DARIEN PUBLIC SCHOOLS

CURRICULUM GUIDE

World Literature
Level 300

Approved by the Board of Education on June 8, 2004

DARIEN PUBLIC SCHOOLS

BOARD OF EDUCATION

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PREFACE

This English Department curriculum guide is designed to articulate the content and context of this course within the English academic program. Its goal is to serve as a resource and instructional guide for teachers, as well as a document that describes the elements of the English academic program in the district. It is essential, in order to the ensure the continued quality of the English program at Darien High School, that the curriculum template be seen as representative of the course and not complete in or of itself of the whole course curriculum. The Department's ability to add materials and to request new texts that will add dimension or depth and the teachers' ability to create new units of study based on research or resources they discover is crucial to the quality of study for students in the English program. The purpose of professional development workshops that teachers attend frequently, both in and out of the District, generate new ideas and opportunities for the curriculum. Selection for new texts is a collaborative process in the Department, and the inclusion of new titles is carefully considered in light of the curriculum's objectives. Although unit titles and essential questions might change as the course is evaluated from year to year, the instructional goals serve as the foundation of study for all students at this level. The dynamic nature of the English curriculum is one of its greatest strengths. Our goal in instructional design is to provide a combination of flexibility, cohesiveness, and integration in all of the course structures we offer as part of our program.

Since our program is skill-based, our instruction uses a variety of literature and activities to accomplish its goals. We have tried, however, to create curriculum guides that provide a consistency within their framework, so that students in one section of a course are learning common skills and experiencing similar assignments in reading, writing, research, and presentation.

Our goal in the development of the curriculum guide is to provide clear articulation that ensures the existence of consistency and the capacity for creativity in our approach to instruction.

SECTION I - Course information

World Literature 300 is a college preparatory, senior elective offered during the 1st semester.
Prerequisite: Grade 11 American Literature

1/2 credit

STATEMENT OF PHILOSOPHY

The Language Arts Philosophy

Students communicate with the world around them through the use of language. Language is comprised of several components, primarily reading, writing, speaking, and listening. Language Arts is the instructional program that teaches these components as interdependent and interrelated parts of the communication process.

The aim of the Darien Public Schools' Language Arts Program is threefold: to help students become effective language users; to produce graduates who demonstrate their ability to think, read, write, speak, and listen proficiently; and to assist students in developing language fluency, not only in the school setting, but in the wider world.

Acquisition, development, and mastery of both basic and advanced language arts skills are continuous processes. Students attain higher levels of skill development in incremental stages. Measurable gains in language arts skills are realized when challenging language activities occur in meaningful contexts and through purposeful applications.

(from *Darien Public Schools K-12 Language Arts Guide* – 1997)

Darien English Department Statement of Philosophy

The English Department of Darien High School provides for its students a climate that fosters intellectual development, that encourages aesthetic appreciation, and that promotes critical inquiry. It offers a curriculum that recognizes the differences in abilities and goals of our students and which helps each achieve maximum growth. We wish to encourage within each student a sense both of individuality and of connection to others, and to foster a love of language and literature. Our goals include encouraging creativity, scholarship, and inquiry. We believe the English curriculum should include the important works of western literature and works that reflect multicultural diversity within the United States and throughout the world. Through interdisciplinary courses, students make connections to other academic areas and real-life contexts. We believe the English curriculum should comprise a core of required courses as well as elective courses from which students may choose on the basis of their interests, talents, and needs.

The English Department believes all forms of communication - including reading, writing, listening, speaking, and viewing - are part of the English instructional program. Though these aspects have been treated as distinct skills in the past, current thought views all forms of communication as interrelated and complementary. The Department believes that students learn in multiple ways; therefore, we support an English program that addresses multiple learning styles and encourages interpretation through various kinds of communication such as art, photography, and music, etc. We also believe the rapid advancement in communication technology requires the integration of technological skills in contemporary research, composition, and presentation so that students are better prepared to be successful learners in today's world. As a consequence, the language arts classroom is changing from a lecture hall into a communications workplace where students learn to find meaning under the guidance of teachers who facilitate, rather than simply transmit, learning. We believe students learn best in an active learning environment where they have opportunities to collaborate in "real world" inquiry, where the process of learning is as important as the product of learning, and where the development of individual skills is integrated into complex, real-world activities and evaluated using multiple forms of authentic assessment.

The English Department believes that our philosophy of teaching and learning is as important as our course descriptions, our district, state, and national goals for student achievement, our strategies for fluency in reading, writing, and discussing, our rubrics for evaluation, and our selection of texts. We hope that new teachers as well as returning teachers will read carefully our philosophy and consider it to be the foundation of our curriculum work. "How" we teach is as important as "what" we teach.

The English Department has agreed on certain assumptions about teaching and learning:

- Teaching and learning take place in an historical, cultural context.

- Students have a better understanding of their responsibilities when they understand the goals of a course, the reason for selective texts, and the purpose of assignments.

- When possible, the input from students in the design of an assignment engages them in the process of taking responsibility for their own learning.

- Learning takes place best in a classroom where an ethic of care is observed by the teacher and the students and clearly articulated.

- A community of learners develops when both individuality and diversity are encouraged and where individual intellectual and creative abilities are respected and cultivated.

- Students achieve their potential when they are given models of excellence and when expectations are clear and challenge their intellectual and creative capabilities.

- Teachers, aware of multiple theories of intelligences, create curriculum and assignments to acknowledge a diversity of learning styles and abilities. Students should be guided to think probatively, reflectively, narratively, poetically, visually, meta-cognitively.

- Differences in a classroom are acknowledged and rewarded with availability of choices, when possible, in reading and writing assignments.

- Students develop a commitment to curriculum and performance when they are invited and encouraged to make choices among clear, humane, and responsible methods of inquiry, interpretation, and criticism.

- Choosing a topic or making a persuasive argument depend on having a sense of what other people are saying and developing a relationship to a critical community of thinkers, readers, and writers.

- Teachers inspire students to take personal possession of a text and become fluent thinkers when they offer students multiple methods of inquiry and response instead of imposing an interpretation between the students and their experience of literature.

- According to the editors of *Rereading America,* students develop a habit of mind necessary for academic inquiry when they acquire the ability to imagine and value points of view different from their own, then strengthen, refine, enlarge, or reshape their ideas in light of those other perspectives. This intellectual habit includes openness to new and old ideas and a willingness to test those ideas against experience, literature, belief, and history. Critical thinking, then, requires a diversity of reading experiences and exposure to multiple voices.

- As readers, our students should be concerned with both the questions posed by the text and the questions we bring to the text from our own differing interest, gender, and cultural background.

- Teachers create opportunity for responsible critical analysis when students are encouraged to enter the contemporary critical debate that has evolved around the value of teaching traditional texts of the canon and the value of teaching texts written with a diversity of ethnic, racial, and gendered voices.

- Students learn meaningfully and enthusiastically when they are invited to be active learners.

- Students who write to learn use writing as a means of interpretation and inquiry rather than a means of translating and transmitting ideas. Writing leads to thinking and re-thinking, shaping and re-shaping, questioning our questions.

