

# Advanced Placement English Literature & Composition

## COURSE INFORMATION & GENERAL SYLLABUS (2017-2018)

Richland Northeast High School- Stephanie Stone

### Course Overview

According to guidelines provided by The College Board, Advanced Placement (AP) English Literature and Composition is a course that engages students in the careful reading and critical analysis of imaginative literature. Students will read literature from various genres and periods, primarily from the sixteenth through the twenty-first century, concentrating on works of recognized literary merit written in English. Writing to understand, explain, and evaluate these works is a significant part of the class.

Students will demonstrate skill in literary interpretation and analysis by responding to questions on both familiar and unfamiliar literary works. Students will also be held accountable for recognizing subtleties of language, identifying literary techniques and devices, and connecting these observations to meaning in literature. Students will take the AP examination in May (possibly earning scores that lead to college English credit) and will continue to develop as appreciative life-long readers and effective writers who think deeply and analyze critically. More specifically, students in this class will:

- ❑ analyze and interpret poetry, short stories, drama, novels, and essays by carefully considering the structure, style, and themes of the works;
- ❑ examine how authors' use of figurative language, imagery, symbolism, and tone contributes to meaning and leads to better understanding;
- ❑ apply effective composition strategies and develop stylistic maturity in writing that demonstrates the ability to use:
  - a wide-ranging vocabulary of denotative accuracy and connotative resourcefulness
  - varied sentence structure, including appropriate incorporation of subordinate and coordinate constructions
  - logical organization that is enhanced by coherent repetition, transitions, and emphasis
  - effective generalization that is illustrated with specific detail
  - a clearly developed voice and controlled tone that is genuine and consistent
  - emphasis through parallelism and antithesis
- ❑ write for a variety of purposes (understanding, explanation, persuasion, evaluation, and reflection)
- ❑ demonstrate an understanding of the conventions of citing primary and secondary sources (MLA format); and,
- ❑ research, draft, revise, and reflect upon the writing process.

—Compiled From, *Advanced Placement English Course Description*. The College Board (2006).

## Texts & Materials

The primary text is provided and will be utilized for most short story and poetry coverage, as well as some reading and composition instruction. Novels and plays that are not included in the primary text may be student-owned/purchased, checked out, or occasionally provided from a classroom set. Selections from all genres include a variety of American, British, and world authors from several centuries.

- ❑ Primary Text: *Norton Introduction to Literature, Ninth Edition*, Alison Booth, J. Paul Hunter, and Kelly J. Mays, editors
- ❑ Novels: *Owen Meany*\* (John Irving); *Frankenstein*\* (Mary Shelley); *The Things They Carried*\* (Tim O'Brien); *Things Fall Apart* (Chinua Achebe); *Love Medicine* (Louise Erdrich); *Invisible Man* (Ralph Ellison); *Portrait of the Artist as a Young Man* (James Joyce); *Brave New World* (Aldous Huxley); *Beloved* (Toni Morrison); *Crime and Punishment* (Fyodor Dostoevsky); *The Sound and the Fury* (William Faulkner); *The Life of Pi* (Yann Martel)
- ❑ Plays: *Trifles* (Susan Glaspell); *Hamlet* (William Shakespeare); *Oedipus Tyrannus* and *Antigone* (Sophocles); *Rosencrantz and Guildenstern are Dead* (Tom Stoppard); *A Doll's House* (Henrik Ibsen); *Fences* (August Wilson); *Death of a Salesman* (Arthur Miller)
- ❑ Various Handouts and Texts Provided by Instructor
- ❑ Bound Composition Book
- ❑ Pencils
- ❑ Ink Pens (blue or black ink only)
- ❑ Highlighters (several colors)
- ❑ Loose-Leaf Paper and Binder

*\*Denotes Summer Reading Assignment*

## Class Activities and Assignments

Readings each quarter will generally include a number of poems, several short stories, two novels, and one or two plays from the list above. The literature will usually be grouped thematically, but a chronological unit will be incorporated into the third quarter to brush up on movements and approaches by period. Students will also explore throughout the year various critical lenses through which literature may be viewed.

While class discussion will often focus on critical analysis strategies applied to current reading, instructional time will also be devoted to composition, vocabulary, and relevant study of historical, biographical, and cultural information.

