

**Please Note:**

**An addendum in support of both syllabi appears below. The addendum responds to the original concerns and objections the auditors raised after the first evaluation.**

**English/Humanities Seminar  
[AP English Literature and Composition]  
EN01241  
2 credits, 36 weeks**

**Description and Goals:**

AP English Seminar integrates art, philosophy, and history into a study of Western literature from ancient Greece to the present. The course prepares students for the Advanced Placement examinations in literature and the rigors of college liberal arts courses. The course is chronological, and includes units on the literature of ancient Greece, the Middle Ages, Shakespeare, the 17th century, the 18th century, the Romantic period, the Victorian era and the modern era.

**Course expectations and outcomes:**

- Students will develop an understanding of the history of Western thought and the central problems and controversies that inspired those ideas.
- Students develop an understanding of how different disciplines are related and how they can enrich each other.
- Students will be able to apply accepted critical strategies to complex, challenging texts.
- Students will be able to write clearly and logically as described in the Advanced Placement writing rubric.
- Students will be encouraged to develop provocative and original readings of texts.
- Students will be inspired to become lifelong readers.

**Assessments**

This course requires students to transact with literary texts in ways that go beyond merely demonstrating “proficiency” on an objective quiz or canned essay. Most of the assessments in the course require students to write with rigor and ingenuity, engage in detailed discussions of the problems these texts pose, and respond creatively to what they have read through writing, presentations, exhibits, and performances. Most of the assessments require students to make connections between literary and philosophical texts, works of art, and literary criticism.

**Instructional Units**

**Pre-course Reading Selections            1 week**

Crichton Michael, *Timeline* (bonus book)  
Dostoevsky, *Notes From Underground* (required)  
Victor Hugo, *The Hunchback of Notre Dame* (choice book)  
Tim O’Brien, *The Things They Carried* (required)  
Rowland, Wade, *Galileo’s Mistake* (bonus book)  
Shapiro, James, *A Year in the Life of William Shakespeare: 1599* (bonus book)  
Oscar Wilde, *The Picture of Dorian Gray* (choice book)

Before the course, students read two required books, two choice books, and one bonus book. These readings establish some of the key themes and issues of the course:

- History and philosophy exert a profound influence on literature.
- Artists always struggle to define their role and purpose in society.
- Literature is a metaphorical evaluation of human nature and society.

Assessments:

- A timed essay on *The Things They Carried* scored according to the AP writing rubric published on the AP website.
- Students prepare a multimedia presentation on their choice books. These presentations can include text, pictures, film, music, poetry, and artworks.
- Students write a short review of their bonus books in the style of *The New York Times Book Review*.

**Four Fundamental Stories                      2 weeks**

Genesis, Chapter 3  
 Ovid, “Pygmalion and Galatea” from *Metamorphoses*  
 Plato, “Allegory of the Cave” from *Republic*  
 Sophocles, *Oedipus Rex*

All the stories we read can be reduced to these basic structures: the quest for knowledge and enlightenment, the transformation, and the fall from innocence.

Assessments

- AP essay prompt 3 from the 2000 exam on *Oedipus Rex*
- In class discussions and presentations on Ovid, Plato, and Genesis

**The Middle Ages: Christian Allegories                      3 weeks**

*Sir Gawain and the Green Knight*  
 Dante, *Commedia*  
 Various Medieval artworks and cathedrals, particularly Giotto

- “Side by side” reactive journals on *Inferno*. After reading selected cantos of *Inferno*, students are presented with a poem or short story that can be read as a companion piece to the canto. Students record their reactions and thoughts about how the two pieces may be similar or different.
- AP essay prompt 3 from the 1999 exam on *Sir Gawain and the Green Knight*.
- Students create a museum exhibit on the Middle Ages that integrates an assigned text, medieval art, and library research.

**The Renaissance: Individual Consciousness and the Rise of the Artist 6 weeks**

Pico della Mirandola, “Oration on the Dignity of Man”  
 Machiavelli, *The Prince* (excerpts)  
 Thomas More, *Utopia* (excerpts)  
 Shakespeare, *Hamlet*, *Macbeth*, and *Twelfth Night*  
 Selected sonnets  
 Various artworks by Botticelli, da Vinci, Michelangelo, and Raphael

In the Renaissance, the focus of art and philosophy was the individual as a microcosm of the state and the universe. All of the artists and writers we study in this unit, especially Shakespeare, were concerned with this idea of human nature.