- When students participate in self-evaluations, they are clear about expectations and the criteria of assessment; consequently, they take more responsibility for their performance and maturation in a course.

- Students are not isolated learners; interaction among peers is essential for sharing knowledge and experience and for appreciating each other's work.

Program Goals

The overarching goal of the Darien Public Schools' Language Arts Program is to produce students capable of demonstrating the highest levels of communication proficiency and fluency in reading, writing, speaking, and listening.

Basic Assumptions, Instructional Principles, and Teaching Strategies

1. Students come to school with different levels of knowledge and skill upon which further learning will be based. While specific language skills are initially taught to all students through direct instruction, students acquire more sophisticated levels of communication through the integration of the four primary language arts components in a variety of interrelated and interdependent activities and experiences.
2. Skillful communication, however, is more than a working knowledge of the primary language arts components. It is the composite of all acquired skills, achieved through the proficient use of the reading, writing, speaking, and listening components.
3. When students are immersed in an atmosphere that supports a love of learning and engaged in topics that interest them, learning how to communicate skillfully occurs in a natural, integrated way.
4. Language arts learning is enhanced when students are provided with a language-rich environment and given opportunities to communicate in a variety of ways.
5. Language arts instruction must be embedded in all curriculum areas.
6. Excellent communication models for students are essential for continued growth at all grade levels. Models of appropriate student and professional writing and speaking provide examples for students to emulate; they also set challenging standards for students to meet.
7. A wide variety of high quality literature, both fiction and non-fiction, must be read.
8. Building upon students' existing knowledge on a topic is a fundamental means of engaging students in reading, writing, speaking, and listening. Drawing upon students' current base of knowledge by challenging them to analyze, anticipate, and predict information and themes found within their reading develops readers who come to understand and relate to what they read.
9. The most effective way to teach writing systematically is as a process: brainstorming, composing, conferring, revising, editing, and polishing for others to read.
10. The teaching of writing should focus on the process of writing as a means toward an end: developing clear, thoughtful, polished pieces of writing.
11. The development of strong, basic language skills (e.g. grammar, punctuation, phonics, vocabulary, and spelling) is an essential part of the language arts program. Skill development is best addressed by a combination of direct instruction and individual instruction within the context of each student's own reading and writing experiences.

12. Speaking and listening skills need to be addressed in all grade levels. Students need opportunities to speak confidently and proficiently in informal and formal settings appropriate to grade level; they need to become adept at listening for ideas and information, tone, and point of view.
13. The effective use of technological resources is an important part of developing students' skills in research and communication.
14. The Language Arts Program and its stated goals must be supported by all staff throughout the District. Regular communication among staff members and administration, as well as District support of appropriate ongoing staff development activities, is essential.

World Literature 300 - Goals

World Literature - Level 300 Goals

The goals in World Literature Level 300 are designed to reflect the goals of the Darien High School Language Arts Program. They strength and deepen the reading, writing, speaking, listening, and technology skills and approaches presented and developed in Grades 9, 10, and 11. They also prepare students for work at the college level and the world outside the classroom.

These goals are:

- To explore the universal questions raised by the literature and how the literature reflects them
- To explore the nature of paradox and its role in the literature
- To understand the role of ambiguity and paradox as literary and conceptual tools
- To understand the importance of artistic structure in the understanding and exploration of a literary work
- To explore how perspectives shape the choices and actions of a character
- To understand the impact of perspective on the exploration of essential questions in the literature
- To understand how using multiple lens to explore questions and texts can change how we see them
- To understand various types of questions and their role in exploration and understanding
- To describe the connections between the texts studied and our own lives.
- The understand the impact of the structure of a work on its content (e.g., plays, films, novels, poems)
- To understand the role of non-fiction in the exploration of literature
- To understand the relationship between the literature of the past and contemporary literature
- To understand how cultural and philosophical influences affect and are reflected in literature
- To explore the relationship of other disciplines to the literature and issues under study.
- To develop methods of inquiry that use questions as foundations for exploration
- To utilize various creative options for presentation such as the visual arts, drama, music, and multi-media technology in an effort to respect multiple intelligences in the classroom
- To respond to written and visual texts through analytical, exploratory, and reflective writing
- To value writing as an individual and collective process
- To use questions as a basis for writing
- To use appropriate citations in writing

- To use proper grammar and punctuation in writing
- To vary writing style to accommodate purpose and audience.
- To create a community of active and collaborative learners who respect and encourage each other in the work of the class
- To apply their understandings in real life settings.

OVERVIEW

Note: *World Literature Level 300 contains similarities in content and design to AP/400 English I in that it is exploratory in nature and focuses on essential universal questions and their development in literature. The courses, however, are distinguished by the scope of material, the depth of inquiry, the level of intellectual exploration, and the over all workload. The 300 elective offers a design for students who want to take a course where the central structure is question based and very exploratory in nature and whose appropriate placement is the 300 level.*

World Literature Level 300 is an inquiry-based course that places significant emphasis on the development of critical and analytical skills in reading and writing through close textual analysis and the formation and exploration of questions. Students identify, analyze, compare, and contrast the questions, ideas, and issues contained in the literature they study. They move from answering questions to designing appropriate questions of their own and using the literature as a foundation for this process. The study of the artistic elements of the literature is also an essential component of the course, because it offers students the opportunity to deepen their skills in understanding the relationship between content and style in a work of literature. The role of perspective is a primary focus of the course, especially as it applies to the questions under study. Students read a variety of perspectives from different times and places in order to understand the roles of both in the questions and ideas under study. Also, primary to the course is the presence of paradox and its role in the literature.

The curriculum attempts to balance traditional works of the canon with the study of related contemporary works in order to highlight the ongoing relevance of the canon and its significance to the western literary tradition. The course also explores the influences of other disciplines, like science, history, and art on the contexts and designs in the literature.

The emphasis in the area of formal writing is on the exploratory essay. A major exploratory paper is required during the semester. In addition, students engage in other types of writing (journals, personal essays, narrative, creative). Grammar and usage issues, along with formal rules for different kinds of writing, are taught through class instruction and individual writing conferences.

Sample topics available for study in this course include the following:

TOPIC 1: Framing the Questions

TOPIC 2: Magic Realism and Perspectives in Literature

TOPIC 3: The Child's Eyes and the Literature of Imaginary Places

TOPIC 4: Teaching the Text

ESSENTIAL QUESTIONS

Essential Questions:

- What defines exploratory learning?
- What is knowledge?
- What is nature of truth
- What is the nature of reality?
- What is the nature of paradox?
- What is art?
- What is the nature of identity?
- What is the relationship between knowledge, belief, and truth?
- What is the relationship between perception and knowledge?
- What is the role of imagination in reality?
- What is the nature of time as it relates to perception?
- What is the relationship among art, science, and literature as it pertains to our understanding of these concepts?

