Introduction:

Welcome to Honors English IV - Literature & Composition. This course has been designed to focus on college level reading, writing, and analytical skills. Our reading list is primarily a survey of British literature ranging from medieval times to the current day. As such, we will read and study many pieces of classic poetry, drama, and prose in British literature. Throughout our course of study we will make connections between our current readings and prior readings that will allow us to see how universal themes in literature reflect the social, cultural, and historical values of a people. In this way we can bridge the gap between societies, cultures, and eras and develop a universal understanding of humanity.

Students who choose to take the Honors course are committing themselves to a college level curriculum and will be held to college level standards. Additionally, as a college level course, you should purchase your texts and annotate within them; however, the books are available in the library, should you choose to keep a reading journal in lieu of annotations. In order to ensure that both students and parents understand the requirements for successful completion of this course, the following guidelines, rules, and procedures have been compiled for you to read and discuss. In addition to this, you will also find a reading list that outlines the reading selections on which the class will focus.

Course Work:

Students will be required to:

- Work independently and collaboratively.
- Develop writing, reading, and public speaking skills.
- Understand poetic techniques.
- Relate literature to its relevant historical time period.
- Take notes in class (Cornell notes and/or annotations in student purchased text).
- Attend weekly writing workshops.
- Develop independent and group presentations in class.
- Participate in group and class discussions and Socratic Seminars.
- Complete a quarterly unit project/essay.
- Do well on tests and turn in all assignments
- Complete homework/study

- Every senior will be required to complete the Senior Project. The project consists of 5 components, including: a high school resume, autobiographical personal statements responsive to the UC application requirements (or an approved alternative campus), 30 hours of volunteer work, a Personal Growth
Analysis Statement, and a 5-7 minute Powerpoint or multi-media presentation. Details concerning the project will be given in both the student’s English and Senior Transitions classes.

Prerequisite:

English III, or English III AP, American Literature. Readings included: The Awakening by Kate Chopin, My Bondage and My Freedom by Frederick Douglass, Death of a Salesman by Arthur Miller, A Streetcar Named Desire by Tennessee Williams, and The Scarlet Letter by Nathaniel Hawthorne.

Required Texts:


Shelley, Mary. Frankenstein.

Short fiction and essays – as selected

Poetry – as selected

Reference Texts:

Strunk, William and EB White. The Elements of Style.

Required Materials:

Students will be expected to have the following in class on a daily basis:

Pens (Blue or Black) Pencils Student Planner

Lined Notebook Paper Eraser Highlighters

Assignment Notebook Literature Book or novel (as necessary)

Writing Journal or Composition Notebook for daily writes on topics discussed in literature

Vocabulary Log:

Students will be required to keep a vocabulary log in their assignment notebook, in which they will record any new vocabulary they encounter throughout the course of their readings, as well as recording literary terms and language terminology.

Writing Workshops:

Throughout our course of study, you will be required to write a series of papers. Each paper must go through a series of steps and revisions prior to its due date. Throughout the workshop process students will receive instruction and feedback from fellow students and the teacher on their written assignments. Each workshop will be formatted in a series that includes: prewriting, writing, revising, editing, and
publication of a final draft. No papers will be accepted unless they have been through the entire workshop process. Each workshop will focus on one of the following criteria:

• Workshop #1: Development of new vocabulary and use of appropriate diction within your papers.

• Workshop #2: Development of balance within writing. Students will learn to balance generalization and specific, illustrative detail.

• Workshop #3: Development of a variety of sentence types and structures, including varying sentence length and construction.

• Workshop #4: Development of logical organization within the essay, including use of repetition, transitions and emphasis within student writing.

• Workshop #5: Establish an effective use of rhetoric including controlling tone and a voice appropriate to audience.

• Workshop #6: Review of workshops 1-2.

• Workshop #7: Review of workshops 3-5.

Course Overview:

The course will primarily include works from the canon of English literature, and you can expect a plethora of analytical readings and writings based on the literature we read. Students will be required to discuss and revise both their in-class and out of class writings, as necessary. Note!! Every formal essay must undergo the workshop process and be revised before it can be turned in for a grade. Other components of the course include peer review, creative writing, and group work. The following is the course timeline:

Writing Applications and Rubric Scoring (3 weeks)

Introduction to MLA format and citations. As resources, students will be given a handout on MLA format and will be exposed to several MLA formatting websites (such as KnightCite). They will then complete an MLA format and citation worksheet. Students will complete an in-class timed-essay response to assess current student ability and in order to review essay scoring components of the rubric. Discussion of presentation of theme across eras in Socratic Seminar. Students will rewrite their in-class essays by completing the workshop process for writing workshop #1 delineated above in the Writing Workshop section of the syllabus.

