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DESCRIPTORS American Literature, Business English, *Composition Skills (Literary), Creative Writing, Critical Thinking, Debate, *Elective Subjects, *English Programs, Grammar, Humanities, Independent Study, Instructional Materials, Journalism, *Language Skills, Literary Criticism, Literary Genres, *Literature, Mass Media, Reading Skills, Theater Arts, World Literature

ABSTRACT

The dual objectives of this nongraded, phase-elective program in English are to teach critical analysis in reading, listening, and viewing, and to teach logical organization in thinking, writing, and speaking. Provided are the school district requirements, an explanation of the five phase levels, and brief outlines of each of 57 course offerings which include course descriptions, objectives, and suggested classroom materials, reference books for teachers, and teaching approaches. The subject areas treated are composition (e.g., business English, creative writing, and journalism); speech and drama (e.g., fundamentals of acting, play production, debate, and theatrical makeup); reading (e.g., corrective reading and reading workshop); language (e.g., grammar--traditional and transformational); literature (e.g., humor in literature, existential literature, literary criticism, Russian literature, Asian literature, nonfiction, biography, and the modern American novel); mass media; independent study; and humanities. An Addendum describes new course offerings for 1970-71. (MF)

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MORE THAN ENGLISH

(What's happening in the Senior High
English Curriculum of the Anchorage
Borough School District)

First Edition - June, 1969

Greater Anchorage Area Borough School District
617 Fireweed Lane
Anchorage, Alaska 99503

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. THE PEOPLE

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. A PREFATORY WORD

For several years experimental English programs across the nation have explored better ways of meeting individual student needs and interests. Local studies have led to the following conclusions:

1. An English program should be based on student ability, needs, and interest.
2. Teachers should be able to teach in their particular areas of competence and interest.
3. English courses do not have to be one year in length.
4. Individualized education for each student is an important goal of language arts education.

The Dimond High, East High and West High English Departments have devised a non-graded, phase-elective program in English that will better meet the needs of the students of the seventies. Non-graded means that students are admitted to class on the basis of interest and achievement (phase level) rather than on grade level (10, 11, 12).

Objectives in each course are to teach critical analysis in reading, listening and viewing, and to teach logical organization in thinking, writing, and speaking. The unifying element tying all activities and studies together is the emphasis on critical thinking. Whether the elective course content is science fiction or Shakespeare, teaching students to weigh, measure and evaluate everything they read, see, and hear is what we must teach.

Because students choose their own program, we believe they will show more interest in the course content, which should lead to a better understanding of language, literature, composition and communication. Most important, an individualized program of study will lead students to accept more responsibility for their own education.

. FOR THE TEACHERS

Here is your handy Curriculum Guide to the English Phase Elective Program at Dimond, East and West High Schools. If you find yourself scheduled to teach something new and unfamiliar, look within and find the combined thinking (we hope) of those who have taught the course or at least know something about what should be in it. That's why this guide was created.

For your convenience and for ease in the handling of transfer students from one school to another, we tried to unify course content and materials. If nothing else, this makes administrators happy to know that there is some agreement among us about what we do and how we do it.

Please give us your reactions to this curriculum guide so it can be changed. Nothing can be more deadly than something that becomes sacred and thus unchangeable just because it has been written down and duplicated. Please mark this up freely, putting in corrections, changes, and making deletions; note gripes, praises and irrelevancies that ought to be considered for the next issue of this mighty work. It will be revised every year.

Persons outside the ABSD who are interested in what goes on in our English program are invited to look within and speculate. We, of course, don't guarantee that this is exactly what might be going on in the classrooms at that moment because we believe in change and try to practice it as we go along.

Robert Peck, West High
Jean Kurtz, Dimond High
Phil Levis, East High
Morie Lundstrom, Dimond High

Final Arbiters of Contents
Summer 1969

Course Offerings

<u>Course Offerings</u>	<u>Course Title</u>	<u>Phase Level</u>
<u>Composition</u>	Composition Workshop	1
	Business English X	2-3
	Introduction to Composition	2-3-4
	Creative Writing I	2-3-4-5
	Creative Writing II	3-4-5
	Journalism I	2-3-4-5
	Intermediate Composition	3-4-5
	Journalism II (newspaper)	3-4-5
	Journalism III (Yearbook)	3-4-5
	Advanced Composition	4-5
	College Prep. Comp. - The Research Paper	4-5
<u>Speech & Drama</u>	Speech I	1-2-3-4-5
	Speech II	1-2-3-4-5
	Fundamentals of Acting	2-3-4-5
	Play Production	2-3-4-5
	Debate	3-4-5
	Stagecraft X	3-4-5
	Theatrical Makeup	3-4-5
<u>Reading</u>	Reading Workshop	1
	Corrective Reading	2-3
	Developmental Reading	3-4-5
<u>Language</u>	Grammar - Traditional	2-3
	Grammar - Transformational	2-3-4
	Semantics	4-5
<u>Literature</u>	Literature of the North	2-3
	Humor in Literature	2-3
	American Folklore	2-3
	Mythology *	2-3
	Introduction to Literature	2-3-4
	Nonfiction	2-3-4
	Biography	2-3-4
	American Short Story	2-3-4
	Short Story	3-4-5
	Science Fiction	2-3-4-5
	Negro Literature X	2-3-4-5
	American Drama	3-4-5
	Modern American Novel	3-4-5
Early American Literature	3-4-5	
American Character	3-4-5	

* Indicates course not offered at West High

Indicates course not offered at Dimond High

X Indicates course not offered at East High

Course Offerings	Course Title	Phase Level
<u>Literature (cont.)</u>	Ancient Literature **	3-4-5
	Asian Literature **	3-4-5
	Modern British & American Poetry **	3-4-5
	Contemporary American Poetry	3-4-5
	British Novel	3-4-5
	Bible as Literature I and II	3-4-5
	Shakespeare I	3-4-5
	Shakespeare II **	4-5
	Survey of World Drama	4-5
	Literary Criticism X	4-5
	Russian Literature	4-5
	Existential Literature *	4-5
	Survey of World Literature *X	4-5
	Major British Authors (English Masters I & II)	4-5
<u>Mass Media</u>	Mass Media	1-2-3-4
	Motion Picture I X	1-2-3-4-5
	Motion Picture II #X	3-4-5
<u>Independent Study</u>	Independent Study	5
<u>Humanities</u>	Humanities I and II #X	3-4-5

RECOMMENDATIONS FOR COLLEGE-BOUND STUDENTS

One composition course each year
 Eleven quarters of literature and language courses during three years of
 High School
 Phase Level 4 and 5 courses are strongly recommended.

