
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	KEY TERMS: British “chap”, symbolic space, “Othered”, feminist analysis, Marxist analysis, New Historicist analysis and Victorian morality.	
<p>ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by</p> <ul style="list-style-type: none"> • Presenting a Reader’s Theater performance of one significant scene in the novel by transforming Dickens’ prose into a script. • Completing a timed writing essay on <i>Great Expectations</i> based on a Question 1, 2, or 3 prompt. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will read nonfiction scholarly articles on feminism, Marxist, and Othering. • Students will participate in a Fishbowl discussion to analyze the coming-of-age aspects of the novel. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 3: The Female Victorian Novelists: Book Clubs Novel

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
7 Weeks	Unit 3: <i>Great Expectations</i> by Charles Dickens <ul style="list-style-type: none"> Victorian history and morality <i>Great Expectations</i> by Charles Dickens Chapter from <i>Madwoman in the Attic</i> by Sandra Gilbert and Susan Gubar 	Unit 3: Choice <ul style="list-style-type: none"> Various film versions of <i>Great Expectations</i> <i>Once Upon a Time</i> by Nadine Gordimer Clips from documentaries on the Victorian era Clips from documentaries on the South African apartheid Suggested Non-Fiction and Informational Text: <ul style="list-style-type: none"> “The Theme of Comparison-Contrast” chapter in Roberts’ <i>Writing About Literature</i> An excerpt from the article “The Late Novels: Great Expectations and Our Mutual Friend” by Brian Cheadle

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 4: *Oedipus the King* by Sophocles: Ancient Greek Tragedy

TRANSFER: Students will analyze the Ancient Greek tragedy structure and discuss how catharsis in plays acts as an emotional release for the intended audience.

<p>Goals:</p> <p>RL.11-12.3. 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.11-12.5. 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.11-12.7. 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. (e.g., Shakespeare and other authors.)</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p>	ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS	
	The Ancient Greeks believed that the gods were responsible for a man’s fate.		<ul style="list-style-type: none"> Which is stronger: fate or free will? 	
	Attending Ancient Greek cultural gatherings was a citizen’s civic duty, as reflected through literature.		<ul style="list-style-type: none"> How does poetic form reflect the social and historical context of the time-period? 	
	The play asks crucial questions about human innocence and guilt, the roles of fate and character, and the imagery of blindness and insight.		<ul style="list-style-type: none"> How do poems reflect cultural values and universal themes? How do poems function as living, historical documents? 	
	Oedipus is a representation of the archetypal tragic hero who possesses a tragic flaw of hubris.		<ul style="list-style-type: none"> Can a human control his or her own destiny? 	
	The senior paper on a selected novella demonstrates a student’s ability to analyze a classic piece of literature.		<ul style="list-style-type: none"> How do novellas convey truths about the human condition? 	
	KNOWLEDGE		SKILLS	
	Students will know:		Students will be able to:	

<p>SL.11-12.3. 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.</p> <p>SL.11-12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.</p> <p>L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p>	<p>Aristotle’s theory of Ancient Greek tragedy.</p> <p>Literary techniques such as catharsis, recognition, reversal, dramatic irony, and hubris.</p> <p>The components of the Ancient Greek Dionysian and Apollonian theatre and drama.</p> <p>Novellas can reflect the authors’ personal experiences, philosophies of the time period, and major historical movements.</p> <p>KEY TERMS: catharsis, dramatic irony, chorus, anagnorisis, agon, peripeteia, hubris, orchestra, in medias res, persona, and situational irony.</p>	<p>Analyze the presence of catharsis as an emotional release for the intended audience.</p> <p>Discuss whether Oedipus had a choice or if he was a victim to fate.</p> <p>Evaluate in writing and discussion how the stylistic devices of repetition, antithesis, contradiction, rhetorical questions heighten dramatic intensity.</p> <p>Construct a professional and polished paper analyzing a novella through the lens of a critical theory.</p>
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ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by

- Participating in a Readers' Theatre production of *Oedipus*.
- Presenting the ancient Greek terms and theatre background to their peers in an expert group discussion.
- Completing a timed writing based on an AP prompt.
- Writing a required senior paper on a novella based on a pre-approved critical lens.

KEY LEARNING EVENTS AND INSTRUCTION:

- In small groups students will read scenes and act them out in class.
- In pairs students will fill out the *Oedipus* tracking chart.
- Students will read a scene from *Antigone* and discuss how it connects to the events in *Oedipus the King*.
- Improvise “missing scenes” such as: Laius’s reaction to the prophecy or Oedipus’s encounter with the Delphic oracle.
- Create an MLA-formatted outline that synthesizes nonfiction sources and the selected senior paper novella.

