SOPHOMORE ENGLISH

Established Goals:
The course is designed to develop skills that will enable the students to study a variety of literary works organized by theme — regardless of genre — with critical understanding and appreciation. Toward that end, the students will read works of lasting human value and write analytical and persuasive papers addressing the literature and particular themes they have studied.

Understandings:
Students will understand that
1) literature grows out of culture and stimulates critical reflection on culture;
2) truths about the human condition emerge from literature through the lenses of point of view, voice, and tone;
3) literature — modern and classic — addresses core themes about personal identity, integrity, culture, and social responsibility;
4) experiencing diverse voices and cultural perspectives widens the lens to richer reflection and a deeper understanding of self, family, friends, and one’s responsibility to society;
5) good writers use a variety of strategies that enables them to vary form and style in order to write for different purposes and audiences;
6) written and oral expression builds connections to others and society and expands the opportunity for learning.

Essential Questions:
1) What turning points determine our individual pathways to adulthood?
2) What are the tensions between the individual, culture, and society in maintaining personal integrity?
3) How does the contradictory nature of humankind reveal itself in literature?
4) What are the historical and contemporary conflicts that exist between people of different genders, races, cultures, and spiritual backgrounds?
5) What values and principles contribute to leading a meaningful life?
6) How does a writer develop a product of clear, controlled, and precise prose that effectively communicates reflection and logical argumentation?
7) How does engaging in discussion increase knowledge and understanding?

Core Literature Units:
1) The Individual and Identity
2) The Individual and Integrity
3) Othello
4) The Individual and Culture
5) The Individual and Social Responsibility
6) The Grapes of Wrath
7) The Individual and Expression

Bank Literature Units:
1) The Individual and Gender
2) The Individual and the Meaning of Life
Core Literature:
Since much literature defies classification into any single theme, the core selections of fiction, poetry, and drama may overlap thematic categories and be placed effectively in more than one particular unit.

Summer Reading:
- The Book Thief (Markus Zusak)
- Lord of the Flies (William Golding)
- Stand by Me (d. Rob Reiner)

Core Novels:
- The Grapes of Wrath (John Steinbeck)
  - The Catcher in the Rye (J. D. Salinger) or
  - A Separate Peace (John Knowles)

  The House on Mango Street (Sandra Cisneros) or
  If Beale Street Could Talk (James Baldwin) or
  The Joy Luck Club (Amy Tan)

Core Short Stories:
- “The Child by Tiger” (Thomas Wolfe)
- “The Destructors” (Graham Greene)
- “A Jury of Her Peers” (Susan Glaspell)
- “Once Upon a Time” (Nadine Gordimer)

Additional Core Short Stories (English 203H):
- Defender of the Faith” (Philip Roth)
- “The Guest” (Albert Camus)
- “The Japanese Quince” (John Galsworthy)

Core Poems:
- “Dulce et Decorum Est” (Wilfred Owen)
- “Mending Wall” (Robert Frost)
- “My Last Duchess” (Robert Browning)
- “That Time of Year Thou Mayst in Me Behold” (William Shakespeare)
- “The Unknown Citizen” (W. H. Auden)
- “When My Love Swears She Is Made of Truth” (William Shakespeare)

Core Drama:
- Othello (William Shakespeare)

Core Writing Modes:
- Comparison-Contrast Essay
- Analytical Essay
- Argumentation Essay
- 5 Paragraph Essay
- Avoiding 5 Key Errors
SOPHOMORE ENGLISH:
THE INDIVIDUAL AND IDENTITY

Understandings:
Students will understand that
• the essence of humanity is the individuality of the person;
• as set forth in the “Ignatian First Principle and Foundation,” each individual is a unique creation;
• conformity has inherent dangers.

Essential Questions:
• What are the tensions between the individual and society in maintaining personal identity in the face of demands for conformity?
• What constitutes freedom and happiness?
• What are essential liberties?
• What is “wrong” about a society’s promoting or demanding conformity?
• What should be government’s role vis-à-vis its citizens?
• How does the individual maintain his/her identity in a mechanized and depersonalized society?
• Should we tear down the barriers that isolate individuals from one another, or should we recognize that distinctions and limitations are necessary to human life?
• What turning points determine our individual pathways to adulthood?