- * Indicates course not offered at West High
- # Indicates course not offered at Diamond High
- X Indicates course not offered at East High

ENGLISH REQUIREMENTS FOR GRADUATION

The State of Alaska requires three years of English during grades 9 through 12. In the past this has been accomplished through 9th, 10th, and 11th grade English classes (12 quarters).

Minimum Anchorage Borough School District requirements, grades 9 through 12, are 16 quarters of English (9 weeks per quarter), including two quarters of speech. Students going to college are encouraged to take an additional two quarters of English to total 18 quarters.

The following English courses are required for high school graduation:

1. **COMPOSITION:** Each student must successfully complete two quarters (18 weeks) of composition. A student does not have to take his two quarters of composition in succession. Three quarters of composition required for college bound students.
2. **SPEECH:** Each student must successfully complete two quarters of speech in sequence some time during his high school years.
3. **AMERICAN LITERATURE:** Each student must successfully complete two quarters of American literature. The student may elect from the following list of courses (A course is categorized as American literature if more than half of the content is peculiarly American either in content or origin):
 - American Drama
 - American Folklore
 - American Novel
 - American Short Story
 - Contemporary American Poetry
 - Contemporary Poetry
 - Early American Literature
 - Humor in Literature
 - Literature of the North
 - Negro Literature
 - Science Fiction
 - The American Character
4. **READING:** Each student who has not achieved a reading skill level equal to the 20th percentile on the California Reading Test must take Reading Workshop until he reaches that skill level.

5. **SOPHOMORES:** During their first two quarters sophomores are required to take Composition Workshop, Introductory Composition, or Intermediate Composition, and the Introduction to Literature course.

EXPLANATION OF PHASE LEVELS

Following each course description are numbers which indicate the phase levels of that course. The phase numbers reflect the ability, achievement, and motivation levels expected of each student electing the course. For example, Semantics is followed by (4,5) which indicates that the course is appropriate for students who feel they qualify under phase 4 or 5 as described below. Students and parents should use these distinctions as a guide to program planning.

Phase 1

Ability to read books sufficiently well to understand factual information. Relatively little motivation to read because of reading difficulties. (20th percentile and below on California Reading Test.)

Phase 2

Ability to read adventure books sufficiently well to perceive character motivation and to understand what prompts characters to act the way they do. Thus the student should be able to do some basic interpretation from his reading. His reading is restricted almost exclusively to the kinds of things he is interested in. (20th to 40th percentile.)

Phase 3

Ability to read with understanding literary works which confront the reader with a theme. Student should also be able to note character development. He will read what is required of him but shows little initiative in reading on his own. (40th to 60th percentile.)

Phase 4

Ability to analyze literature and to see an author's work in its appropriate historical context. He is motivated to read and will read many books because he enjoys reading as a pastime. (60th to 80th percentile.)

Phase 5

In addition to recognizing the author's theme, tone, point of view, and the like, the student is able to read critically and appraise the literary quality of a work. He is highly motivated to read and reads extensively. (80th to 100th percentile.)

COMPOSITION WORKSHOP (I)

I. Course Description

A basic composition course for students with severe writing problems who need remedial work and highly individualized attention. Therefore, the class size must be no more than 15 students. It is designed mainly to aid students with remedial writing problems as demonstrated on a writing skills test. This course may be repeated at the discretion of the teacher and/or department chairman.

II. Objectives

1. To build self-confidence in writing
2. To emphasize basic writing skills
3. To show practical relevance of writing to the student's life

III. Suggested Books and Materials

English 2600 or 3200
S.R.A. Spelling Lab IIIa
Scope Magazine
Life Magazine, and others
Various job applications

IV. Reference Books for Teachers

Remedial Techniques In Basic School Subjects (Fernald)
English for the Rejected
Hooked on Books (Fader)

V. Course Outline and Suggested Approaches

1. Writing clear sentences (samples, practice)
2. Writing necessary communications:
 - letters, autobiographies and other forms of self-expression
 - job applications and forms
 - following instructions
 - taking notes
3. Legible handwriting
4. Spelling and vocabulary
5. Notebooks in a diary form
6. Fernald method

BUSINESS ENGLISH I AND II (2,3)

I. Course Description

Business English is designed to help the student meet the rising demand for employees who can speak and write concise, effective English in the various types of business communications.

II. Objectives

1. To give the student the opportunity to learn the fundamentals of effective expression and communication
2. To establish a consciousness of the need for correct spelling, pronunciation, and meaning of words.
3. To develop a functional vocabulary--a sureness and control in the use of words
4. To teach the fundamental principles of organizing, planning, and writing business messages and to guide the student in the practical application of these principles
5. To acquaint the student with the procedures, principles, and policies which are basic in business and to offer training and practice in the language skills required in these

III. Suggested Books and Materials

Himstreet, William C., Leonard J. Porter, and Gerald W. Maxwell,
Business English in Communications, Prentice-Hall, Inc.
Englewood Cliffs, New Jersey, 1954

Hagar, Hubert A., Marie M. Stewart, and E. Lillian Hutchinson,
Business English and Letter Writing, McGraw-Hill Book Co., Inc.
New York, 1953 (Gregg Publishing Division)

IV. Reference Books for Teachers

Effective Letters in Business (Shurter, Robert L.)
Typewriting Style Manual (correlated with 20th Century Typewriting)
Reference Manual for Stenographers and Typists (Gavin and Hutchinson)
Standard Handbook for Secretaries (Hutchinson)
Correspondence Manual of the United States Government (Don't know the address on this. We got ours from the FAA)

V. Course Outline and Suggested Approaches

1. Grammar review -- to be functional rather than theoretical
 - A. The decision as to what should be included in the basic grammar review--and how much time should be

BUSINESS ENGLISH I AND II (Continued)

devoted to it--will depend on the background of the majority of the students. Diagnostic tests at the beginning of the course will show where emphasis is needed.

