

DEPARTMENT: ENGLISH		COURSE TITLE: BRITISH AND IRISH LITERATURE			
GRADE(S): 11-12		PRE-REQUISITES (IF ANY): NONE			
UNIT	LENGTH	CONTENT	SKILLS	METHODS OF ASSESSMENT	FRAMEWORK STRAND(S) & STANDARD(S)

The Middle Ages to Early Renaissance	4 weeks	<p>Celtic and Anglo-Saxon historical overview</p> <p>Themes of exile, brevity of life, warrior code, love, gender roles, and pagan vs. Christian religious ideas as exemplified in “The Sorrows of Deirdre” and <i>Beowulf</i></p> <p>Impact of the Norman Conquest (1066 C.E.) on English culture, politics, economics, language, and literature, especially as seen in the secular poetry of <i>The Canterbury Tales</i></p> <p><i>The Canterbury Tales</i> as depicting and satirizing the feudal, ecclesiastical, and mercantile classes, as seen in a variety of genres</p> <p>AP: <i>The Canterbury Tales</i> as a collection of stories that respond to each other</p> <p>English Renaissance history, especially the reign of Elizabeth I, religious situation, visual art, philosophy, political theory, science, encounter with the New World as reflected in literature</p> <p><i>Macbeth</i> as evocation of English Renaissance concerns about political ideals, philosophical concerns, and the shape of tragedy</p> <p><i>Sonnets</i> of Spenser, Shakespeare, and others as continuation of the sonnet form, appropriated from the continent and developed in English</p>	<p>Active reading skills: make personal connections, compare with other texts, use inquiry questions</p> <p>Vocabulary development: acquire new words through context clues, dictionary use, and analysis</p> <p>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</p> <p>Writing to learn: use informal writing to probe and make connections to readings both independently and with class</p> <p>Analytical writing: write well-organized essays incorporating textual evidence and critical theory and parenthetical citations where appropriate</p> <p>Imaginative writing: write poems, personal narratives, scripts, and voice papers related to core reading</p> <p>Dramatic performance: interpret and present speeches and/or scenes using appropriate inflection and delivery techniques</p>	<p>Teacher and student assessment of participation in class discussions</p> <p>Reader-response papers and informal responses to writing prompts</p> <p>Unit tests on readings and significant terms</p> <p>Formal analytical papers</p> <p>Peer review for revision</p> <p>Research-based paper and/or oral presentation including bibliographic documentation</p> <p>Imaginative writing based on readings</p> <p>Memorization and dramatic recitation of short poems or excerpts</p> <p>Final examination incorporating literature, art, music, and history and/or individual presentation on an aspect of English culture, history, and literature</p> <p>Course portfolio with reflective introduction and varied writing samples</p> <p>AP Project: Independent reading and analysis of two major works by a single author using one or more critical lenses. Note: second AP project also includes research</p>	<p>Language: 1, 2, 4, 5, 7</p> <p>Literature: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p> <p>Composition: 19, 20, 21, 22, 25</p> <p>Media: 26</p>
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			<p>Oral presentations: Choose content appropriate to audience and purpose, organize and deliver information with originality and clarity</p> <p>Media analysis: evaluate film representations of literature</p> <p>Cross-cultural issues: compare personal customs, beliefs, and value systems with those presented in readings</p> <p>Independent research: Develop inquiry questions, select suitable sources, sort/synthesize information, and use appropriate documentation</p>	in published criticism	
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The Late Renaissance to the Victorian Era	4 weeks	<p>English history, religious developments, philosophy and style in literature, visual art and music (esp. Jacobean era, Civil War, Protectorate)</p> <p>Donne, Herbert, Jonson as exemplars of the metaphysical conceit in lyric poetry, the former two with Anglican tradition.</p> <p>AP: Conventions of 17th-century poetry, especially metaphysical conceits and pattern genres</p> <p>Milton's "On His Blindness" and Bunyan's <i>The Pilgrim's Progress</i> as evocations of Puritan sensibilities</p> <p>Herrick and Marvell as exemplars of 17th-century secular poetic tastes</p> <p>Enlightenment era English history, religious developments, philosophy and style in literature, visual art and music with an emphasis on the general vs. the personal in the latter third of the 17th and all of the 18th century</p> <p>Selections from Pope's "An Essay on Criticism" and Johnson's <i>A Dictionary of the English Language</i> reflecting neoclassical style, taste, social concerns and satire</p> <p>Pre-Romantic poems by Gray, Burns, and Blake reflecting the lives of the rural and urban poor</p> <p>The history of early 19th-century England, especially as influenced by the French Revolution, the Napoleonic Wars and industrialization with corresponding developments in religion, philosophy and style in literature, visual art and music during the</p>	Same as Unit I	Same as Unit I	<p>Language: 1, 2, 4, 5, 7</p> <p>Literature: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p> <p>Composition: 19, 20, 21, 22, 25</p> <p>Media: 26</p>
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		<p>Romantic and Victorian eras</p> <p>Selected poems by Wordsworth and Coleridge as evocations of the varieties of Romantic sensibility especially with emphasis on feeling, individuality, nature, and political issues</p> <p><i>Pride and Prejudice</i> or <i>Persuasion</i> as example of novel as comedy of manners, <i>Jane Eyre</i> as example of Gothic novel, and <i>Adam Bede</i> (on film) as Victorian novel, all with class and gender issues</p> <p>Poems by Tennyson, Arnold, Rossetti, Hopkins, and Hardy as examples of Victorian era philosophy, interest in psychology, war, evolving religious attitudes, and linguistic experimentation.</p>			
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The Twentieth Century	4 weeks	<p>Modern era English history, religious developments, philosophy and style in literature, visual arts and music, and the Irish Renaissance</p> <p>Themes of alienation; the aftershocks of WWI; significant changes in gender, class and race relations; challenges of post-colonial world for both the colonizers and the formerly colonized—questions of language and identity; rebellion against Victorian sexual norms and gender roles; preoccupation with the workings of the individual psyche; increasing self-referentialism of art and literature</p> <p><i>Pygmalion</i> as reflection of Shavian wit and political/linguistic concerns or <i>The Importance of Being Earnest</i> as reflection of Wilde’s wit and socio-cultural satire</p> <p>Selections from poetry of Yeats as exemplifying the movement for an Irish national identity</p> <p>Selections from Joyce’s <i>Dubliners</i>—“Araby” and “The Dead”—as reflection Irish self-definition and the artist’s revitalization of language</p> <p>Woolf’s “Careers for Women” and “The New Dress” [and AP: <i>Mrs. Dalloway</i>] as reflections of gender revolution, experimentation in literary style, and the effect of The Great War on human psyche</p> <p>Eliot’s <i>The Love Song of J. Alfred Prufrock</i> and selections from <i>The Wasteland</i> as reflections of modernist sensibility and style, pessimism and alienation</p> <p>Contemporary short stories, poems and film as</p>	Same as Unit I	Same as Unit I	<p>Language: 1, 2, 4, 5, 7</p> <p>Literature: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p> <p>Composition: 19, 20, 21, 22, 25</p> <p>Media: 26</p>
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		reflection of post-colonial issues of identity and contemporary poets Seamus Heaney and Nuala Ni Dhomhnaill as celebration of the vigor and beauty of Irish literary tradition			
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