**COURSE DESCRIPTION: AP ENGLISH LITERATURE AND COMPOSITION GRADE 12-- BRITISH TRADITION**

**Ms. Dorothy Simon**

**2018-2019**

This Advanced Placement Literature and Composition course is designed to meet the expectations of the AP English Course Description in terms of reading and writing skills while acquiring a solid knowledge of literary texts from the British tradition from the Anglo Saxon period through contemporary writers.

This course is intended to improve student performance in multiple areas, with the goal of reaching each student’s highest potential in both reading and writing. Not only will students have the opportunity to earn college credit if they score high enough on the AP exam, but students will leave the class with the skills and learning strategies typical of a college Literature and Writing course.

As set forth in the AP Course Description, this course will include an intensive study of representative British works (see note below), emphasizing those written in several genres from the sixteenth century to contemporary times. Students will learn to write interpretations of literature that are based on a careful observation of the works’ textual details, considering structure, style, and themes, social and historical values, as well as the use of figurative language, imagery, symbolism, and tone.

This course will also provide frequent opportunities for students to write and rewrite formal, extended analyses and timed in-class responses. Students will learn to write to think, understand and discover their own ideas, producing informal, exploratory writing activities such as annotation, freewriting, keeping a reading journal, and response/ reaction papers.  Students will learn to write to explain, developing expository, analytical essays presenting extended explanations and interpretations drawing upon textual details. Students will also write to evaluate, producing analytical, argumentative essays relying heavily on textual details and demonstrating judgment of work’s artistry and quality, and its social and cultural values.

To attain these goals, the instructor will provide instruction and feedback on students’ writing assignments, both before and after the students revise their work, assisting in the process of developing a wide-ranging vocabulary used appropriately and effectively, variation of sentence structures, and acquiring specific techniques needed to develop papers with logical organization and coherence. Students will be taught to develop a balance between generalization and specific illustrative detail and finally, develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure. (Note: revised from curricular requirements/ scoring components)

**READING RESOURCES:**

**Textbook:** Norton Anthology of English Literature, 9th Edition, 2013. Volume 1 and 2

EMC Masterpiece Series: Literature and the Language Arts- British Tradition, 2nd Edition, 2003

Additional photocopies and downloadable texts as needed

Internet- JSTOR, etc.

**Novels/ Full length Texts** Novels and plays to be selected from lists below, or similar works chosen as suitable.

Anonymous: *Beowulf*

Pearl Poet*: Sir Gawain and the Green Knight*

Sir Thomas Malory: Le Morte D’Arthur

Jane Austen: *Northanger Abbey*

George Eliot: *Silas Marner*

Mary Shelley: *Frankenstein*

Henry James: *Turn of the Screw*

Jonathan Swift: *Gulliver’s Travels*

Joseph Conrad: *Heart of Darkness*

Charles Dickens: *David Copperfield*

Ayn Rand: *The Fountainhead*

Emily Bronte: *Wuthering Heights*

Yann Martel: *Life of Pi* (contemporary, not British)

**Drama** (currently available as class sets)

*Everyman and other- miracle plays*

Shakespeare: *Macbeth*

Shakespeare*: Othello*

Shakespeare*: Much Ado about Nothing*

Shakespeare: *Julius Caesar*

Shakespeare*: King Lear*

Shakespeare: *Taming of the Shrew*

Shakespeare: *Hamlet*

John Gay: *The Beggar’s Opera (1728)*

Bernard Shaw*: Pygmalion (1914)*

Samuel Beckett*:  Waiting for Godot (1954)*

Harold Pinter*: The Dumb Waiter (1960) or The Caretaker*

Tom Stoppard*: Rosencrantz & Gildenstern are Dead (1967)*

T.S. Eliot*: Murder in the Cathedral (set in Medieval)*

**NOTE**: American Literature is a prerequisite course, taken in 10th and 11th grade, including authors such as Bradford, Bradstreet, Edwards, Henry, Irving, Longfellow, Emerson, Poe, Hawthorne, Melville, Whitman, Dickinson Douglass,  Twain, Frost, Fitzgerald, Steinbeck, Hemingway, Eliot, Faulkner,  Hurston, William Carlos Williams, Miller, Walker, Morrison, etc.