Essential Textual Questions:

- What are the essential questions raised in the literature?
- In what ways are the essential questions addressed in the literature?
- What is the relationship between form and content in the literature?
- What are the perspectives of the characters in the literature?
- What influences those perspectives?
- What is their impact in the literature?
- How does the lens through which we look at literature affect our perspectives
- How can changing the lens through which we view an idea or story change our perspectives?
- What ideas in history, science, and art help shape the content and design of the literature and vice versa?

- What are the connections/contrasts among the texts?
- What is the role of paradox in the literature?

PROCESS SKILLS

Reading

Students will engage in the following reading strategies:
- Read a wide range of literature from different periods in a variety of genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience
- Extract ideas embedded in complex passages of text
- Identify elements of fictional style, including character development, plot, structure, diction, and tone
- Make comparisons among and between primary and secondary texts.

Student responses will demonstrate that a student:
- Identifies philosophical underpinnings in the literature
- Identifies the cultural context in which the text occurs and its impact on character, theme, structure, etc.
- Identifies essential questions raised in the text and generates appropriate questions for exploration of these questions in the text
- Understands the role of the essential questions and their use in the text.
- Understands and articulates connections between form and content
- Recognizes ideas embedded in complex passages of text
- Interprets materials at different levels of meaning
- Compares and contrasts elements of various texts (e.g., character, themes, issues, artistic structure, etc.)
- Considers textual innuendo and sub-text
- Understands that there is no such thing as neutral language, print or visual: that what is left in and what is left out are significant in understanding the attitudes and intentions of the artist
- Makes connections from the texts to other disciplines and how they influence and/or reflect one another
- Recognizes contradiction, paradox, and ambiguity as elements in literature and demonstrates an understanding of their role in the text
- Demonstrates a literary and aesthetic appreciation of the texts
- Supports arguments or perspectives with evidence from the text

Student interests and attitudes will reveal that a student:
- Reads literature with an awareness of the essential questions that underpin the work and their importance in the exploration of ideas and texts.
- Reads literature with an understanding of the elements and their influence on one another in the text
- Makes connections among literary texts and the world beyond them.

Writing

Students will write in a variety of forms, creatively and analytically. The primary focus will be on the exploratory essay. They will also work to observe proper usage and grammatical rules and utilize proper citations in writing.

The student writer in this course
- Uses process writing skills in every major writing assignment (e.g., generating ideas, drafting, revising, editing, and publishing)
- Writes in a variety of styles (e.g., descriptive, narrative, expository (exploratory and thesis based), creative)
- Demonstrates an understanding of the distinction between thesis based and exploratory writing
- Writes formal, critical analyses related to literature
- Edits work to improve organization and development of ideas
- Structures a convincing argument in writing
- Integrates thinking about a variety of texts
- Uses effective supporting text to support ideas
- Demonstrates conceptual thinking through narrative structures.
- Uses questions as foundations for thinking in writing
- Creates written text appropriate for purpose and audience
- Uses appropriate grammar and usage
- Uses correct and appropriate source citation
- Writes extensive, thoughtful journals related to classroom texts and discussions
- Demonstrates a range of writing styles effectively and appropriately for purpose, situation and audience
- Works collaboratively to craft and create written work.

Student writing shows:
- A variety of writing forms: expository essays, narrative, journals, imaginative writing (poems, short stories, etc.) both literary and non-literary essays
- An understanding of both the thesis based and exploratory essay
- A range of vocabulary and grammatical structures
- An ability to integrate thinking about a variety of texts
- An ability to connect multiple pieces of literature to one another and to the student's own life.

Oral Language, Visual, Research and Other Skills*:*
Students will engage in *speaking, listening, viewing, studying, reasoning and reflecting* skills through classroom activities and discussions. They will integrate technology into their research and presentations. Students will work both independently and collaboratively on the skills and material under study. Students will integrate *film*, *art and music* as a way to understand and explore. Students may also do dramatic interpretations as a means of understanding multiple ways to interpret literature and ideas.

The student communicator and researcher in this course:
- Prepares for and participates in intellectual discussion and debate about literary themes, elements of form and function, etc.
- Demonstrates respect for multiple viewpoints
- Works cooperatively in groups
- Participates actively in class discussion
- Asks question that promote constructive and insightful inquiry
- Asks questions designed to elicit extended responses
- Asks questions of guest speakers that enhance the issue or text under study.
- Applies knowledge in real-world contexts
- Uses appropriate voice, eye contact and gestures in presentations
- Demonstrates understanding and appreciation of the text through role playing and dramatic presentations
- Effectively participates in panel discussions and project presentations
- Sustains coherent argument in formal presentation
- Understands language as a reflection and/or expression of culture
- Recognizes the importance of the history and development of language
- Views films and other visual performances with insight and awareness of the elements and their contribution to the whole of the work.
- Uses visual and auditory sources in exploration and presentation.

Technology Skills
The student in this course
- Uses word processing for writing and revising
- Uses internet resources effectively and appropriately for information gathering
- Uses PowerPoint to enhance presentations
- Views multi-media materials actively and critically
- Uses multi-media materials effectively for conveying knowledge
- Utilizes experts through the use of technology resources available.

STUDENT PERFORMANCE SUMMARY

The following assessment activities are used to monitor student progress and assess the quality of student learning.

As **readers**, World Literature 300 students will exhibit understanding and proficiency through the following:
- ♦ Tests and Quizzes on texts under study
- Journals
- Class discussion on primary texts
- Class discussion on secondary material
- Individual class participation and involvement in a variety of reading activities

As **writers**, World Literature 300 students will exhibit understanding and proficiency through the following:
- Exploratory essays
- Analytical literary essays
- Creative pieces
- Personal narratives
- Personal essays

As **oral communicators**, World Literature 300 students will exhibit understanding and proficiency through the following:
- PowerPoint/media presentations
- Group presentations
- Individual presentations
- Projects
- Poetry readings/interpretations
- Debate
- Dramatic performances
- Role-playing
- Collaborative group work

Evaluation of students' work in this course will be based on the following:
- Journal responses

- Teacher assessment of papers, in-class essays, class and small group discussions, editing sessions, dramatic readings, projects and presentations
- Self-assessment
- Participation in class and small group discussions
- Teacher assessment of mid-year and final examination work

GRADING GUIDELINES

The percentage assigned to each of the enumerated expectations of students varies depending on the activities and emphasis that are part of each quarter. The following is an example of possible weights.

__Expectations of Students__	__% of Report Card Grade__
Homework/Quizzes	10%
Class Participation and Involvement	20%
Journals/Tests	20%
Papers/In-Class Essays	30%
Drafts	5%
Individual/Group Projects and Presentations	15%
Quarter Grades	40% of semester grade
Final Exam	20% of semester grade

SECTION II – Units of Study

Sample topics of study available for the course include:

Topic 1: Framing the Questions

Topic 2: Magic Realism and Perspectives in Literature

Topic 3: The Child's Eyes and the Literature of Imaginary Places

Topic 4: Teaching the Text

SUMMARY OF UNITS

At the heart of World Literature are the universal questions and concerns that lie under the concepts of truth, illusion, reality, imagination, dreams, knowledge freedom, fate, human responsibility, the tragic vision, the nature of the hero, the development of individual identity and other issues that arise from the texts under study. Also essential to the course is the role of artistic structure in the presentation of the questions and ideas in the texts.

