

## **Sophomore English**

### **COURSE DESCRIPTION**

Building upon Freshman English, Sophomore English is designed to make us better readers and better writers. Reading various works from the traditional genres--novel, short story, essay, poetry—we will first focus on the structures and basic elements of each genre; in the second semester, the reading will involve textual analysis and thematic development. Writing will involve both process and product: the expository essay, then literary analysis and argument and persuasion. Writing will also include “the twenty-five minute essay” as found in the SAT and AP Exams. Students will be introduced to the rudiments of rhetorical analysis. Along with the development of critical thinking skills, the imagination will be able to play through various creative exercises and projects throughout the academic year.

### **COURSE OBJECTIVES**

- To know the difference between objective and subjective
- To know the difference between abstract and concrete
- To master the steps of the writing process
- To strive for clarity, coherence and eloquence
- To be able to create a thesis from a topic
- To learn the basics of argument
- To learn persuasion: the appeals of logos, ethos, and pathos
- To know the traditional genres of literature and their constitutive elements
- To understand how reading involves annotation
- To perform literary analysis
- To learn textual substantiation
- To identify and write in formal and informal voice
- To feel comfortable and capable with the “twenty-five minute essay”
- To be able to find the basic logical fallacies

### **COURSE GOALS**

- To sense the wonder in the literary event
- To acquire/enhance the writing “voice”
- To appreciate the interplay of intellect and imagination
- To know how literature tells “the human story”

- To feel how each of us can contribute to “the human story”
- To be prepared for the SAT, ACT, and future AP study
- To become a better reader
- To become a better writer
- To appreciate the nuances of the subjectivity of language

## COURSE SEQUENCE

### Quarter 1

#### I. Introductions

- A. Syllabus
- B. Course Objectives
- C. Course Goals

#### II. Summer Reading

- A. *Lord of the Flies & My Antonia* (Summer Reading)
- B. What is Literature?
- C. Review the Basic Elements of Fiction
- D. Narrator & Character & Action & Plot & Setting
- E. Image
- F. Symbol
- G. Theme
- H. Fantasy
- I. Realism
- J. Fantasy in Realism & Realism in Fantasy
- K. Objective Themes and Subjective Theses
- L. Literary Analysis
- M. Your Favorite Scene

#### III. The Essay

- A. The Writing Process
- B. Product: The Essay
- C. The Difference between Answering and Responding

- D. Mechanics: Absolutely Necessary
- E. Objectivity and Subjectivity
- F. Invention
- G. What is Rhetoric?
- H. The Basic Modes of Rhetoric
- I. Style(s)
- J. Why Thesis and Topic Sentences Are Vital

#### IV. Argument

- A. Purposes of Argument
- B. Occasions for Argument
- C. Kinds of Argument
- D. Thinking Rhetorically
- E. Structuring Argument
  - I. Evidence
  - J. Textual Substantiation

#### IV. Reading Various Short Stories, Fables, and Tales

- A. Creating Themes
- B. Discerning Thesis
- C. Staying on the Ground and Going Out on a Limb: Ideas are Risky
- D. The Basic Elements of Fiction & How These Are Essential
- E. Discerning The Narrator
- F. Being Aware of the Narrator's Explicit Presence

### Quarter 2

#### II. The *Aeneid*

- A. Virgil: The Man and His Times
- B. The Epic: Origins and Disappearance
- C. Why Did the Epic Disappear?

- D. What Virgil Learned from the Homeric Epics
- E. What Virgil “Borrowed” from the Homeric Epics
- F. What is New in the *Aeneid*?
- G. The Historical/Political Context of Virgil’s Epic
- H. Pietas
- I. Gravitas
- J. Joseph Campbell’s “The Hero’s Journey”
- K. The Deities of the *Aeneid*
- L. The Roman Family
- M. The Structure of the *Aeneid*
- N. The Poet and the Muse
- O. Dactylic Hexameter
- P. The Epic Simile
- Q. Contemporizing the *Aeneid*
- R. What Can We learn from an Ancient Epic?

### III. Reading/Studying Books 1-6 of the *Aeneid*

#### IV. “Toy Story 3” as Epic

#### V. Parodying the *Aeneid*

#### VI. Preparation for Semester Exam

### **Quarter 3**

#### I. Group Presentations of the *Aeneid*: Books 7-12

#### II. Poetry and the Poem

##### A. The Origins of Poetry

##### B. Poetry and Poems

- C. The Poem as a Speech Act
- D. The Various Types of Poetry
- E. First, Read/Hear what the Poem Says
- F. Second, Figure out What the Poem Means
- G. Meaning = Metamorphosis
- H. The Structure of the Poem
- I. The Concrete and the Abstract
- J. Various Figures of Speech
- K. Various Tropes
- L. Who is the Speaker of the Poem and What Prompted the Speech Act?
- M. Image and Imagery
- N. Seeking Pattern and Discerning Exception
- O. Tone
- P. Explication

### III. "Henry V"

- A. Shakespeare: The Man and His Times
- B. Greek Origins of Tragedy
- C. The Drama Shakespeare Encountered in Avon and in London
- D. Elizabethan Drama
- E. Elizabethan Tragedy
- F. Elizabethan (Shakespearean) History plays
- G. The Elizabethan Stage
- H. "Tragedy" Today & Examples
- I. The Difference between Tragedy and Tragic
- J. The Structure of a Shakespearean Tragedy and the History Play
- K. The Tragic Figure
- L. The Tragic Flaw
- M. Choice (not Fate) and the Shakespearean Tragic Figure: How Henry V Chooses
- N. The Elizabethan Hero
- O. Henry V as Hero

### Quarter 4

- I. Persuasion
  - A. The Differences between Argument and Persuasion
  - B. Ethos: The Ethical Appeal
  - C. Logos: The Logical Appeal

- D. Pathos: The Emotional Appeal
- E. Blending the Appeals
- F. Ethos and Tone
- G. The Three Categories of Ethos
- H. Logos and Using Research: Let the Experts Speak
- I. Logos and the Clarity of the Claim
- J. Be Aware of Counter-Arguments
- K. Know your Audience
- L. The Difference between Explaining and Persuading
- M. When Explaining is Persuading

## II. C. S. Lewis' *Till We Have Faces*

- A. C.S. Lewis: The Man and His Times
- B. Literary Genres
- C. The History of the Novel
- D. What was/is Myth?
- E. The Difference between Myth and Fantasy
- F. What Does Lew's Mean by "The Re-Telling of a Myth"?
- G. The Myth of Cupid and Psyche
- H. The Four Loves: Storge, Phileo, Eros, Agape
- I. Motivations of Characters
- J. Plato's "Allegory of the Cave"
- K. Image and Imagery
- L. How and Image becomes a Symbol
- M. The Reliable and the Unreliable Narrator
- N. Static and Dynamic Characters
- O. An Allegorical Reading of the Novel

## GRADING

Grades will consist of homework, reading guides, in-class writings, vocabulary, essays, tests and exams. Various creative responses will occur throughout the year.