Shakespeare's innovative use of the soliloquy and the aside offer his audiences insight into the uniqueness of his characters as they struggle to make sense of how they are microcosms of the state and the world. In some cases, Shakespeare's characters decide that they do not want to be that microcosm. As rebels, they stand in opposition to the state and the world. In effect, they become artists, and Shakespeare often uses stage and theater metaphors to dramatize their predicaments.

#### Assessments

- "Side by side" comparisons of Renaissance art and the poems of Wallace Stevens. Students choose a painting and a poem, then create a poster containing the painting, the poem, and an explanation of how and why they go together.
- Literary criticism research activity: Students read and discuss critics' analyses of *Lady Macbeth* and write their own character analysis.
- Objective quizzes on *Hamlet* and *Macbeth*
- Students select and stage a short scene from *Hamlet* or *Macbeth*.
- Students write their own sonnets.

### **The 17th century: Revolutionary Re-evaluations of Human Nature** **3 weeks**

John Donne. "The Flea," A Valediction: Forbidding Mourning," "Sonnet X"

Cavalier poets: Herrick, Lovelace, and Suckling

Moliere, *Tartuffe*

Puritan poets: George Herbert ("Easter Wings") and Henry Vaughn ("The Retreat")

The artworks of the "Great Masters": El Greco, Rembrandt, Rubens, and Vermeer,

Three revolutions occurred in the first half of the 17th century. An economic revolution fueled by exploration and colonization doubled the size of the world for Europeans and forced them to confront the reality that other cultures existed. A religious revolution made Protestantism a fact on the ground, forcing the Church to reform itself and face the world without its spiritual monopoly. A scientific revolution led by Galileo dethroned human beings as the center of the solar system and the universe. These revolutions forced people to rethink their place in society and the universe.

#### Assessments

- Students write a metaphysical poem in the style of John Donne by comparing an emotion to an unlikely object– "Love is like a cardboard box," for example.
- Students create exhibits that organize the paintings of the Great Masters and the poems studied in the unit under a single theme. The exhibits explain how these works are products of one of the three revolutions describes above.
- Students take an objective quiz on the literary elements present in the poems studied in the unit: conceit, hyperbole, paradox, antithesis, and apostrophe.
- Students read *Tartuffe* out loud and discuss how Moliere's comedy is a study of human nature.

### **The 18th century: The Age of Satire** 3 weeks

Alexander Pope, "An Essay on Man"

Swift, *Gulliver's Travels*

Voltaire: *Candide*  
Hogarth, "Gin Lane" and "Beer Street"

The 18th century is often referred to as the Age of Enlightenment, but the century also produced biting satires that continued the re-evaluation of human nature begun in the 17th century. The satirists of the century criticized man as a being endowed with reason who all too often chose folly, greed, and instant gratification.

#### Assessments

- Quote essay: Students are presented with an excerpt from philosopher W.T. Stace's essay "Man Against Darkness" in which Stace argues that philosophers of the 18th century rejected purpose as the organizing principle of the universe. Students write an essay in response to the quote with particular reference to *Candide* and *Gulliver's Travels*.
- "Essay on Man" side by side journals: Students read Pope's "Essay on Man" and two stories by Flannery O'Connor, "A Good Man is Hard to Find" and "The Life You Save May Be Your Own." See the description of the side by side journal for Dante above.

#### **Romanticism: The Cult of the Individual      4 weeks**

William Blake, *Songs of Innocence and Experience*

Byron, "Prometheus"

Coleridge, excerpts from *Biographia Literaria*, "Kubla Khan" and "The Rime of the Ancient Mariner"

Keats, "Ode on a Grecian Urn" and "Ode to a Nightingale"

Mary Shelley, *Frankenstein*

Percy Shelley, "Ode to the West Wind"

Wordsworth, excerpts from "Preface to *The Lyrical Ballads*," *The Lucy Poems*, "Tintern Abbey"

Romanticism is more a movement and artistic attitude than an era, but the years between 1798 when Wordsworth's *Lyrical Ballads* appeared and 1850 when Wordsworth died and Tennyson became poet laureate of England are roughly associated with the English brand of Romanticism. The movement pervades our culture today, especially in rock and pop music, theater, and popular television.