**READING EXPECTATIONS:**

* Students will read between 8-10 novels over the course of the school year (about 15-20 pages per night).  Novels will be from varied periods, of varying lengths, and while some will be required, students will also have opportunities to read novels of their own choice from a list of accepted texts.
* Students will be expected to keep reading logs as they read, and spot checks should be expected.
* Students will be expected to read short stories, poems and plays at home before class discussions even if stories/ poems/plays will be read again out loud in class.
* Students will be expected to read scholarly articles, and will learn how to evaluate credibility of different kinds of writing available on the web and in scholarly journals.

**WRITING EXPECTATIONS:**

* Students will be expected to write both formally and informally throughout the year.
* Students will produce approximately 50 pages of formal writing over the course of the year, divided up into progressively longer essays, and adjusted for purpose.
* Formal writing assignments will be varied, including analysis of single texts, comparative essays, research based essays, creative assignments etc.
* Unlike what most students have experienced in the past, not every writing task will be graded or even read by the instructor. Students must be able to understand that writing is necessary to the process of thinking and understanding, and can be writer-based rather than only reader-based.
* All formal essays will be the final product of a process of writing to understand, drafting, revision, and final editing and proofreading.
* Students will be expected to use basic MLA format for all papers, and will also become familiar with other citation formats.

**QUIZZES, EXAMS, FINALS:**

* Short quizzes will be given to help students identify if they are extracting what they need from readings.
* Exams or essays will be given as each genre is completed to assess if students have adequately learned the rhetorical/ literary terms and how to apply them to each genre.
* Final exams will be administered during final exam week, and will cover the whole year’s material, including material covered after AP exam in May.

**GRADING POLICIES:**

(note these policies are modified from our district board policy)

* Formal writing assignments, tests, extended projects: 40%
* Informal writing assignments (both in class and out), quizzes, reading logs, and similar: 20%
* Class work assignments, such as worksheets, group activities, short homework assignments, and other small short term tasks: 30%
* Active and meaningful participation in workshops, group activities, discussion: 10%
* NOTE: As each marking period draws to a close, if a student has shown improvement, lower earlier grades may be dropped.
* The yearend grade will be based on the same breakdown used by the rest of the building, 20% per marking period, 20% for the final.

**PLAGIARISM**

There will be a zero tolerance for plagiarism. Students must do their own work, and must learn the difference between learning from a source and using a source. Students must learn to cite any information, facts, and quoted material used from any source. Students will be expected to demonstrate academic integrity throughout the course, avoiding such unacceptable practices as sharing homework (unless assignment is group work, or collaboration has been permitted), revising and submitting a peer’s work, buying or downloading essays off the internet, allowing a peer, teacher, tutor or parent to rewrite work beyond offering feedback and identifying errors. All formal essays will be submitted to turnitin.com.

Plagiarism will be penalized seriously. Accidental plagiarism (forgetting to put a citation reference) will be corrected but not penalized. Papers that are plagiarized intentionally will receive a zero. No revisions or extra credit will be permitted. After the first offence, as per building policy, a letter will go into the student’s permanent file, with all the ramifications of our policy.

**A NOTE ON ORGANIZATION**

This course can be taught chronologically, including poetry, fiction, literary nonfiction and drama within each time period’s unit, or taught by genre, or taught chronologically and by genre. Drama is at the end of the syllabus, but should be incorporated into the units where relevant.

NOTE: This syllabus presents far more material than could be covered in the time available. Texts will be chosen at the teacher’s discretion with the intention of offering not only the widest variety in terms of genres and periods, but the materials best suited to mastering the skills of close reading, relying on textual detail for analyses, and multiple opportunities for writing.