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 4: *Oedipus the King* by Sophocles: Ancient Greek Tragedy

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
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3 Weeks	Unit 4: <i>Oedipus the King</i> by Sophocles <ul style="list-style-type: none"> History/Culture of the Ancient Greeks <i>Oedipus the King</i> by Sophocles Excerpts from <i>Antigone</i> by Sophocles (Will overlap the senior paper)	Unit 4: Choice <ul style="list-style-type: none"> Novellas from a pre-approved list Sections from Aristotle's <i>Poetics</i> Suggested Non-Fiction and Informational Text: <ul style="list-style-type: none"> Denby's <i>Great Books</i> chapter <i>He's Blind for a Reason, You Know</i> and <i>It's Greek to Me</i> chapters by Thomas Foster's book <i>How to Read Literature Like a Professor</i> "The Fear in Me" Radiolab https://www.wnycstudios.org/story/117302-fear-me/
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RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 5: *Waiting for Godot* by Samuel Beckett: Theatre of the Absurd

TRANSFER: Students will discuss how a great societal trauma resonates in the art and beliefs of its corresponding time period.		
Goals:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS

<p>RL.11-12.6. 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>RI.11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</p> <p>RI.11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>RI.11-12.6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p>	<p>Theatre of the Absurd mocks previous forms of theatre and is an avant-garde way of conveying the meaninglessness of life.</p>	<ul style="list-style-type: none"> Does life truly hold any meaning?
	<p>According to Existentialists, one must create one's own destiny.</p>	<ul style="list-style-type: none"> What is nothingness and how does it influence one's existence?
	<p>Despite differences in social class and rankings, existentialists believe that all mankind faces the same fate.</p>	<ul style="list-style-type: none"> How and why is one's identity fluid?
	<p>Existentialists argue that one must accept the suffering central to existence.</p>	<ul style="list-style-type: none"> How does the nearly nonexistent setting of the play contribute to its major themes?
<p>KNOWLEDGE</p>		<p>SKILLS</p>
<p>Students will know:</p> <p>The historical, social, and political background contexts of Theatre of the Absurd.</p> <p>The multiple interpretations of the relationship between Pozzo and Lucky, Didi and Gogo, and all of the characters and Godot.</p> <p>In Absurdist plays, there is no plot or conflict and the subtext holds the greatest meaning.</p> <p>The characters are characterized by their associated objects since language is meaningless and communication is fruitless.</p> <p>KEY TERMS: Existentialism, Theatre of the Absurd, Lucky's speech, and nothingness.</p>		<p>Students will be able to:</p> <p>Explore the symbolic and thematic associations of significant objects in the play.</p> <p>Explore the thematic possibilities of the paired opposites in the play.</p> <p>Validate, nullify, or qualify the term that "nothing happens, twice" in the play.</p> <p>Analyze the symbolic significance of the objects in the play and discuss how the characters' nonsensical language reflect the state of mankind.</p>

<p>RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p>W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>		
<p>ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by</p> <ul style="list-style-type: none"> • Choosing one of the seemingly random exchanges of dialogue from the first 17 pages of the play and write a one-page explanation of how they encapsulate an important idea of theme of the play. • Completing a timed writing based on an AP prompt. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will analyze the multiple questions—both answered and unanswered—that are posed throughout the play. • Students will discuss the elements of existentialism throughout the play in a small-group discussion. • Evaluate a visual representation and the written transcript of Lucky’s Speech. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 5: *Waiting for Godot* by Samuel Beckett: Theatre of the Absurd

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SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
3 Weeks	Unit 5: <i>Waiting for Godot</i> <ul style="list-style-type: none"> History of the Great War Existentialist Philosophy Background to Theatre of the Absurd Samuel Beckett's Biography 	Unit 5: Choice <ul style="list-style-type: none"> <i>The Myth of Sisyphus</i> by Albert Camus Multiple visual interpretations of the play Suggested Non-Fiction and Informational Text: <ul style="list-style-type: none"> <i>Irony and salvation in Waiting for Godot</i> by Pol Popovic Karic <i>The Biblical Subtext in Beckett's Waiting for Godot</i> by Ann Bugliani <i>Existentialism</i> by Maximilian Beck

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum

Unit 6: *Song of Solomon* by Toni Morrison: Impressionistic Bildungsroman

TRANSFER: Students will recognize how archetypal characters transcend various genres and time periods.