Outcomes / Objectives:
Students will know
• that literature reveals insights to the human condition, especially in this unit to the search for self-awareness and the conflict between individuality and conformity;
• how to get at the meaning of the work, to interpret it correctly, and to respond to it sufficiently;
• the need for self identity and community identity often finds the individual somewhere between belonging and alienation;
• disowning self identity and adopting the established manners and values of society make one a “phony”;
• conflict between individual behavior and the prevailing social norms is ongoing and generational;
• habit and convention may prevent the individual from escaping social limitations and taking a new direction;
• modern times can make for a more depersonalized society.

Students will be able to
• recognize theme and analyze its development, how it emerges and is shaped by specific details and literary devices (e.g., allusion, irony, parody, rhyme, satire, tone);
• deconstruct a work of literature, paying particular attention to the elements of its genre;
• connect works that parallel theme;
• draw parallels between the world of JS/07/M/378 and St. Ignatius College Preparatory;
• produce clear and coherent writing in which the development, organization, and style are appropriate to the task;
• demonstrate an understanding of the conventions of writing about literature;
• cite textual evidence in support of central ideas.

Assessments:
• class discussion;
• in-class quick-writes and out-of-class writing assignments (analytical essay / parody);
• projects (character arcs / role-playing / visual essay);
• objective quizzes / tests.
Literature Options:

Short Stories

“The Child by Tiger” (Thomas Wolfe)
“Defender of the Faith” (Philip Roth)
“Eveline” (James Joyce)
“The Ice Palace” (F. Scott Fitzgerald)
“The Japanese Quince” (John Galsworthy)
“Roman Fever” (Edith Wharton)
“Young Goodman Brown” (Nathaniel Hawthorne)

Poems

“1973” (Marilyn Hacker)
“Departmental” (Robert Frost)
“Mending Wall” (Robert Frost)
“Mr. Z” (M. Carl Holman)
“Toads” (Philip Larkin)
“The Unknown Citizen” (W. H. Auden)

Novels

*The Catcher in the Rye* (J. D. Salinger)
*Ordinary People* (Judith Guest)
*Speak* (Laurie Halse Anderson)

Films

*Modern Times* (d. Charles Chaplin)
*Rebel Without a Cause* (d. Nicholas Ray)
*Stand by Me* (d. Rob Reiner)
SOPHOMORE ENGLISH:  
THE INDIVIDUAL AND INTEGRITY

Understandings:
Students will understand that
• all humans have the capacity for good and evil within them;
• a human’s capacity for good or evil behavior is influenced on his life’s circumstances;
• evil exists in a variety of forms and contexts and is perpetuated by a variety of sources;
• self-awareness is essential to becoming a good person;
• to lose moral sensitivity is to become less than fully human.

Essential Questions:
• What are the tensions between the individual, culture, and society in maintaining personal integrity?
• What is the nature of good and evil?
• Are humans essentially good or evil?
• “Did he who made the lamb, make thee?”
• How does the contradictory nature of humankind reveal itself in the world?
• What role does hope play in the ability of humans to live their lives in a morally ambiguous world?

Outcomes / Objectives:
Students will know
• that literature reveals insights to the human condition, especially in this unit to the struggle to be true to oneself;
• how to get at the meaning of the work, to interpret it correctly, and to respond to it sufficiently;
• there is a mysterious presence of evil, violence, and savagery in the human soul;
• moral ambiguity is a pervasive fact of life;
• integrity demands a commitment to human values;
• moral choice can be difficult and complex with no clear distinction between alternatives, neither of which is entirely right;
• a quiet tolerance to injustice is an affront to our basic humanity.

Students will be able to
• recognize theme and analyze its development, how it emerges and is shaped by specific details;
• deconstruct a work of literature, paying particular attention to the elements of its genre;
• connect works that parallel theme;
• produce clear and coherent writing in which the development, organization, and style are appropriate to the task;
• demonstrate an understanding of the conventions of writing about literature;
• cite textual evidence in support of central ideas.