Course Syllabus

**The Anglo Saxon Period**

**Poetry-- Anglo Saxon and Medieval**

READING: Poems selected from:  “The Story of Caedmon” (Caedmon’s Hymn)(95) The Wife’s Lament” (101)“The Seafarer” (144), “Sir Patrick Spens” (169), Medieval Ballads: “Bonny Barbara Allen” etc. (262)

TERMS AND SKILLS: Close reading, stress, meter, caesura, alliteration, kennings, elegiac lyric, aphorism, point of view, personification, mood, rhyme scheme, ballad form

Assignment: samples—in class imitation of Caedmon’s Hymn, answering textbook questions in groups, writing a ballad similar to Sir Patrick Spens based in today’s world, comparing “The Seafarer” to a modern movie, etc.

READING: *Beowulf-* full text(originally an oral poem, translated from Old English, this text will be explored as a work of short fiction)

TERMS AND SKILLS: round characters/ stock characters, epic hero, antagonist, concrete details that build mood and character, motifs, compound words and apposition (kennings)

WRITING: An informal out of class paper, 2-3 pages. Sample topic: Identify the concrete details that assist in understanding the difference between characterization of a round character and a stock character; or: identify the concrete details that can help a reader see how a character can be an epic hero in one culture, and an antagonist in another.

**The Medieval Period**

READING: *Sir Gawain and the Green Knight* full text

TERMS AND SKILLS:  hero, protagonist, antagonist, imagery (specifically use of colors) to indicate potential symbolic references, character motivation, rising action, climax, resolution, chivalry

ASSIGNMENTS AND ACTIVITIES: Students will complete a number of different activities based on the text, such as creating a shield using the symbols and colors emphasized in the novel, writing a skit based on one of the central events, etc.

READING: Chaucer: “Miller’s Tale” (download from eboard) “Pardoner’s Tale” (textbook 236)

Stories written as short stories, still in translation from Middle English. Begin work on basic close reading, identifying specific concrete details that create characterization, elements of frame story, humor, narrator levels, irony, etc.

WRITING: A short, 1-3 page, informal in class creative writing task (e.g. write a short story in Chaucer’s style/ write a skit with the characters/ similar) that will allow students to demonstrate their understanding of the didactic tale/ use of irony etc.

ASSIGNMENTS AND ACTIVITIES: Students will also draw one of the central characters demonstrating ability to extract concrete descriptive details.

NOVEL: Suggested outside reading: Malory—*Le Morte D’Arthur* Students should choose 2-4 stories from the collection. Sample Assignment: Write a 1-2 page semi-formal essay that explores the similarity in structure between either 2 stories from the book, or between the stories in Le Morte D’Arthur and *Sir Gawain and the Green Knight*, *Beowulf*, or “The Pardoner’s Tale”. Feedback should focus on overall paper organization.

**The Restoration and Eighteenth Century**

READING: *Oroonoko*, by Aphra Behn (excerpt inTextbook 607)

Exploring what is often considered to be the first British novel

TERMS AND SKILLS:Novel, Characterization—flat characters, setting (or lack thereof), action, description

CENTRAL QUESTION: What IS the difference between biographical writing and fiction?

WRITING: Students will rewrite a paragraph (in-class, timed) from the excerpt adding vivid details, character’s thoughts, and other elements that we typically expect from fiction writing.

NOVEL: Joseph Conrad *Heart of Darkness* or similar- Formal out of class assignment involving close reading and analysis of use of heavy symbolism in the novel. This essay will be drafted, revised, and submitted as a formal essay. Focus on organization, transitions, and balancing generalizations and specific detail. Length of final draft: 5-6 pages.

**The Victorian Age and Twentieth Century**

READING: Dickens: “The Signalman” (Textbook 850)

TERMS AND SKILLS: Internal/ External conflict, plot development, characterization, concrete details/ vivid imagery, symbols, the ghost story, setting, mood, etc.

“The Signalman” will be covered in class as a sample text for close reading.

WRITING: Students will work mostly in class, independently, on personal choice from the 20th century stories listed below, write a formal essay using 1-2 outside sources. Length: 4-5 pages

ASSIGNMENTS AND ACTIVITIES: If possible, students will prepare, in small groups, a short lesson to share with their peers on their chosen story.

Students will work in groups and prepare short lesson for peers.