Romantics were obsessed with the uniqueness of the individual and how that individual forges an identity in a world that is both beautiful and tragic. Romanticism derives its energy from rebellion. The Romantic hero is an innovator, an explorer, and a seeker, and his experiments often bring him in opposition to conventional morality. Above all, the Romantic hero is an artist, a creative being who transforms the raw materials of existence into beautiful (and often macabre) works of art.

#### Assessments

- Students write an explication of one of the poems in the unit. An explication is a college-course style close reading that takes into account the poem's structure, tone, diction, imagery, and symbolism and explains how those elements are significant to the work as a whole.
- Students prepare short presentations that interpret a poem from the unit in terms of Coleridge's and Wordsworth's aesthetics as described in *Biographia Literaria* and "Preface to *Lyrical Ballads*."

- In addition to an objective test on the novel, students conduct a seminar on *Frankenstein* that examines how the novel can be interpreted in light of Mary Shelley's journals and her preface to the novel that explains the inspiration for the novel.

### **The 19th century: Technology, Progress, and Prophecy**      5 weeks

Jane Austen, *Pride and Prejudice* and *Sense and Sensibility*  
 Charlotte Bronte, *Jane Eyre*  
 Emily Bronte, *Wuthering Heights*  
 Dickens, *Hard Times*  
 Thomas Hardy, *Jude the Obscure* and *Tess of the D'Urbervilles*  
 Matthew Arnold, "Dover Beach"  
 Robert Browning, "My Last Duchess"  
 Gerard Manley Hopkins, "Spring and Fall" and "Pied Beauty"  
 Tennyson, "The Lady of Shallott" and "Ulysses"

Various 19th century artworks, particularly examples of Impressionism

The novelists and poets of the 19th century were confronted with the failure of the Romantic movement. Science and technology threatened to mechanize the individual that Romantics valued so highly, while Darwin's and Marx's theories of human origins and development threatened to demystify the world Romantics worshiped as charged with magic and wonder. Some of these writers styled themselves prophets whose office it was to warn the world of the ramifications of this loss of spirituality and spontaneity. Other writers, especially women, took the opportunity to explore new modes of consciousness and innovative, revolutionary models of political organization. The Bronte sisters are, in spite of their Romantic language and Gothic themes, prime examples of this revolutionary view.

#### Assessments

- *Jane Eyre* "Reactive Journals." Students make daily journal entries about *Jane Eyre*, then transform that raw material into a formal essay about a specific problem or theme in the novel.
- Victorian novel seminar: Students choose a novel from the list above and study it independently within a small reading group. Groups conduct a book fair at the end of the unit that includes presentations, discussions, panels, dramatic readings, and "published proceedings" consisting of essays and displays.
- 19th century art exhibit. Students choose an artist or artwork from the era and make brief presentations about how the art reminds them of the literature they have studied from the era.
- Poetry explications using the poet's criticism. Students read excerpts of critical essays, letters, or journals by poets and write a short essay explicating a poem in light of that poet's other writings.
- Students read excerpts from Darwin's *The Origin of Species* and Karl Marx's *Communist Manifesto* and make brief presentations on how a poem from the era can be read in light of Darwin's and Marx's ideas.

### **The 20th century: The Loss of the Past; The Subconscious; Dystopia** 8 weeks

Joseph Conrad, *Heart of Darkness*  
 Aldous Huxley, *Brave New World*  
 William Golding, *Lord of the Flies*  
 James Joyce, *Dubliners*

George Orwell, *1984*  
Jean Paul Sartre, *No Exit*  
Virginia Woolf, *Mrs. Dalloway*