Assessments:
• class discussion;
• in-class quick-writes and out-of-class writing assignments;
• projects;
• objective quizzes / tests.
Literature Options:

Short Stories

“The Child by Tiger” (Thomas Wolfe)
“The Destructors” (Graham Greene)
“The Guest” (Albert Camus)
“A Jury of Her Peers” (Susan Glaspell)
“Once Upon a Time” (Nadine Gordimer)
“The Palace Thief” (Ethan Canin)
“Where Are You Going, Where Have You Been?” (Joyce Carol Oates)
“Young Goodman Brown” (Nathaniel Hawthorne)

Poems

“Anthem for Doomed Youth” (Wilfred Owen)
“Base Details” (Siegfried Sassoon)
“Bedtime Story” (George MacBeth)
“Channel Firing” (Thomas Hardy)
“Dulce et Decorum Est” (Wilfred Owen)
“Formal Application” (Donald W. Baker)
“The Lamb” (William Blake)
“Naming of Parts” (Henry Reed)
“The Tiger” (William Blake)
“Vergissmeinnicht” (Keith Douglas)

Novels

*The Book Thief* (Markus Zusak)
*A Clockwork Orange* (Anthony Burgess)
*Lord of the Flies* (William Golding)
*A Separate Peace* (John Knowles)

Drama

*Cyrano de Bergerac* (Edmund Rostand)
*Othello* (William Shakespeare)
*Sweeney Todd* (Stephen Sondheim and Hugh Wheeler)

Films

*The Emperor’s Club* (d. Michael Hoffman)
*The Night of the Hunter* (d. Charles Laughton)
SOPHOMORE ENGLISH:
OTHELLO

Understandings:
Students will understand that
• appearances can often be opposite to reality (“I am not what I am”);
• weaknesses may be virtues carried to excess (“one who loved not wisely but too well”);
• man is more often the agent — not the victim — of his own downfall (“Speak of me as I am”).

Essential Questions:
• “Think so, Iago?” When does a positive trait become a tragic flaw?
• “Is this the noble Moor . . . / Whom passion could not shake?” How is goodness corrupted?
• “Why he hath ensnared my soul and body?” What is the nature, source, and motivation of evil?

Outcomes / Objectives:
Students will know
• the conventions of Elizabethan theatre;
• the definition of the Shakesperean tragic hero;
• how Othello follows the classic five-act structure of the Shakespearean tragedy;
• the symbolic contrasts of the play’s two settings;
• the contrasting inversion of the moral qualities symbolically associated with the colors black and white;
• the disparities between appearance and reality in Othello, Iago, and Desdemona;
• Desdemona and Emilia as foils in the play’s depiction of women;
• how love, trust, virtue, and honor all contribute to the tragedy;
• the ways that the soliloquies advance the plot and reveal character.

Students will be able to
• deconstruct, understand, and appreciate the language of Shakespeare through close reading of the text;
• identify key passages that illuminate character, conflict, and theme;
• recognize rhetorical devices used to persuade and manipulate;
• recognize and understand figurative language within the text;
• paraphrase passages from the text;
• connect the play with other works that parallel theme;
• cite Shakespeare properly in writing.

Assessments:
• class discussion;
• acting presentations;
• in-class quick-writes and out-of-class writing assignments;
• paraphrase assignments;
• Bard’s Book / Folio project;
• objective quizzes / test.
SOPHOMORE ENGLISH:
THE INDIVIDUAL AND CULTURE

Understandings:
Students will understand that
• societal and cultural expectations can shape our perceptions of self and others;
• culture is a powerful lens through which individuals view, understand, and explain the world;
• racial, ethnic, and cultural prejudice impact the “invisible” and marginalized, particularly immigrant groups;
• religious faith, cultural traditions, and psychology interact in ways that shape human identity;
• different cultures do reflect common human experiences.

