

Syllabus for PMSA **English IV 2017-2018**
Dual Credit with Triton College **Introduction to Fiction ENG 103**
(Must take **BOTH** semesters to receive 3 college credits)
PMSA English – Language Arts
Mrs. Silvia Foti – sfoti@pths209.org

Contact Information

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Essential Questions: What is the author’s intent? How can a reader infer an author’s intentions based on the text?

Course Description

We will be reading short stories, novels, and poetry to explore various forms, perspectives, voices, modes, and approaches to literature. Based on the premise that only through practice can we learn close critical reading and thoughtful writing, class sessions will be conducted primarily as a series of workshops and complementary discussions.

Course Goals

We will work on reading, interpreting, and appreciating a variety of stories and a few poems. It is essential that you come to class having read the assignment for the day at least once, having noticed points of interest or confusion, and ready to engage in discussion.

Objectives

- Demonstrate a knowledge of basic literary terms and the theory of fiction.
- Demonstrate a basic historical knowledge of the major writers, changes in style and literary approaches in fiction.
- Demonstrate skills in the analysis and interpretation of fiction through essays and tests

Required Texts

Sula by Toni Morrison (Summer reading)

The Short Story and Its Writer, Ann Charters, 8th edition

Hamlet by Shakespeare

In the Time of the Butterflies by Julia Alvarez

A Separate Peace by John Knowles

Supplies

Writing journal, pen, pencil, book(s): It is your responsibility bring these supplies to class every day. You will not be allowed to leave the room to gather your supplies once the bell has rung. You will lose participation points if you come to class unprepared.

Course Requirements

The class format will involve big group discussions, small group discussions, journals, lectures, handouts, power point presentations, books, radio, and film. Students should keep

up with the readings, reflect on them before coming to class, and help sustain an active, positive learning environment.

Workload

You will have several written and oral assignments:

- 2-page essays—Narrative, Explication of literary elements in a story or poem
 - 4-page literary analyses—
 - **Quizzes** on readings
 - Lead in-class discussions, along with handing in written discussion preps.
 - **Formal Harkness Tables** with written preps.
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- **Literary Analyses:** These are four pages typed (1000 words), comparing two short stories or analyzing a literary element in a full-length novel or the poetry unit, two poems. For three of these, no outside critiques can be used. Everything must be original, from your own mind. You must have a strong thesis statement in the first paragraph. Your body paragraphs must include quotes from the text to support your thesis statement. Each body paragraph must have a topic sentence. You must follow MLA style. You will be asked to show me your first paragraph with a thesis sentence about a week before your analysis is due.
 - **Essays:** Over the course of the year, you will write essays. These are short, two-page analyses/close readings/arguments about a text. You must have a thesis statement and quotes from the text to support your thesis. Because you only have two pages, you will need to be very careful what you choose to write. Ideally, you should focus on a single line or a single image or a single literary element in the text.
 - **Reading Assignments**
You need to complete the entire reading assignment before coming to class, and bring your book with you to class. To help focus your reading, I may prepare a few questions that may address the text's plot, vocabulary, or literary techniques. They may form the basis of your writing assignments or quizzes. You are also expected to refer to the glossary of literary terms at the back of the book.
 - **Leading Discussions:** You will lead the class discussions a few times during the year. Assignments will be given during the first week of class. You may be required to present one of the "elements of fiction" (point of view, plot, character, theme, setting, style) and explain how it plays out in one of the readings. Review the discussion prep questions attached to this syllabus. Answer these questions in writing and hand them in after you lead the class discussion, which should last 30 minutes.
 - **Quizzes:** Quizzes will be given throughout each semester. They may cover lecture/discussion material, book material, and terminology. Be sure to study the glossary of literary terms at the back of the Charters book.

- **Group Work:** Group-work activities are a regular part of this class. Please actively participate in such activities.
- **Participation:** The success of this course depends on each student's positive contributions. Because it is a dual-credit course, much is required, and your optimistic attitude will go a long way.