Katherine Mansfield “The Garden Party” (Textbook 1019)

Joseph Conrad: “The Lagoon” (Textbook 1033)

Doris Lessing: “A Sunrise on the Veld” (Textbook 1051)

Alice Munro: “Red Dress—1946” (Textbook 1061)

NOVEL: Charles Dickens *David Copperfield* Sample assignment: Comparative essay, comparing David Copperfield to another protagonist we’ve met so far. A thesis will be expected in which student gives validity for the comparison. In other words, the comparison must result in deeper understanding of characterization/ plot development etc. Length 3-4 pages

**Renaissance**

READING: Selected from: Sir Thomas Wyatt(1503-1542): “Whoso List to Hunt” (289), Sir Philip Sidney(1554-1586): “With Love How Sad Steps” (293),  Christopher Marlowe(1564-1593): “The Passionate Shepherd to his Love”(302), Sir Walter Raleigh(1552-1618): “The Nymph’s Reply to the Shepherd” (307), William Shakespeare(1564-1616): Sonnet 18, Sonnet 29, Sonnet 130 (319-323), Ben Jonson (1572-1637): “Song, to Celia” (327)

TERMS AND SKILLS: Reading of poetry- by line or by punctuation, metaphor, Petrarchan sonnet, iambic pentameter, imagery, personification, lyric poem, pastoral poem, speaker/ poet, Shakespearean sonnet, dactyl

In class close reading of selected poems. Focus on what structure DOES to poem’s meaning. Explore interaction between poets, between poet and speaker, between speakers, between social norms and poem.

ASSIGNMENTS AND ACTIVITIES: Students might work in groups on questions in textbooks or teacher handout; do close reading alone or in groups of specific poem and support their reading to class; make comparison charts of poets’ techniques; write their own response to Marlowe’s poem; write a Shakespearean or Petrarchan sonnet etc.

**Early 17th Century**

READING: Selected from: John Donne: “Go and Catch a Falling Star” (1572-1631), John Donne: “Holy Sonnet 10”, George Herbert “Easter Wings” (1593-1633), John Milton: from *Paradise Lost* (1608-1674), Andrew Marvell: “To His Coy Mistress: (1621-1678)

TERMS AND SKILLS: Hyperbole, metaphor, sonnet, rhyme scheme, paradox, personification, concrete poem, speaker, allusion, simile, image, couplet

Students will be guided through close readings of selected poems, work in groups on developing and proving their own interpretations, and writing some creative reactions, such as response to Marvell in Raleigh’s speaker’s voice, or creating their own concrete poem. Students might illustrate a John Donne poem, write a skit based on “To His Coy Mistress,” or identify a movie that supports Marvell’s Carpe Diem philosophy.

NOVEL: Mary Shelley *Frankenstein*

Sample assignment: Formal Essay Critical Analysis, using outside academic articles and criticism. Students can be given one article, and locate two others on a question that emerges from their reading of the novel and the critical article. Students will be expected to have a clear argument (thesis), concrete support from the novel, quotes and references to academic articles, Students should be able to demonstrate a similar academic tone in their own essays, working on a mature yet interesting writing voice. Papers will drafted, revised, discussed in short one-on-one conferences with instructor, and revised to a final draft. Length 5-7 pages.

**Restoration and 18th Century**

READING: Selected from: Anne Finch “The Introduction” (1661-1720), John Dryden: “A Song for St. Cecilia’s Day” (1631-1700), Charlotte Smith: “Pressed by the Moon” (1749-1806),

Alexander Pope: from “Rape of the Lock” (handout) (1688-1744)

Jonathan Swift: “A Modest Proposal”

TERMS AND SKILLS: allusion, slant rhyme, ode, anaphora, alliteration, epigram, couplet, iambic pentameter

WRITING: A timed in class formal interpretive essay: 3-4 pages. Write a meaningful and well supported interpretation of Charlotte Smith’s sonnet “Pressed by the Moon”. Your interpretation can be linked to her life, or stand alone based only on what is in poem. Interpretations must be original and meaningful to you, the reader. Find a link between her poem and something in your own life. Essay should demonstrate a clear sense of organization, varied sentences and paragraph structures where the content drives the structure; varied and interesting vocabulary should be evident (though not using a thesaurus just to sound sophisticated!). Details should be clearly carefully chosen to illuminate and support ideas. Paper will be written in two stages, one a writer based draft, the second a reader based final draft. Both drafts will be written in class.