Essential Questions:
• What are the historical and contemporary conflicts that exist between people of different genders, races, cultures, and spiritual backgrounds?
• How does environment shape our identity? What roles do neighborhood and community play in shaping who we become?
• How do immigrant parents pass on their heritage to their Americanized children?
• What are the “rules of the game” in American culture for “outsiders”? For women?
• What is the distinction between “Faith and Fate” and “Magical Thinking”?
• Why is it important for people and cultures to construct narratives about their experience?
• What shapes and perpetuates stereotypes and bias?
• How do labeling and stereotyping influence our view and understanding of the world?

Outcomes / Objectives:
Students will know
• that literature reveals insights to the human condition, especially in this unit to the interaction between races and ethnic groups;
• how to get at the meaning of the work, to interpret it correctly, and to respond to it sufficiently;
• an individual’s heritage shapes his/her perception of the world;
• cultural narratives allow diverse voices to relate common experiences from different heritages.

Students will be able to
• recognize theme and analyze its development, how it emerges and is shaped by specific details and literary devices (e.g., extended metaphor, flashback, irony, paradox, symbol);
• deconstruct a work of literature, paying particular attention to the elements of its genre, including legend and myth;
• connect works that parallel theme;
• explain a title’s multiple meanings (e.g., “joy” and “luck” as they interact in duality) or the implications of what “Beale Street” and “Mango Street” speak;
• produce clear and coherent writing in which the development, organization, and style are appropriate to the task;
• demonstrate an understanding of the conventions of writing about literature;
• cite textual evidence in support of central ideas.

Assessments:
• class discussion;
• in-class quick-writes and out-of-class writing assignments (analytical essay);
• projects (character arcs / plot charts / visual essay);
• objective quizzes / tests.
Literature Options:

Short Stories

“Battle Royal” (Ralph Ellison)
“The Child by Tiger” (Thomas Wolfe)
“The Guest” (Albert Camus)

Poems

“1973” (Marilyn Hacker)
“The Ballad of Birmingham” (Dudley Randall)
“Mr. Z” (M. Carl Holman)

Novels

The Help (Kathryn Stockett)
The House on Mango Street (Sandra Cisneros)
If Beale Street Could Talk (James Baldwin)
The Joy Luck Club (Amy Tan)
Persepolis (Marjane Satrapi)

Drama

Fences (August Wilson)
SOPHOMORE ENGLISH:
THE INDIVIDUAL AND SOCIAL RESPONSIBILITY

Understandings:
Students will understand that
• literature can illustrate human struggles, expose social flaws, and inspire social reform;
• leadership has a responsibility to respond to the “invisible,” the marginalized, and the poor.

Essential Questions:
• What are the historical and contemporary conflicts that exist between people of different genders, races, cultures, and spiritual backgrounds?
• What constitutes a just society?
• How does a society insure justice for all?
• What does it mean to be invisible?
• What are oppression and its root cause?
• What responsibility does government have to the people?

Outcomes / Objectives:
Students will know
• that literature reveals insights to the human condition, especially in this unit to the need to do the right and just thing;
• how to get at the meaning of the work, to interpret it correctly, and to respond to it sufficiently;
• the historic disparity between “social responsibility” and “social equality”;
• the human cost of an unjust social system;
• with power comes responsibility;
• the impact of irony as a tool for social criticism.

Students will be able to
• recognize theme and analyze its development, how it emerges and is shaped by specific details;
• deconstruct a work of literature, paying particular attention to the elements of its genre;
• connect works that parallel theme;
• understand the use of irony in fiction;
• produce clear and coherent writing in which the development, organization, and style are appropriate to the task;
• demonstrate an understanding of the conventions of writing about literature;
• cite textual evidence in support of central ideas.

Assessments:
• class discussion;
• in-class quick-writes and out-of-class writing assignments;
• projects;
• objective quizzes / tests.
Literature Options:

Short Stories

“Battle Royal” (Ralph Ellison)
“Once Upon a Time” (Nadine Gordimer)

Essay

“A Modest Proposal” (Jonathan Swift)

Poems

“The Ballad of Birmingham” (Dudley Randall)
“The Theme in English B” (Langston Hughes)

Novels

*The Grapes of Wrath* (John Steinbeck)
*The Help* (Kathryn Stockett)

Film

*Harvest of Shame* (d. F. Friendly), documentary with Edward R. Murrow
SOPHOMORE ENGLISH:
THE GRAPES OF WRATH

Understandings:
Students will understand that

• the individual holds membership in one vast human “fambly” and, thus, has a responsibility to work toward a more just society;
• the shift from concern about the “I” to concern about the “We” unfreezes the individual and contributes to a more just society;
• need is the stimulus to concept, concept to action;
• leadership has a responsibility to respond to the marginalized and the poor.