PAPER FORMAT

All papers handed in should:

- (1) be typed in a 12 point font and double-spaced;
- (2) have one-inch margins on all sides;
- (3) include your name, the course title, the date, and the assignment number.

Example: John Smith

English IV

September 3, 2016

Essay #1 Narrative

- (4) saved in a folder for our conferences

Philosophy

I try to run an inquiry-based classroom, a mix between being student-centered, in which students guide discussions and projects with their questions, and guided-learning, in which I guide discussions with my questions to get them thinking in a new direction. It is an ebb and flow between my lecturing and listening to the students until I feel they understand the concept before moving on. Units are created through a concept called Understanding by Design, in which the projects are designed to improve student achievement. I try to design student learning within the standards-driven curriculum to help clarify their learning goals, devise revealing assessments of their understanding, and craft effective and engaging learning activities. My hope is that students increase in confidence by becoming better readers, writers, speakers, and more engaged citizens in a democratic society.

Make-up Policy

In the event that a student is absent when the homework or project assignment is given, it is the student's responsibility to find out what the homework was, and the student is still expected to hand in the assignment at the next class that is attended. The best way to find out is to ask classmates about the assignment, or to email me. If a student is absent from class on the day an assignment is due – either due to illness, field trip, vacation or any other reason – it is the student's responsibility to turn in the assignment immediately upon returning to school.

Otherwise, for each day the assignment is late, the student will lose 10 percent of the grade. After it is a week late, the student will receive 50 percent of the grade. No late assignments accepted after two weeks.

Grading Scale

Each assignment and exam will be counted by points. The average of your score and the total possible will give the percentage of your grade. Here is the grading scale:

92 – 100	A
91 – 84	B
76 – 83	C
70 – 75	D
0 – 69	F

Category Weighting

ENGLISH SUMMATIVE ASSESSMENTS	40%
FORMATIVE ASSESSMENTS	30 %
SKILLS PRACTICE	20 %
PARTICIPATION	10 %

Plagiarism

Plagiarism will not be tolerated. If I find that a student has used another's work, whether it's another student, something off the Internet that is not cited, or any other source, the student will receive a zero on the assignment. I will be randomly checking papers and assignments to make sure this does not happen. Remember, plagiarism is unethical and against the law—don't do it.

SIGNATURES AND ACKNOWLEDGEMENTS: English IV

Please sign below after you have read the above guidelines.

Student Name _____ Period _____

Student Signature _____

Student Email Address _____

Parent/Guardian1

Name _____

Signature _____

BEST Phone Number _____

Email Address _____

Parent/Guardian 2

Name _____

Signature _____

BEST Phone Number _____

Email Address _____

Student: Please tear off this page and hand it in by Friday, _____
in order to receive 10 points toward your grade.

**IF YOU DO NOT HAVE AT LEAST ONE PARENT EMAIL ADDRESS or PHONE, THIS SHEET
WILL NOT COUNT TOWARD YOUR GRADE AND WILL BE RETURNED.**

**MAKE SURE THAT YOUR EMAIL ADDRESSES AND INFORMATION ARE LEGIBLE. If not, this
sheet will be returned to you and you will lose points.**

Course Schedule -- Semester One

Unit 1: Intro to Literature: What is literature supposed to do? What distinguishes a good read from great literature? Who decides the criteria for judging whether or not a book is any good? How does a work get into the canon? (What is a canon?)

Week 1 – Aug. 21-25

Monday: Syllabus, Introductions

Tuesday: Sula

Wednesday: Sula

Thursday: Sula

Friday: Sula

Week 2 – Aug. 28-September 1

Monday: Sula

Tuesday: Sula

Wednesday: Sula

Thursday: Jamaica Kincaid: *Girl*, 760; related commentary: Kincaid on “Girl,” 1504

Friday: Grace Paley: *Samuel*, 1721-1723;

Unit 2: Writing the College Essay: What are college admissions administrators looking for? Which significant moment is appropriate for a college essay?