Goals: RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections 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. RI.11-12.2. Determine two or more central ideas of a text, and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text. RI.11-12.8. Describe and evaluate the reasoning in seminal U.S. and global texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i> , presidential addresses). RI.11-12.9. Analyze and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes and rhetorical features, including primary source documents relevant to U.S. and/or global history. RI.11-12.10. By the end of grade 11, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed. W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Masculinity is determined by societal expectations, norms, and fears.	• What is masculinity and how is it defined?
	Racial tensions influence one's identity, interactions, and relationships with others.	• What does it mean to be an African-American man in the 1930's American South?
	Historical and cultural movements shape literature.	• How does literature preserve the struggles of the time period?
	Racism is present in literature to demonstrate how one changes as a result of prejudice and oppression.	• What are the psychological effects of racism and race relations?
	Language can be used to inform and restrict one's identity.	• What is the significance of language in the production of values and formation of identity?
	KNOWLEDGE	SKILLS
	Students will know: The history of 1930's American South and historical figures present in the novel. The biography of Toni Morrison and the flying African myths. The biblical allusions made in the novel and biblical connection to the title. The archetype of the quest still exists in modern-day novels.	Students will be able to: Discuss how the allusions in the novel highlight the realities of racism in the South. Analyze how flight and song function as motifs in the work. Articulate how and why racism exists between members of the same race. Discuss the genre associations: bildungsroman, quest, mystery, and magical realism.

<p>SL.11-12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.</p> <p>SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p> <p>L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>The expectations of masculinity and femininity that are central to African-American identity in the 1930's.</p> <p>KEY TERMS: African-American identity, racism, flying Africans, magical realism, biblical, cultural, and historical allusions.</p>	<p>Analyze the conflicting perceptions of black identity in the novel.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by</p> <ul style="list-style-type: none"> • Choosing a sentence from the first chapter whose mystery is solved in a subsequent chapter and write a one-page paper explaining the nature of the mystery and its solution. • Completing a timed writing essay based on an AP prompt 1, 2 or 3. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Participating in a fishbowl discussion on the characteristics and expectations of masculinity and femininity in the novel. • Watching an interview with Toni Morrison and discussing how the flying African myth is present in the novel. • Researching on and discussing the influence of the Black Panther movement. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 6: *Song of Solomon* by Toni Morrison: Impressionistic Bildungsroman

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
4 Weeks	Unit 6: <i>Song of Solomon</i> by Toni Morrison <ul style="list-style-type: none"> History of 1930s South <i>Song of Solomon</i> by Toni Morrison Biography on Toni Morrison 	Unit 6: Choice <ul style="list-style-type: none"> Selected short stories by Gabriel Garcia Marquez <i>White Lies</i> by Natasha Tretheway Suggested Non-Fiction and Informational Text: <ul style="list-style-type: none"> <i>Unspeakable Things</i> by Toni Morrison Trailer to <i>Good Hair</i> by Chris Rock Clips from documentaries on the Black Panther Movement

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
UNIT 7: *Hamlet* by William Shakespeare: Elizabethan Shakespearean Tragedy

TRANSFER: Students will explore how the Elizabethan belief of exacting revenge is both destructive and productive in a character's development.

Goals: RL.11-12.2. 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.11-12.4. 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. (e.g., Shakespeare as well as other authors.) RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics. W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. 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.	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	The Elizabethans believed in the Great Chain of Being and that revenge must be exacted in certain circumstances.	• Why would one feel compelled to exact revenge?
	<i>Hamlet</i> poses poignant questions about mankind, existence, life and death.	• How is <i>Hamlet</i> still relevant today?
	Gender and social class influence the characters in the play both positively and negatively.	• How does one's gender and social class affect one's choices or lack thereof?
	Inaction can be just as significant as action.	• Why would one hesitate to achieve justice?
	The death of characters is always deliberate and holds a symbolic significance.	• How does fate and chance play a role in the events of the play?
	KNOWLEDGE	SKILLS
	Students will know: The delivery of certain lines in <i>Hamlet</i> can change the interpretation of the scene, character, and character's intentions. The play is meant to be a true reflection of the plight of mankind and his search for honor and justice. According to the Elizabethan Revenge Tragedy structure, revenge must be exacted to achieve true justice. Each death in the work holds a greater symbolic significance.	Students will be able to: View and contrast several different film versions of the same scene and evaluate each interpretation. Discuss how the themes of indecisiveness, morality, death, revenge and betrayal are introduced, developed, concluded. Analyze how the foils in the play contribute to the work's major themes. Explicate how the types of literary deaths exemplify each character's inner turmoil and/or level of corruption.

