

<b>DEPARTMENT: ENGLISH</b>	<b>COURSE TITLE: MASTERPIECES OF THE RENAISSANCE AND MODERN WORLDS</b> <b>COURSE NUMBER: 014A OR 014B (HONORS PORTFOLIO )</b>
<b>GRADE(S): 11-12</b>	<b>PRE-REQUISITES (IF ANY): NONE</b>

<b>UNIT</b>	<b>LENGTH</b>	<b>CONTENT</b>	<b>SKILLS</b>	<b>METHODS OF ASSESSMENT</b>	<b>FRAMEWORK STRAND(S) &amp; STANDARD(S)</b>
The Renaissance and Baroque Eras	2 weeks	<ul style="list-style-type: none"> <li>Renaissance and Baroque era history, religion, philosophy, and style in literature, visual art, and music.</li> <li><i>The Tempest</i> as evocation of Renaissance political and philosophical ideals, with Caliban as the popular image of the non-Western “other.”</li> <li><i>Paradise Lost</i> as example of Baroque style and late Renaissance ideas on religion, politics, and gender roles.</li> <li>Conventions of Shakespearean drama and the epic poem.</li> </ul>	<ul style="list-style-type: none"> <li>Active reading skills: make personal connections, compare with other texts, use inquiry questions</li> <li>Vocabulary development: acquire new words through context clues, dictionary use, and analysis</li> <li>Close reading of text (including art and music): analyze author’s use of imagery, figurative language, symbolism, plot structure, character development, thematic content, voice, and stylistic experimentation</li> <li>Writing to learn: use informal writing to probe and make connections to readings both independently and with class</li> <li>Analytical writing: write well-organized essays incorporating textual evidence and critical theory</li> <li>Imaginative writing: write poems, personal narratives, scripts, and voice papers related to core reading</li> <li>Dramatic performance: interpret and present speeches and/or scenes using appropriate inflection and delivery techniques</li> <li>Media analysis: interpret and evaluate film adaptations of script</li> <li>Elements of fiction: analyze point of view, characterization techniques</li> </ul>	<ul style="list-style-type: none"> <li>Informal reading journal responses, contributions to small- and large-group discussions, and dramatic readings of texts.</li> <li>Informal response paper(s), analytical essay(s), and/or imaginative piece(s) based on the readings.</li> </ul>	Language: 1, 2, 4, 7 Literature: 8, 9, 10, 11, 14, 15, 16, 17, 18 Composition: 19, 20, 21, 22, 23, 25 Media: 26

			<ul style="list-style-type: none"> <li>• Cross-cultural issues: compare personal customs, beliefs, and value systems with those presented in readings</li> </ul>		
The Enlightenment	3 weeks	<ul style="list-style-type: none"> <li>• Enlightenment era history, religion, philosophy, and style in literature, visual art, and music.</li> <li>• <i>Tartuffe</i> and <i>Candide</i> as examples of religious, political, and social satire of Enlightenment era.</li> <li>• <i>Oroonoko</i> and <i>Reply</i> as evidence of proto-modern thinking on race and gender issues.</li> <li>• Conventions of dramatic, fictional, and lyric verse satire.</li> </ul>	<ul style="list-style-type: none"> <li>• Same as Unit One</li> </ul>	<ul style="list-style-type: none"> <li>• Informal reading journal responses, contributions to small- and large-group discussions, and dramatic readings of texts.</li> <li>• Informal response paper(s), analytical essay(s), and/or imaginative piece(s) based on the readings.</li> </ul>	Language: 1, 2, 4 Literature: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18 Composition: 19, 20, 21, 22, 23, 25 Media: 26
Romanticism and Realism	3 weeks	<ul style="list-style-type: none"> <li>• Romantic and Realist era history, religion, philosophy, and style in literature, visual art, and music.</li> <li>• <i>Confessions</i> and poems by Wordsworth, Keats, Heine, and others as evocations of varieties of Romantic sensibility.</li> <li>• <i>Crime and Punishment</i> as example of the “modern” psychological novel.</li> <li>• Conventions of lyric poetry (including verse forms) and the realistic novel.</li> </ul>	<ul style="list-style-type: none"> <li>• Same as Unit One</li> </ul>	<ul style="list-style-type: none"> <li>• Informal reading journal responses, contributions to small- and large-group discussions, and dramatic readings of texts.</li> <li>• Informal response paper(s), analytical essay(s), and/or imaginative piece(s) based on the readings.</li> <li>• Mid-term exam on Renaissance, Baroque, Enlightenment, and Romantic eras.</li> <li>• Group presentation on Romantic poet.</li> </ul>	Language: 1, 2, 3, 4 Literature: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18 Composition: 19, 20, 21, 22, 23, 25 Media: 26, 27
The Modern Era	1½ weeks	<ul style="list-style-type: none"> <li>• Modern era history, religion, philosophy, and style in literature, visual art, and film.</li> <li>• “The Hollow Men,” <i>No Exit</i>, <i>The Metamorphosis</i>, and <i>The Stranger</i> as examples of modern era skepticism and alienation (with particular emphasis on existential philosophy).</li> </ul>	<p>Same as Unit One, plus:</p> <ul style="list-style-type: none"> <li>• Independent research: develop inquiry questions, select suitable sources, sort and synthesize information, use appropriate documentation</li> <li>• Oral presentation: choose content appropriate to audience and purpose, organize and deliver information with clarity and originality</li> </ul>	<ul style="list-style-type: none"> <li>• Informal reading journal responses, contributions to small- and large-group discussions, and dramatic readings of texts.</li> <li>• Informal response paper(s), analytical essay(s), and/or imaginative piece(s) based on the readings.</li> </ul>	Language: 1, 2, 4 Literature: 8, 9, 10, 11, 12, 14, 15, 16, 17, 18 Composition: 19, 20, 21, 22, 23, 25 Media: 26, 27

Colonialism and Post-Colonialism	2½ weeks	<ul style="list-style-type: none"> <li>• Colonial and post-colonial era history, philosophy, and style in literature and film.</li> <li>• <i>Heart of Darkness</i> and <i>A Passage to India</i> as examples of “enlightened” critiques of colonialism.</li> <li>• “An Image of Africa” as commentary on embedded racism in <i>Heart of Darkness</i> and other Western portrayals of the non-Western world.</li> <li>• <i>The Money Order</i>, <i>Games at Twilight</i>, and independent readings as examples of post-colonial works giving voice to non-Western peoples.</li> </ul>	<ul style="list-style-type: none"> <li>• Same as Unit One</li> </ul>	<ul style="list-style-type: none"> <li>• Informal reading journal responses, contributions to small- and large-group discussions, and dramatic readings of texts.</li> <li>• Informal response paper(s), analytical essay(s), and/or imaginative piece(s) based on the readings.</li> <li>• Research paper and presentation on independent reading.</li> <li>• Course portfolio with reflective introduction and varied writing samples.</li> </ul>	<p>Language: 1, 2, 3, 4, 6, 7  Literature: 8, 9, 10, 11, 12, 13, 15, 16, 17  Composition: 19, 20, 21, 22, 23, 24, 25  Media: 26, 27</p>
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