Selected poems of W.H. Auden, T.S. Eliot, Thomas Hardy,

Selected passages from the works of Freud, Jung, and Sartre

Various artworks, particularly Picasso

Modern writers can be described in one word: lost. The modernists found themselves and their world torn apart by wars, holocausts, and totalitarian regimes that sought to destroy individuality and freedom. Scientists described a universe that was relative, random, and impervious to human needs. Modern writers often resorted to two ways of restoring order to this chaotic world. First, they tried to impose on their art a discipline and rigor that they could not experience in reality. This is why we see Pound and Auden writing villanelles, Joyce telling the story of June 16, 1904 as *The Odyssey*, and Conrad telling the story of Charlie Marlow as an archetypal quest. Second, they sought to explain experience and civilization as a manifestation of the unconscious mind. They used Jung's and Freud's theories to explain the chaos of the world as a demonstrable dramatization of the inner workings of the mind. Other writers resorted to political critiques, describing dystopias that had forgotten the liberal ideals of freedom as they sought "perfection" in science and political organization. Sartre and the existentialists developed the emblematic modernist philosophy. Existentialism places the burden of meaning and purpose on the individual instead of on some external force or entity that has either disappeared or been demystified.

#### Assessments

- Small group seminar reading of *Lord of the Flies*. Each group approaches the novel from the point of view of a critical framework— psychological, political, ethical, and allegorical.
- Quote explication test on *Heart of Darkness*. Students analyze excerpts from the novel and discuss prominent themes and images.
- Textual criticism of *Dubliners*. Students examine an earlier version of "Eveline" and compare it to the final published version. The comparison leads students to an investigation of an author's creative process

The last week of the course is devoted to preparing for the final exam and the "summary gesture." The final exam is an essay in reaction to Albert Camus' acceptance speech for the Nobel Prize in Literature. The summary gesture is each student's presentation of the one idea from the course that has had the most impact on their thinking.

**English 12-1 AP**  
**[AP English Literature and Composition]**  
**EN 01281 or EN02281**  
**1 credit, 18 weeks**

#### Description and Goals

English 12-1 AP is a reading- and writing-intensive 18-week course in block scheduling. Students must be dedicated to a demanding and enriching regimen of close reading, rigorous literary analysis, and exact writing in a variety of modes.

Clear, exact writing is the particular focus of the course, with emphasis on analysis and the development of an argument.

Intensive grammar instruction and effective proofreading and revision are integral components of the course. Each class begins with a 15-minute mini lesson on syntax, usage, word choice, or punctuation.

Students develop vocabulary with the “word of the day.” gleaned from the day’s reading assignment. Vocabulary instruction emphasizes etymology and connotation.

Students who complete the course will be prepared to succeed on the AP examinations in English Literature and Composition and in undergraduate literature courses.

### **Assessments**

Each unit is accompanied by at least one major writing assignment and/or an objective test.

The writing assignments are often prompts based on previous AP exams and are graded using the rubric used by the evaluators of the AP exam as published on its website. Other writing assignments are evaluated using the Pennsylvania Writing Rubric or a custom rubric appropriate to the assignment.

Objective tests are designed to resemble the objective section of the AP exams or the SAT subject tests. Items on these assessments require students to draw inferences, identify the main idea of a passage, identify particular literary elements and analyze how those elements contribute to meaning, and determine the meaning of words and phrases in context.

### **Instructional units**

#### **Pre-course reading selections                      1 week**

Margaret Atwood, *Cat’s Eye*  
Charlotte Bronte, *Jane Eyre* (required)  
Dostoevsky, *Notes From Underground*  
Nadine Gordimer, *My Son’s Story*  
Tim O’Brien, *The Things They Carried* (required)  
Woolf, *Mrs. Dalloway*

Before the course, students read two required texts and at least one choice book. The readings establish some of the key concepts of the course:

- Emblems: Many stories contain allegorical snapshots that condense the entire narrative in a single image. (The game of charades in *Jane Eyre*, the dead man with the star-shaped wound in his eye in *The Things They Carried*)
- Doppelgangers and parallel universes: Many stories thrive on the tension between “opposites” that are paradoxically mirror images of each other.
- Historical truth versus “story” truth: Another paradox: artists tell the truth by telling stories. The stories reveal as much if not more about the storyteller than the story itself.

### **Assessments**

- Students take an objective test on *Jane Eyre*. The kinds of items on the test are described above.
- Students write a timed essay on *The Things They Carried*. They choose a key quote from the novel and write about how the quote captures a central theme of the novel.
- Students prepare a multimedia presentation on their choice books. These presentations can include text, pictures, film, music, poetry, and artworks.

**The College Essay / Personal Statement**  
**(runs concurrently with the pre-course reading unit)**

Every student writes a college admission essay or personal statement. Many students use this essay as part of their application to college or as part of their supporting materials for scholarships.

