



English 4 Syllabus 2014-2015

The Masters Program <http://www.themastersprogram.net/>

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Course Description: European Literature: Middle Ages to the Twentieth Century

In the twelfth grade you will read and discuss literary classics from Europe. We will be focusing on European literature from the Middle Ages to the present: from Chaucer's *Canterbury Tales* and Dante's *Inferno* to twentieth-century works such as Ionesco's *Rhinoceros* and Kafka's *Metamorphosis*. The units are arranged chronologically so you can see how earlier works influence later works and how forms and ideas have evolved over time. You will be examining prominent themes for each time period: for instance, the tension between reason and emotion in seventeenth-century literature, and questions of the relationship between art and nature in literature of the eighteenth and early nineteenth century. We will be reading poems in their original language and immerse ourselves in Shakespeare, Donne, Milton, Blake and others. Writing assignments will include essays and research papers. By the end you will be familiar with some of the major works and ideas of European literature and have honed your skills of literary analysis and have learned how to write a research paper.

Some Common Objectives:

- Explore how medieval man distinguished between the earthly and the divine.
- Analyze the role of time in literature
- Explore changing social structures
- Consider the challenges of translation and compare
- Explore the role of universal themes
- Analyze the motives, qualities, and contradictions of a character

Required Materials/Principal Texts: Over the semester, the following texts will be used.

Canterbury Tales, Inferno, Macbeth, Gulliver's Travels, The Invisible Man, Brave New World, Bring a note book with you every day.

You will be mastering the following:

- 1) Reading short stories, novels, plays, scholastic articles and poetry
- 2) Writing 5 paragraph essays (at least two per semester)
- 3) Learning/reviewing grammar and vocabulary words
- 4) Reading books independently - of your choosing
- 5) Journaling about concepts and ideas learned in class
- 6) Learning to be critical thinkers who question, evaluate, analyze, and synthesize information through Socratic Seminars and Paideia

Learning Objectives, by Unit:

Unit Objectives

Unit 1: Middle Ages: Chaucer, *The Canterbury Tales*. Dante *The Inferno*

Essential question: How did medieval man distinguish between the earthly and the divine?

Although the Middle Ages is often characterized as a period of darkness, the literature and art suggest a more complex picture. Through a combination of close reading and exposure to a variety of texts, you will observe how satire reveals the contradictions and divergences within medieval literature and draw connections between literary form and philosophy. We will also consider how certain traits of medieval literature can also be found in the art of the period.:

- Analyze how an author chooses to structure specific parts of a text (where to begin and end story, the choice to provide a comedic or tragic resolution). Analyze how medieval literature exhibits many tendencies rather than a single set of characteristics.
- Determine two or more central ideas of a text and analyze their development over the course of text.
- Note the literary elements (e.g. allegory, farce, satire, and foil) in medieval literary works and explain how literary and artistic forms reflect the writers' and artists' philosophical views.
- Revise documents to develop or support ideas more clearly.
- Edit work for grammar, style and tone
- Cite sources properly using the MLA Handbook
- Prepare written and visual materials using a variety of software programs (*Word, Excel, Powerpoint, iMovie, etc*)

Unit 2: Renaissance and Reformation: Shakespeare *Macbeth*,

Essential Question: How does Renaissance literature break with and build on the literature of the Middle Ages?

You will consider Renaissance writers' interest in ancient Greek and Latin literature and myth; their preoccupation with human concerns and life on earth; their principles of harmony, balance, and divine proportion. You will analyze how these literary forms reflect religious, philosophical, and aesthetic principles. In your essays you may analyze the ideas, principles, and form of a literary work; discuss how a work bears attributes of both the Middle Ages and the Renaissance.

- Identify and investigate allusions to classical literature in Renaissance texts.
- Analyze Renaissance conceptions of beauty.
- Analyze the playful, satirical, irreverent aspects of Renaissance literature.
- Explain how literary forms and devices reflect the author's philosophical and religious views.
- Focus on Culture and Character, both in the story and in our quest for human survival

Unit 3 - Eighteenth and Early Nineteenth Century. Jonathan Swift *Gulliver's Travels*.

Essential Question: What role does nature play in eighteenth and early nineteenth century literature?

We will be observing themes related to nature as well as "natural" forms of language and consider whether nature appears as a force of good or a menace. We will also explore some of the philosophical ideas in these texts: What is free will, fate, human conflict and loss?

