

ENGLISH 12 CP



SYLLABUS 2016-2017

COURSE DESCRIPTION

Senior English 12 CP builds on the foundation of your junior year Junior English 11 CP or your AP English Language course, expanding and developing skills in critical reading of and writing about literature, both fiction and non-fiction. English 12 CP emphasizes analytical writing and the development of a strong, mature writing style within a Writer's Workshop format. We explore extensively your ability to explain clearly and cogently what you understand about literary and other texts and why you interpret them as you do. You will have opportunities for creative and subjective responses to literature, both fiction/imaginative and non-fiction, as well as practice in the organization of coherent and informed essays. We will also explore style and form, and you will have opportunities to polish a personal writing style. You will be expected to respond to literature and other texts through disciplined expository and evaluative writing, explorative writing, imaginative writing, discussion, oral presentations and graphic arts. The course aims to sharpen your skills in close reading by perceiving patterns in language and literature. Vocabulary development continues and is lecture and literature based. We focus on preparation for college writing and note taking, as well as review research skills. We continue developing and expanding skills in reading, writing, speaking, and listening.

Your personal success in this class relies on your ability to do the assigned work individually as well as on your adaptability in structured group work with your peers. Language and the stories we share build bridges between our hearts in an increasingly diverse and technological world. Cooperative learning in this course reinforces learning as a dynamic, interactive process with the potential to empower you as a creative problem solver and a responsive, compassionate citizen of the world. Your individual grade is dependent on your individual work; yet the class also extensively utilizes both the cooperative, structured group work model and a seminar-study oral presentation approach to challenge you to learn from other's perspectives and ideas about the literature of study.

COURSE GOALS AND OBJECTIVES

Students will be able to:

- develop their reading abilities, including speed and comprehension skills
- read and discuss literary essays, short stories, novels, plays and poems, as well as other texts like paintings, polishing 'close' reading strategies
- develop an argument or present an analysis in an essay
- explicate in discussion or critical essay short prose narratives, novels, poems, plays, literary essays, and college English placement excerpts
- compare and contrast the major authors, periods, genres and works in British Literature in order to demonstrate an understanding of the unifying elements of style and subject matter in the periods dating from Celtic England to the present
- define the philosophy of each time period studied, point out examples of these philosophies in the writings of the authors and analyze them in the light their own values and convictions
- compare and contrast different poetic devices such as imagery, simile, metaphor, personification, symbol, allegory, irony, paradox, alliteration, consonance, assonance, hyperbole, apostrophe, metonymy, synecdoche, allusion, epithet and volta
- identify, define, and analyze point of view, setting, diction, tone, characterization, conflict, plot, climax, chronological order, motif, archetype and symbol in novels and short stories
- interpret meaning and tone in both prose and poetry; analyze what is meant by tone in literature and how tone is achieved in an author's selective use of his or her language or diction
- identify irony and satire in its various manifestations including farce, parody, mock heroic epic, hyperbole, understatement and pun
- identify epic, tragic, and comic hero in novellas, novels, and plays

- articulate a report with or without visual aids, and involve the class in meaningful discussion and hone effective speaking skills
- continue the study of vocabulary words, spelling, derivation and definition in preparation for university English entrance exams
- polish usage, punctuation, writing style and voice
- develop a usable personal technique for writing essays, based generally on the conventional processes of pre-writing, drafting, revising and polishing

READING MATERIAL

In *Language of Literature*, McDougal Little -

1. *Beowulf*, excerpts with supplements
2. "The Seafarer"
3. *Sir Gawain and the Green Knight*
4. Malory, *Le Morte d'Arthur*
5. Chaucer, *The Canterbury Tales*, excerpts with supplements
6. Shakespeare, *Macbeth*

also in separate handouts and text -

7. painting close analysis - Realism and Impressionism
8. Lopez, *The Rediscovery of North America*, excerpts
9. film, *King Arthur*
10. poems, varied with supplements
11. Sophocles, *Oedipus the King* (aka *Oedipus Rex* or, originally, *Oedipus Tyrannus*)
12. Shakespeare, *Hamlet*
13. Miller, *Death of a Salesman*
14. Hurston, *Their Eyes Were Watching God*
14. film, *Becoming Jame*
15. Beckett, *Waiting for Godot*

WRITING REQUIREMENTS AND ASSIGNMENTS

The kinds of writings in this course are varied, but include writing to understand, writing to explain, and writing to evaluate. All critical writing asks that we *evaluate* or interpret the effectiveness of a literary piece, but to be an effective evaluator, we must *understand* literal meaning and then *explain* it or analyze it in relation to a particular *interpretive or critical approach*. The essence of scholarship is the combination of these three approaches to writing: understanding, explaining and evaluating.

We will approach the writing experience in this class in a writing workshop format based generally on the conventional processes of pre-writing, drafting, revising and polishing.