**Tragedy            1 week**

In addition to an analysis of the key concepts established in the pre-course reading selection unit, the class's reading of *Oedipus Rex* introduces the following images, themes, and literary problems:

- Genre studies: What are the characteristics of tragedy?
- Character analysis: How is *Oedipus* a tragic hero as defined by Aristotle?
- Paradox: The blind (*Tiresias*) can see. The sighted (*Oedipus*) are blind.
- Dramatic irony and its effect on the audience
- Feminist criticism: The role of *Jocasta*, *Antigone*, and *Ismene*

**Assessments**

- An objective test on the play. The kinds of items on the test are described above.
- Students respond to Question 3 from the 2000 AP exam after intensive instruction in how to read a prompt, how to visualize an argument with graphic organizers, how to perform a literary analysis, and how to write a conclusion about how the analysis is, in the words of just about every AP prompt, "significant" to an understanding of "the work as a whole."

**Shakespeare   4 weeks**

*Macbeth* and *Hamlet*  
 selected sonnets

In addition to an analysis of the key concepts established in the pre-course reading selection unit, the class's study of Shakespeare introduces the following images, themes, and literary problems:

- tragedy and the tragic hero
- Shakespeare's innovative depiction of the inner lives of characters, their dividedness, and their duality through soliloquy and the aside
- Shakespeare's language: blank verse and how characters talk in pictures and analogies
- Shakespeare's ability to depict the ambivalent political and social realities in the plays.



- Emblems in Shakespeare: the dagger of the mind, the banquet scene, the First Player's speech about Phryrus, the play within a play
- Source studies: How Shakespeare used historical and literary sources to fashion his plots and characters.
- Feminist criticism: a close study of Lady Macbeth and an evaluation of her character though an examination of other critics' studies of her character
- The structure of Elizabethan sonnets; the occasion for the writing of Shakespeare's sonnets; central themes in the sonnets; the emergence of a "voice" or persona in the sonnets

### Assessments

- Two quizzes on each play. The kinds of items on the quiz are described above.
- An essay in response to the 2003 AP prompt
- Groups of students perform their favorite scenes.
- Students write their own sonnet.

### Human Nature 4 weeks

Joseph Conrad, *Heart of Darkness*  
 Golding, *Lord of the Flies*

William Blake, Songs of Innocence and Experience  
 T.S. Eliot, "The Wasteland," and "The Love Song of J. Alfred Prufrock"  
 Dylan Thomas, "Do Not Go Gentle Into That Good Night"

In addition to an analysis of the key concepts established in the pre-course reading selection unit, the class's reading of *Heart of Darkness*, *Lord of the Flies*, and selected poems by Auden, T.S. Eliot, and Dylan Thomas, introduces the following images, themes, and literary problems:

- Literature is an investigation of human nature. Writers ask, "Are people essentially noble or bestial?"
- Literature is an investigation of human behavior. Writers ask, "Why do people do what they do? Are they motivated by environmental factors or innate ideas?"
- Literature is an investigation of the purpose of human life. Writers ask, "Do people have an individual or shared destiny that they are obligated to fulfill, or is human life a random series of choices?"
- Literary critics can employ methods from other disciplines to analyze these questions. Psychology, particularly Sigmund Freud's theory of the unconscious and Jung's theory of the archetypes, can assist critics with interpretive frameworks. Darwin's theory of evolution and Marx's theory of economics can also supply critics with fruitful interpretive frameworks.

### Assessments

- For *Heart of Darkness*, students select a series of key passages in the novel and analyze how they dramatize a significant theme or identify a key concept. This essay is a timed writing.

- For *Lord of the Flies*, students work in independent reading groups. They read and discuss the novel in their group, write a review of the novel, and make a presentation interpreting the novel from within an assigned critical framework.
- For the selected poems, students choose two poems from two different poems and analyze them “side by side” in a fashion similar to the first essay prompt on the AP exam. Poems from different times can and do treat the same problems of human nature. The interesting part is not how different the poems are but how similar they can be.