- Consider the relationship between art and nature.
- Consider the dual role of the narrator as a character and a storyteller.
- Consider the role of the supernatural in the literary works.
- Write a story to practice some of the narrative devices you have observed.

Unit 4 – Nineteenth Century: *Alice's Adventures in Wonderland*.

Essential Question: How do romantic and Victorian literature embody the tension between art for art's sake and art as a response to social and cultural conflict?

In this unit, you will explore both form and meaning in literary works and consider historical context. Moral conflicts and subtle psychological portrayals of characters will be examined and you will consider how the novel of the nineteenth-century helps to develop character. An understand of Victorian, gothic and Edwardian periods will be examined.

- Analyze a key passage from a novel and comment on how it illuminates the work as a whole.
- Contrast two works by a single author.
- Explain the tension between art for art's sake and art as a response to social and cultural conflict.
- Consider how the poetry of this period reflects both on the human psyche and the state of civilization.
- Use critical thinking and abstract reasoning to evaluate experiences
- Distinguish fact from fiction
- Read technical texts, perform specific tasks, answer questions, solve problems
- Learn and identify informational texts, web resources, interactive media, etc

Unit 5 – Twentieth-Century: Aldous Huxley *Brave New World*, George Orwell *1984*

Essential Question: Why might the twentieth century be regarded as the Age of Anxiety?

Through the close reading of "dystopian" works such as *Brave New World*, you will consider the problem in fashioning a perfect society or perfect individual as well as consider the possibility of beauty and meaning. You will also gain an understanding of how poetry and music have connections. You will analyze how historical context affects an enduring story or theme. A research paper will be completed that consults literary criticism and historical materials.

- Read works of the twentieth century, focusing on the earlier decades.
- Consider aspects of modernism (such as anxiety) in their historical context.
- Analyze dystopian literature, considering the problems inherent in fashioning a perfect person or society.
- Explain absurdist and existential philosophy as it applies to literature and theatre.
- Analyze characterization, plot, genre
- Analyze specific elements of traditional poetic forms
- Analyze examples of acting conventions (monologue, soliloquy, etc)
- Analyze how theme in literature is related to historical and social/cultural issues.

Grading Policy: Grades will be based upon:

- 1) Essays and quizzes. There will not be high-value exams.
- 2) Individual unit projects, writing assignments, group projects, etc
- 3) Class participation and effort – effort on work throughout the semester could increase your grade if you are close to the next letter grade.
- 4) Assignments will be weighted according to their category.
- 5) Grading rubrics based on individual assignments.
- 6) Engagement will be measured

TMP COURSE POLICIES

1. Cheating and plagiarism will not be tolerated and will result in a zero for that assignment. In addition, SFCC may place a student on academic probation for SFCC classes if the student violates the academic integrity policy (see SFCC Student Handbook).
2. Assignments are due at the **beginning** of class. Be sure to complete each assignment before the start of class and be ready to turn it in when you get to class.
3. If you are **absent** from a class, it is **your responsibility** to get caught up. Come meet with me so that I can help you with what was missed. You can always stay up to date with assignments and materials on my class website:
4. **Excused Absences:** When a student misses class because of illness or any other excused absence, **assignments that were due the day the student was absent are due the day the student returns**, not the next time that the class meets. **Tests** must be made up during free time on the day of return. If there is a protracted illness, the student or parent needs to contact each teacher to set a date for assignments to be due. If an absence is unexcused the work due the day of the absence will be counted late.

5. REVISION OF WORK.

For TMP courses, students who turn assignments in on time are allowed to revise them based on the teacher feedback. Students are given until the next class meeting time to revise an assignment for that class and turn it in for a higher grade. We believe that there is more value in revision than in throwing away a paper that is not very good. Assignments that are turned in after the due date are not allowed to be revised. Students must be familiar with their SFCC instructor's expectations and requirements, because this opportunity to revise work may or may not be available in college classes.

6. Tardiness to class is disruptive to the learning process and **does not reflect excellence**. Any tardy to any TMP class of 10 minutes or more will be treated as an absence. Any three tardies to the same class of fewer than 10 minutes and regardless of excuse will result in a detention . Tardies will be tracked in each class.

7. **Netbooks/laptops** are not to be used in the classroom without instructor approval.

8. **Cellphone:** Cellphones need to be silenced and put away during the entire class period.

9. **Food and Drink: No meals in class;** certain snacks will be permitted. Sodas, energy drinks and other drinks with high sugar contents are discouraged.