World Literature focuses on the study of perception. Students read, discuss, analyze and write about selected works of such writers as Sophocles, Plato, Cervantes, Conrad, Dostoevksy, Lightman, and others. In response to the reading and discussion, students develop foundation questions that guide their inquiry throughout the semester. In writing the focus is on the exploratory essay and includes both analytical and creative assignments. A writing assignment is given for each major literary work under consideration, and students use a range of techniques of literary criticism in their analyses.

The course begins with the formation of foundations questions that will guide the course of study throughout the semester. These are articulated early in the semester through the study of several pieces of literature and related assignments. These questions begin as distinct and separate, but as the semester progresses, the questions are examined in light of one another and other attending questions are added, thus allowing students to address the complexity of the literature and gain skills in operating at more sophisticated levels of analysis and inquiry.

Topic I – Framing the Questions

The purpose of this section of the course is to frame the foundation questions using literary material, to explore a text in terms of them, to raise attending questions, to explore a text for comparison and contrast, and to write an exploratory paper in response.

ESSENTIAL QUESTIONS:

What is knowledge?

How do we know what we know?

In this particular section, other essential questions are framed by the initial readings and discussions in which students engage.

CONTENT KNOWLEDGE OBJECTIVES

It is important to note that at this level of study the following objectives are integrated into each of the sections and gather scope and depth during the students' explorations and inquiries. Although they address initial understanding, interpretation, connection, synthesis, evaluation and critical stance, they do so in a more integrated fashion than in earlier years. For this reason, we have not subdivided the objectives. In this section of the course, students will develop and demonstrate their levels of expertise by:

- Identifying and exploring the essential questions raised in the texts
- Understanding how the artistic structures present in the various works contribute to the themes and questions raised
- Recognizing the importance of the cultural and philosophical contexts within which the texts were written
- Analyzing the relationships between perception and knowledge as they are presented in the texts
- Understanding the role of paradox and contradiction in the texts
- Examining the role of language and its influence on the perceptions and perspectives in the texts
- Comparing the role of language and artistic design among texts
- Creating analytical and creative written responses to demonstrate understanding of concepts and their components
- Examining the differences and similarities between thesis-based and exploratory writing
- Discussing their own understanding of essential questions the texts raise
- Presenting the consequences of their inquiry to others
- Presenting the varying perspectives of their own and others about the essential questions
- Integrating other media in order to create dimension of interpretation and expression of ideas and questions.

VOCABULARY

Key vocabulary, terminology:

paradox, Theory of Forms, covenant, tragedy, hubris, transcendent, contradiction, destiny, free-will, choice, perception, tragedy

Other vocabulary is drawn from the individual texts under study.

Students will exhibit their skills in criticism and evaluation in the following:

- Journal responses
- Essays
- Creative pieces
- The formation of questions as a basis for inquiry
- Quizzes and tests
- In class writing assignments
- Work in collaborative study groups
- Individual and group presentations
- Peer editing
- Self-assessment

ACTIVITIES

Initial Activity:

Students begin by reading Plato's "Allegory of the Cave." They draw a visual representation of the work that is used to begin a discussion of the images in the text. Students are asked to explain their representations and the ideas they reflect. A list of images is put on the board and students choose one and write a reflective journal about the image in terms of the text and in terms of the world outside the text, with particular emphasis on the significance of the image to a concept. Students then share those responses with one another. They may work in small groups to do this. In the process of their discussion, they identify the underlying essential questions posed by the text and the images that are part of it. This begins the class conversation about foundation questions like:

> What is truth?
> How does perspective affect the perception of truth?
> What is reality?
> What is freedom?
> What is identity?
> What is illusion?
> What is imagination?
> What is knowledge?

Students then read "Allegory of the Cave 1990" a poem by Stephen Dunn. They do a guided analysis of the poem to show initial understanding. They develop an interpretation. Finally, they discuss their work and make connections in an in-class essay comparing the two works.

Activity Goals:

One of the most important tasks as students move through the semester is to explore identified questions in light of the texts, in light of the time in which the texts were

written, and in light of the perspectives that influenced the characters and the author. Students also explore the ways in which the characters in the texts see and respond to the questions in comparison and contrast to how the reader might see both the characters and the questions the characters confront. Students also begin to compare the questions and responses in different texts and how the design of the text influences the content. Students also begin to raise attending questions.

Exploration of A Core Text

Oedipus Rex by Sophocles is a good central text, because Oedipus himself raises numerous questions in the text. Some examples are:

- What are Oedipus' perceptions about the truths of his life?
- What is his identity?
- What are his responsibilities and from where do they originate?
- What is the nature of the world in which he lives?
- How does the nature of that world affect the perceptions of reality?

Other questions arise:

- How do Oedipus's beliefs about the world in which he lives influence his perspectives and choices?
- What is the importance of society in the play?
- How does the dramatic design affect the perspectives of the reader/audience?
- What is the role of irony in the play?
- What is the role of paradox in the play and why is it important?

Method of Exploration:

Students choose a particular aspect of the play on which to focus. During the course of their reading, they reflect on events, passages, etc. They raise questions and make connections to other readings in which they are engaged. These form the material for class conversations and exploration.

A discussion of the structure of a play becomes central because it has great impact on the story and its possibilities. Students perform scenes in the Little Theater that represent different interpretation of characters, relationships. and circumstances in the play. At the conclusion of the exploration, groups sharing similar topics gather to plan a presentation that reflects a substantial aspect of the play in light of that focus. This provides opportunities for dramatic expression, artistic representation, use of video, PowerPoint, audio integration, etc.

Exploration of a Comparative Text:

Students view James Lapine and Stephen Sondheim's play, *Into the Woods* as the contemporary companion visual text. This contemporary play provides students with a rich variety of strands of thinking and exploring that relate to the literature that has preceded it, and it also brings new issues to the forefront. It uses symbolism and metaphor and requires students to sustain them throughout the work.

At the conclusion of the film, students use the materials they have worked with to develop an exploratory paper centered on a foundation question explored through multiple lenses.

PERFORMANCE ASSESSMENT

Quizzes
Journals
Visual representation of written material
Discussion of primary texts and films
In-class essay
Group discussion and debate
Journal responses
Creative writing
Exploratory essay
Group presentation
Dramatic Interpretation

CAREER AWARENESS

Students need the ability to identify questions and issues in many aspects of their lives and professions. This course will contribute to the skills needed in any career that involves questioning, analyzing, researching, synthesizing and comparing information and the elements that influence it.

CORE TEXT/S FOR STUDENTS

"Allegory of the Cave" by Plato
"Allegory of the Cave 1990" by Steven Dunn
Oedipus Rex by Sophocles
Into the Woods by James Lapine and Stephen Sondheim
1984 by George Orwell
Brave New World by Aldous Huxley
Other appropriate texts

Film Resources

James Lapine 's *Into the Woods*

Internet Resources

There are a vast number of Internet sites that assist students in their understanding of this section of the course. Students research and find appropriate sites in their individual and group explorations.