## **Dystopia      4 weeks**

Huxley, *Brave New World*  
Orwell, *1984* and ‘Politics and the English Language’

Arnold, “Dover Beach”  
W.H. Auden, “September 1, 1939”  
Coleridge, “Kubla Khan”  
Wallace Stevens, ‘The Emperor of Ice Cream’  
Yeats, “The Second Coming”

In addition to an analysis of the key concepts established in the pre-course reading selection unit, the class’s reading of *Brave New World*, *1984*, and selected poems by Auden, Coleridge, Wallace Stevens, and Yeats introduces the following images, themes, and literary problems:

- Literature is political. Writers often make social and political commentaries in their work by depicting nightmare societies based on power or control.
- These novels are often satirical.
- All of the poems listed in the unit are prophetic. Poets often see themselves as Shelleyan “unacknowledged legislators of the world” who see the present and future clearly, and warn society about its direction and values.

## **Assessments**

- The assessment for *1984* is an objective test. The kinds of items on the test are described above.
- The assessment for *Brave New World* is a “reaction journal” in which students record their thoughts and observations about the novel and how the novel reminds them of one of the poems we have covered in the unit.

## **The Problem of Evil; Knowledge from Suffering      4 weeks**

Dante, *Commedia*  
Homer, *Odyssey* Book 10  
Jean Paul Sartre, *No Exit*

W.H. Auden, “Musee des Beaux Arts”

In addition to an analysis of the key concepts established in the pre-course reading selection unit, the class's reading of Dante, Homer, Sartre, and Auden introduces the following images, themes, and literary problems:

- Literature is a reflection on the problem of evil: Why do bad things happen to good people?
- Literature is a reflection on the problem of suffering: What is the purpose of suffering? Is there a point to suffering and punishment?
- All of these works pose an interesting paradox: Knowledge often results from suffering, or: One cannot know until one "dies."

### **Assessment**

- The unit is assessed through a "photo essay." Students juxtapose pictures of their daily lives or images from the news with passages from the works they have studied in the unit and their own explanations of how the images and the passages go together.

**Addendum:  
The Writing Program in AP English at Haverford High School**

The original syllabi that appear above did not provide a sufficient description of the writing program in EN 1241 and EN 1281 / 2281. The information provided below offers a detailed view of the program and how it conforms to the standards required by the auditors.

The description of the assignments and instructional practices apply to both AP courses at Haverford: EN 1241 and EN 1281 / 2281.

The descriptors the auditors identified as lacking in the original syllabus and their evaluations appear in bold italics.

***The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to understand: informal, exploratory writing activities that enable students to discover what they think in the process of writing about their reading (such assignments could include annotation, freewriting, keeping a reading journal, and response/reaction papers).  
Lack of evidence***

Every class in both courses begins with “the daily question,” which is always based on the assigned readings. The daily question prompts students to react to divergent, provocative text-based questions that lead to deeper discussion, understanding, and reflection.

Several units in both courses include journal writing:

- While reading *Jane Eyre*, students keep what we call a “progressive journal.” The first entry in the progressive journal identifies and reflects on a specific passage of the first three chapters of the novel. Students choose passages that they find provocative, troubling, interesting, or memorable. Subsequent entries reflect on the rest of the novel in terms of the original passage. Students learn how to identify motifs, make thematic connections among different sections of the text, and develop a focused reading of the entire novel.
- In EN 1241, students keep a journal as they read their self-selected Victorian novels. Journal entries are reflections on their personal reactions to the novel, what was discussed in their small book circles, and how the poems they read in the unit connect to the novel.
- In both courses, students keep a journal as they read *Lord of the Flies*. This journal is a reflection on how the novel can be read in term of the specific critical framework they have been assigned to apply to the novel.
- In both courses, students have frequent opportunities to respond to the poetry and prose they are reading through blogs and Wiki pages. Wiki pages are Web 2.0 tools that allow anyone to create, share, and collaborate. With an Internet connection and a password, students can create these pages, post their thoughts, respond to other students’ postings, and collaborate on a shared reading of a text. The teacher also participates in the conversation, making him a participant rather than simply an evaluator. For examples of wikis created by these classes, see [mullen.pbwiki.com](http://mullen.pbwiki.com).