- B. Elements to be reviewed will probably include correct use of pronouns, agreement of subject and verb, effective use of adjectives and adverbs, punctuation, and capitalization.
2. Spelling -- also to be functional. Many words will be selected from the written material on which the students will work. Numerous spelling lists of practical words are also available.
 3. Vocabulary -- to be developed as the course progresses. The practicality of the dictionary should be stressed. Enunciation and pronunciation, as well as the meanings and use of words, will need attention.
 4. Written communications -- the application of the fundamentals expressed in the objectives listed. The emphasis of the course is here, the major part of which will be the structure and composition of various kinds of business letters and reports.
 - A. General preparation for writing business letters
 1. Brief review of parts and styles of letters (very little time need be spent here since typewriting is a pre-requisite.)
 2. Tone of the business letter, general characteristics, etc.
 - B. Types of business correspondence to be developed
 1. Personal business letters -- hotel reservations, letters of introduction, invitations, etc.
 2. Letters of Inquiry and their replies
 3. Application letters, their accompanying data sheets, and follow-up correspondence
 4. Claim and adjustment letters
 5. Credit and collection letters
 6. Sales letters
 7. Other written communications -- memorandums, telegrams, etc.
 8. Business reports and talks

INTRODUCTION TO COMPOSITION (2,3,4)

I. Course Description

This is the foundation for other composition courses and is required of most sophomores not taking Composition Workshop. High ability sophomores (90th percentile on STEP and/or SCAT Verbal plus an A in 9th grade English) should go directly into Intermediate Composition. It is designed to provide familiarity with the library and with basic study skills. In addition, a review of basic writing skills and sentence structure is stressed. This course is limited to expository prose only. After this course a student may take Intermediate Composition, Creative Writing I, or Journalism I, as interest allows.

II. Objectives

1. To familiarize students with the library
2. To strengthen study habits
3. To review punctuation and sentence types
4. To introduce, or review, basic paragraph structure within the multiparagraph paper

III. Suggested Books and Materials

Writing: Unit Lessons in Composition Ginn & Company
How to Study American Guidance Service, Inc.
English Grammar and Composition 10 (Warriner)
Elements of Style (Strunk and White)

IV. Reference Books for Teachers

N. C. T. E. Journals (The English Journal, College English)
Teaching High School English (J. N. Hook)
Teaching Language and Literature (Squire & Loban)

V. Course Outline & Suggested Approaches

- Library Orientation
 - Classification and location of books
 - Card Catalogue
 - Reader's Guide
 - Reference materials
 - A-V Orientation
 - Periodicals
- Study Habits
 - Note taking (research, lecture)

INTRODUCTION TO COMPOSITION (Continued)

Outlining

Reading for central idea

Listening skills

- Sentence Structure

effective use of various types of sentences

elimination of common sentence errors

-- Punctuation

necessary punctuation, and its correct use

Uses of period, comma, apostrophe, question mark, etc.

- Introduction to Paragraph Structure

Analysis of four paragraph types (argumentative, descriptive, explanatory, narrative)

identification of topic sentences

concentration on paragraph development

Suggested Approaches

1. Writing essays of several paragraphs but emphasizing sentence and paragraph structure
2. Provide reference problems to be solved during library orientation
3. Give short lecture exercises to develop note-taking efficiency
4. Provide short tests to measure note-taking ability
5. Picture description: have students find numerous details in the picture, list them and write a descriptive paragraph
6. Bring in an object and have students describe all the uses for that object
7. Group analysis of student writing, practice in constructive criticism by students
8. Use of controversial issues as topics for writing to stimulate interest.

CREATIVE WRITING I (2,3,4,5) AND II (3,4,5)

I. Course Descriptions

Creative Writing I (2,3,4,5) - Individual expression in imaginative communication is encouraged through the study and the writing of such creative forms as short story, drama, poetry and informal essay. This course does not include experience in journalistic or expository writing. For admission to Creative Writing I, evidence sufficient to satisfy the course instructor must be presented attesting to the student's proficiency in writing.

Creative Writing II (3,4,5) - Creative Writing II provides opportunity for those students who have excelled in Creative Writing I to pursue continued work in a particular form. More information on writing markets will be made available than in Creative Writing I. For admission to Creative Writing II, approval of the instructor will be necessary. Creative Writing I is a prerequisite.

II. Objectives

1. To learn through a study of examples the unique characteristics of the creative form the student is pursuing.
2. To encourage creativity and productivity in writing.
3. To provide constructive criticism and, if possible, audience for student writings.
4. To acquaint students with available writing markets.

III. Suggested books and materials

How to Revise Your Own Poem (The Writer, Inc.)

Here and Now (Morgan)

An Approach to Writing Through Perception (Strunk & White)

On Writing by Writers (West, Ginn)

Story Writing (Mirrelees)

Stop, Look and Write (Leavitt and Sohn)

Writing Fiction (Cassill)

Poetry (Drew)

Elements of Style (Strunk and White)

The Short Story (Kempton)

The Writer's Book (Hull)

Be Your Own Editor (Niland)

How Not to Write a Play (Kerr)

Three Genres (Minot)

Woke Up and Write (Manner)

The Art of Short Fiction (Pannwitz, Ginn)

CREATIVE WRITING I AND II (Continued)

The Art of Readable Writing (Flesch)

The Way to Write (Flesch)

Writer's Market (one copy, at least)

IV. Reference Books for Teachers

The Discovery of Fiction (Sanders)

The Writer and His Craft (Cowden, ed.)