Week 3 –September 5-8

Monday: Labor Day – No School

Tuesday: College Essay

Wednesday: College Essay

Thursday: College Essay

Friday: Elements of Fiction and applying them to college essay

“The Elements of Fiction,” 1726; Quiz #1 (take-home)

(Quiz study guide: Memorize everything in **bold, including the headings**, and in *italics*.)

Week 4 – Sept. 11-15

Monday: Elements of Fiction

Tues – College Essay

Wed: College Essay

Thurs: College Essay workshop

Friday: College Essay Due

“Writing About Short Stories,” 1752-1769; Quiz #2 (take-home)

Unit 3: Love and Sacrifice: What is love? Does love require sacrifice? What are the boundaries of love and sacrifice, and where does one draw the line between them? What are the factors that move individuals, communities, or nations to great sacrifice and what are the consequences?

Week 5—Sept. 11-15

Monday: Poem: *Mother* by Gwendolyn Brooks (handout)
Tuesday: David Foster Wallace: *Good People*, 1341
Wednesday: John Edgar Wideman: *Newborn thrown in trash and dies*, 1376
Thursday: Denis Johnson: *Dirty Wedding*, 639
Friday: Ernest Hemingway, *Hills Like White Elephants*, 537

Week 6—Sept. 18-22

Touchstone Anthology of Contemporary Creative Nonfiction
Monday: Poem: *My Mother's Body* by Marge Piercy
Tuesday: Janet Burroway's *Embalming Mom* (handout): creative nonfiction
Wednesday: Kathleen Norris' *Celibate Passion* (handout): creative nonfiction
Thursday: Writing workshop day – Review Melcon
Friday: Essay due

Week 7—Sept. 25-29 – Carpe Diem Poems

Monday: How to Analyze a Poem, Part I
Tuesday: Robert Herrick's *To the Virgins*
Wednesday: John Donne's *The Flea*
Thursday: Andrew Marvel's *To His Coy Mistress*
Friday: Frederic Nim's *Love*

Week 8—October 2-6 – Carpe Diem Poems continued

Monday: Columbus Day – No School!
Tuesday: Robert Frost's *Carpe Diem*
Wednesday: How to Analyze a Poem, Part II
Thursday: Writing Workshop Day
Friday: Essay due on two poems from this unit

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Unit 4: Utopia and Dystopia: Why do people continue to pursue the concept of a utopian society? How do competing notions of what a utopian society should look like lead to conflict? Is utopia attainable? At what cost would it be worth attaining?

Week 9—Oct. 10-13

Mon: Introduction to Literature of the Fantastic: Science fiction, Fantasy, Gothic, Dreamlike; literary analysis assignment
Tuesday: Ursula LeGuin: *The Ones Who Walk Away from Omelas*, 824; Related commentary: Ursula K LeGuin's "The Scapegoat in Omelas," 1508
Wednesday: Ray Bradbury: *August 2026: There Will Come Soft Rains*, 172
Thursday: Nathaniel Hawthorne's *Young Goodman Brown*, 528
Friday: Catch up day.

Week 10—Oct. 16-20

Monday: Steven Millhauser's *The Invasion from Outer Space*, 905

Tuesday: Angela Carter, *The Werewolf*, 188

Wednesday: William Faulkner, *A Rose for Emily*, 408

Thursday: Analysis of structure of *A Rose for Emily*, 408

Friday: Catch up day.

