British Literature Syllabus

CEDARS Course Code: 01056
Grade Level(s): 12th grade
Assignments: 36
Credits: 1.0

Instructional Materials
All learning activity resources and folders are contained within the student online course. Online course is accessed via login and password emailed directly to student upon enrollment. Course website: www.greenwaysacademy.com/washington. No additional textbooks or materials.

Course Description
Through the voices of a diverse group of authors, thinkers, and prominent political and cultural figures, British Literature surveys the history of the English language from the Old English period up to the contemporary writers of today. Through the careful study of various literary genres such as poetry, prose, essay, and drama, students refine the skills of critical thinking and rhetoric through thought-provoking personal response writing, essay writing and research assignments. By using lively websites and integrating comparative elements across theme, historical period and interpretive medium, British Literature offers a dynamic multimedia approach to the study of literature.

This course meets Washington State Essential Academic Learning Requirements (EALR) and/or Grade Level Expectations (GLE) defined by the school district. This course meets the state and school district graduation requirements.

Grade Level Expectations (GLE)
Refer to: K-10 Grade Level Expectations: A New Level of Specificity, Washington State Academic Learning Requirements online for:

Reading:  http://www.k12.wa.us/Reading/pubdocs/ReadingEALR-GLE.pdf#cover
Writing:  http://www.k12.wa.us/Writing/pubdocs/EALRwritingfinal.pdf
Communication:  http://www.k12.wa.us/CurriculumInstruct/Communications/pubdocs/EALRcommunication.pdf
Course Content and Pacing Guide
Student will demonstrate a basic understanding of the following (over a 36 week period of time to earn a 1.0 credit and an 18 week period of time to earn a .5 credit. Each lesson in the course is designed to be completed in approximately one week. Think of Lesson 1 as Week 1, Lesson 2 as Week 2, etc. To maintain satisfactory progress a student should complete all of the assignments in each lesson during the corresponding week.

Learning Activities and Objectives

Semester A
Unit 1: Lessons 1-4: The Anglo-Saxons to the Renaissance
Unit 2: Lessons 5-9: The Age of Shakespeare
Unit 3: Lessons 10-18: The 17th and 18th Centuries

Unit 1: The Anglo-Saxons to the Renaissance
Lesson 1: The Celts, the Romans, and the Vikings
Anglo-Saxon and Medieval Literature / Sir Gawain and the Green Knight
a. Personal attitudes toward British Literature and personal goals for the class
b. Identifying themes
c. Analyzing characters
d. Conventions of the Romance
e. Historical context for Gawain—European society at the time
f. Vocabulary—etymology
g. Feudalism, chivalry and the role of women
h. Hunt literature
i. The quest (internal and external)

Lesson 2: A Light in the Dark
Sir Thomas More: The Writer as Shaper of Society / from Utopia
a. The Renaissance and Humanism
b. Life and time of Sir Thomas More
c. Christianizing pagan texts
d. Questions on Books I and II of Utopia

Lesson 3: The Norman Conquest
The English Sonnet / Sir Thomas Wyatt the Elder, Sir Philip Sidney, William Shakespeare
a. The sonnet form
b. Biography of Sir Thomas Wyatt the Elder
c. Petarch’s Rime 140 and Wyatt’s translation
d. “They Flee From Me…”—the conceit
e. Biography of Sir Philip Sidney
f. Sonnets I and LXXI
g. Shakespeare sonnets CXXX, CXVI
Lesson 4: The English Ballad
*The Faerie Queene, Edmund Spencer*
- Vocabulary related to the literature
- The evolution of the English language from Anglo-Saxon through Chaucer to Elizabethan English
- The age of King Arthur and *The Faerie Queene*—Canto I
- Create a computer adventure game that uses the imagery of Canto I

Unit 2: The Age of Shakespeare
Lesson 5: The Faerie Queen
*Hamlet (Introduction)*
- Vocabulary relating to Shakespeare’s writing
- Biography of Shakespeare
- Issues and themes of *Hamlet*
- The Globe Theatre—recreating the environment
- Elizabethan society
- Summary of *Hamlet* and major characters
- Read Act I—Questions for teacher?

Lesson 6: Hamlet

Lesson 7: Hamlet Acts I and II
- Questions on Act I
- Questions on Act II
- Who is the most morally upright character in Acts I and II?—essay response

Lesson 8: Hamlet (Acts III and IV)
- Analyzing specific quotations from Act III
- Ordering events in Act IV
- Create a modern dialogue from one scene in Act IV

Lesson 9: Hamlet (Act V)
*Milestone Lesson*
- Providing quotations that support theses
- Questions about Act V
- Essay—contrast key scenes in Zeferelli’s *Hamlet* with the same in the Mel Gibson *Hamlet*; evaluate each.