One of the more successful and interesting writing assignments teachers offer to AP students is what we call “side by sides.” While reading a particular literary text, teachers present students with documents that relate to that text. Students write about how the documents are related. Teachers stress developing a precise thesis, supporting it with relevant textual evidence, and developing an articulate, provocative argument about how the “side by side” text can influence or inform readings of the primary texts. Some of these documents have an obvious relationship to the literary text. For example, excerpts of Mary Shelley’s diaries and letters can offer insights into how to interpret *Frankenstein*. An article on the ethics of cloning in Newsweek can suggest interesting questions about *Brave New World*. Other choices are not so obvious, at least to a senior in high school. How does an excerpt from an essay by Hannah Arendt or Sartre provide insights into *1984*? How would an essay by a contemporary doctor on how we die provoke deeper reflections on Donne’s Holy Sonnets? How does an Emily Dickinson poem provoke good questions about *My Son’s Story*?

***The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to explain: expository, analytical essays in which students draw upon textual details to develop an extended explanation/interpretation of the meanings of a literary text.***

***Lack of evidence***

Every AP student writes her college admissions essay as a graded assignment using the Pennsylvania Writing Rubric. The topics for these essays can require students to write in a variety of modes and employ a variety of rhetorical techniques. Teachers provide direct instruction in maintaining a clear focus, developing a precise argument with sufficient content, organizing that content logically, employing a style appropriate to the subject and the audience, and publishing the essay in standard English. Because the topics are so different, teachers provide individualized and differentiated instruction to each student. The process always involves generating several drafts of the essay that are peer- and teacher-reviewed. Students and teachers use wiki pages– open source web tools that allow people to collaborate on projects and share information easily– to share drafts and offer comments and suggestions for revision. The result is a high-impact, quality piece of writing. Classes spend a portion of two to three weeks of class time working on the college admissions essay.

Some “side by side” essays require students to select a key passage from both texts and explain why those passages “haunt” them. The exercise allows students to develop their own readings of texts and compels them to “think about thinking” as they explain their personal, considered reaction to the passages.

Students visit museums in New York and Philadelphia each year. They are required to write about the trip in an essay on a topic of their choice. Many students write the traditional essay about a particular work of art that captured their attention, but we encourage them to write about their impressions of the city, the people they met or saw, the surprises they encountered, a strange or disorienting experience, or anything that strikes them. Students often choose to supplement their work with pictures or to write poems or short stories about their adventures.

***The course includes frequent opportunities for students to write and rewrite formal, extended analyses and timed, in-class responses. The course requires writing to evaluate: analytical, argumentative essays in which students draw upon textual details to make and explain judgments about a work's artistry and quality, and its social and cultural values.***

***Lack of evidence.***

Students develop the raw materials of the journals described above into formal analytical essays. This formal essay requires students to consider how their analysis contributes to an understanding of the work as a whole, how it typifies a particular genre, or how it is influenced by the society in which it was written.

Most units in both courses culminate in an essay based on a prompt from previous AP exam. Teachers use the AP scoring rubric for those prompts as tools for instruction and assessment.

While teaching good writing, the teachers always stress the value of specific, relevant textual evidence; articulated, logical analysis of the evidence; and what we call a “synthetic conclusion” that shows how that analysis is, in the words of most AP essay prompts, “significant to the work as a whole.” In other words, students must do more than identify a problematical text and offer an analysis of the passage. They must contextualize their argument to show how that analysis sheds light on how that text can be understood.

The units on Shakespeare, *Lord of the Flies*, and Dante in both courses require students to evaluate how effectively various critical frameworks “cover” the text and how compelling those readings are. They must commit in writing and orally to a particular school of criticism and defend it.

***The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop: a wide-ranging vocabulary used appropriately and effectively.***

***Lack of evidence***

Throughout both courses, teachers stress not only the benefits of a wide-ranging vocabulary but also an appreciation of the subtleties of language, especially how etymology and connotation can affect a reading of a literary text.