Week 11—Oct. 23-27

Monday: R. Crumb and David Zane Mairowitz, *A Hunger Artist*, 1458

Tuesday: Franz Kafka, *A Hunger Artist*, 713

Wednesday: D. H. Lawrence, *The Rocking Horse Winner*, 804

Thursday: Murakami, *The Ice Man*, 967

Friday: Catch up day

Week 12—Oct. 30-Nov. 3

Monday: Review

Tuesday: Harkness Table on Science Fiction, Fantasy, and Gothic

Wednesday: Writing workshop

Thursday: Literary analysis on science fiction, fantasy, gothic due

Friday:

Week 13—Nov. 6-10

Monday: Hamlet begins

Tuesday: Hamlet

Wednesday: Hamlet

Thursday: Hamlet

Friday: Hamlet

Week 14—Nov. 13-17

Monday: Hamlet

Tuesday: Hamlet

Wednesday: Hamlet

Thursday: Hamlet

Friday: Hamlet

Week 15—Nov. 20-21

Monday: Hamlet

Tuesday: Hamlet

Week 16—Nov. 27-Dec. 1

Monday: Hamlet

Tuesday: Hamlet

Wednesday: Hamlet

Thursday: Hamlet

Friday: Hamlet

Week 17—Dec. 2-8

Monday: Hamlet

Tuesday: Hamlet

Wednesday: Hamlet

Thursday: Hamlet

Friday: Hamlet

Week 18—Dec. 11-15

Monday: Hamlet

Tuesday: Hamlet

Wednesday: Hamlet

Thursday: Hamlet

Friday: Hamlet

Week 19—Dec. 11-22 Finals

Have a wonderful Winter Break!!!

Semester Two

Unit 5: Decisions, Actions & Consequences: How do the decisions and actions of characters reveal their personalities? How do decisions, actions, and consequences vary depending on the different perspectives of the people involved?

Week 1—Jan. 8-12

Thursday: Vocab Day / Syllabus, Begin covering various literary lenses

Friday: Review of Literary Theory and Critical Perspectives

Week 2—Jan. 16-19

Monday: Edwidge Danticat: *Night Women*, 378 (Haiti)

Tuesday: Guy de Maupassant: *The Necklace*, 871 (France)

Related commentary: Kate Chopin, “How I Stumbled upon Maupassant”

1449; Guy de Maupassant, “The Writer’s Goal,” 1516

Wednesday: Chinua Achebe: *Civil Peace*, 10 (Nigeria)

Thursday: Russell Banks, *Black Man and White Woman in Dark Green Rowboat*, 89

Friday: Vocab Quiz / A Brief History of the Short Story (Take-home Quiz #12)

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Unit 6: Magical Realism: Why would an author choose to write magical realism? Why do many critics consider magical realism as solely a Latin American genre? What are the problems with this interpretation of these works? How do we define what is “magical” and what is “real”? Do these definitions vary by culture?

Week 3—Jan. 22-26

Monday:

Tuesday:

Wed: Introducing magical realism

Thursday: Gabriel Garcia Marquez: *A Very Old Man with Enormous Wings*, 446 (Columbia)

Friday: Aimee Bender, *The Rememberer*, 134 (United States)

Week 4—Jan 29-Feb. 2

Monday: Jorge Luis Borges: *The Circular Ruins*, 146, (Argentina)

Tuesday: Julio Cortazar: *A Continuity of Parks*, 356 (Argentina)

Wednesday: Isabel Allende: *An Act of Vengeance*, 42 (Peru/Chile)

Thursday: Preparing for tomorrow's Harkness table using Bloom's Taxonomy

Friday: Harkness Table #1 on Latin American fiction and magical realism with short essay placing these stories on a magical realism spectrum

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Unit 7: Poetry: What is a sonnet? What is prosody? What is a rhyme scheme? What is free verse?

Week 5—Feb. 5-9

Monday: Sonnet

Tuesday: Introducing the sonnet: Poetry assignment (Bring parent to school day)

Wednesday: William Shakespeare Sonnet 30: When to the Sessions of Sweet Silent Thought

Thursday: Poetry: Review of sonnet-- short quiz

Friday: William Shakespeare Sonnet 73: That Time of Year Thou Mayst in Me Behold (complete graphic organizer)

Week 6—Feb. 12-16

Monday: Poetry

Tuesday: Thomas Hardy "The Man He Killed" (1902) (rhyme scheme)

Wednesday: Langston Hughes "Negro" (1958) (free verse)

Thursday: Poem writing workshop

Friday: Poem due (sonnet)

Unit 8: Our View of Ourselves and Our World: Do you believe that things are fated no matter what, or do you believe your actions can change the course of your life? Have the forces of good and evil changed over time? In a culture where we are bombarded with other people trying to define us, how do we make decisions for ourselves?

