

<b>DEPARTMENT: ENGLISH</b>		<b>COURSE TITLE: LITERATURE AS SOCIAL CRITICISM</b>			
		<b>COURSE NUMBER: 004</b>			
<b>GRADE(S): 10</b>		<b>PRE-REQUISITES (WRITING &amp; LITERATURE A AND WRITING &amp; LITERATURE B):</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>

<b>Greek Tragedy</b>	1 ½ weeks	<p>Core Texts: Sophocles' <i>Oedipus Rex or Antigone</i></p> <p>Context: Greek myth of Oedipus and the House of Cadmus, Festival of Dionysius, The Ancient Greek theater, innovations of Sophocles</p> <p>Dramatic structure: Prologue, Parados, Scene, Ode (Strophe, Antistrophe), Exodos</p> <p>Character: tragic hero, foils, character development</p> <p>Theme: fate v. free will, self- discovery, role of human suffering, and hubris as social critiques</p> <p>Style: tragic conventions (e.g. dramatic irony, 3 unities, catharsis, ); Aristotle's elements of tragedy, role of the chorus</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 the 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 independently and in class.</p> <p>Imaginative writing: write original poems, personal narratives, scripts, and voice papers related to core readings</p> <p>Analytical writing: write well-organized essays incorporating textual material, evidence, and biographical and historical critical theory</p> <p>Dramatic Performances: interpret and present speeches and/or scenes using appropriate inflection and delivery techniques</p> <p>Media analysis: evaluate film and video representations of literature</p> <p>Independent Research: develop inquiry questions, select suitable sources, sort and synthesize information, use appropriate documentation</p>	<p>Teacher and student assessment of participation in class discussions</p> <p>Collaborative assignments and activities (e.g. exploration of textual details and language)</p> <p>Informal responses to writing prompts and self-initiated response papers</p> <p>Quizzes and tests on readings and significant terms</p> <p>Formal analytical papers</p> <p>Peer review for revision</p> <p>Oral presentations and interpretations on selected readings</p> <p>Research paper and oral presentation on an independent reading, including bibliographic documentation</p> <p>Course portfolio with reflective introduction and varied writing samples</p> <p><b>Honors Project:</b> Independent reading of one text paired with a core text from the course which lead to a comparative essay examining of one or more social issues in the texts.</p>	<p>Language: 1, 2, 3, 4, 5, 6</p> <p>Literature: 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18</p> <p>Composition: 19, 20, 21, 22, 23, 24, 25</p> <p>Media: 26</p>
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<b>Shakespearean Drama</b>	2 ½ weeks	<p>Core Texts: Shakespeare's <i>Othello</i> or <i>The Merchant of Venice</i></p> <p>Context: Elizabethan England, Globe playhouse, significance of location, the idea of order in the age of Shakespeare</p> <p>Plot: five-act structure (exposition, rising action, crisis, climax, denouement), conventions of tragedy/comedy, multiple plots, plot sources</p> <p>Character: gender roles, tragic/comic hero and villain, foils and counterparts, social position (nobility, soldiers, outsiders, servants), character development through dialogue, flat and round characters</p> <p>Theme: friendship, family relationships, love and marriage, jealousy, law, order, justice, revenge, conflicts and prejudices between cultures, races, and religions, appearance v. reality, role of women, miscegenation, and psychological manipulation as social critiques</p> <p>Style: figurative language (e.g. simile, metaphor, personification, paradox, pun, symbol, hyperbole), imagery, prosody (iambic pentameter, rhymed couplets, blank verse), dramatic conventions (soliloquy, aside)</p>	Same	Same	Same
<b>Anthropological Novel</b>	2 ½ weeks	<p>Core Text: Hurston's <i>Their Eyes Were Watching God</i></p> <p>Context: Harlem Renaissance, Jim Crow Laws, protest writing v. artistic expression, preservation of folklore, the political weight of language, author's biography and purpose</p> <p>Plot: Flashback with linear plot, plot structure (exposition, climax, resolution)</p>	Same	Same	Same

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		<p>Character: methods of characterization (description, dialogue, actions), dynamic and static characters, contrasting characters, antagonist/protagonist, the mulatto as heroine</p> <p>Theme: black and white relations, color and class, racial stereotypes, self-definition, discovery of voice, love and marriage, role of women, relationship between social class and happiness, nature of power, family relationships, and the importance of social interaction as social critiques</p> <p>Style: figurative language (e.g. simile, metaphor, maxim, hyperbole, personification, neologism, symbol), regional dialect and standard English</p>			
<b>20<sup>th</sup> Century Novel</b>	2 weeks	<p>One of the following texts: Salinger's <i>The Catcher in the Rye</i>, Golding's <i>Lord of the Flies</i>, Knowles' <i>A Separate Peace</i>, or Faulkner's <i>Intruder in the Dust</i></p> <p>Context: American/British locale and customs, politics of the 20<sup>th</sup> century, influence of war, author's biography and purpose</p> <p>Plot: time sequence (linear v. no-linear plot), plot structure (exposition, climax, resolution), parallel plots</p> <p>Character: methods of characterization (description, dialogue, actions), dynamic and static characters, contrasting characters, the modern anti-hero</p> <p>Theme: alienation, nature of good &amp; evil, appearance v. reality, coming of age, maturation, civilization v. chaos, role of government, effects of war, self-identity, family relationships, racism, and the role of women as social critiques</p> <p>Style: point-of-view (first person, internal monologue, 3<sup>rd</sup> person limited, 3<sup>rd</sup> person omniscient), narrative voice (uses of jargon, slang, invective), figurative language (e.g. metaphor and symbol)</p>	Same	Same	Same

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<b>19<sup>th</sup> Century Novel and/or Short Stories</b>	2 ½ weeks	<p>One of the following texts: Twain's <i>Pudd'nhead Wilson</i>, Crane's <i>Red Badge of Courage</i>, Bronte's <i>Jane Eyre</i>, Austen's <i>Pride &amp; Prejudice</i>, Dickens' <i>Great Expectations</i> and/or 19<sup>th</sup> Century Short Stories Collection</p> <p>Context: locale, history, and customs, author's biography and purposes</p> <p>Plot: time sequence (linear plot), plot structure (exposition, climax, resolution), parallel plots and sub plots, conventions of the bildungsroman, gothic, and picaresque novel</p> <p>Character: methods of characterization (description, dialogue, actions), dynamic and static characters, protagonist/antagonist, contrasting characters</p> <p>Theme: miscegenation, effects of slavery, effects of war, coming of age, impact of social class, role of women, family relationships, appearance v. reality, nature v. nurture, and failure and redemption as social critiques</p> <p>Style: point of view (1<sup>st</sup> person, 3<sup>rd</sup> person limited, 3<sup>rd</sup> person omniscient), narrative voice, figurative language (e.g. symbol, irony, motif, allusion, dialect)</p>			
<b>Short Stories</b>	3-4 days	<p>DiYanni, <i>Reading Fiction: An Anthology of Short Stories</i></p> <ul style="list-style-type: none"> <li>Introduction to the elements of fiction</li> </ul>	Same	Same	Same