ADDITIONAL TEXTS/RESOURCES FOR USE BY STUDENTS

 "A Noiseless, Patient Spider" by Walt Whitman
"Invictus" by William Henley
"If No One Wins, Who Wants to Play" by
"A Postcard from the Volcano" by anonymous
 Job from *The Old Testament*
"Our View of the Universe" an excerpt from *A Brief History of Time*
 by Stephen Hawking
Other appropriate materials

MATERIALS AND SUPPLIES

- Pens
- Paper
- Journal notebooks
- Art supplies
- Computer software (PowerPoint, Dreamweaver, Window Media Player
- VCR
- CD player
- Computer disks
- DVD player
- Portable projection system
- White Board

INTEGRATED TECHNOLOGY

In this unit, students will use the following technology as a means to enhance learning:

Computer Writing Lab for process writing, journals, drafting and revising analytical and exploratory essays, creating presentations, and researching text and background information

The Little Theater for dramatic presentations

The Technology Lab to allow students to view the video resources and respond on the computer immediately after viewing parts of the film

The Learning Connections Center for group conferences and project planning outside of class time

Topic 2 – Magic Realism and Perspectives in Literature

Essential Questions:

What is time?
What is reality
What is the relationship between time and space?
What is the relationship between illusion and reality?
How does perception influence identity and action?
What is the relationship between form and content in meaning?
How does the use of magic realism influence perception of time, space, reality, illusion in literature?
How can the viewpoints of science and art enlighten the foundation questions under study?

CONTENT KNOWLEDGE OBJECTIVES

Central to this topic are two major focuses of inquiry: the role of the style of writing called magic realism and its impact on interpretation and perspective in story and the perspectives of other disciplines about the essential questions under study. In the magical realism style of writing, at its most integrated, the line between illusion and reality, between past, present and future, and between reality and imagination grow so thin that one cannot tell the difference among them. The exploration of this kind of literature and its application to the questions under exploration offer students an opportunity to wrestle with complex paradoxes. It allows them the opportunity to explore more contemporary structures of writing. It is also the perfect opportunity to look at historical and contemporary scientific influences on literary style and on scientific perspectives about time, space, reality, illusion, truth, knowledge, imagination, etc. Art also becomes an important focus. Guest artists (including student artists) and samples of student painting and sculpture provide insight into an artist's view of the questions under scrutiny.

In this section of the course, students will develop and demonstrate their levels of expertise by:

- Identifying the elements of magic realism in the literature
- Analyzing the impact of the elements of magic realism on the questions raised by the texts

- Comparing and contrasting traditional forms with forms containing magic realism elements
- Researching the growth of magic realism in literature
- Analyzing the characters' perspectives and how they are affected by the artistic structure
- Analyzing the role of language in text
- Comparing different degrees of the use of magic realism among texts and the differences and similarities that result
- Identifying the relationship between philosophical perspectives and the style of the texts
- Experimenting with magic realism in their own writing
- Exploring the role of movements in science and art and their influence on the development and use of elements of magic realism.
- Sharing their creative work with others.

VOCABULARY

Magic realism, quantum physics, worm hole, black hole, Einstein's Theory of Relativity

Other vocabulary is drawn from the individual texts under study.

ACTIVITIES

Students begin by reading a lengthy excerpt from Cervantes' *Don Quixote*. This allows students to explore the issues of heroic identity and the controversy about whether Don Quixote is or is not a hero, whether his life is or is not a tragedy. This discussion takes place in light of discussions about previous texts, especially Oedipus in *Oedipus Rex*. The issues are complicated by the elements of magic realism in this classic by the blending of illusion and truth, reality and imagination, illusion and reality. The historical context of the story and its influences provide further debate. On top of all that, we have a fictional character's name in our real world dictionary. This gives rise to all sorts of conversation about fiction and reality.   Students begin to see the complexity of interpretation about character and theme, illusion and reality in this literary classic.

Students read the excerpt, choose particular passages they want to discuss, and identify two questions they believe the text raises. A guest speaker, who is an expert on *Don Quixote,* gives students background and a sense of the complete text. Then, the class meets to discuss the passages students have chosen and the class selects questions for debate.

This begins a journey through literary pieces, classic and contemporary, where elements of magic realism deepen and broaden the discussion of the foundation questions under study. The films *The Purple Rose of Cairo* and *Field of Dreams* provide contemporary visual literature for discussion. Students are also reading *Einstein's Dreams* for outside reading during this section of the course, in preparation for a future guest physicist.

(**When we gain the capacity for video conferencing, this aspect of the course can be expanded**.) Students then read Joseph Conrad's *The Secret Sharer*, and explore the elements of magic realism in the text. This text is a classic, like *Don Quixote*, and not usually associated with magic realism in its pure form, but it does offer complex conversations about the roles of illusion, reality, imagination and the connection of these to the structure of the text. The unit concludes with a seminar discussion, student led, on *The Secret Sharer.*

PERFORMANCE ASSESSMENT

Note:
Students will exhibit their understandings of this section of the course in three major ways, in addition to the others listed below:
- They will participate in a student run seminar discussion of *The Secret Sharer*.
- They will choose some talent or area of personal interest and reflect the elements we have studied in some representative way for the class. In the past, artists have painted and sculpted, musicians have composed and or played, poets have written poems, etc.
- They will write an in-class essay on *Don Quixote*.
- They will write a creative piece called "Meeting Myself" where they will fold time and work with elements of magic realism in their own writing.

Other performance assessments include:
Quizzes
Journals
Artistic, musical representation of written material
Internet research on historical time period
Discussion of primary texts and films
In-class essay
Group discussions and debate
Journal responses
Creative Writing

CAREER AWARENESS

Students need the ability to identify questions and issues in many aspects of their lives and professions. This course will contribute to the skills needed in any career that involves questioning, analyzing, researching, synthesizing and comparing information and the elements that influence it.

CORE TEXTS FOR STUDENTS

Don Quixote by Cervantes (excerpt)
Einstein's Dreams by Alan Lightman (outside reading)
The Secret Sharer by Joseph Conrad
Pobby and Dinghan by Ben Rice (outside reading, bridge text to next topic)

"The Book of Sand" by Luis Borges
"The Other" by Luis Borges
"The Night Face Up" by Julio Cortazar
Other appropriate texts

Film Resources

Field of Dreams
The Purple Rose of Cairo

Internet Resources:

There are a vast number of Internet sites that assist students in their understanding of this unit. Students research and find appropriate sites individually and in small groups.