Week 7—Feb. 20-23

Monday: Washington Irving: Rip Van Winkle

Tuesday: Washington Irving: *Rip Van Winkle*, 574

Wednesday: Charlotte Perkins Gilman: *The Yellow Wallpaper*, 462; Related commentaries: A Feminist Reading of Gilman's "The Yellow Wallpaper," 1629

Thursday:

Friday: Louise Erdrich: *The Red Convertible*, 400

Week 8—Feb. 26-March 2

In the Time of the Butterflies

Mon: Introduction

Tuesday: Introduction

Wed:

Thurs:

Fri:

Week 9—March 6-9

In the Time of the Butterflies

Mon:

Tues:

Wed:

Thurs:

Fri:

Week 10—March 12-16

In the Time of the Butterflies

Mon:

Tues:

Wed:

Thurs:

Fri:

Week 11—March 19-23

In the Time of the Butterflies

Mon:

Tuesday:

Wed:

Thursday:

Friday:

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Unit 9: Illusion & Reality: What tools can the individual use to judge the difference, or draw a line between, illusion and reality? What are the potential conflicts when one person's reality is another person's illusion? How can we ever truly be certain of our reality? What is an objective correlative? How do we know our emotions match external circumstances?

Week 12--March 26-29

A Separate Peace

Monday:

Tuesday:

Wednesday:

Thursday:

Friday:

April 2-6 Spring Break!

Week 13—April 9-13

Monday:

Tuesday:

Wednesday:

Thursday:

Friday:

Week 14: April 16-20

Monday:

Tuesday:

Wed:

Thursday:
Friday:

Week 15: April 23-27

Monday:
Tuesday:
Wednesday:
Thursday:
Friday:

Week 16: April 30-May 4

Monday:
Tuesday:
Wednesday:
Thursday:
Friday:

Week 17: May 7-11

Senior finals

Discussion Preps

Leading Discussions: Alone, or in pairs, you will at times lead the class discussions on the *Immortal Life of Henrietta Lacks* up to three times. Assignments will be given soon. You may present an “elements of fiction” (point of view, plot, character, theme, setting, style) and explain how it plays out in one of the readings. You may present on a literary technique, such as use of symbolism, metaphors, connotations, diction, syntax, etc. You may study the structure of a reading.

Review the discussion prep questions below for ideas. You can create your own questions if you prefer. You must answer these questions in writing so that you have an answer in mind when leading the discussion. Please hand in this written prep after you lead the class discussion, which should last 20-30 minutes.

How is the first sentence like a seed out of which the whole story emerges?

Who is the narrator? Is she/he reliable?

Why has the author chosen this point of view?

What back story is provided? Why is it necessary?

Why is the setting appropriate to the story?

What is the conflict in the story? Is there a protagonist and/or antagonist?

Are the characters types or individuals? How are they defined? By their actions? Their speech? Their thoughts?

How are the thought processes revealed in characters whose thoughts are not described?

In what ways does the main character (or other characters) change in the course of the story?

Do any objects, acts, or situations have symbolic meaning? Why do these contribute to the story? Do they foreshadow something? Do they echo something that just happened?

Does the story make a general statement about life and experience? If so, how is this statement made?

Does the story stir up pity, contempt, amusement, awe, dismay, admiration, or a desire that life should be different?

Has the story given a new twist to traditional wisdom? If so, where have you encountered a similar theme?

In what ways does the supplemental material enhance our understanding of the story?

How is this story similar or different to another story we have read?

Do any of the words have any interesting connotations?

What are the allusions in this story?

How is the diction in this story?