I. The Anglo-Saxons 449-1066

A. Introduction to the History of the English Language and Culture

B. Anonymous

1. Beowulf (translated by Burton Raffel)

C. John Gardner

1. Grendel (excerpt)
***In-class Essay Rewrite due Week #3 ***

Characterization and Tone in Poetry (4 weeks)

Students will study the role of diction in developing both characterization and tone in poetry. Additionally, students will learn the proper technique for quoting poetry within their writing and the role of rhythm and meter in English poetry. Students will develop a characterization project which will require them to study one of the characters within Chaucer’s prologue. They will: write a 2-3 page analytical, argumentative essay in which they will draw upon textual details such as diction and imagery to argue the tone Chaucer uses to characterize one of the characters in his prologue. In this way they can make and explain judgments about the works artistry and quality; imitate Chaucer’s style by developing a character for a modern-day prologue; complete the workshop process for writing workshop #2 delineated above in the Writing Workshop section of the syllabus, and present their findings to the class.

II. The Medieval Period

A. History of Medieval Language and Culture

B. Geoffrey Chaucer

1. The Canterbury Tales
   b. “The Miller’s Tale” Handout

***Characterization Project due Week 6***

Types of Poetry: The Allegory, Pastoral, Carpe Diem, Sonnet, and Epic (5 weeks)

Students will be able to identify and distinguish between poetic types. Students will discuss the allegorical lesson Spencer presents in Canto IX, and then develop their own 2-3 page allegorical story. Students will analyze and discuss the themes presented by the poems in Socratic Seminar. Students will then study the characteristics of an epic, blank verse, and Milton’s style. Students will write 3 analytical one-page papers for Paradise Lost that focus on either a theme or formal feature (imagery, metaphor, symbolism, rhyme, meter, etc.) that interests them. Students will choose to rewrite one of their five analytical papers for which they must complete the workshop process for writing workshop #3 delineated above in the Writing Workshop section of the syllabus.

II. The English Renaissance 1485-1660

A. History of Renaissance Language and Culture

B. Edmund Spencer – Introduction to Allegory

1. The Faerie Queen Handout
   a. Canto IX

C. Christopher Marlowe – Introduction to Pastoral Poetry
1. “The Passionate Shepherd to His Love” 257
D. Sir Walter Raleigh
1. “The Nymph’s Reply to the Shepherd” 261
E. Robert Herrick – Introduction to Carpe Diem Poetry
1. To the Virgins to Make Much of Time” 263
F. Andrew Marvell
1. “To His Coy Mistress” 267
G. William Shakespeare – Introduction to Sonnets
1. Sonnet 18 277
2. Sonnet 29 278
3. Sonnet 130 284
4. Famous Speeches
H. John Donne
1. “Death Be Not Proud” 312
I. John Milton – Introduction to the Epic
1. Selections from Paradise Lost.

**Formal Essay #3 Due week 12**

Drama: Tragedy (5 weeks)

Students will review the elements of dramatic literature and tragedy. Students will analyze the use of imagery within Shakespeare’s plays. Students will write a 3-4 page analytical essay discussing the ways in which Shakespeare uses imagery to develop the tragedy within his play. Students must complete the workshop process for writing workshop #4 delineated above in the Writing Workshop section of the syllabus.

II. The English Renaissance 1485-1660 Continued.

J. William Shakespeare

1. Macbeth Play

***Formal Essay #4 due Semester End—week 18***

Satire: “The proper study of mankind is man…” (3 weeks)

Focusing on satire, students will write a 2-3 page expository essay on a modern day problem. Students must complete the workshop process for writing workshop #5 delineated above in the Writing
Workshop section of the syllabus. Students will discuss the satire of the pieces of literature within Socratic Seminar.

III. The Restoration and Enlightenment 1660-1798

A. History of Enlightenment Language and Culture

B. Jonathan Swift
1. “A Modest Proposal” 428

C. Alexander Pope
1. from “An Essay on Man” 449
2. from “The Rape of the Lock” 451

D. Mary Wollstonecraft
1. from “A Vindication of the Rights of Women” 485

***Formal Essay #4 due 2nd Semester—Week 3 ***

Allusion, Symbolism and Irony (8 weeks)

Students will analyze poetry and discuss it as a product of its era. Students will look at poetic forms such as the ode, the ballad, and the sonnet. Students will discuss the use of irony, allusion, and symbolism in romantic literature. Additionally, students will study the characteristics of the Byronic hero in order to develop an analytical argument regarding the hero of Mary Shelley’s Frankenstein. Students must complete the workshop process for writing workshop #6 delineated above in the Writing Workshop section of the syllabus.