## *Composition*

- 1) Informal writings, such as ungraded free-writes, reaction papers, and journal entries, will provide regular and frequent opportunities to engage in informal exploratory writing. They also allow for reflective writing that connects literature to personal experience and enables students to examine the

- process of their own writing. Composition books (“in-class journals” that will remain in the classroom) will be used for frequent free-write responses to prompts related to class reading. Students will also use these journals to analyze and reflect on weekly quotations from literature.
- 2) Special writing assignments coordinated with writing workshops will enable students to practice rhetorical strategies, sentence combination, subordination/coordination, paragraph organization, and the use of transitions. Particular emphasis in these workshop activities will be placed on balancing generalization and specific illustrative detail and incorporating direct quotes. These components of effective composition will also be reinforced in regular peer-revision activities. The analysis and effective use of voice and tone will often be reviewed and practiced through in-class journal exercises from *Voice Lessons* (Nancy Dean) or similar activities.
  - 3) Students will complete Critical Reading Portfolios (CRPs) for each novel and play. Each portfolio requires students to engage in analysis, reflection, and evaluation. Students examine structure, style, tone, characterization, plot, theme, imagery, and symbolism. Students are also expected to explain biographical, social, and historical concerns and values that are relevant to the novel/play. The final sections of the CRP require students to select and comment on important quotes and evaluate the work and its significance.
  - 4) During each quarter students will write a minimum of three essays, some of which will be timed, in-class essays. At least one of these per quarter will be composed in conjunction with a writing workshop and will be revised following peer-editing and instructor feedback. Some essay assignments will require students to explain and interpret literary texts; others will prompt students to evaluate a work’s artistry and quality. Scores for all essays, with the exception of the formal critical essay, will be based upon the general AP rubric provided.
  - 5) Students are required to write one formal, MLA-format extended critical essay on a teacher-approved work (or works) of literature.
  - 6) In the spring semester students will select compositions that will be used to build a portfolio. Required writings will include college application essays, the critical essay, and several analytical and evaluative essays. Portfolios should also include sample projects and a written reflection that will be completed prior to taking the AP exam.

### *Vocabulary*

- 1) Students will maintain a vocabulary journal in their class notebooks, defining and correctly using in sentences five unfamiliar words from literary selections each week. Word root discussions and mnemonic stories will be used to enhance vocabulary awareness and usage skills.
- 2) Each week an average of ten terms (a combination of student-submitted words and instructor-provided relevant literary terms and words commonly appearing on AP and SAT exams) will be added to vocabulary journals. These lists will be the basis for vocabulary quizzes (mostly sentence

completion and paragraph composition) administered four to five times per quarter.

- 3) Appropriate word choice and correct use of vocabulary is expected in written assignments. The use of wide-ranging denotative and richly connotative language is rewarded.

#### *Other Projects and Assessments*

- 1) Homework will usually consist of reading and informal writing assignments, including journal and reaction paper writing.
- 2) Students should expect regular reading checks and quizzes that require a working knowledge of textual details from assigned reading.
- 3) Tests, administered quarterly, will be similar in format to the AP examination and will include multiple choice passage analysis items and in-class essay response.
- 4) Students will occasionally prepare projects and presentations to enhance class experience and foster greater appreciation of literary selections and their historical, social, and cultural significance. Students are encouraged to incorporate technology (power point presentations, digital photography, and digital video) and art (illustration, music, and, dramatic performance) into projects when appropriate.

#### Class Schedule

Provided below is a list of authors and selections to be covered, with each quarter being divided into two broad thematic units. Workshops and a sampling of some assignments are also included to provide an idea of expectations. Note that some work in the first nine weeks will be based upon summer reading. Some selections listed may be excerpted or deleted (and others added) according to pace and time available.

#### *First Quarter—The Costs of War/Women and Society*

- Workshops
  - “The College Board and the AP Examination”—Information about the program, format of the AP exam, and use of the scoring rubric; students will take a diagnostic AP exam from released materials.
  - “M.H. Abrams: Four Critical Approaches”—Examination of pragmatic, objective, expressive, and mimetic approaches to literary interpretation, noting how these are connected to specific literary critical theories (e.g., Reader Response, New Critical, Biographical/Historical, Feminist theories); students will work in groups to respond and analyze selected poems and prose using each approach.
  - Composition Workshop I: “Responding to the Prompt”—A look at the process of turning a statement prompt into a question that can be answered in a clear and specific thesis statement; students will

practice responding to prompts in short writing assignments, then apply skills to essay assignments.