Teachers avoid the dreaded “vocabulary list” or the “Top 100 Words on the SAT.” They prefer to teach vocabulary in context and explore the ramifications of a word’s meaning(s). An example that applies to both courses:

In *Heart of Darkness*, Marlow describes his reaction to the savagery of the jungle, the disorientation he experiences by being cut off from civilization, and the unsettling stillness that forces him to be aware of every sound and every thought. He says the stillness “did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention.” It would be easy to tell students to look up “implacable” and “inscrutable” in preparation for a quiz. It is more interesting to reflect on those words’ etymologies and the metaphors on which the words are based. When students learn that implacable comes from the Latin verb *placare*, to calm, they must consider how the “force” Marlow refers to may be conscious and personal. A force that cannot be calmed or appeased suggests that that force can willingly refuse to relent. Such a close analysis of the word’s archaeology opens up wide avenues of interpretive possibility. Inscrutable, from the Latin verb *scrutari*, to investigate or read, suggests a key metaphor in the novel: the act of reading. Marlow and the white Europeans misread or misinterpret everything they encounter in Africa. The only exception to that rule is Kurtz. He reads all too well, and the secret knowledge he gains in learning the language of Africa destroys him. Unraveling the word inscrutable leads students to an understanding of the meanings of words, but more importantly the metaphors on which those meanings are based.

***The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop: a variety of sentence structures, including appropriate use of subordination and coordination.***

### **Lack of evidence**

***The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop: logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis.***

***Lack of evidence***

***The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop: a balance of generalization and specific, illustrative detail.***

***Lack of evidence***

***The AP teacher provides instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop: an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.***

***Lack of evidence***

All major writing assignments undergo a thorough process that involves pre-writing, drafting, and revision. Teachers encourage students to establish and maintain focus; develop specific and illustrative content; follow a logical organization of ideas; write in a clear, plain style; and observe the conventions of standard English. Teachers employ the following methods and instructional practices to teach students these skills:

SOAPStone, from

[http://apcentral.collegeboard.com/apc/members/preap/setting\\_cornerstones/45200.html](http://apcentral.collegeboard.com/apc/members/preap/setting_cornerstones/45200.html) Before any major writing assignment, students must be able to answer the SOAPStone questionnaire. With teacher and peer assistance, students writers ask themselves what their role as the speaker of the piece is; what is the occasion for writing, who the audience is, what the purpose of the piece is, and what tone is appropriate to communicate that particular piece to that particular audience.

The SPAM analysis

A SPAM analysis is similar to SOAPStone, but condensed. Students consider the situation that occasions the piece, the purpose for writing, the audience being addressed, and the appropriate methods to communicate that purpose to that particular audience.

Wiki Pages

Students post their essays on Wiki pages– user-friendly web pages that allow people to create, share, and collaborate– so that students and peer reviewers can comment and make suggestions for revision. To see examples of students using these tools to revise their writing, go to [www.mullen.pbwiki.com](http://www.mullen.pbwiki.com).

The Pennsylvania Writing Rubric

Many students and teachers use the PA Writing Rubric as an assessment and planning tool for essays.

Standard 1.5 Quality of Writing

Write with a sharp, distinct focus.

1. Identify topic, task and audience.
2. Establish and maintain a single point of view.

- A. Write using well-developed content appropriate for the topic.
  - 1. Gather, determine validity and reliability of, analyze and organize information.
  - 2. Employ the most effective format for purpose and audience.
  - 3. Write fully developed paragraphs that have details and information specific to the topic and relevant to the focus.
  
- D. Write with controlled and/or subtle organization.
  - 1. Sustain a logical order throughout the piece.
  - 2. Include an effective introduction and conclusion.
  
- C. Write with a command of the stylistic aspects of composition.
  - 1. Use different types and lengths of sentences.
  - 2. Use precise language.
  
- E. Revise writing to improve style, word choice, sentence variety and subtlety of meaning after rethinking how questions of purpose, audience and genre have been addressed.
  
- F. Edit writing using the conventions of language.
  - 1. Spell all words correctly.
  - 2. Use capital letters correctly.
  - 3. Punctuate correctly (periods, exclamation points, question marks, commas, quotation marks, apostrophes, colons, semicolons, parentheses, hyphens, brackets, ellipses).
  - 4. Use nouns, pronouns, verbs, adjectives, adverbs, conjunctions, prepositions and interjections properly.
  - 5. Use complete sentences (simple, compound, complex, declarative, interrogative, exclamatory and imperative).

Students and teachers use Michael Harvey's Nuts and Bolts of College Writing as a guide for planning, generating, and revising good writing. The online version of the guide is at <http://www.nutsandboltsguide.com/>

The best way to teach good writing is to analyze it with students. The focus of much class discussion and activity centers around why a writer employed a specific rhetorical device and if that rhetorical device achieves its purpose.