10. I am always here to help. If you find yourself falling behind or are unsure about a topic, please come meet with me. **We only succeed if we work together.**

11. LATE WORK.

In order to better prepare our graduates for the strict deadlines and realities of college, TMP has adopted a policy that TMP teachers will not accept any assignment after the due date and time for full credit. **If an assignment is turned in late but before 4 PM the following day (Fridays and weekend days each count as a day), the grade will be dropped by 10%. After that time, the grade is a zero and the assignment will not be accepted. Reminder – it is up to SFCC instructors to establish a late work policy for their respective classes**

GRADING

Grades will be posted on Schoolmaster. Please stay up to date with your Schoolmaster account as teachers do make mistakes!

TMP GRADING SCALE.

TMP grades on a 4.0 scale. This is the scale most colleges use.

A+ (97–100) = 4.0 A (93–96) = 4.0 A- (90–92) = 3.7
B+ (87–89) = 3.3 B (83–86) = 3.0 B- (80–82) = 2.7
C+ (77–79) = 2.3 C (73–76) = 2.0 C- (70–72) = 1.7
D+ (67–69) = 1.3 D (65–66) = 1.0 F (below 65) = 0.0

Teachers will measure “engagement” in classes by observing student behaviors including, but not limited to:

- 1) Showing up on Time (in seat with needed materials ready to go)
- 2) Being prepared (has pen/pencil, needed materials, homework completed)
- 3) Being actively on Task (cell phone put away, staying in class, contacting teacher if absent)
- 4) Having an Appropriate Attitude (willingness to engage, supportive of others)

Engagement will be 15% of your grade

Assignments and relevant due dates will be posted on the TMP website:

<http://www.themastersprogram.net/>

Pacing Guide - (Subject to change)

Week 1	The Canterbury Tales: Prologue and Middle English.
Week 2	The Canterbury Tales: Wife of Bath, examine literary, social and religious satire
Week 3	The Canterbury Tales: The Framed Narrative
Week 4	The Canterbury Tales:
Week 5	Dante's Inferno: Maps of the Circles of Hell
Week 6	Dante's Inferno: Specific Circles of Hell
Week 7	Dante's Inferno: Comparing Inferno and Canterbury Tales
Week 8	Shakespeare: Macbeth Form and structure of the play
Week 9	Shakespeare: The right of Divine kings, fate and free will
Week 10	Shakespeare, Boccaccio and Machiavelli: Compare satirical stories.
Week 11	Shakespeare: Macbeth, the Movie
Week 12	Shakespeare: Research paper: How Renaissance lit differs from Middle Ages
Week 13	Seventeenth Century Literature: Relationship between reason and emotion.
Week 14	Seventeenth Century Literature: Poetry
Week 15	Seventeenth Century Literature: Drama
Week 16	Seventeenth Century Literature: Informational Texts (Locke, Hobbes)
Week 17	Eighteenth and Early Nineteenth Century:
Week 18	Eighteenth and Early Nineteenth Century:
Week 19	Eighteenth and Early Nineteenth Century:
Week 20	Eighteenth and Early Nineteenth Century:
Week 21	Eighteenth and Early Nineteenth Century:
Week 22	Nineteenth Century Heart of Darkness: The Moral Conscience
Week 23	Nineteenth Century: Heart of Darkness: The Moral Conscience
Week 24	Nineteenth Century: Heart of Darkness: The Moral Conscience
Week 25	Nineteenth Century: Heart of Darkness: The Moral Conscience
Week 26	Nineteenth Century: Invisible Man/Heart of Darkness: The Moral Conscience
Week 27	Nineteenth Century: Invisible Man/Heart of Darkness: The Moral Conscience
Week 28	Twentieth Century: 1984 / Brave New World: Age of Anxiety. Dystopia
Week 28	Twentieth Century: 1984 / Brave New World: Age of Anxiety Dystopia
Week 30	Twentieth Century: 1984 / Brave New World: Age of Anxiety Dystopia
Week 31	Twentieth Century: 1984 / Brave New World: Age of Anxiety Dystopia
Week 32	Twentieth Century: 1984 / Brave New World: Age of Anxiety Dystopia
Week 33	Twentieth Century: 1984 / Brave New World: Age of Anxiety Dystopia
Week 34	Finals and Wrap up
Week 35	Finals and Wrap up
Week 36	Finals and Wrap up