<p>SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>SL.11-12.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source.</p>	<p>KEY TERMS: Great Chain of Being, Elizabethan tragedy, soliloquy, monologue, aside, stage directions.</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by</p> <ul style="list-style-type: none"> • Explicating major passages in the text by discussing the matter, motive, and method of each act. • Completing a timed writing based on an AP prompt. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will analyze Hamlet’s soliloquies and discuss how they reflect Elizabethan beliefs. • Students will perform their own versions of the “To be or not to be” soliloquy and discuss how the interpretation of the soliloquy varies depending on which words are emphasized. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Eleventh Grade English Curriculum
Unit 7: *Hamlet* by William Shakespeare: Elizabethan Shakespearean Tragedy

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
4 weeks	Unit 7: <i>Hamlet</i> by William Shakespeare <ul style="list-style-type: none"> Elizabethan history and beliefs Shakespeare's biography <i>Hamlet</i> by William Shakespeare Elizabethan Revenge Tragedy outline 	Unit 7: Choice <ul style="list-style-type: none"> <i>Much Madness is Divinest Sense</i> by Emily Dickinson <i>The Prince</i> by Machiavelli Clips from various film versions of <i>Hamlet</i> Suggested Non-Fiction and Informational Text: <ul style="list-style-type: none"> <i>Hamlet and Revenge Tragedy: A Reappraisal</i> by Alan Urquhart <i>The World of Hamlet</i> by Maynard Mack <i>On Hamlet</i> by William Hazlett

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
Unit 8: *The Things They Carried* by Tim O'Brien: Metafictional short stories

TRANSFER: Students will be able to articulate how storytelling and the writing process can be a coping mechanism for both authors and characters.

Goals: RL.11-12.3. 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.11-12.10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed. W.11-12.2. 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. SL.11-12.2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, qualitatively, orally) evaluating the credibility and accuracy of each source. L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Metafiction can convey greater truths about a traumatic event than the “true” truth.	• How is truth relative?
	Each soldier has a different way of coping with the trauma of war.	• How does one deal with the physical and psychological horrors of warfare?
	One’s definition of courage can differ from that of society’s depending on the individual’s personal beliefs and moral code.	• How is it that actions that are considered courageous by society can also be deemed cowardly by an individual?
	The perception of the purpose, effectiveness, and success of war is based on multiple, diverse factors that have little to do with the individual plight of the soldier.	• Is war necessary or can it be avoided?
	KNOWLEDGE	SKILLS
	Students will know: The Vietnam War became a hotly contested conflict that resulted in physical and psychological devastation. Tim O’Brien’s metafictional techniques convey a more accurate and poignant truth about the war than his individual, personal experiences. Storytelling was a way for soldiers to mentally escape from the realities of war. Many Vietnam veterans had difficulty transitioning back into civilian life after the war.	Students will be able to: Analyze how the war mentally and physically traumatized the characters in the novel. Explore O’Brien’s metafictional techniques and debate what is “real”, what is not, and whether it matters. Discuss how storytelling saved O’Brien both physically and mentally. Converse on how O’Brien criticizes both the Vietnam War and lack of support for surviving soldiers returning home.

	KEY TERMS: post-modernism, metafiction, Vietnam War, and flashback.	
<p>ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by</p> <ul style="list-style-type: none"> • Writing a timed essay based on an AP prompt 1, 2 or 3. • Writing a personal essay entitled “The Things I Carry” that discusses the literal or metaphorical personal items they carry around. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will read <i>Hollow Men</i> and discuss connections between the poem and the novel. • Students will read and/or listen to first-hand accounts of the war from Vietnam veterans. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Eleventh Grade English Curriculum
Unit 8: *The Things They Carried* by Tim O’Brien: Metafictional Short Stories

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
3 weeks	Unit 8: <i>The Things They Carried</i> by Tim O’Brien <ul style="list-style-type: none"> History of the Vietnam War <i>The Things They Carried</i> by Tim O’Brien Interview with Tim O’Brien: http://bigthink.com/videos/big-think-interview-with-tim-obrien Clip on the Vietnam War: http://www.history.com/topics/vietnam-war/vietnam-war-history/videos/a-soldiers-story-khe-sanh 	Unit 8: Choice <ul style="list-style-type: none"> <i>Shared Weight: Tim O’Brien’s The Things They Carried</i> by Suzanne Rubenstein Excerpts from other novels by Tim O’Brien Suggested Non-Fiction and Informational Text: <ul style="list-style-type: none"> Handouts One, Two, or Three by The Big Read <i>The Hollow Men</i> <i>New York Times</i> article by Michael Norman

RANDOLPH TOWNSHIP SCHOOL DISTRICT
12th Grade AP English Literature and Composition Curriculum
UNIT 9: *As I Lay Dying* by William Faulkner: American Modernist Novel

TRANSFER: Students will reflect on people’s coping mechanism of hiding secret desires and agendas from others and even themselves.