Essential Questions:
• Can literature serve as a vehicle for social change?
• What constitutes a just society?
• What is the impact of making covenants and the consequences of breaking such covenants?

Outcomes / Objectives:
Students will know

• great works of literature have illustrated human struggles, exposed social flaws, and inspired social reform;
• the general living conditions of the 1930s depression, particularly of the Okies in the Dust Bowl;
• the purpose of the intercalary chapters in the structure of the novel;
• the symbolism of the title and the novel’s resulting moral anger;
• the symbolism of the turtle;
• the Christ-figure nature of Jim Casy;
• John Steinbeck’s social philosophy, particularly as expressed in Chapter 14;
• the relationship between rights and laws.

Students will be able to
• deconstruct the novel, paying particular attention to its journey motif, characterizations, and biblical imagery;
• apply the “need-concept-action” theory to the Joads’ personal journey;
• connect the novel to Church teachings and contemporary social issues;
• recognize biblical allusions in the novel;
• contrast the endings of the novel and film adaptation, with the first calling for action and the latter affirming the enduring values of the “people”;
• cite textual evidence in support of central ideas.

Assessments:
• class discussion;
• group presentations;
• in-class quick-writes and out-of-class writing assignments;
• visual essay;
• objective quizzes / test.
SOPHOMORE ENGLISH:
THE INDIVIDUAL AND EXPRESSION

Understandings:
Students will understand that
• analytical, argumentation, and expository essays allow them to best express their understanding of the complexities of character, symbol, and theme as well as values;
• simile, metaphor, and image capture the unique voice of the writer;
• description, dialogue, and other devices shape the writing and persuade the reader.

Essential Questions:
• What are the essential elements of an essay that appeal to readers?
• What is the logical structure of an argument that uses a literary text to illustrate a point or anecdotes and examples from life to convince the reader?
• What are effective techniques to hook the reader into the specific issue to be discussed?
• What are the elements of a solid thesis sentence?
• How does a writer capture her/his personal voice as narrator so that an “unknown” reader encounters not only the ideas but also the unique voice of the author?

Outcomes / Objectives:
Students will know
• how to write an analytical, argumentation, expository, and narrative paper appropriate for a college-level audience;
• how to correct their writing (and that of their peers) of major errors (e.g., fragments, subject-verb agreement, pronoun-antecedent agreement, tense consistency, passive voice).

Students will be able to
• reveal their personal voice through diction;
• build an introductory hook that makes use of an anecdote, metaphor, quotation, or symbol;
• construct a thesis sentence that clearly articulates what the essay is expected to demonstrate;
• structure an essay with appropriate evidence and examples;
• use claim-evidence commentary in body paragraphs;
• construct a conclusion that will remain in the reader’s mind;
• avoid clichés and formulaic essays;
• edit peer papers for revision with constructive critical comments.

Assessments:
• in-class quick-writes and out-of-class writing assignments;
• peer edits;
• writing conferences.
SOPHOMORE ENGLISH:
THE INDIVIDUAL AND GENDER

Understandings:
Students will understand that
• man’s world historically has shaped woman’s role in society;
• woman’s traditional and historical roles as presented in literature raise issues relating to contemporary woman;
• individual and societal dynamics of unequal power relations breed discrimination and exclusion;
• love is immensely complex.

Essential Questions:
• What are the historical and contemporary tensions existing between a man’s world and a woman’s world?
• How have the roles of man and woman changed through the times?
• To what extent do gender roles inhibit or liberate individuals?
• What is the very truth and nature of love?
• What are the boundaries of love and sacrifice, and where does one draw the line between them?