- Composition Workshop II: “Getting Organized”—Suggestions for going beyond the five-paragraph theme and writing strong introductions, conclusions, and transitions; students will apply strategies to in-class and out-of-class essays.
- Composition Workshop III: “A Balancing Act: General Ideas/Specific Details”—An in-depth consideration of the importance of going beyond plot summary by supporting abstraction and general ideas with textual reference and concrete details; students will examine an essay and use four colored highlighters to mark generalizations, abstractions, and textual references made through paraphrase and direct quotation; students will then revise the essay, demonstrating the ability to balance generalization and details, correctly incorporating direct quotes.
- Composition Workshop IV: “The College Application Essay”—Discussion of the college application process and particulars of the application essay; students will bring in sample college application essay prompts, brainstorm ideas, and begin essays for at-home completion.
- Poetry by: Thomas Hardy, T.S. Eliot, Alfred, Lord Tennyson, Wilfred Owen, Randall Jarrell, Robert Lowell, Yusef Komunyakaa, Marge Piercy, Sylvia Plath, Ann Sexton, Naomi Shihab Nye, Sharon Olds, and Galway Kinnell
- Short Fiction/Essay/Speech: “Speaking of Courage” (Tim O’Brien), “Campus Address” (Tim O’Brien speech), excerpts from *Night* (Elie Wiesel), excerpts from *Hiroshima* (Hersey), “Shiloh” (Bobbie Ann Mason), “The War Prayer” (Mark Twain), “Editha” (William Dean Howells), “The Yellow Wallpaper” (Charlotte Perkins Gilman), “Shakespeare’s Sister” (from Virginia Woolf’s *A Room of One’s Own*), and “The Story of an Hour” (Kate Chopin)
- Novels: *The Things They Carried* (Tim O’Brien), *Owen Meany* (John Irving), *Frankenstein* (Mary Shelley), and *Beloved* (Toni Morrison)
- Drama: *Antigone* (Sophocles), *Trifles* (Susan Glaspell), and *A Doll’s House* (Ibsen)
- Composition Prompts:
  - Informal Writing: A good poem may be similar to a good essay in the way it uses images and literary or rhetorical devices to make a point about an issue. Identify an issue Robert Lowell addresses in “For the Union Dead” and analyze his use of images and strategies in the development of his ideas. 1) What is the question you are to answer? 2) What is your answer? 3) Write a one-two sentence answer to this question. Be sure your answer is specific and insightful. 3) Write a bulleted list of supports/quotes. 4) Why is the issue addressed in the poem important? How is it relevant today? How can you or others connect to this issue?
  - Out-of-Class Essay: Use your in-class notes on the Robert Lowell poem “For the Union Dead” to write an essay in which you analyze the images and strategies the poet uses to develop meaning.

- Creative Writing: Write an essay that is imitative of Tim O'Brien's "The Things They Carried" and details the things that you carry as a student, son, daughter, or young adult.
- Timed In-Class Essay: In some works of recognized literary merit, a specific inanimate object may be important. Select such an object from *A Prayer for Owen Meany* and write a well-developed essay in which you show how some of the purposes served by the object are related to one another.
- Revision: Revise your *A Prayer for Owen Meany* essay to correct mechanical problems noted in peer and instructor feedback. Work to improve organization and provide more detailed textual support of generalizations.