ADDITIONAL TEXTS AND RESOURCES FOR STUDENTS

A Brief History of Time by Stephen Hawking (excerpt)
"World Making" by Ursula LeGuin
Selected Calvin and Hobbes
Pilgrim at Tinker Creek by Annie Dillard (excerpt)
"The Lens of Perception" by Depok Chopra
 "A Matter of Time." *Scientific American*. Special Issue. (September 2002)
"Picture Perfect. Discover. (July 1990)
Calvin and Hobbes
other pertinent articles and essays

MATERIALS AND SUPPLIES

- Pens
- Paper
- Journal notebooks
- Art supplies
- Computer software (PowerPoint, Dreamweaver, Window Media Player, Daedalus)
- VCR
- CD Player
- CD Rom
- DVD Player
- Portable presentation system

INTEGRATED TECHNOLGY

In this unit, students will use the following technology as a means to enhance learning:

Computer Writing Lab for process writing, journals, drafting and revising analytical and exploratory essays, creating presentations and researching text and background information

The Little Theater for dramatic presentations

The Technology Lab to allow students to view the video resources and respond on the computer immediately after viewing parts of the film

The Learning Connections Center for group conferences and project planning outside of class time

Topic 3 – The Child's Eye and the Literature of Imaginary Places

The purpose of this section provides the opportunity for students look at the essential questions that have been identified during the course of the semester and explore them through the genre of children's literature and fantasy. They also compare and contrast them to the other works studied in the course.

ESSENTIAL QUESTIONS

What is reality?
What is fantasy?
What is the nature of time?
What are the characteristics of children in terms of how they see the nature of the world around them and the questions listed above?
In what kinds of things do they believe?
What shapes these beliefs?
How are they different/similar to how adults view the world?

ESSENTIAL TEXTUAL QUESTIONS

What are the designs of children's stories and fairy tales?
What are the characteristics of children's stories, of fairy tales, of fantasy?
How are they similar?
How are they different?
How have children's stories changed over the years?
Why have they changed?
How is fantasy similar to/different from other kinds of literature?
How does symbolism function in the texts under study?
What role does fantasy literature play in the exploration of the questions under consideration?

CONTENT KNOWLEDGE OBJECTIVES

Students will

- Identify the elements that characterize fairy tales and children's stories
- Compare the elements of traditional and modern children's tales
- Distinguish the differences between fairy tales and fantasy literature
- Analyze the elements of fantasy
- Identify connections among fantasy literature, fairy tales, and children's stories and adult literature
- Research some of the criticisms and theories put forward about fairy tales
- Analyze the symbolic elements of the texts under study
- Demonstrate an understanding of the relationship between the concrete and abstract elements of the texts
- Apply their understanding of the essential questions about perception, time, reality, illusion, power, love, freedom, etc. explored in the texts.

VOCABULARY

Fantasy, fairy tale, folktale, imagination

Other vocabulary will be drawn from the texts and materials under study.

ACTIVITIES

Students will spend time remembering their childhood beliefs and wonderings, how they saw the world, in what they believed, what they valued, etc. They will write personal narratives of moments from childhood, using the lens of the child as the focus. Students will read a selection of Grimm's fairy tales and talk about the elements they share in common and the characteristics that make them unique. They will share their own childhood stories just for the pleasure of hearing them again. They will explore the nature of childhood imagination and dreams. In their work with fantasy, students will read *The Forgotten Beasts of Eld* by Patricia MacKillip and *Pobby and Dinghan* by Ben Rice. They will identify the characteristics of fantasy literature through an exploration of the elements of these novels. They will focus on essential questions that are raised in the novel about reality, identity, love, power, freedom, just to name a few. They will gather passages on particular themes in the novels. They will analyze the elements of symbolism and their relationships to character, landscape, events, and issues in the novel. Then they will participate in a seminar structured discussion of one of the novels and and they will write an in-class essay on the other.

Activity Goals:

This section allows students to study the elements of children's stories, fairy tales, and fantasy, to explore the differences and similarities between traditional and contemporary children's tales, to look at traditional adult literature in light of children's tales and to continue the exploration of essential questions using a fresh content and design of literature. It provides a topic with which students are very familiar: childhood. It sets a context for learning that is very accessible. It also creates an opportunity for students to learn about stories that "seem" to be for children but can also be read on a much more symbolic level, like *Pobby and Dinghan* or *Alice In Wonderland.*

PERFORMANCE ASSESSMENT

Quizzes
Personal narratives
Discussion of texts
Discussion of secondary materials
In class essay
Creative writing

CAREER AWARENESS

Students need the ability to identify questions and issues in many aspects of their lives and professions. This course will contribute to the skills needed in any career that involves questioning, analyzing, researching, synthesizing and comparing information and the elements that influence it.

CORE TEXTS FOR STUDENTS

Selected fairy tales
"The Little Mermaid" by Hans Christian Anderson
"The People Could Fly," an African folktale
The Forgotten Beasts of Eld by Patricia MacKillip
Pobby and Dinghan by Ben Rice
Other appropriate texts

Film Resources

Shrek
The Princess Bride

Internet Resources:

There are a vast number of Internet sites that assist students in their understanding of this unit. Students research and find appropriate sites individually and in small groups.

ADDITIONAL TEXTS/RESOURCES FOR USE BY STUDENTS

Print Resources

Selected Calvin and Hobbes
"The Steadfast Tin Soldier "by Hans Christian Anderson
"The Mad Hatter's Tea Party," from *Alice In Wonderland* by Lewis Carroll
 "Some Things You Learn and Some Things You Are Taught" by Anna Quinlan
"World Making" by Ursula LeGuin
Other appropriate material

MATERIALS AND SUPPLIES

- Pens
- Paper
- Journal notebooks
- Art supplies
- VCR
- CD player
- Computer disks
- DVD Player
- White Board

INTEGRATED TECHNOLOGY

- Students will use the Computer Writing Lab for writing.
- Students will video tape some of the interviews with peers and adults about the topic under study

SAMPLE TOPIC 4 – TEACHING THE TEXT

The purpose of this sample section provides the opportunity for students to take a direct role in the teaching of a text. In this example it is *Notes from Underground* by Fyodor Dostoevsky.

ESSENTIAL QUESTIONS

What is the role of paradox in the exploration of knowledge?
How do philosophical movements affect concepts about knowledge?
How does personal experience influence concepts about knowledge?

ESSENTIAL TEXTUAL QUESTIONS

What is the impact of first person narration on the philosophical questions being explored?
What is the character of the narrator? Can he be defined? How?
What are his central conflicts?
How do his experiences affect how he sees the world?
What is the role of philosophy in the text?
What are the paradoxes? How are they exhibited?
What are the connections between this text and the others we have studied?
What are the connections between the text and the world in which we live?
What are the effects of form on content in the text?

CONTENT KNOWLEDGE OBJECTIVES

Students will develop and demonstrate their levels of expertise by:

- Identifying the historical philosophical underpinnings of the novel
- Analyzing the structural design and it impact on the novel's content
- Analyzing the role of imagery and meaning
- Exploring contradiction in the text
- Recognizing the philosophical paradoxes in the story and in the character
- Analyzing the relationships between perception and knowledge as they are presented in the texts
- Examining tone and its role in character analysis
- Discussing the role of language and artistic design in the text
- Applying their understanding of character, artistic structure, questions, and connections to the content of the text
- Presenting the consequences of their understanding to others through a panel discussion of Part II of the novel.
- Making connections between the text and the world today
- Integrating other media in order to create multiple dimensions of interpretation and expression of ideas presented in the text.