OR: Write an imitation of Swift’s “A Modest Proposal,” capturing the essence of satire, but applying it to something contemporary. 3-4 pages, also would be written in class.

**Pre-Romantic and Romantic**

READING: Pre-Romantics: Thomas Gray: “Elegy Written in a Country Churchyard” (1716-1771),Robert Burns: “Auld Lang Syne,” handouts (1759-1796), William Blake “The Tyger,” “The Lamb,” “London” additional handouts (1757-1827)

Romantic Poets:

Selected from: William Wordsworth: “Preface to Lyrical Ballads,” “Daffodils” (handout) “The World is Too Much with Us”(1770-1850) additional handouts, Samuel Taylor Coleridge: “Kubla Khan” (1772-1834), Ancient Mariner (download), Percy Bysshe Shelley: “Ozymandias” “Ode to the West Wind” (1792-1822),  George Gordon, Lord Byron: “She Walks in Beauty” (1788-1824), John Keats: “Ode on a Grecian Urn” (1795-1821), “La Belle Dame Sans Merci” (handout)

TERMS AND SKILLS: elegy, speaker, hymn, dialect, pastoral, allegory, Blake’s Higher Innocence/ Experience, alliteration, character, setting, imagery, “spontaneous overflow of emotion” allusion, sonnet, free verse, blank verse, “Suspension of Disbelief” frame poem, irony of situation, Terza Rima, personification, ode, iambic tetrameter, simile, Byronic Hero, theme (Keat’s theory of Beauty), ekphrasis, apostrophe, pastoral, noble savage, and the glorification of the simple country life etc.

ASSIGNMENTS AND ACTIVITIES:

Options include answering questions from textbook/ teacher generated handouts in groups or alone; imitating the forms, such as an elegy, hymn, ode, pastoral; identifying Blake’s poems as ones from Innocence or Experience based on textual clues, reading of, and analyzing “Ancient Mariner,” illustrating poem or answering questions. Students might try their own hand at an ekphrastic poem, writing a poem about a painting or sculpture.

NOVEL: Jane Austen *Northanger Abbey* (or other by Austen), or Emily Bronte *Wuthering Heights* or Charlotte Bronte *Jane Eyre* or similar (Student choice)

Students read novel from 1700-1850.  Possible ASSIGNMENT: view two movies made based on the novel of their choice, and write a critical review discussing strengths and weaknesses of the movies, and recommending one as best; explore how a theme from the romantic poets (e.g. guilt, freezing time, pleasure and its price etc.) emerges in the novel; character analysis; analysis of a motif as it works through the novel building meaning etc. Paper is out of class formal writing, 5-6 pages. For some topics, outside sources may be used.

**Victorian 1832-1900**

READING: Selected from: Alfred, Lord Tennyson(1809-1892): “The Lady of Shalott” (777), Robert Browning(1812-1889): “My Last Duchess”(801), “Porphyria’s Lover” (handout),  Matthew Arnold (1822-1888): “Dover Beach” (814), Elizabeth Barrett Browning(1806-1861): “How do I Love Thee”(830), Gerard Manley Hopkins(1844-1889): “Pied Beauty,” “God’s Grandeur,” “Spring and Fall,” “Windhover”(833 and handout), Christina Rossetti(1830-1894): “Like Pie-Crust”(841), A.E. Housman(1859-1956): “To An Athlete Dying Young” (847)

TERMS AND SKILLS: symbol, foil, imagery, dramatic monologue, diction, allusion, symbol, mood, sonnet, repetition, sprung rhythm, alliteration, metaphor, theme, coined words, parallelism, simile, tone, juxtaposition

ASSIGNMENTS AND ACTIVITIES:  Samples: Reading of “The Lady of Shalott”- compare to earlier drafts of poem, and how it changes the whole meaning of the poem. Illustrating/ googling images of the things found in the poem. Analyzing the poster I have in my classroom that represents “The Lady of Shalott” discussing if the artist captured the mood, etc.

“My Last Duchess” students can write in the listener’s comments creating a dialogue instead of a monologue.