*Second Quarter—Race and Culture /Romance, Myth, and the Southern Gothic*

- Workshops:
  - Composition Workshop V: "Words, Words, Words"—Consideration of the importance of rich and varied vocabulary that conveys meaning and establishes clear voice and appropriate tone; students will analyze their class writing up to this point, focusing on word choice and recognition of pet words and vague diction, then rewrite passages/essays to improve clarity and voice.
  - Composition Workshop VI: "The Sentence"—Examination of syntax, sentence combination, and sentence emphasis, paying particular attention to coordinating equal ideas and subordinating less important ones; students will practice strategies in a current essay assignment.
  - Composition Workshop VII: "How to Write a '9' Essay"—Exploration of AP essay prompts, including a look at strategies for each question; students will write timed AP essays and practice scoring using the general AP rubric.
  - Composition Workshop VIII: "Format and the Critical Essay"—A review of MLA format and consideration of other format styles; students will consider potential topics through exploratory free-writing and begin work on the critical essay.
- Poetry by: Jean Toomer, Langston Hughes, Claude McKay, Countee Cullen, Rita Dove, Leslie Marmon Silko, Sherman Alexie, Allen Tate, James Dickey, Fred Chappell, and Ron Rash
- Short Fiction/Essay: "What You Pawn I Will Redeem" (Sherman Alexie), "A Good Man is Hard to Find," "Good Country People," and "Everything That Rises Must Converge" (Flannery O'Connor), "A Visit of Charity" and "Death of a Traveling Salesman" (Eudora Welty), excerpts from *One Writer's Beginnings* (Eudora Welty), and William Faulkner's Nobel Prize acceptance speech
- Novels: *Love Medicine* (Louise Erdrich) and *The Sound and the Fury* (William Faulkner)
- Drama: *Fences* (August Wilson) and *Oedipus Tyrannus* (Sophocles)

- Composition Prompts:
  - Informal Writing: Brainstorm issues that Native Americans have faced in this country historically. What are some social and cultural concerns that are prominent in Native American communities today.
  - Out-of-Class Essay: Select one novel you have read in class so far (preferably your favorite) and write a persuasive essay in which you evaluate the contribution made by the author with this work and attempt to convince others of its artistic merit. Work in this essay to establish voice by making your points vivid and clear through effective word choice. Try to incorporate new terms from your vocabulary journal into your writing.
  - Timed In-Class Essay: Writers often highlight the values of a culture or society by using characters who are alienated from that culture by gender, race, class, or creed. In a well-developed essay, show how such a character plays a significant role in *Love Medicine* and analyze how that character's alienation reveals the surrounding society's assumptions and moral values.
  - Extended Formal Essay: Select an appropriate work of literature to analyze in an eight-ten page essay formatted according to MLA guidelines. References to a minimum of five outside sources should be correctly incorporated and cited.
  - Revision: Use peer and instructor feedback to revise your persuasive essay. Focus on syntax, particularly sentence combining, subordination, and coordination.

*Third Quarter: The Idea of Art/A Chronological Survey*

- Workshops:
  - “Literary Connections”—Exploration of literary periods and approaches in American and British Literature from the sixteenth through the twenty-first centuries; students will apply ideas in informal responses and formal essays.
  - Composition Workshop IX: “Poetry Analysis”—In-depth analysis of poetic devices and form; students will write poetry and analyze tone, imagery, figurative speech, and structure in selected poems, as well as compare and contrast poems viewed together.
  - “All the World’s a Stage”—A discussion of drama through time, including dramatic conventions and devices; students will view video clips of various performances, analyze scenes from plays, and perform scenes in groups.
- Poetry by: Sir John Suckling, Andrew Marvell, John Donne, Alexander Pope, John Milton, William Blake, Percy Bysshe Shelley, William Wordsworth, Samuel Taylor Coleridge, John Keats, Robert Browning, Elizabeth Barrett Browning, Anne Bradstreet, Edward Taylor, Emily Dickinson, T.S. Eliot, John Crowe Ransom, Ezra Pound, E.E. Cummings, Wallace Stevens, Dylan Thomas, Robert Frost, Seamus Heaney, and Marianne Moore