Goals: RL.11-12.6. 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). RI.11-12.1. Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain. W.11-12.2. 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.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. RL.11-12.9. Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	People grieve in different ways depending on their internal struggles and personal beliefs.	<ul style="list-style-type: none"> How does each character react to Addie’s death and how does each reaction reflect mankind’s struggle for existence?
	In modern literature, the journey itself is more important and influential than the end goal.	<ul style="list-style-type: none"> In what ways does the novel maintain the archetypal narrative structure of the quest?
	Stream of consciousness is used by Modernist writers to expose the innermost thoughts of characters and to experiment with writing styles.	<ul style="list-style-type: none"> How does stream of consciousness capture the Modernist theory that truth is relative?
	KNOWLEDGE	SKILLS
	<p>Students will know:</p> <p>The characteristics of Modernism and the background of its origins.</p> <p>The major movements of the time period are connected to the literature, and informational texts are essential tools in learning about the time period.</p> <p>Discussing and conversing about the time period allows for a deeper understanding of the work being studied.</p> <p>The structure of the archetypal quest and how it applies to Modernist literature.</p>	<p>Students will be able to:</p> <p>Discuss how <i>As I Lay Dying</i> is a quintessential Modernist work.</p> <p>Apply background knowledge about the time period and literature to student-generated questions.</p> <p>Discriminate the differences between the use of literary devices and how they influence the interpretation of the works.</p> <p>Analyze how Faulkner both supports and subverts the archetypal quest.</p>

	KEY TERMS: stream of consciousness, genre, point of view, voice, ambiguity, unreliable narrator, and Modernism.	
ASSESSMENT EVIDENCE: Students will show their learning in a formative and summative manner by <ul style="list-style-type: none"> • Completing a timed writing based on an AP prompt 1, 2 or 3. • Participating in a Socratic Seminar discussion on Modernism. KEY LEARNING EVENTS AND INSTRUCTION: <ul style="list-style-type: none"> • Students will model the narrative styles and voices of the narrators in a writing activity. • Students will analyze the motif of the buzzards in the novel in a journal response. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Eleventh Grade English Curriculum
Unit 9: *As I Lay Dying* by William Faulkner: American Modernist Novel

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
4 weeks	Unit 9: <i>As I Lay Dying</i> by William Faulkner <ul style="list-style-type: none"> History and culture of Modernism <i>As I Lay Dying</i> by William Faulkner Biography of William Faulkner 	Unit 9: Choice <ul style="list-style-type: none"> <i>“My children were of me alone”: Maternal Influence in Faulkner’s As I Lay Dying</i> by Marc Hewson Suggested Non-Fiction and Informational Text: <ul style="list-style-type: none"> <i>William Faulkner’s Rural Modernism</i> by Jolene Hubbs <i>Overview of As I Lay Dying</i> by Jeffrey M. Lilburn

Appendix A

Name: _____

Mrs. Townsend

ENG IV: AP Literature

Date: _____

Senior Paper: Novella Research Paper

Assessment:

- Proposal
- Outline
- Final Paper

Requirements: 5-7 page paper with critical commentary on one of the following:

The Awakening by Kate Chopin

Benito Cereno or *Billy Budd* by Herman Melville

Candide by Voltaire

Chronicle of a Death Foretold by Gabriel García

Márquez

Daisy Miller, *The Turn of the Screw*, *Washington*

Square by Henry James

Death in Venice by Thomas Mann

Death of Ivan Ilych by Leo Tolstoy

Einstein's Dreams by Alan Lightman

Maggie, *Girl of the Streets* by Stephen Crane

The Metamorphosis by Franz Kafka

Notes from the Underground by Fyodor Dostoevsky

The Old Man and the Sea by Ernest Hemingway

Siddhartha by Hermann Hesse

The Stranger by Albert Camus

Anthem by Ayn Rand

Requirements:

• 5-7 critical sources (books, articles, academic website); 4 sources must be print or have appeared in print (anything from EBSCOHOST, Proquest, Literature Online, etc.) and one source is the novella

The first body paragraph should do **one** or more of the following:

- Place your chosen text in the context of the author's other work
- Review the critical history of the text
- Situate the text in a specific literary era or movement
- Discuss the text's place in the canon of world literature

The rest of the paper should present an **interpretive thesis** about the text, developed by both your own original insights and informed by the critical commentary of others. You may opt to view your text through the lens of a particular approach (e.g., Marxist, Feminist, Psychological, Mythological/Archetypal—see the chapter “Critical Approaches to Literature” in our textbook, *Literature: An Introduction*).

You may also choose to pursue a theme, refute a commonly held view of the work, analyze the structure or a character, or investigate some other aspect that interests you.