The Art of Fiction (Dietrich & Sundell)

The Modern Stylists (Writers on the Art of Writing) (Hart, ed.)

Story and Structure (Perrine)

English Prose Style (Read)

Masters & Masterpieces of the Short Story (McClenn, ed.)

On the Poet and His Craft (Roethke)

The Discovery of Poetry (Sanders)

V. Course Outline & Suggested Approaches

1. Discussion, models and student work, as well as AV aids of all kinds will be used as a point of departure for work on an individual basis. Teacher-student conferences will be held for evaluation.
2. Utilization of outside speakers, such as professional writers from the community.
3. Motivational materials -- art work, music, photography
4. Daily journal - writer's notebook of inspiration, ideas, parts of writings
5. Student reading and criticism of each other's work
6. Magazine or other publication of best student writing, selected by students.

JOURNALISM I (2,3,4,5)

I. Course Description

Introductory course in newswriting, copy editing, proofreading, and other journalistic skills in layout, advertising, headlines, printing process. Includes reading newspapers critically and analytically.

II. Objectives

1. To give the student a basic knowledge of the most important aspects of journalism
2. To develop the student's ability to express facts in clear, concise, and accurate expression and to differentiate between fact and opinion
3. To reinforce the skills inherent in good composition
4. To utilize the student's imagination and creativity in developing journalistic writing that permits the personal touch in editorial, feature, and sports writing
5. To develop a sense of public responsibility in writing
6. To prepare students for work on school publications, such as the school newspaper, magazine, yearbook

III. Suggested Books and Materials

High School Journalism (Spears)

Experiences in Journalism (Lyons and Carnahan)

Journalism and the Student Publication (McGraw-Hill)

Newspapering (Ward--Scholastic Editor)

Newspapers are for Reading (Filmstrip of Univ. of Minn. School of Journalism)

Advertising and the Student Newspapers (Filmstrip of Univ. of Minn. School of Journalism)

That the People Shall Know (Film #2870, Sigma Delta Chi, free at Pictures, Inc.)

Resource persons from the community--journalists, free-lance writers, photographers

IV. Reference Books for Teachers

Chicago Manual of Style

Modern Sportswriting (Heath & Gelfand) NSPA

Photojournalism (Gernar) NSPA

JOURNALISM I (Continued)

V. Course Outline and Suggested Approaches

What is news?

- recognizing news elements
- what the reporter looks for
- responsibilities of the press

Writing the news story

- the news lead--variations for effect
- the full news story -- pyramid construction vs. straight narration

More personal, interpretive, and specialized writing

- features
- editorials
- sports

Editing the news story

- copy editing techniques and proofreading marks

Writing headlines, count, balance, styles

Page layout -- art, balance, use of pictures and white space, advertising layout

Photographs -- techniques of photojournalism, cropping, closeups, group shots, sports, action shots

Printing processes -- offset and letterpress, limitations, possibilities, differences

Business and advertising for newspapers, magazines, yearbooks

INTERMEDIATE COMPOSITION (3,4,5)

I. Course Description

This second course in basic writing skills is designed for higher ability sophomores or the average junior or senior. Advanced sophomores may be admitted without prerequisites. The average sophomore prerequisite is Introduction to Composition. The emphasis is to be on the essay of three or four paragraphs.

II. Objectives

1. To aid the student in self-expression through practical composition forms.
2. To acquire technical skills for writing effective expository prose.
3. To stress unity and clarity of expression.

III. Suggested Books and Materials

The Practical Stylist (Baker)
Unit Lessons in Composition (2A, B or C) Ginn
English Grammar and Composition II (Warriner)

IV. Reference Books for Teachers

Shefter's Guide to Better Compositions (Shefter)
Here and Now (Morgan)

V. Course Outline and Suggested Approaches

1. Review of paragraph structure
 - four types of paragraphs
 - topic sentences
 - methods of development and support of main idea
2. Development of the essay
 - writing the thesis sentence
 - unifying the paragraphs under the thesis sentence
 - writing the introduction
 - writing the body
 - writing the conclusion
 - using transitional devices
3. Structural skills
 - sentence variety
 - consistency of tense in essay
 - proper word usage and vocabulary extension
 - revision and proofreading

INTERMEDIATE COMPOSITION (Continued)

4. Suggested approaches

- note taking, punctuation, use of slang, spelling may be dealt with as the need arises
- use of daily journal to encourage increased writing, some class time provided
- provide writing practice by having students write answers to essay questions
- possible sources of essay topics: current social, political, and other controversial ideas; magazine articles; newspapers, student ideas

JOURNALISM II (School Newspaper) (3,4,5)
(4 quarters)

I. Course Description

Laboratory experience in writing and editing the school newspaper. This year-long activity allows students to become involved with the elements of newspapering in a very practical direction and encourages them to take on and meet the responsibilities of members of the press world. Staff members should not expect to specialize in only one aspect of newspaper production, but should acquire a variety of experience in the writing of news, sports reportage, feature and editorial writing, layout planning, editing and proofreading, headline writing, photo judgement and use, advertising problems and a practical understanding of the business side of newspapers. Staff members must make special application for the staff after taking Journalism I.

II. Objectives

1. To provide laboratory experience in newspaper writing and publication
2. To develop individual responsibility to other members of the staff.
3. To develop group responsibility as part of the press toward its public
4. To serve the school as a source of some information about what is going on, an outlet for expression of student opinion, and a vehicle for editorial interpretation of issues relevant to school and student life.
5. To encourage creative expression of ideas through the newspaper medium -- in content, format, printing techniques, artistic speculation.
6. To learn the responsibilities as well as the freedom of the press in a society which allows freedom of expression.
7. To learn to make responsible decisions and to live with the results.