Writing Assignments Outline – Analytical/Interpretive

- two three-page critical papers, interpretively analyzing drama and prose, using specific and well-chosen evidence to articulate an argument based on close textual analysis of structure, rhetoric, style, and social/historical values, written both in class and as out-of-class assignments
- the college personal statement, a one to two page narrative reflective essay, written as an out-of-class assignment
- two in-class essays modeled on the English Placement Test (EPT)
- several informal and explorative ten minute quick-response pieces, called Sustained Silent Writing (SSW), written as initial reader-response statements on assigned reading as a basis for preliminary understanding of the text and to spur thinking and stimulate discussion, approximately four to five times each semester as in-class writing
- several critical thinking exercises or extended homework assignments

Writing Assignments – Creative

- metaphorically expressed thematic sentences that bind together different elements of multi-dimensional group visuals for *Beowulf* and *The Canterbury Tales*
- a eulogy exploring Beowulf's heroic qualities
- a sociogram exploring and highlighting the satire and irony in Chaucer's *Canterbury Tales*
- an epistolary project exploring stylistic, rhetorical and thematic concerns in *Macbeth*
- one creative writing journal page in a separate creative writing journal designated for that purpose completed every week, evaluated approximately once every two (2) weeks

SPEAKING ASSIGNMENTS

- a two (2) minute speech delivered in character based on your Summer Reading selection
- readers' theater for *Oedipus Rex* (aka *Oedipus the King* or, originally, *Oedipus Tyrannus*) OR *Hamlet*

QUIZZES AND TESTS

- fill-in reading check quizzes focusing on characters and symbolic elements
- terms tests on literary and rhetorical terms, as well as stylistic terms related to genre and time period
- brief tests on contextual material covered in class with a cross-disciplinary humanities focus referencing historical, socio-cultural, linguistic, art-related, psychological, and biographical information
- "Were You Awake in Class?" Pop Quizzes, which are frequent

THE GOOGLE CHROMEBOOK

I am very excited to welcome these classes, among the first I've taught and mentored who are equipped with the internet dependent laptop called the Chromebook.

Our work with the Chromebook will focus on

- submitting work for college readiness
- editing work in groups and class wide
- use of the course website, audinosenglishclasses.weebly.com
- research
- note taking for college readiness
- a blogging project

Although the Chromebook is an amazing educational tool, the work of reading comprehension, annotation, on demand writing, drafting, editing and revising is best served at times with hard copy annotation and also with hard copy resource material study.

I ask that you keep your Chromebook on your desk and closed at all times except when we announce Chromebook time in common for the class.

COURSE OUTLINE

Our study of the literary works unfolds approximately chronologically, following the course of England's history, which allows us to examine the socio-political, economic, religious, and cultural contexts.

- I. Early England: The Tribes (Celts and Anglo-Saxons)

- A. Reading, explicating, analyzing, and interpreting painting.
 - B. Introduction to Poetry Analysis
 - C. “*The Seafarer*” (physical/emotional trajectory based cartoon) [annotation focusing on explication, analysis, and interpretation of the allegory, also diction, tone, imagery, figurative language, speaker, and POV]
 - D. *Beowulf* (character based metaphoric group visual and eulogy) [epic and epic hero terms, archetype, symbol, figurative language, kenning]
- II. The Middle Ages
- A. *Sir Gawain and the Green Knight* [archetype study – “The Hero’s Journey”, the Inner/Outer Personae Mask, and the college personal statement]
 - B. *Le Morte d’Arthur* and film, *King Arthur* [comparative study]
 - C. *The Canterbury Tales* (satiric sociogram group visual) [irony, satire, humor, characterization]
- III. The Elizabethan Age/ the English Renaissance
- A. Sonnets and poems of Shakespeare, Marlowe, Raleigh, Donne and others
 - B. *Oedipus the King* and Roots of Western Theater [irony study and reader’s theater]
 - C. *Hamlet* (reader’s theater and 3-page interpretive analytical paper – choice: *Hamlet* or *Macbeth*) [motif, symbol, characteriization, ambiguity and irony]
 - D. *Macbeth* (epistolary project with creative exploration of “voice” and 3-page interpretive analytical paper – choice: *Hamlet* or *Macbeth*) [motif, symbol, diction and characterization]
- IV. The Age of Reason/Enlightenment and the Romantic Age
- A. Poems of Pope, Blake, Wordsworth, Coleridge, Byron, Shelley, Keats and others [annotation focusing on explication, analysis, and interpretation]
 - B. film, *Becoming Jane* [rising issues of class, money, and race in 19th century]
- V. The Modern Age
- A. *Their Eyes Were Watching God* (3-page interpretive analytical paper) [symbolism, motif, diction, tone, imagery, figurative language, speaker, POV, characterization, chronological order, dialect and colloquialism]
 - B. *Death of a Salesman* (Socratic seminar/ dialogue) [motif, symbol, setting, characterization, stream of consciousness]
 - C. *Waiting for Godot* (omparative painting–play seminar presentation) [Theater of the Absurd, Existentialism, symbol, setting and irony]