VOCABULARY

Some of the terms that are essential for students to understand in light of this section are:

paradox, Theory of Forms, covenant, tragedy, hubris, transcendent, contradiction, destiny, free-will, choice, perception, tragedy
Other vocabulary will be drawn from the texts and materials under study.

ACTIVITIES

Students begin by reading Part 1 of *Notes from Underground.* This section of the text has the characteristics of an extended soliloquy and is philosophical in nature. The narrator is unreliable and the student can be frustrated by the contradictions. Therefore, the inquiry is carefully guided with discussions of passages, questions, character analysis, and personal reactions raised by both the student and the teacher. Historical background is important in the text, as are aspects of the author's life that affect the text. Students will **FIRST** frame their own questions and ideas about the text and its structure. Then they will read selected articles and essays that will provide further material for exploration.

Students will write dialectical journals that will become the material for class discussions. The students, through panel discussions, will teach Part II of the novel. Each panel will focus on one of the following topics: character, theme, relevance, or artistic presentation. Each presentation must have verbal, visual, and artistic elements that express the intellectual exploration of the panel. It is important to note that there may be disagreement about interpretation among panel members and that SHOULD NOT be edited from the panel presentation. The text is very integrated so that there will be overlap and some redundancy, but this is an effective way for students at this level of study to grapple with a text. **This activity should be done later in the semester after students have practiced exploratory inquiry with other texts.**

An in-class essay or some other culminating response may follow the presentations.

Activity Goals:

By the time this activity takes place, students have spent time exploring the questions identified in the initials days of the course and the questions raised by the texts. They have gained skills in interpretation of complex texts and the ambiguity some of them present. They have also made connections among texts and to the world outside the text. Students also have explored the ways in which the characters in the texts see and respond to the questions in comparison and contrast to how the reader might see both the characters and the questions the character/s confront. Students also begin to compare the questions and responses in different texts and how the design of the text influences the content. Now it is time for them to practice teaching what they understand about a text to others. In order to do this, they must raise questions of their own, plan their approaches to the teaching of their topic, work together collaboratively, learn how to present differences of opinion constructively, use the most effective supporting text for their purposes, research pertinent information, and manage time. This activity is designed for students to have experiences with all of the above.

Exploration of A Core Text

A number of texts may be used for this section. For this example, it is *Notes From Underground* by Fyodor Dostoevsky. *Notes From Underground* offers a number of advantages and challenges:

- It is a complex and challenging piece of literature
- Its artistic structure provides for interesting conversation about the relationship between form and content
- It is singular in point of view (The first person narrator **is** the text), although students may interpret it in multiple ways.
- Its central conflict raises essential questions
- Its exploration can be from several vantage points: political, social, psychological, or philosophical.
- At the heart of the work are two philosophical movements that students study in junior year American Literature and American History: rationalism and romanticism.
- Foundation questions can be explored in light of the text.

PERFORMANCE ASSESSMENT

In order to assess student performance, students will exhibit their knowledge and understanding through the following performance assessments.

Quizzes
Dialectical journals
Discussion of text
Discussion of secondary materials
In-class essay
Group discussion and debate
Panel Presentation

CORE TEXT/S FOR
STUDENTS

Notes From Underground by Fyodor Dostoevsky

ADDITIONAL TEXTS/RESOURCES FOR USE BY STUDENTS

Print Resources:

Excerpt from *A Brief History of Time* by Stephen Hawking
Excerpts from *Nineteenth Century Literature Criticism*
Other appropriate materials

Internet Resources:

There are a vast number of Internet sites that assist students in their understanding of this unit. Students research and find appropriate sites individually and in small groups.

MATERIALS AND SUPPLIES

- Pens
- Paper
- Journal notebooks
- Art supplies
- Computer software (PowerPoint, Dreamweaver, Window Media Player, Daedalus)
- VCR
- CD Player
- Computer disks
- DVD Player
- Portable presentation system
- White Board

INTEGRATED TECHNOLOGY

- Students will use the Computer Writing Lab for research and writing.
- Students will use Daedalus for real time discussions about topics under study.
- Students will use the Internet for research
- Students will use PowerPoint, video, and audio for panel presentation design
- Students will use the Learning Connections Center for group conferences and project planning outside of class time

SECTION III – GOALS AND STANDARDS

Academic Expectations from Mission Statement addressed in this course:

- Read actively and critically for a variety of purposes
- Listen actively and critically
- Write effectively
- Speak effectively
- Access and evaluate multi-media and print information efficiently and critically
- Analyze problems from multiple perspectives by understanding pas and present cultures
- Understand individual learning styles and apply them to his/her learning experiences
- Participate effectively and efficiently in groups to pursue and generate information.

World Literature - Level 300 Goals

The goals in World Literature Level 300 are designed to reflect the goals of the Darien High School Language Arts Program. They strength and deepen the reading, writing, speaking, listening, and technology skills and approaches presented and developed in Grades 9, 10, and 11. They also prepare students for work at the college level and the world outside the classroom.

These goals are:

- To explore the universal questions raised by the literature and how the literature reflects them
- To explore the nature of paradox and its role in the literature
- To understand the role of ambiguity and paradox as literary and conceptual tools
- To understand the importance of artistic structure in the understanding and exploration of a literary work
- To explore how perspectives shape the choices and actions of a character
- To understand the impact of perspective on the exploration of essential questions in the literature
- To understand how using multiple lenses to explore questions and texts can change how we see them
- To understand various types of questions and their role in exploration and understanding
- To describe the connections between the texts studied and our own lives.
- The understand the impact of the structure of a work on its content (e.g., plays, films, novels, poems)
- To understand the role of non-fiction in the exploration of literature
- To understand the relationship between the literature of the past and contemporary literature
- To understand how cultural and philosophical influences affect and are reflected in literature
- To explore the relationship of other disciplines to the literature and issues under study.
- To develop methods of inquiry that use questions as foundations for exploration
- To utilize various creative options for presentation such as the visual arts, drama, music, and multi-media technology in an effort to respect multiple intelligences in the classroom
- To respond to written and visual texts through analytical, exploratory, and reflective writing
- To value writing as an individual and collective process
- To use questions as a basis for writing
- To use appropriate citations in writing
- To use proper grammar and punctuation in writing
- To vary writing style to accommodate purpose and audience.

- To create a community of active and collaborative learners who respect and encourage each other in the work of the class
- To apply their understandings in real life settings.

Darien Public Schools' K-12 Curricular Language Arts Goals

The overarching goal of the Darien Public Schools' Language Arts Program is to produce students capable of demonstrating the highest levels of communication proficiency and fluency in reading, writing, speaking, and listening.

Basic Assumptions, Instructional Principles, and Teaching Strategies:

1. Students come to school with different levels of knowledge and skill upon which further learning will be based. While specific language skills are initially taught to all students through direct instruction, students acquire more sophisticated levels of communication through the integration of the four primary language arts components in a variety of interrelated and interdependent activities and experiences.