III. Suggested Books and Materials

Resource people from the community who work professionally in the newspaper field -- editors, free-lance writers, photographers, reporters, sports writers.
No textbook, but High School Journalism (Spears)
for classroom reference.

JOURNALISM II, Continued

Field trips to the professional newspapers.

Daily and weekly newspapers from the local and outside areas.

Other school newspapers -- local and outside the city.

Style manual or guide -- created by the staff or required elsewhere

Camera suitable for taking photos to be used in the newspaper.

Headline guide

Professional criticisms by NSPA (or other organization) each semester or on a continuous service basis.

IV. Reference Books for Teachers

NSPA publications (National Scholastic Press Association, University of Minnesota School of Journalism, Minneapolis)

Scholastic Editor (NSPA)

High School Journalism (Spears), Macmillan

V. Course Outline and Suggested Approaches

Organization of the year will depend on frequency of publication and amount of money available for increased size of issues.

Much planning will depend on what may have happened in previous years, whether the sponsor is the same as the year before, how much money is available for the newspaper operation, and how and where the paper is to be printed. The sponsor and staff will need to work together to arrive at a schedule they can live with and still publish a newspaper. Some aspects are generally standard:

NEWSPAPER POLICIES. Within the bounds of good taste, good sense, the laws and responsibilities of the press, plus the objectives of the school publication program, staff members and sponsor need to arrive at specific policies that will guide them during that particular year -- what issues

JOURNALISM II, Continued

they will deal with, which ones they will leave alone, what editorial positions they are likely to take. This will vary from year to year, depending on who is on the staff.

FREQUENCY OF PUBLICATION. This will vary with the limitations of cost, printing organization, interest and capability of the staff. A weekly newspaper will require very tight organization; a two-week publication will allow a looser use of time. Three weeks is probably too long for a small publication unless the staff has plenty to do on other projects. The staff should make their own decision about their capabilities and money and how often they can afford to publish. The sponsor can make clear the limitations they have to work with.

ADVERTISING. This often is arranged the previous spring, so that students can solicit advertising during the summer. If not, a heavy advertising drive is usually necessary in the fall weeks so that sufficient additional income is available for publishing during the entire year. Financial planning should count on advertising to cover a certain percentage of the cost of each issue. Advertising space rates are usually consistent throughout the school district, but do not need to be.

FORMAT. Again, the staff should determine what kind of format they wish to use, whether to be consistent throughout the year or whether to be open to change and experimentation. A too rigid format can intimidate innovation and creativity among the staff. For their own learning experience, students should be encouraged to try different formats to see how their public responds... and to see how it's done.

CONTENT. Staff meetings should be a regular feature of each issue of the newspaper. This way, staff members can determine the overall direction of each issue, whether there is to be a special emphasis on some significant school -- related topic, such as cars and accidents or student government. Assignments of specific reporting

JOURNALISM II, Continued

feature, editorial, sports, photographic, business, and advertising efforts should be made in staff meetings. These sessions could be run by the sponsor or by the editor, though preferably the sponsor should serve in an advisory capacity rather than director.

ORGANIZATION. Work should be divided so that responsibilities are shared; however, there is an obvious need for a chain of command in the making of decisions about content, space use, assignments, etc. A convenient division is usually to have an editor, managing editor (or assistant editor), and division editors or page editors who are in charge of page layouts as well as content assignment. Reporters, photographers, and copy editors should be available for work as assigned. Business, advertising, and circulation personnel are relatively separate from the main publishing effort each issue and can be limitedly double-assigned to editorial staff members.

EVALUATION. Grades should depend equally upon meeting responsibilities and upon work performed. Additionally, through the year, the student should expand his experience as well as responsibilities and should improve in writing and other capabilities. He should learn to take initiative in doing work and to exercise responsible judgment in making decisions. He should accept his mistakes and make a conscientious effort to learn from them. A student should have a grade conference each quarter with the sponsor, during which the student evaluates his own progress, shows the sponsor his folder of work performed, and substantiates whatever grade he thinks he's earned -- outstanding, superior, average, below-average, or failing. A checklist might be useful for this.

JOURNALISM III (Yearbook)
(3, 4, 5)

ADVANCED COMPOSITION (4,5)

I. Course Description

Introduction to formal writing, with emphasis on analysis, interpretation, and criticism of literary works. Differs from College Preparatory Composition in that the research paper is not emphasized. Recommended for college bound students.

II. Objectives

1. To direct the student in his self-expression through expository prose.
2. To provide the tools for writing essays of literary analysis and criticism
3. To correct individual problems in punctuation and structure as they arise
4. To develop critical thinking

III. Suggested books and materials

Writing Themes about Literature (Roberts)
English Grammar and Composition 12 (Warriner)
The Craft of Prose (Woodward)
Advanced Composition: A Book of Models for Writing (Warriner)
Unit Lessons in Composition 3A Ginn

IV. Reference books for Teachers

Modern Rhetoric (Brooks and Warren)
Writer's Guide and Index to English (Perrin)

V. Course Outline and Suggested Approaches

1. Composition skills in expository prose
 - constructing logical paragraphs in support of a thesis
 - relating all paragraphs to the thesis
 - writing clear transitions
 - using quotations and examples to support the thesis
2. Composition skills in writing essays of literary criticism
 - reviewing literary terms
 - summarizing a literary work
 - stating and supporting an opinion on an element of a work of literature (plot, setting, characterization, etc.)
 - identifying and supporting the theme of a literary work
 - comparing and contrasting two or more works of literature

COLLEGE PREPARATORY COMPOSITION—THE RESEARCH PAPER (4,5)

I. Course Description

Studies techniques of formal research in depth and argumentative writing in preparation for college level work. The student will be polishing and perfecting his language skills, as well as practicing new approaches to writing the opinion essay. Differs from Advanced Composition in that the main content will be the formal research paper, thus making the course useful to any college bound student who will need this background.