Any type of plagiarism (intentional or unintentional) will result in a zero on the assignment and disciplinary measures. The final draft **MUST** be submitted to Safe Assign or it is considered LATE and will not be graded. Papers will not receive credit if they are more than 2 days late. **This paper is a requirement for graduation. You will not graduate if you do not complete this paper.**

	Limited	Developing	Effective	Exemplary
Score	1- Emerging	2 – Approaching Standard	3 – Meets Standard	4 – Exceeds Standard
Content	<p>Limited focus or insufficient response that lacks clarity; fails to address many facets of assignment</p> <p>Fails to consider audience’s knowledge level</p> <p>Fails to produce sufficient accurate information; few supporting facts</p> <p>Provides little or no concrete details; little to no evidence of elaboration</p> <p>Ending is imprecise or unconnected</p> <p><i><60-68 points</i></p>	<p>Inconsistent focus or unclear topic and addresses most facets of assignment</p> <p>Inconsistent consideration of audience’s knowledge level</p> <p>Does not completely develop topic; lacks accuracy or sufficient facts</p> <p>Provides concrete details and examples that might lack sufficient elaboration</p> <p>Conclusion deviates from topics or partially supports information</p> <p><i>70-78 points</i></p>	<p>Maintains focus on articulate topic and addresses all facets of assignment</p> <p>Adequately considers audience’s knowledge level</p> <p>Adequately develops topic with appropriate, concrete facts</p> <p>Provides relevant extended definitions, concrete details, quotations and examples</p> <p>Conclusion supports topic and ensures completion</p> <p><i>80-90 points</i></p>	<p>Focuses precisely on a clearly articulated topic and addresses all facets of the assignment completely</p> <p>Effectively anticipates and considers audience’s knowledge level</p> <p>Thoroughly develops the topic with significant and relevant facts</p> <p>Provides convincing extended definitions, concrete details, quotations and examples</p> <p>Powerful conclusion supports information/explanation</p> <p><i>92-100 points</i></p>
Organization	<p>Sequence of support lacks structure; supporting details are ineffective, inaccurate or vague</p> <p>Absent or ineffective introduction that fails to address topic</p> <p>Uses basic transitions inconsistently; employs flawed or inaccurate support that limits full explanation</p> <p><i><30-30-40 points</i></p>	<p>Inconsistent sequence of ideas that limits and hampers the unity of information and explanations</p> <p>Limited introduction that fails to establish tone or state clear topic</p> <p>Inconsistently uses basic transitions to link sections of the text, create cohesion and clarify relationships among ideas and concepts</p> <p><i>40-44 points</i></p>	<p>Adequate progression of ideas of varying complexity, concepts and information to create a unified whole</p> <p>Adequate introduction establishes tone and states topic</p> <p>Generally uses transitions to link some sections of the text, create cohesion and clarify relationships among most ideas and concepts</p> <p><i>46-50 points</i></p>	<p>Clear, logical progression of complex ideas, concepts and information that builds to create a unified whole</p> <p>Effective introduction establishes tone and states topic clearly</p> <p>Consistently uses transitions to link major sections of the text, create cohesion and clarify relationships among complex ideas and concepts</p> <p><i>52-60 points</i></p>
Voice and Style	<p>Lacks sentence structure variety and limited by simplistic or vague language and syntax</p> <p>Language below grade-level expectations with no evidence of domain-specific vocabulary</p> <p>Pattern of errors in capitalization, punctuation and spelling that interferes with meaning</p> <p>Lacks a formal style or objective tone</p> <p><i><24 points</i></p>	<p>Sentence structure variety is at times marred by simplistic language or syntax</p> <p>Uneven command of language; lacks domain-specific vocabulary, metaphor, simile or analogy</p> <p>Pattern of errors in capitalization, punctuation and spelling that may obscure meaning</p> <p>Tone is generally objective</p> <p><i>24-28 points</i></p>	<p>Consistent sentence structure and transition variety that suggests command</p> <p>Precise language interspersed with domain-specific vocabulary that includes metaphor, simile or analogy</p> <p>Effective capitalization, punctuation and spelling with some errors that do suggest lack of command</p> <p>Consistently maintains objective tone</p> <p><i>30-34 points</i></p>	<p>Topic and audience appropriate, precise syntax blends varied transitions, phrases and clauses</p> <p>Language is concise and domain-specific, and masterfully incorporates metaphor, simile or analogy</p> <p>Command of capitalization, punctuation and spelling with no errors that interfere with meaning</p> <p>Constantly maintains objective tone</p> <p><i>36-40 points</i></p>
Presentation	<p>Errors with heading, spacing, font, indents, margins, and pagination</p> <p><i><4 points</i></p>	<p>Generally correct heading, spacing, font, indents, margins, and pagination</p> <p><i>4 points</i></p>	<p>Nearly flawless heading, spacing, font, indents, margins, and pagination</p> <p><i>6 points</i></p>	<p>Perfect heading, spacing, font, indents, margins, and pagination</p> <p><i>8 points</i></p>
Research and Citation (if applicable)	<p>Insufficient use of source materials/Ineffective sources or insufficient citations</p> <p><i><6 points</i></p>	<p>Sources are dropped into paper</p> <p>Some concerns with source validity/citations</p> <p><i>6 points</i></p>	<p>Signal phrases introduce sources/Valid sources cited correctly</p> <p><i>8 points</i></p>	<p>Sources are integrated seamlessly/Provocative sources cited correctly</p> <p><i>10 points</i></p>