IV. The Flowering of Romanticism 1798-1832

A. History of Romanticism

B. William Blake
1. “The Tyger” 536
2. “The Lamb” 539
3. “The Chimney Sweeper” 541

C. William Wordsworth
1. “Composed upon Westminster Bridge, September 3, 1802” 559
2. “The World is Too Much with Us” 561

D. Samuel Taylor Coleridge

E. George Gordon, Lord Byron
1. She Walks in Beauty” 610  
G. Percy Bysshe Shelley  
1. “Ozymandias” 618 2. “Ode to the West Wind” 621 
H. Smith, Horace  
1. “Ozymandias” Handout  
H. John Keats  
1. “When I Have Fears That I May Cease to Be” 643  
2. “Ode on a Grecian Urn” 651 
I. Mary Wollstonecraft Shelley  
1. Frankenstein Novel 

***Formal Essay #5 due 2nd Semester—Week 11***

Social Commentary Across the Ages (4 weeks)  
Students will analyze the ways in which a social issue is addressed across a variety of eras. Students will write an essay in which they address the Victorian treatment of an issue of social importance and compare that issue with its treatment in an earlier piece of literature. Students must complete the workshop process for writing workshop #6 delineated above in the Writing Workshop section of the syllabus.

V. The Victorians 1832-1901  
A. Victorian Society and The Age of Industrialization  
B. Alfred, Lord Tennyson  
1. “The Lady of Shalott” 695  
2. “Ulysses” 703  
C. Robert Browning  
1. “My Last Duchess” 708  
D. Elizabeth Barrett Browning  
1. “Sonnet 43” 714  
E. Gerard Manly Hopkins  
1. “Pied Beauty” 717  
F. Matthew Arnold  
1. “Dover Beach” 721
G. A. E. Housman

1. “To an Athlete Dying Young” 726

***Formal Essay #6 due 2nd Semester—Week 15***

New Avenues of Expression: Point of View and Emerging Voices (6 weeks)

Students will read and discuss the point of view of poetry and short stories as effective means of conveying an author’s story. What purpose does the point of view serve? What impressions are we given? How would the story change if it were conveyed differently? Write a 2-3 page essay concerning an author’s use of point of view. Students must complete the workshop process for writing workshop #7 delineated above in the Writing Workshop section of the syllabus.

VI. Emerging Modernism 1901-1950

A. Worlds of Change and Political Upheaval that Lead to Modern Literature

B. Wilfred Owen

1. “Dulce et Decorum Est”

C. T. S. Eliot

1. “The Hollow Men”

C. Nadine Gordimer

D. W.H. Auden

1. “Musee Des Beaux Arts”

E. Dylan Thomas

1. “Do Not Go Gentle into That Good Night”

F. George Orwell

1984

Grading Scales and Assignment Categories

The grading scale for this course is as follows:

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 59% and below
In addition to the grading scale above, the following list details the assignment categories for this course, as well as the percent weighting given to each category:

10% attendance, homework, journals, and participation

25% projects and oral presentations

25% in class quizzes and tests

40% essays and research papers

**Classroom Rules**

The rules for this classroom are as follows:

1. Show Respect to everyone at all times.

2. Be Responsible.

3. Be on time, ready to work, every day.

4. Be Fair.

**Plagiarism will not be tolerated.** Any paper that is willfully plagiarized will receive the grade of an “F.” A definition of plagiarism will be handed out in class, as well.

Although this list is lengthy and quite imposing, I feel confident that together we can accomplish the readings and learn much from each other this year. Graduation and “the real world” loom ahead in the not too distant future, so I encourage you to get the most from your education and continually challenge yourself to ensure your future success. If I can be of assistance in any way, do not hesitate to contact me at. Please sign, date, and return the last page of this syllabus.

I have read the Honors English IV syllabus and understand the course requirements for the Honors English IV class.

Student Name (Please Print) _________________________________

Student signature _________________________________________

Parent Name (Please Print) _________________________________

Parent signature _________________________________________

Date____________________________________________________