II. Objectives

1. To bring the student's composition skill to the level demanded by a university
2. To familiarize students with formal research techniques
3. To acquaint students with more sophisticated argumentative writing
4. To increase vocabulary and improve mechanics
5. To practice logical thought in composition

III. Suggested Books and Materials

A Reading Approach to College Writing (Cox)
Preparing the Research Paper (College Entrance Publications)
A Guide to Writing the Research Paper (Turabian)

IV. Reference Books for Teachers

P. M. L. A. Style Manual
Writer's Guide and Index to English (Perrin)

V. Course Outline and Suggested Approaches

1. Perfecting structural skills (review):
 - insuring variety of sentence length and construction
 - insuring practice with techniques of sentence balance
 - insuring agreement in number and tense
2. Perfecting language skills: Insuring conciseness in writing through elimination of general and generic words, wordiness, cliches, euphemisms, and trite phrases from writing
3. Perfecting punctuation skills: insuring correct use of quotation marks, underlining, and citation of titles
4. Perfecting skills in research:
 - insuring accurate footnoting and bibliographic entries
 - insuring familiarity with note-taking techniques

SPEECH (1,2,3,4,5)

I. Course Description

Speech is a two-quarter course designed to help produce self-confidence, poise, and pride in situations requiring oral communication. A textbook may be used, but the majority of class time is spent on oral activities. The first quarter is prerequisite to the second; the order may not be reversed.

II. Objectives

1. To aid in the understanding and development of the speech skills necessary to effective oral presentation.
2. To provide experience in the presentation of the most common types of extemporaneous speeches.
3. To develop the ability to convey individual interpretation of reading material through speech.
4. To encourage and to make more effective participation in group oral experience.
5. To develop the attributes of a good listener.

III. Suggested Books and Materials

Tape recorder, lectern, microphone and amplifier
Effective Speech (H. P. Gough, et. al.) McGraw-Hill
The New American Speech (Hedde & Endgange) Lippincott
Modern Speech (J. V. Irwin) Holt, Rinehart, Winston
38 Basic Speech Experiences (Carlike)

IV. Reference Books for Teachers

Tested Methods in Teaching Speech (J. N. Halm) Weston Walch

V. Course Outline and Suggested Approaches

First Quarter - Skill development (through instruction and continuous practice): projection, eye contact, enunciation, timing, gesture, inflection, stress & emphasis, use of note cards, use of lectern, use of microphone, audience protocol, evaluation and criticism.

Speeches: social grace (announcements, introductions, dedications, etc.), demonstration, blackboard, visual aids, personal experience, the interview (with stress on impromptu answering of questions), humorous, using anecdotes, research (multiple source), opinion.

SPEECH (Continued)

Additional suggestions beyond the required speeches would be: giving of directions, the witness speech, the pet peeve, the sales talk, storytelling, the after-dinner speech.

Second quarter - Preliminary review of skills to be followed by constant practice.

Parliamentary procedure (sufficient for the average citizen),
Group discussion: the panel, the symposium and forum, the dialogue. Small group discussion on books read, current events, movies and TV, attitudes, etc.

Oral reading: interpretive reading, editorializing through oral reading (slanting), sight reading, choral reading.

FUNDAMENTALS OF ACTING (2,3,4,5)

I. Course Description

A study of the background for acting and theatre work. Terminology and a basic history are stressed. Acting situations will cover pantomimes, improvisations, and short plays. NO CREDIT IN ENGLISH TOWARD GRADUATION.

II. Objectives

1. To increase appreciation for good drama
2. To study the structure of a play, to become able to analyze the various relationships of plot, time, events, and characters
3. To develop sensitivity to and appreciation of the interpretation of roles, both physically and vocally
4. To develop skill in projecting artistic interpretations of these ideas and emotions through vocal and physical communication
5. To gain practice in the fundamental principles of movement and action on the stage
6. To develop a cooperative effort in working in groups for presentations of scenes from dramatic literature
7. To develop better rehearsal habits
8. To become familiar with the basic terms of stage and theatre work

III. Suggested Books and Materials

Basic Drama Projects (Tanner)

The Stage and The School (Ommanney)

On Stage Everyone (Barnes and Sutcliffe)

IV. Reference Books for Teachers

Working Up a Part (Albright)

Rehearsal (Franklin)

Classroom texts:

The Stage and the School

On Stage Everyone

V. Course Outline and Suggested Approaches

Unit I - THE STAGE AND ITS EQUIPMENT

- A. Theory: basic stage terminology needed for working on the stage
- B. Application: With a check sheet provided by the teacher, go to our stage, locate and identify the various bits of

FUNDAMENTALS OF ACTING (Continued)

equipment listed on the check sheet.

Unit II - ANALYZING THE PART

A. Theory:

1. The nature of a play
2. A general analysis of the play
3. Analysis of the part in relationship to the play
4. Analysis of the part itself

B. Application: You will be given a copy of a one act play, you will also be given a list of questions to ask yourself in the process of making an analysis of this play. Be prepared to discuss the analysis with the rest of the class.

Unit III - REHEARSING THE PART - MOVEMENT

A. Theory:

1. The basic importance of movement and gesture
2. The actor's physical requirements
3. Efficiency in posture and movement
4. General principles for stage movement
5. Some practical rules-of-thumb

B. Application:

1. Group Pantomime
2. Individual Pantomime

Unit IV - REHEARSING THE PART - SPEECH

A. Theory:

1. Reading lines naturally
2. Expressing meaning
3. Insuring vividness

B. Application: Reading nonsense exercises such as "Esau Wood" to make meaning very clear

Combine theory with practical experience, whenever feasible

Let the class "do", as well as study

Work in the theatre as much as possible

Require a great amount of in-class exercises

Utilize seminar areas -- places for independent work

PLAY PRODUCTION (2,3,4,5)

I. Course Description

A study in the presentation of a show before the class members. Memorization of roles and/or directing will be emphasized. Scenes from plays, one-act plays, and original works will be produced. NO CREDIT IN ENGLISH TOWARD GRADUATION.