Outcomes / Objectives:
Students will know
• that literature reveals insights to the human condition, especially in this unit to the interaction between male and female;
• how to get at the meaning of the work, to interpret it correctly, and to respond to it sufficiently;
• an individual’s gender lens changes his/her perception of the world;
• it is difficult for woman to achieve “free and equal” status in what is essentially a man’s world;
• seduction may be a game, but love is a commitment;
• no part of marriage is the exclusive province of any one sex;
• love can embrace a great variety of emotions, some of them even contradictory in nature;
• communication is vital to a relationship.

Students will be able to
• recognize theme and analyze its development, how it emerges and is shaped by specific details;
• deconstruct a work of literature, paying particular attention to the elements of its genre;
• connect works that parallel theme;
• produce clear and coherent writing in which the development, organization, and style are appropriate to the task;
• demonstrate an understanding of the conventions of writing about literature;
• cite textual evidence in support of central ideas.

Assessments:
• class discussion;
• in-class quick-writes and out-of-class writing assignments;
• projects;
• objective quizzes / tests.
Literature Options:

Short Stories

“The Boarding House” (James Joyce)
“A Domestic Dilemma” (Carson McCullers)
“Early Morning, Lonely Ride” (Nancy Huddleston Packer)
“Hills Like White Elephants” (Ernest Hemingway)
“A Jury of Her Peers” (Susan Glaspell)
“Say Yes” (Tobias Wolff)

Poems

“The Apparition” (John Donne)
“Break of Day” (John Donne)
“The Death of the Hired Man” (Robert Frost)
“The Flea” (John Donne)
“Home Burial” (Robert Frost)
“My Last Duchess” (Robert Browning)
“Sorting Laundry” (Elisevietta Ritchie)
“To His Coy Mistress” (Andrew Marvel)

Novel

_The Help_ (Kathleen Stockett)

Drama

_Othello_ (William Shakespeare)

Films

_Adam’s Rib_ (d. George Cukor)
_Tootsie_ (d. Sydney Pollack)
SOPHOMORE ENGLISH:
THE INDIVIDUAL AND THE MEANING OF LIFE

Understandings:
Students will understand that
• humans define themselves in life by the quality of their morals decisions and courage in acting on them;
• status, power, or wealth alone do not promote a life of significant purpose.

Essential Questions:
• What values and principles contribute to leading a meaningful life?
• What factors shape our values and principles?
• How do values and principles shape our behavior?
• What causes some people to prevail while other fail in the face of adversity?
• What in life endures?
• What is the meaning of life?

Outcomes / Objectives:
Students will know
• that literature reveals insights to the human condition, especially in this unit to the quest for fulfillment and happiness;
• how to get at the meaning of the work, to interpret it correctly, and to respond to it sufficiently;
• faith and doubt are spiritual companions;
• glory without contribution is fleeting;
• it is possible to revalue one’s life and change;
• devotion and love are enduring;
• “The human spirit is more powerful than any drug”;
• there is always more to know.

Students will be able to
• recognize theme and analyze its development, how it emerges and is shaped by specific details;
• deconstruct a work of literature, paying particular attention to the elements of its genre;
• connect works that parallel theme;
• produce clear and coherent writing in which the development, organization, and style are appropriate to the task;
• demonstrate an understanding of the conventions of writing about literature;
• cite textual evidence in support of central ideas.

Assessments:
• class discussion;
• in-class quick-writes and out-of-class writing assignments;
• projects;
• objective quizzes / tests.
Literature Options:

Short Stories
“Babylon Revisited” (F. Scott Fitzgerald)
“The Guest” (Albert Camus)

Poems
“Boy Wandering in Simms’ Valley” (Robert Penn Warren)
“Desert Places” (Robert Frost)
“Journey of the Magi” (T. S. Eliot)
“Ozymandias” (Percy Bysshe Shelley)
“Pathedy of Manners” (Ellen Kay)
“Terence, This Is Stupid Stuff” (A. E. Housman)
“Ulysses” (Alfred, Lord Tennyson)

Novel
The Grapes of Wrath (John Steinbeck)

Drama
Death of a Salesman (Arthur Miller)

Film
Awakenings (d. Penny Marshall)