AP Essay Rubric

Thesis: Arguable	Organization/Quotation Integration and transitions	Content: Analysis/synthesis
Diction	Sentence Structures	Grammar/Mechanics; Citation form

**A check or mark in the box indicates an area that needs work.

9 (95-100) Essays earning a score of 9 meet the criteria for a score of 8 and, in addition, are especially sophisticated in their argument, thorough in their development or particularly impressive in their control of language.

8 (88-94) Effective

Evidence and explanations used are appropriate and convincing, and is especially coherent and well developed. The prose demonstrates a consistent ability to control a wide range of the elements of effective writing but is not necessarily flawless.

7 (83-87) Essays earning a score of 7 meet the criteria for a score of 6 but provide a more complete explanation, more thorough development or a more mature prose style.

6 (78-82) Adequate

The evidence and explanations used are appropriate and sufficient, and the argument is adequately developed and coherent. The writing may contain lapses in diction or syntax, but generally the prose is clear.

5 (73-77) The evidence or explanations used may be uneven, inconsistent or limited. The writing may contain lapses in diction or syntax, but it usually conveys the student's ideas.

4 (68-72) Inadequate

The evidence or explanations used may be inappropriate, insufficient or less convincing. The argument may be inadequately developed or have lapses in coherence. The prose generally conveys the student's ideas but may be less consistent in controlling the elements of effective writing.

3 (63-67) Essays earning a score of 3 meet the criteria for a score of 4 but demonstrate less success in defending, challenging or qualifying the claim. The essays may show less maturity in control of writing.

2 (58-62) Little Success

These essays may misunderstand the prompt or substitute a simpler task by responding to the prompt tangentially with unrelated, inaccurate or inappropriate explanation. The prose often demonstrates consistent weaknesses in writing, such as grammatical problems, a lack of development or organization, or a lack of coherence and control.

1 (57 and lower) Essays earning a score of 1 meet the criteria for a score of 2 but are undeveloped, especially simplistic in their explanation and argument, weak in their control of language or especially lacking in coherence and development.

0-Indicates an off-topic response, one that merely repeats the prompt, an entirely crossed-out response, a drawing, or a response in a language other than English.

Lucky's Speech

VLADIMIR: I'll put it on his head.

He goes round behind Lucky, approaches him cautiously, puts the hat on his head and recoils smartly. Lucky does not move. Silence.

ESTRAGON: What's he waiting for?

POZZO: Stand back! (*Vladimir and Estragon move away from Lucky. Pozzo jerks the rope. Lucky looks at Pozzo.*) Think, pig! (*Pause. Lucky begins to dance.*) Stop! (*Lucky stops.*) Forward! (*Lucky advances.*) Stop! (*Lucky stops.*) Think!

Silence.

LUCKY: On the other hand with regard to—

POZZO: Stop! (*Lucky stops.*) Back! (*Lucky moves back.*) Stop! (*Lucky stops.*) Turn! (*Lucky turns towards auditorium.*) Think!

During Lucky's tirade the others react as follows.

1) Vladimir and Estragon all attention, Pozzo dejected and disgusted.

2) Vladimir and Estragon begin to protest, Pozzo's sufferings increase.

3) Vladimir and Estragon attentive again, Pozzo more and more agitated and groaning.

4) Vladimir and Estragon protest violently. Pozzo jumps up, pulls on the rope. General outcry. Lucky pulls on the rope, staggers, shouts his text. All three throw themselves on Lucky who struggles and shouts his text.