“Porphyria’s Lover” – Students can write the defense/ prosecution opening speech/ closing for the trial of the lover.

Browning’s poem has been imitated and parodied- find some of these and compare, or write your own “How do I Love Thee”, for instance, to a beloved pet.

Hopkins – close reading in class of “Pied Beauty”

**The 20th Century:**

READING: Selected from: William Butler Yeats (1865-1939): “The Lake Isle of Innisfree” (907), T.S. Eliot (1888-1965): “Preludes” (917) “The Love Song of J. Alfred Prufrock,” “Hollow Men” (handouts), Rupert Brooke (1887-1915): “The Soldier” (929),

Wilfred Owen (1893-1918): “Dulce et Decorum Est” (933), Dylan Thomas (1914-1953): “Do Not Go Gentle into That Good Night” (942), W.H. Auden(1907-1973): “Musee des Beaux Arts” (948), Stevie Smith(1902-1971): “Not Waving But Drowning” (953)

TERMS AND SKILLS: rhyme scheme, image, tone, mood, speaker, objective correlative, sonnet, theme, war poems, verbal irony, alliteration, imagery, pun, symbol, villanelle (unusual rhyme patterns), fitting intense content to strict form, ekphrasis, figurative language

ASSIGNMENTS AND ACTIVITIES:

Options include: illustrating Yeats’ poem, of finding a piece of art that either mirrors the poem, or mirrors the mood; students might create a collage of city versus island to capture what Yeats was expressing.

Guided readings of Eliot’s poems can include teacher generated worksheets, identifying allusions in “The Hollow Men,” illustration, comparing the poems to movies/ stories etc.

The war poems should be accompanied by images from the internet of gas masks etc, and my own experiences in the military. Students might try to interview relatives who have served, and learn firsthand about what it’s like to wear a gas mask. Students might be able to find pictures, view movies of WWII, and so on. Other options- locating information about the poets and presenting their short lives in PowerPoint etc.

Auden’s poem can be compared to Keats’ poem, as both are examples ekphrasis.

The theme of a world that turns its back is essential to 20th century literature, and should be discussed in class. I have some (unpublished) poems on the topic, and students love reading their teacher’s poetry! They can add their own, and the class could put together a small anthology of poems dedicated to changing the “Hear No, See No, Speak of No Evil” of today’s world where everyone was always the perfect mama until she strangles her kids.

OUTSIDE READING: Students will be given the Shakespeare play we will act out, and will do a preliminary reading, briefly summarizing plot elements (simply what happens) for each scene. Most of our editions are Folgers, with summaries before each scene, making this task a relatively simple job of summarizing summaries while reading bits and pieces. Students will also need to make a list of 10 words per act that seem particularly essential to understanding, and look the words up in the OED or similar dictionary. A quiz may be given to make sure students have a general idea of the play before work begins on production.

**Drama-** (drama can be taught within the unit relevant to the time period)

**What is Theatre? Audio Visual Poetry? Audio Visual Fiction? Restrictive or Not? The Script and the Play.**

READING: Lady Augusta Gregory *The Rising of the Moon*

“Elements of Drama”

Review/ Learn- terms to be covered briefly, and applied in depth to relevant plays that will be read, acted out, written by students, and viewed as movies

Drama

Comedy

Tragedy

Mystery play

Miracle play

Morality play

Arena stage

Thrust stage

Proscenium stage

Picture stage

Elizabethan/ Jacobean Drama

Restoration Comedy

Realist Theater

Playwright

Script

Stage directions

Spectacle

Stage areas (left/ right etc.)

Dialogue

Monologue

Soliloquy

Aside

Act, scene

Set

Properties/ props

Sound effects

Blocking

ASSIGNMENTS AND ACTIVITIES: Students act out this short play, identifying the different elements of drama in the process, such as blocking a stage, concepts of stage left/ stage right, props and how that effect the meaning of a play, etc. Students might hold competitions for stage layout plans, or for suggested scenery or background music. Students will begin to understand that theater work through all the senses; that theater is fiction brought to life, that it relies on symbols, metaphor etc just as poetry does.