- Short Fiction/Essay: “A Modest Proposal” (Jonathan Swift), “Sonny’s Blues” (James Baldwin), “Letter from Birmingham Jail” (M.L. King, Jr.); “The Rocking-Horse Winner” (D.H. Lawrence), “Young Goodman Brown” (Nathaniel Hawthorne); “The Open Boat” (Stephen Crane), “Hills Like White Elephants” and “The Short Happy Life of Francis Macomber” (Ernest Hemingway)
- Novels: Excerpts from *Heart of Darkness* (Joseph Conrad); *Things Fall Apart* (Chinua Achebe); *The Life of Pi* (Yann Martel)
- Drama: *Hamlet* (William Shakespeare) and *Rosencrantz & Guildenstern Are Dead* (Tom Stoppard)
- Composition Prompts:
  - Informal Writing: Free-write—You have been selected as one of an elite group of space travelers who will journey to Zebulon B, a planet in a galaxy far, far away. What concerns would you have as you prepare to leave earth, possibly never to return? What would you take with you? What concerns would you have about your new home? [Compare to early colonization of America]
  - Informal Writing: How would you define satire? What are some contemporary examples of satire in popular culture?
  - In-Class Writing (Essay Test on *Things Fall Apart*): Select two of the following prompts and write well developed essays. 1) Many novels use contrasting places (for example, two countries, cities or towns, two houses, or the land and the sea) to represent opposed forces or ideas that are central to the meaning of the work. Discuss how Achebe contrasts two such places in *Things Fall Apart*. Write an essay explaining how the places differ, what each place represents, and how their contrast contributes to the meaning of the work. 2) Novels often include scenes of weddings, funerals, parties, and other social occasions. Such scenes may reveal the values of the characters and the society in which they live. Discuss such a scene from *Things Fall Apart*. In a focused essay, discuss the contribution the scene makes to the meaning of the work as a whole. 3) Titles of novels often contribute an important clue to the meaning of the work. Achebe takes a line from “The Second Coming” by W.B. Yeats for the title of his most famous work. Discuss the significance of the title of *Things Fall Apart* and show how Yeats’ poem contributes to an understanding of the meaning of the novel.
  - Project Writing: Select one instructor-approved author and research biographical, historical, and social issues relevant to the author’s work. Design a documentary presentation (Power Point, video, speech, or performance) in which you evaluate the author’s achievement and bring some of his/her work to life for the class. Presentations will be scheduled for a three-class period following the AP exam at the end of the year.

*Fourth Quarter: The Individual and Society/Class Presentations/AP Exam*

- Workshops:
  - “Oral Presentation”—Discussion of speech delivery and oral presentation strategies; students will practice and incorporate guidelines and strategies into class presentations.
  - “Exam Preparation Review”—Recap of multiple choice and essay strategies; students will take a released exam that may be used as a final exam for the class.
- Poetry by: Walt Whitman, Elizabeth Bishop, Billy Collins, Nikki Giovanni, John Keats, W.B. Yeats, Etheridge Knight, Allen Ginsberg, and Sonia Sanchez
- Short Fiction/Essay: “Happy Endings” (Margaret Atwood), “Interpreter of Maladies” (Jhumpa Lahiri), “Gorilla, My Love” (Toni Cade Bambara), “A Very Old Man with Enormous Wings” (Gabriel Garcia Marquez), “In Broad Daylight” (Ha Jin), “A Souvenir of Japan” (Angela Carter), excerpts from *Nature and Self-Reliance* (Ralph Waldo Emerson), and “Civil Disobedience” (Henry David Thoreau)
- Novels: *The Invisible Man* (Ralph Ellison) and *A Portrait of the Artist as a Young Man* (James Joyce), *Brave New World* (Aldous Huxley), or *Crime and Punishment* (Fyodor Dostoevsky)
- Drama: *Death of a Salesman* (Arthur Miller)
- Composition Prompts:
  - Informal Writing: Read “The History Teacher” by Billy Collins and write a reaction paper in which you discuss what the poem suggests and examine the strategies the poet uses to develop his ideas. Pay particular attention to diction, syntax, and tone.
  - Informal Writing (from Weekly Quote Board): Ralph Waldo Emerson writes in *Self-Reliance* that “a foolish consistency is the hobgoblin of little minds, adored by little statesmen, philosophers, and divines.” Free-write on what this assertion means to you and whether you agree with it or not. Explain and illustrate your thoughts with examples from your experience, reading, or awareness of social/political issues.
  - In-Class (from Vocabulary Quiz): Use five of your vocabulary words for this week in a cohesive paragraph that demonstrates your understanding of the meaning and usage of each term.
  - Timed In-Class Essay: Some novels and plays seem to advocate changes in social or political attitudes or traditions. Note the particular attitudes or traditions that Ralph Ellison apparently wishes to modify in *Invisible Man*. Then analyze the techniques Ellison uses to influence the reader’s or audience’s views.
  - Out-of-Class Essay: In preparation for our final individual conferences, write a two-page reflection on the writing you have done in this class. Have you grown as a writer? If so, how? What are some problem areas that may still require conscious effort on your part as you write? How do you feel about your literary analysis skills at this point?

## Grading

Grades assigned in AP English Literature & Composition will be categorized by type and weighted according to three "levels," as indicated below. Unless otherwise noted, essays will be scored using the AP general rubric and homework, and project work will be scored using the participation rubric.