LUCKY: Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal God quaquaquaquaqu with white beard quaquaquaquaqu outside time without extension who from the heights of divine apathia divine athambia divine aphasia loves us dearly with some exceptions for reasons unknown but time will tell and suffers like the divine Miranda with those who for reasons unknown but time will tell are plunged in torment plunged in fire whose fire flames if that continues and who can doubt it will fire the firmament that is to say blast hell to heaven so blue still and calm so calm with a calm which even though intermittent is better than nothing but not so fast and considering what is more that as a result of the labors left unfinished crowned by the Acacacademy of Anthropopometry of Essy-in-Possy of Testew and Cunard it is established beyond all doubt all other doubt than that which clings to the labors of men that as a result of the labors unfinished of Testew and Cunnard it is established as hereinafter but not so fast for reasons unknown that as a result of the public works of Puncher and Wattmann it is established beyond all doubt that in view of the labors of Fartov and Belcher left unfinished for reasons unknown of Testew and Cunard left unfinished it is established what many deny that man in Possy of Testew and Cunard that man in Essy that man in short that man in brief in spite of the strides of alimentation and defecation wastes and pines wastes and pines and concurrently simultaneously what is more for reasons unknown in spite of the strides of physical culture the practice of sports such as tennis football running cycling swimming flying floating riding gliding conating camogie skating tennis of all kinds dying flying sports of all sorts autumn summer winter winter tennis of all kinds hockey of all sorts penicillin and succedanea in a word I resume flying gliding golf over nine and eighteen holes tennis of all sorts in a word for reasons unknown in Feckham Peckham Fulham Clapham namely concurrently simultaneously what is more for reasons unknown but time will tell fades away I resume Fulham Clapham in a word the dead loss per head since the death of Bishop Berkeley being to the tune of one inch four ounce per head approximately by and large more or less to the nearest decimal good measure round figures stark naked in the stockinged feet in Connemara in a word for

reasons unknown no matter what matter the facts are there and considering what is more much more grave that in the light of the labors lost of Steinweg and Peterman it appears what is more much more grave that in the light the light the light of the labors lost of Steinweg and Peterman that in the plains in the mountains by the seas by the rivers running water running fire the air is the same and then the earth namely the air and then the earth in the great cold the great dark the air and the earth abode of stones in the great cold alas alas in the year of their Lord six hundred and something the air the earth the sea the earth abode of stones in the great deeps the great cold on sea on land and in the air I resume for reasons unknown in spite of the tennis the facts are there but time will tell I resume alas alas on on in short in fine on on abode of stones who can doubt it I resume but not so fast I resume the skull fading fading fading and concurrently simultaneously what is more for reasons unknown in spite of the tennis on on the beard the flames the tears the stones so blue so calm alas alas on on the skull the skull the skull the skull in Connemara in spite of the tennis the labors abandoned left unfinished graver still abode of stones in a word I resume alas alas abandoned unfinished the skull the skull in Connemara in spite of the tennis the skull alas the stones Cunard (mêlée, final vociferations). . . tennis . . . the stones . . . so calm . . . Cunard . . . unfinished . . .

POZZO: His hat!

Vladimir seizes Lucky's hat. Silence of Lucky. He falls. Silence. Panting of the victors.

ESTRAGON: Avenged!

Vladimir examines the hat, peers inside it.

POZZO: Give me that! (*He snatches the hat from Vladimir, throws it on the ground, tramples on it.*) There's an end to his thinking!

VLADIMIR: But will he be able to walk?

POZZO: Walk or crawl! (*He kicks Lucky.*) Up pig!

ESTRAGON: Perhaps he's dead.

VLADIMIR: You'll kill him.

POZZO: Up scum! (*He jerks the rope.*) Help me!

Narrator Sheet: *As I Lay Dying*

Character name	Page numbers	Characteristics/Important information/Important quotations	Relationship to Addie or Bundren family	Defining symbols (what symbols or goals guide this character?)
Darl				

Vardaman				
Character name	Page numbers	Characteristics/Important information/Important quotations	Relationship to Addie or Bundren family	Defining symbols (what symbols or goals guide this character?)
Addie				
Anse				
Cash				

Dewey Dell				
Jewel				
Character name	Page numbers	Characteristics/Important information/Important quotations	Relationship to Addie or Bundren family	Defining symbols (what symbols or goals guide this character?)
Reverend Whitfield				
Vernon Tull				
Cora Tull				

Samson				
Peabody				
MacGowan				
Moseley				
Armstid				

Name: _____

Mrs. Townsend

AP Literature

Date: _____

The Things They Carried Themes Chart

Directions: In the chart below, analyze each theme by discussing how the theme is presented in the work. List at least two quotes per theme to support your analysis.

Theme	Textual evidence	Analysis of theme
Death		
Social Obligation		

Storytelling as a coping mechanism		
Morality		
Shame		

Name: _____

Mrs. Townsend

ENG IV: AP Literature

Date: _____

"No, you can't be no egg...you can be a crow if you wanna. Or a big baboon. But not an egg. Eggs is difficult, complicated. Fragile too. And white."

Ideas/quotes about Milkman's search for his identity	Ideas/quotes about Guitar's notions about race

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