Unit 3: The 17th and 18th Centuries
Lesson 10: John Donne
- Vocabulary relating to Elizabethan poetry
- Biography of John Donne
- “The Good Morrow,” “The Flea,” “The Apparition,” and “The
Ecstasy”—questions about each
d. Donne’s “Tips for Lovers”
e. The Holy Sonnets—#’s 7, 9, 10, and 14
f. Questions on The Holy Sonnets—comprehension, interpretation, personal response, etc.
g. Metaphor—recognizing and using

Lesson 11: Bacon, Herrick, Herbert, Marvel
a. Vocabulary review
b. Biography of Bacon
c. “Of Married and Single Life”—reading questions
d. “Delight in Disorder”—analyzing the language up close
e. “Upon Julia’s Clothes”—liquefaction
f. Herbert and “shaped verses” / “The Altar” and “Easter Wings”—questions
g. “To His Coy Mistress”—interpreting the poem line-by-line

Lesson 12: Paradise Lost
*Book IX, l. 1-548*
a. Background on Milton’s version of Adam and Eve—questions about
b. Vocabulary relating to the work
c. The nine muses, annotations and footnotes; references to other works
d. Looking at illustrations of *Paradise Lost*—making predictions
e. Very specific reading questions on quoted passages—interpretation, comprehension, personal response

Lesson 13: Paradise Lost
*Book IX, l. 549-end*
a. Reading questions—finding quotes to match paraphrases, interpretation, personal response, comprehension, etc.
b. Essay response—How has Eve’s role in the fall of man influenced attitudes toward women?

Lesson 14: The World of Samuel Pepys
a. Pepys as a diarist—background information
b. The Great Fire Of London—Pepys’ description
c. Researching the Internet (sites provided) to compile information about 17th Century London.
d. Create a “web” page called “Samuel Pepys’ World” based upon information categories given (1200 words)

Lesson 15: Samuel Johnson
a. Vocabulary related to Johnson
b. Biographical information
Lesson 16: Early Romantics: Gray, Blake, Burns
a. Vocabulary from the readings
b. What is/was Romanticism?—reading and reading questions
c. Contrasting the Romantic vision with Milton
d. “Ode on the Death of a Favorite Cat”—questions requiring close reading
e. Biography on William Blake—reading questions
f. “The Little Black Boy” and “The Chimney Sweeper”—comprehension, interpretation and symbol recognition questions
g. “The Garden of Love”—reading questions and your own “Garden of Love” poem
h. Biography of Robert Burns
i. “Green grow the rashes” and “A Red, Red Rose”—making biographical connections

Lesson 17: Review / Effective Communication
*Milestone Lesson*
a. Vocabulary review
c. Essay—*Explain how British literature has evolved and changed from Medieval time up to the Romantic era.*

Lesson 18: Review / Effective Communication
*Milestone Lesson*
a. Vocabulary review exercises
b. Matching authors to quotations
c. Identifying philosophies of authors studied
d. Who writes about what?
e. Continuing with the essay (XVII)

**Semester B**
**Unit 4**: Lessons 19-27: The 19th Century
**Unit 5**: Lessons 28-36: The Modern Era

**Unit 4: The 19th Century**
**Lesson 19: Mary Wollstonecraft* A Vindication of the Rights of Women***
a. Background on feminism
b. Vocabulary
c. Biographical information on Mary Wollstonecraft
Lesson 20: William Wordsworth
a. Vocabulary from Wordsworth’s poems
b. “Lines Written in Early Spring”—analysis by nature, mood and philosophy
c. God as a “force” of nature versus the Elizabethan view
d. Personal response—What has “man made of man?”
e. “Expostulation and Reply”—reading questions stressing close reading
f. “The Tables Turned”—personal response questions
g. “The World is too much with us”—analysis and interpretation questions
h. Short essay responses to Wordsworth and Kenneth Clark’s statement that we are all the” almost bankrupt heirs” of Romanticism.

Lesson 21: Coleridge, Keats, Byron, Shelley
a. Read The Rhyme of the Ancient Mariner
b. Diary entry from the POV of the Mariner
c. Reading questions—comprehension, description
d. Reading questions—critical thinking
e. “La Belle Dame sans Merci”—close reading questions
f. “Ode on a Grecian Urn”—short essay responses
g. “She Walks in Beauty” and “So, we’ll go no more a’roving”—sword/sheath and soul/breast analogies; write a 12-to-18-line poem about a memorable experience in your life.
h. “Mutability”—interpretive reading questions
i. Biographical research on one of the lesson’s poets (sites provided)

Lesson 22: George Eliot
Mobil Masterpiece Theater video/text optional
a. Vocabulary relating to Eliot’s work
b. Biographical information on Eliot—analyzing the effects of religious fundamentalism on Eliot’s attitudes
c. Very specific and detailed questions on the video hitting all of Bloom’s taxonomy
d. Write a movie review of “The Mill on the Floss” which discusses characters and themes of the work
Lesson 23: Frankenstein
Chapters 1-10
a. Background on Mary Wollstonecraft Shelley
b. Vocabulary from the novel
c. Dialectical journal for first 10 chapters
d. Create a timeline chronicling the emotional decline of the novel
e. True/False quiz on Chapters 1-10