2. Skillful communication is more than a working knowledge of the primary language arts components. It is the composite of all acquired skills, achieved through the proficient use of the reading, writing, speaking, and listening components.

3. When students are immersed in an atmosphere that supports a love of learning and engaged in topics that interest them, learning how to communicate skillfully occurs in a natural, integrated way.

4. Language arts learning is enhanced when students are provided with a language-rich environment and given opportunities to communicate in a variety of ways.

5. Language arts instruction must be imbedded in all curriculum areas.

6. Excellent communication models for students are essential for continued growth at all grade levels. Models of appropriate student and professional writing and speaking provide examples for students to emulate: they also set challenging standards for students to meet.

7. A wide variety of high quality literature, both fiction and non-fiction, must be read.

8. Building upon students' existing knowledge on a topic is a fundamental means of engaging students in reading, writing, speaking, and listening. Drawing upon students' current base of knowledge by challenging them to analyze, anticipate, and predict information and themes found within their reading develops readers who come to understand and relate to what they read.

9. The most effective way to teach writing systematically is as a process: brainstorming, composing, conferring, revising, editing, and polishing for others to read.

10. The teaching of writing should focus on the process of writing as a means toward an end: developing clear, thoughtful, polished pieces of writing.

11. The development of strong, basic language skills (e.g., grammar, punctuation, phonics, vocabulary, and spelling) is an essential part of the language arts program. Skill development is best addressed by a combination of direct instruction and individual instruction within the context of each student's own reading and writing experiences.

12. Speaking and listening skills need to be addressed in all grade levels. Students need opportunities to speak confidently and proficiently in informal and formal setting appropriate to grade level; they need to become adept at listening for ideas and information, tone, and point of view.

13. The effective use of technological resources is an important part of developing student's skills in research and communication.

14. The Language Arts Program and its stated goals must be supported by all staff throughout the District. Regular communication among staff members and administration, as well as District support of appropriate on going staff development activities, is essential.

State of Connecticut K-12 Content Standards addressed in this course:

Reading and Reading and Responding: Students will

- Describe the thoughts, opinions and questions that arise as they read, view, or listen to a text
- Demonstrate a basic understanding of the text and identify inconsistencies and ambiguities
- Demonstrate literary and aesthetic appreciation of the text, awareness of the author's style, understanding of textual features, and ability to challenge the text and think divergently
- Adapt appropriate strategies to deepen initial understanding and go beyond the text to judge its literary quality
- Ask and answer their own and other's text-related critical and analytical questions
- Read extensively and apply the variety of vocabulary strategies to read ever more challenging complex texts
- Describe the text by giving an initial reaction to the text and describing its general content and purpose.
- Interpret the text by using prior knowledge and experience

- Reflect on the text to make judgments about its meaning and quality
- Use the structure of narrative, expository, persuasive, poetic, and visual text to interpret and extend meaning
- Identify and use main ideas and supporting details, informational texts and Elements, such as key events, main characters and setting in narratives
- Make inferences about ideas implicit in narratives, expository, persuasive, and poetic texts
- Understand a single text may elicit a variety of responses
- Interact with others in creating, interpreting, and evaluating written, oral, and visual texts
- Entertain and explore multiple interpretations through multiple lenses in all fiction and non-fiction they read
- Apply collaborative skills to elaborate on concepts being addressed and to describe process used in achieving results.

Producing Texts: Students will

- Produce written, oral and visual texts to express, develop and substantiate ideas and experiences.
- Communicate effectively in descriptive, narrative, expository and persuasive modes
- Engage in a process of generating ideas, drafting, revising, editing and publishing presenting
- Engage in writing, speaking and developing visual texts through frequent reflection, reevaluation, and revision.

Applying English Language Conventions – Students will

- Apply the conventions of standard English language in oral and written communication
- Demonstrate command of capitalization, punctuation, usage, and spelling skills, and utilize effective strategies and appropriate resources for proof-reading
- Evaluate the language that students use in written and oral tasks for its suitability for the audience being addressed.

Exploring and Responding to Texts: Students will

- Explore and respond to classic literary text that has shaped western thought
- Explore and respond to contemporary literature
- Examine the ways readers and writers are influenced by individual, social, cultural, and historical context
- Recognize literary devices and understand how they convey meaning
- Demonstrate an understanding that literature represents, recreates, shapes and

explores human experience through language and imagination

- Explore and respond to aesthetic element of literature including spoken, visual and written texts.

National Standards for the English Language Arts (sponsored by the NCTE and IRA) addressed in the course:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

SECTION IV - LEARNING RESOURCES

Primary resources for World Literature 300 include, but are not limited to:

"Allegory of the Cave" by Plato
"Allegory of the Cave 1990" by Stephen Dunn (poem)
Oedipus Rex by Sophocles
Vision of Tragedy by Richard Sewall (selected chapters)
Job from *The Bible*
Don Quixote by Cervantes (excerpts)
Einstein's Dreams by Alan Lightman
"The Book of Sand" by Luis Borges
"The Other" by Luis Borges
"The Night Face Up" by Julio Cortazar
"A Noiseless, Patient Spider" by Walt Whitman
"Invictus" by William Henley
Notes From Underground by Dostoevsky
No Exit by Jean Paul Sartre
The Secret Sharer by Joseph Conrad
Pobby and Dinghan by Ben Rice
Brave New World by Aldous Huxley
1984 by George Orwell
The Forgotten Beasts of Eld by Patricia MacKillip
Selected Children's Stories
Selected Poetry

Visual Art
Matisse's *Goldfish*

Films
Into the Woods
The Purple Rose of Cairo
Field of Dreams

Speakers – At present the course utilizes:

- A physicist to discuss the influence of Einstein's work on science, the contributions of quantum physics to the changing views of time in science (These topics enrich the discussion of contemporary science and its influences on literary themes and structures.)
- An artist to demonstrate the role of time, space, illusion, and reality in art
- An expert on Don Quixote as a cultural figure in Spain
- A speaker on magic realism.
     We are always seeking other speakers who can contribute to multiple perspectives and interpretations.

Supplemental Resources

A Brief History of Time (selected chapters) by Stephen Hawking
"Unconditional Life" (excerpt) by Deepak Chopra
" Adventures of a Photographer "by Italo Calvino
"How To Tell a True War Story" by Tim O'Brien
Pilgrim at Tinker Creek by Annie Dillard
Selected poetry
Selected Calvin and Hobbes
"World Making*"* by Ursula LeGuin
"The Story-telling Animal" by Kathryn Morton
Excerpts from *The Search for Signs of Intelligent Life in the Universe* by Jane Wagner
 "Rings of Time" from *Discover* March 1990
"A Matter of Time" from *Scientific American* (Special Issue) 2002
"Picture Perfect" from *Discover,* July 1990
"The Little Mermaid" (excerpt) by Hans Christian Anderson
 Selected Grimm's Fairy Tales

In addition students are given related hand-outs including newspaper and magazine articles, essays, and works of literary criticism which they will be expected to read and to which they will be expected to respond.