**The Early British World – Drama (Anglo Saxon and Medieval)**

READING: *Everyman*, with minimal props/ costumes and set, and/or other miracle/ morality plays.

ASSIGNMENTS AND ACTIVITIES: Students will produce simple scenery, props and costumes, and act out the play. Attention will be given to how the early plays were “naïve” allegories, using characters that are the traits they represent. This concept will help students see how drama creates visible symbols for the viewer.

NOVEL: *The Life of Pi*, Yann Martel—students will read this contemporary novel, or a similar contemporary work.

Sample essay topic: Choose the ending you like best, and write an essay justifying your choice. Students might alternatively write their own ending and justify that ending while debunking the options offered in the novel. Attention to close reading of the text and its details and clues is essential. Students should demonstrate excellent control of thesis, organization, use of balanced and well chosen examples, evidence of original but substantiated thought, varied and rich vocabulary, sentence structure and paragraph structure, and a clear sense of control of voice suitable to purpose.  Note- this essay will undergo multiple revisions, including peer review and teacher feedback based revisions. Length, excluding alternate ending written by student) 6-7 pages. Students may use outside resources if document correctly. DUE end of week 27

**Drama—Renaissance (Shakespeare)**

READING:  Selected from one or more of the following:

* *Macbeth*
* *Othello*
* *Much Ado about Nothing*
* *Julius Caesar*
* *King Lear*
* *Taming of the Shrew*
* *Hamlet*

ASSIGNMENTS AND ACTIVITIES: Students will act out selected scenes, or entire work, of one of the Shakespeare plays listed, creating sets, props, costumes, casting roles among peers etc. Students might view several versions of a particular scene and compare, either before or after acting it out. Students might rewrite a scene into modern English, or might adapt the scene to modern settings while keeping the original language (similar to the 1996 *Romeo and Juliet*). Students with animation skills might wish to do an animated version of a scene.

The goal is to guide students to see the script as an elastic product, a universally adaptable framework, which is why Shakespeare’s plays have endured for so long. Students should be able to appreciate the richness of the puns and double entendres, identifying the humor even in the tragedies. Students should be able to do a close reading of short excerpts, analyzing the beauty of the language and style, and perhaps trying to lay to rest the age old argument that Shakespeare never existed! Comparative close readings might help students argue for a common author for different plays.

**Drama-- Restoration, 18th Century, and 20th Century**

Of the following, students might act out entire play, act out a single act or scene and compare to a movie version of that scene. Students might work in groups, and each group might act out the opening act, or closing act, or a different play.

* *John Gay: The Beggar’s Opera (1728)*
* *Bernard Shaw: Pygmalion (1914)*
* *Samuel Beckett:  Waiting for Godot (1954)*
* *Harold Pinter: The Dumb Waiter (1960) or The Caretaker*
* *Tom Stoppard: Rosencrantz & Gildenstern are Dead  (1967)*
* *T.S. Eliot: Murder in the Cathedral (set in Medieval)*

**21st Century and Neglected Works of Value**

**21st Century—The Contemporary World**

Reading of selection of poetry, short stories, film from the 21st century (contemporary).

Other options:

* Acting out a modern/ contemporary play, such as *Waiting for Godot*.
* Reading of Virginia Wolf: from *A Room of One’s Own*, and other feminist texts, following by discussion/ etc. of the issues of women in the contemporary world. Students could analyze different anthologies and textbooks from different periods (I have some dating back to the 1800s in their original bindings), and explore the female writer’s position in the study of literature and the canon as a whole.
* Reading of Samuel Johnson: “A Brief to Free a Slave,” act out *12 Angry Men*, and discuss strategies of defense and legal issues and how they’ve changed or not.
* Reading of Joseph Addison: from *The Spectator*, and students could write their own magazine with similar articles on current events and issues.
* Reading of excerpt Frank McCourt: from *Angela’s Ashes*, view movie, and discuss value of turning an autobiography into a movie.
* Reading of Pepys: from *The Diary of Samuel Pepys* and students then compile a diary imitating Pepys style, remarking on current or recent events- can be done as whole class project, and printed as a memory anthology for students to keep.