Lesson 24: Frankenstein
Chapters 11-20
a. Vocabulary from the novel
b. Quotations which reveal the Monster’s character—interpretive
c. Essay response: who is the most morally righteous, Frankenstein or his creation?
d. Add events to timeline
e. True/False quiz on chapters 11-20

Lesson 25: Frankenstein
Chapters 21-24
a. Frankenstein’s monster as tragic hero
b. Vocabulary from the novel
c. Reading questions
d. Personal response: What are the character traits of a hero?
e. Personal response: What character flaws can bring a person down?
f. Vocabulary review from Lessons 23 and 24

Lesson 26: Lewis Carroll
a. Vocabulary related to readings within the lesson
b. “Wool and Water” (Chapter 5, Through the Looking Glass)
c. Critical Commentary on “Wool and Water”
d. Reading questions
e. “Looking-Glass Insects” (Chapter 3, Through the Looking-Glass)
f. Critical commentary on “Looking-Glass Insects”
g. Reading questions
h. Marshall McLuhan on Alice (critical commentary)
i. Reading questions
j. Hieronymous Bosch, Euclid, Einsteinian time-and-space, Newtonian time-and-space and Carroll’s work
k. Create a cartoon show starring one of the animal characters from Alice
l. Anagrams

Unit 4: The Modern Era
Lesson 27: Independent Thinking
Milestone Lesson
a. A “mental museum” (“tweaking one author’s vision through the eyes of another author)
b. Create museum “exhibits”—performance art, vignette (3-D scene), interactive exhibit, scientific exhibit, natural history exhibit

**Lesson 28: William Butler Yeats, T.S. Eliot**
a. Vocabulary from the poems
b. “Leda and the Swan”—Visual art that has been generated from the myth
c. Written interpretation of the poem
d. Reading about the Trojan War
e. Reading questions
f. “The Second Coming”
b. Reading questions stressing close reading
c. “When You Are Old”
d. Identifying rhyme scheme
e. “Long-Legged Fly” and Michelangelo
f. Reading questions (and more Trojan War)
g. Biographical information on T.S. Eliot
h. “Sweeney Erect”—Exploring visual images and mythological references
i. Turning the poem into a gossip column
j. “The Hippopotamus”—Finding the insults in the poem

**Lesson 29: The Picture of Dorian Gray**
*Chapters 1-5*
a. Vocabulary review quizzes from last 10 lessons
b. Biographical information on Oscar Wilde
c. Reading “quiz”
d. Preface—interpretive reading question
e. Reading questions on chapters 1 – 5

**Lesson 30: The Picture of Dorian Gray**
*Chapters 6-14*
a. Vocabulary review
b. Reading questions (short answer) on chapters 6 – 14

**Lesson 31: The Picture of Dorian Gray**
*Chapters 15-20*
a. Vocabulary review
b. Reading questions on chapters 15 – 20 —critical response to quotations

**Lesson 32: British Humor, Graham Greene**
a. Vocabulary related to humor
b. Biographical information on Graham Greene and questions about
his life

c. “A Shocking Accident”—reading questions
d. Applying 5 of the lesson’s vocabulary to an analysis of this story

Lesson 33: British Humor, Saki (H.H. Munro)
a. Satire—what is it?
b. Biographical information on H.H. Munro
c. “The Open Window”
d. Reading questions—deconstructing the satire
e. Create your own dinner-table conversation modeled after the story
f. Evaluating the “morality” of the story
g. Relating humor vocabulary to the story

Lesson 34: British Humor, Douglas Adams
a. Biographical information on Douglas Adams
b. Quotations from various works of Adams—identifying the type(s) of humor
c. Rewriting Adams’ gags (persona paraphrase)
d. Essay on humor

Lesson 35: Contemporary Authors / Author Study paper (web research)

Milestone Lesson
d. Choose a British author to research (initial site provided)
e. Locate websites for information—book reviews, excerpts from the author’s work, interviews and opinions
f. Gather and edit your information
g. Write your rough draft

Lesson 36: Author Study

Milestone Lesson
a. Provide web addresses (references)
b. Organize citations and write final draft of the Author Study

Assessment

May include but not limited to:

- Oral/written expression for mastery understanding of course concepts and demonstration of application of course concepts.
- Performance based evaluations through labs and/or projects.
- Progress reports will be completed monthly by the instructor.
Grading Policy and Grade Scale
The teacher works directly with the student to ensure that the student understands the expectations, grading system, assignments and any customization of assignments to fit student learning style. A grade of an A or B is required for mastery.

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Student Participation Expectations
Students are expected to actively participate in lessons and to contact their instructor(s) with questions. Students are expected to log in to their courses a minimum of one time a week per course and are expected to spend approximately one hour per day working on assignments for each course. Students are expected to maintain the recommended pace of one lesson per week to assure completion of course within the 18 or 36 week term, or an adjusted number of lessons per week for an adjusted term time period. All assignments must be submitted by the last day of the term unless a documented medical or other issue has been submitted to and approved by the Greenways Academy. Assignments received after that date cannot be counted in the completion of the course.