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|-------------------------------------------------|-----|
| □ Level One Grades (homework and participation) | 20% |
| □ Level Two Grades (reading checks and quizzes) | 30% |
| □ Level Three Grades (essays and tests)         | 50% |

Mid-Term & Final Exams, when administered, count as 20% of semester grade. Be sure to note grade weighting for AP classes as specified in the state Grade Point Conversion table provided in the school handbook.

## Notes on Policies & Procedures

- Primary text, current novels being studied, notebook, and pen/pencil should be brought to class each day unless otherwise instructed.
- Homework and other Level One assignments will not be accepted late. Late papers and major outside assignments will be subject to the English Department policy regarding late assignments (10 points deducted per day); no major assignments or test make-ups will be accepted more than one week past the due date.
- Students are expected to read each novel outside of class, take appropriate notes, answer assigned questions, prepare a Critical Reading Portfolio (CRP) entry (see guidelines on following page), and be prepared for class discussion by the date specified in advance.
- Class discussion in AP is extremely important. Each student is expected to keep up with all assignments and contribute to class discussion as much as possible. Specific guidelines will be provided for literature circle and Socratic seminar discussions.
- Most selections included on our class reading list were written by suggested authors on the College Board list. All are works considered to be of recognized literary merit.
- Students and parents should be aware of the challenging nature of AP coursework. Parents are asked to sign the syllabus acknowledgment form and are encouraged to contact ----- if there are any questions or concerns about the class or syllabus.

AP English Literature & Composition  
*Critical Reading Portfolio Guidelines*

For each novel and drama we read in class, you will prepare a Critical Reading Portfolio (CRP) entry. It is important to read each work of literature with pen and/or highlighter in hand to take notes in the text or in your notebook. You will use your notes to prepare CRP entries, which should be word-processed and turned in for Level 2 grades by each submission deadline. Please print TWO copies of each entry—one for your own portfolio, and one for a class portfolio. These CRP entries will be used for class discussions and writings, but they will also come in handy as review material to use prior to the AP Exam. Each entry should have the following ten numbered and labeled sections:

Section I: Significance of Title

Briefly discuss the significance of the title. Is it an allusion to an event or another work? How is the title thematically connected to the body of the work? Does it have multiple meanings? Explain.

Section II: Author

Briefly discuss the author and how the work reflects the concerns of its creator. Who is the author? What are his/her major themes issues? How does the work demonstrate concerns important to the author and the social issues, values, and culture of his/her time?

Section III: Setting

Describe the time and place in which the action occurs. How is it related to the time period in which the work was written? What is significant about the setting? How is the setting connected to thematic concerns?

Section IV: Plot

Briefly summarize the plot, using standard formats of basic plot structure as they may apply: exposition, initial incident, rising action, turning point, climax, falling action, and resolution. Discuss conflict and any other devices that significantly impact plot.

Section V: Point of View

From what perspective is the story told? From what perspective does the author approach the story? How does point of view affect your understanding of the work? How does the choice of narrator impact the theme(s) of the work?

Section VI: Characterization

Identify the characters in order of importance (starting with protagonist and antagonist) and describe them and their roles in the work. Discuss any characters that have a significant impact on the work. Be sure to include physical *and* psychological details in your descriptions.

### Section VII: Theme

Identify and discuss any important messages and ideas the author communicates in the work. Remember that themes are important *ideas* conveyed—in order for an idea to be important (and, therefore, thematic) it must be *repeated*.

### Section VIII: Symbols & Literary Devices

Identify and discuss symbols and literary devices used in the work. How did these affect your understanding of the work? How are they important in their connection to theme and meaning in the work? You should consider such devices as symbolism, diction, metaphor, imagery, irony, and humor whenever they have a meaningful impact on any part of the work.

### Section IX: Quotes

Select and list three to five quotes that illustrate an important theme or idea in the work. Discuss the element of theme, plot, setting, or literary device connected to each quote. Be sure to use quotation marks and include a page number.

### Section X: Response

Discuss your response to this work. Did you enjoy it? Why/Why not? What elements of the book did you enjoy/not enjoy? What is your appraisal of the work and its place within the canon of world literature? Would you recommend it to someone else? What type of person would enjoy this work most? *Most importantly*, what connections are there between this work and the world that you live in?