II. Objectives

1. To provide the opportunity to work in live stage shows -- cuttings, one-acts, or full length
2. To work together in groups daily
3. To learn to respect each other's views and ideas
4. To serve in the many different roles and technical jobs of shows
5. To develop your skill in portraying different characterizations
6. To learn to work in groups without a supervisor being present

III. Suggested Books and Materials

The Stage and the School (Ommanney)

Plays As Experience (Zachar)

Individual copies of plays or collections of plays as available in the school's library

IV. Reference Books for Teachers

Play Direction (J. Dietrich)

Rehearsal (M. Franklin)

The Art of Play Production (J. Dolman)

Producing The Play (J. Gassner)

Play Production (Milton Smith)

V. Course Outline and Suggested Approaches

Group discussions on drama

- the structure of drama
- types of drama and the characteristics of each
- styles of production

Group theatre reading

- the principles and techniques of performing in group theatre readings
- select a play to perform as a group reading
- evaluation of the group's work, and of each individual's work in the presentation

PLAY PRODUCTION (Continued)

Combination of narration and staged scenes

- theory and techniques of narration of dramatic literature
- theory and techniques of cutting a script for this type of performance
- theory and techniques for staging scenes for this type of performance
- select a play to perform as this type of show

Presenting scenes from drama

- to concentrate on details of characterizations in various types of roles
- select scenes from plays and portray different roles

Planning actions for a scene

- devoted to the blocking, planning, and recording of actions for all actors in a scene or play
- select scenes from plays from which to plan the actions

Presentation of one act or full length plays

- to present class plays either for the public or for an invited audience
- divide into groups to select plays and assign jobs or roles

Encourage the students to accept different jobs with different groups

Do not encourage the same students to remain in the same groups

Let the students pick the plays or scenes that their group is to do

Some plays to be assigned by the teacher or assign some students to certain jobs or roles

Perform some plays in front of a live audience--junior high schools, elementary schools, or special assemblies or classes

Provide theory, but let the students do the work

DEBATE (3,4,5)
(4-Quarters)

I. Course Description

Debate is offered to give the student an opportunity to learn and practice formal argumentation through the use of logic, statistics, and evidence. This course will also give the student an opportunity for interscholastic debate and student congress tournaments. The study and utilization of parliamentary procedure will be practiced through the student congress activity. Prerequisite: Speech I.

II. Objectives

1. To learn basic debating techniques
2. To practice clear thinking, logical organization, and effective argumentation through formal debate
3. To learn the etiquette of competitive debate

III. Suggested Books and Materials

Competitive Debate: Rules and Techniques (Musgrave)
Introduction to Debate: A Programmed Handbook (Freely)
Debate and Argumentation (Freely)

IV. Reference Books for Teachers

Introduction to Debate (Haney)

V. Course Outline and Suggested Approaches

Parliamentary procedure (theory and practice)
Theory and practice of different styles of debate
Practical applications of Items 1 and 2 above.

STAGECRAFT (3,4,5)

I. Course Description

A study of stage lighting, public address equipment, stage scenery, and set construction. NO CREDIT IN ENGLISH TOWARD GRADUATION. (3,4,5)

II. Objectives

1. To understand the theory and principles of planning scenery for the stage
2. To learn the basic principles of construction of stage scenery
3. To understand the theory of painting scenery for the stage
4. To learn how to assemble and handle units of scenery
5. To learn to plan, install, and operate lighting equipment for the stage
6. To become effective members of technical crews for theatre productions

III. Suggested Books and Materials

Stage Scenery and Lighting (Selden and Sellman)
(only suitable text available)

IV. Reference Books for Teachers

Stage Scenery and Lighting (Selden and Sellman)
Scenery For The Theatre (Burris-Meyer-Cole)
A Stage Crew Handbook (Cornberg and Gebauer)
A Primer of Stagecraft (Nelms)

V. Course Outline and Suggested Approaches

A. Course Outline

Unit I - PLANNING SCENERY FOR THE STAGE

- A. Design of scenery
- B. Some common forms of scenery
- C. Planning scenery for plays

Unit II - THE CONSTRUCTION OF SCENERY

- A. Practical demands of scenery construction (General practice)
- B. Lumber materials
- C. Hardware materials
- D. Covering materials
- E. Procedure in construction
- F. Joining

STAGECRAFT (Continued)

- G. Covering
 - H. Fastening units together
 - I. Construction of scenery (Specific practice)
- Unit III - THE PAINTING OF SCENERY
- A. The principles of painting for the stage
 - B. Paint materials, those most desirable for stage scenery
 - C. Painting implements
 - D. The elements of color in pigments
 - E. The preparation of paint
 - F. Suggestions for mixing scenic paints
 - G. The "prime coat"
 - H. The following coats
 - I. Methods of applying paint
 - J. Special effects through paint
- Unit IV - ASSEMBLING AND SHIFTING OF SCENERY
- A. Requirements of the stage for efficient handling of scenery
 - B. Methods of lashing and bracing scenery
 - C. Setting the scene
 - D. Shifting scenery on small stages
 - E. Striking the set and returning to storage
- Unit V - LIGHTING THE STAGE
- A. The meaning of light on the stage
 - B. Lighting instruments
 - C. Light and shade
 - D. Color in lighting
 - E. Lighting practice

B. Suggested Approaches

For each project studied in theory, try to provide practical experience in same.

Utilize school plays as a means to gain experience outside the classroom.

Utilize films and filmstrips suited for the course objectives.

Study local "soap operas" for their use of scenery and lighting.

Plan field trips to visit work done for local theatre productions in the community.