Along with the study of literature and time periods, the course explores the following skills in a Writer’s Workshop format, focusing on the development of a mature writing style:

- A. vocabulary and audience/purpose appropriate diction
- B. combining ideas in sentences
- C. sentence clarity
- D. sentence style and variety
- E. writing process
- F. writing the paragraph, focusing both on the thesis and body paragraphs
- G. the precis
- H. transitions between paragraphs
- I. seamless use of textual quotations and sourcing relevant, compelling evidence
- J. persuasive writing
- K. reflective-narrative writing
- L. in-class timed writing focusing on practice for university English entrance exams
- M. rhetorical devices
- N. voice and tone
- O. grammar (i.e. parts of speech, parts of a sentence, phrases and clauses, verb usage and agreement, pronoun usage and agreement, punctuation, spelling)

The course also explores journaling, creative writing, public speaking and research skills.

EXPECTATIONS OF THIS CLASS and CLASSROOM MANAGEMENT

1. Treat others with respect and kindness.
2. Be regular in your attendance.
3. Be prompt – if you are not in your seat when the bell rings, you are tardy. Being air born does not count.
4. Personal needs (restroom stops, drinks of water, soda, munchies, glamour) all belong outside of the classroom. *PLEASE NO FOOD OR DRINK IN THE CLASSROOM.* (A water bottle is acceptable.)
5. Take the time before the bell rings to converse at a collegiate level with your friends, (translation: absolutely no squawking and screeching), to collect your materials, assignments and most importantly your MIND.
6. Be responsible in your actions toward the property of your classmates, your school and your teacher.
7. Take pride in your work and its outstanding completion.
8. In the event that I am unable to be in the classroom, I expect you to treat the substitute with the utmost respect and courtesy.
9. PARTICIPATE! Your thoughts and questions enrich and EXPAND our class discussions.

As we practice these expectations daily, we will create and share in a learning community built on trust, respect and good will toward each other, challenge our thinking, and explore different avenues of study.

I am looking forward to enjoying this year together!

REQUIRED MATERIALS

1. Textbook and/or other paperbacks.
2. A 3-ring binder, preferably for this class specifically.
3. Your creative writing journal.
4. Binder paper, pens and pencils, etc. – please have several highlighters in different colors to work on passage and poem annotation.
5. Student Planner and this Syllabus.

ASSIGNMENTS: MINIMUM STANDARDS OF ACCEPTANCE

1. Heading ——— Your name (first and last)
Period
Date
2. Please write the assignment identification on the first line of your binder paper as the title.
3. Write in complete sentences and explore your ideas honestly and thoroughly.
4. Write neatly in blue or black ink on clean 8 ½ by 11 binder paper. Odd, alternative ink colors may be allowed but only if legible.
5. All major writing assignments *must be formatted to the MLA guidelines* and typed in a standard 12 pica type. Please leave wide margins (one inch) and double space.
6. All assignments are due at the beginning of class unless instructed otherwise.
7. LATE HOMEWORK ASSIGNMENTS WILL NOT BE ACCEPTED unless they are completed during Tutorial for partial credit.

ABSENCES/SCHOOL ACTIVITIES

1. *I encourage you to take advantage of the opportunities built into Tutorial.*
2. For every “absence day,” you will receive one school day in which to turn in daily homework. This does not apply to long term assignments.
3. It is your responsibility to check with your class buddy and at the materials distribution table for any material, work or notes you missed.
4. If you were absent the day before the exam, you will take the exam with the rest of the class. If you were absent on the day of the exam, plan to take the test the day you return. You are responsible for arranging a test time with the teacher within the “test time” framework.

5. When you submit make-up work, write the word ABSENT on top of the assignment so that your paper will not be marked late.
6. If you will be out of class for sports, music, or field trips, you must turn in your work before you leave.
7. If you are absent for part of the school day, you are responsible to obtain that day's assignments.

GRADING SCALE

<u>Course Work</u>	<u>Percent of Final Grade</u>
Major writing assignments, projects, and oral presentations	50%
Timed in-class writing, reading quizzes and tests	25%
Other in-class activities such as visuals, notebook, and discussion, and vocabulary and other homework	25%

REVISION/OFFICE HOURS

You do enjoy the opportunity to revise all papers (major written assignments) for a higher grade.. Such revisions, however, may not occur within two weeks of each quarter marking period. Also, students may submit only one revision at a time. This process encourages frequent, on-going revision as well as one-on-one tutorial.

PERFORMANCE LEVELS DEFINED

100% - 90% = A	Exceptional Work
89% - 80% = B	Very Good Work; Above Average
79% - 70% = C	Average Work (at grade level)
69% - 60% = D	Below Average Work
Below 60% = F	Work Fails to meet minimum standards

STUDENT SIGNATURE

PARENT SIGNATURE