THEATRICAL MAKE-UP (3,4,5)

I. Course Description

A study of theatrical make-up for movies, television, and live stage shows (both in theory and application). NO CREDIT IN ENGLISH TOWARD GRADUATION.

II. Objectives

1. To study the basic theory and principles of stage make-up
 - A. To understand the purposes of stage make-up
 - B. To understand the basic characteristics of a good make-up artist
 - C. To know the basic materials used in stage make-up
 - D. To know the basic colors and textures of complexions
 - E. To become more aware of physical characteristics of all races, and types and kinds of people
2. To develop skill in the application of stage make-up for various basic types of characters in plays
 - A. To become proficient in the choice of make-up materials and colors
 - B. To learn to mix base colors for various effects
 - C. To become skillful in the application of make-up for basic types

III. Suggested Books and Materials

Stage Make-Up (Richard Corson)
(only suitable text available)

IV. Reference Books for Teachers

Make-Up (John Baird)
The Art of Make-Up (H. Chalmers)
Stage Make-Up (R. Corson)
The Last Word in Make-Up (Liszt)
Make-Up Magic (A. Schwerin)

V. Course Outline and Suggested Approaches

A. Course Outline

Introduction to the course, requirements, objectives, etc.

- Purposes of make-up
- Characteristics of a good make-up artist
- Basic colors for various ages
- Mixing colors for characters

THEATRICAL MAKE-UP (Continued)

Theory for the application of straight make-up

-Practical: Working with a partner, apply straight make-up on each other

Theory: Increasing age with make-up

-Application: Practice making sunken areas and high lights

Make-up for the hands of extremely old age

Unshaved effect

Beards and mustaches

Use of putty for changing the shape of the nose, chin, or for making scars and moles

Make-up for different types of clowns

Special effects, such as black wax, blocking out eye brows, scars, etc.

B. Approaches

Utilize the idea of letting the students work on each other and themselves

Because of class periods being less than one hour, stress the idea of only doing certain steps in the make-up process each day, rather than the entire job

Allow time for clean up each work day

Try to have this class scheduled prior to lunch or as the last period of the day

Have restrooms close to your classroom for convenience of letting the students clean up

READING WORKSHOP (I)

I. Course Description

Reading Workshop is individualized reading instruction designed to help students overcome specific difficulties in reading. Students will build vocabulary skills and develop reading ability by improving speed and understanding. They will learn how to take tests and will be introduced to methods that will help them study assignments in other classes. It should be limited to those reading in the 20th percentile on the California Reading Test. There should be no more than fifteen students in a class. It may be repeated for credit as necessary.

II. Objectives

1. To meet individual student needs in reading
2. To motivate students to read
3. To diagnose specific individual difficulties and help each student overcome his problem
4. To enlarge reading vocabulary and word recognition
5. To improve comprehension through development of thinking skills
6. To develop rhythm, speed, and accuracy in reading

III. Suggested Books and Materials

SRA Reading Lab IIIa
SRA Reading for Understanding - General
SRA Reading Book I
Scope Magazine
Be a Better Reader Foundations
Scope/Skill Books
Scholastic Reluctant Reader Library
Language Master
Success with Words
Holt's Impact Series Library
SRA Diagnostic Test - Forms A and B

IV. Reference Books for Teachers

Remedial Techniques in Basic School Subjects (Fernald)
How to Improve Reading Ability (Harris)
Hooked on Books (Fader)

READING WORKSHOP (Continued)

V. Course Outline and Suggested Approaches

Diagnosis of individual needs

Daily practice

Fernald Method

Eveyn Wood Method

Individual study in specific materials

Notebooks (See Hooked on Books)

CORRECTIVE READING (2,3)

I. Course Description

Corrective Reading is designed for students who can recognize words easily but need to work on speed and comprehension skills. Vocabulary improvement will be stressed. Students will be encouraged to improve their study skills. This course is for students who score between the 20th and 50th percentiles on the California Reading Test. Class size should be no more than twenty-five students.

II. Objectives

1. To improve comprehension
2. To improve reading speed
3. To develop vocabulary
4. To improve study skills

III. Suggested Books and Materials

SRA Reading Lab IIIB
SRA Reading for Understanding - Senior Edition
SRA Better Reading Book 2
SRA Vocabulary Books
30 Days to a More Powerful Vocabulary (Lewis)
EDL Controlled Reader
Be a Better Reader, Book III
88 Passages to Develop Reading Comprehension
Tachistoscope

IV. Reference Books for Teachers

Teaching Reading in High School (Karin)
Remedial Techniques in Basic School Subjects (Fernald)
How to Improve Reading Ability (Horris)
Hooked on Books (Fader)

V. Course Outline and Suggested Approaches

Diagnostic of individual needs

Daily practice in reading skills

Outside reading

Individual in-class reading of students' materials

CORRECTIVE READING (Continued)

Individual study and reading

Group study of study skills

Evelyn Wood Method

Karlin's Teaching Reading in High School

DEVELOPMENTAL READING (3,4,5)

I. Course Description

Developmental reading encourages the good reader to improve the basic reading skills he already has. He will learn to read materials of average difficulty more rapidly and with better understanding. He will improve his vocabulary. He will learn to read increasingly more difficult material with understanding. Recommended for students reading above the 50th percentile on the California Reading Test. Class size may be thirty to thirty-five.

II. Objectives

1. To increase reading rate
2. To improve comprehension and retention of what is read
3. To develop reading power through vocabulary growth
4. To become familiar with the techniques of standardized tests and with methods of getting better scores on them
5. To gain wider horizons through reading numerous books
6. To increase general studying effectiveness by learning to see main ideas, supporting ideas, and critical details.

III. Suggested Books and Materials

SRA Reading Lab IVA
SRA Reading for Understanding - Senior Edition
SRA Book 3
EDL Controlled Reader
Reading Pacers
How to Become a Better Reader (Witty)
Words and Ideas (Didas)
Word Wealth

IV. Reference Books for Teachers

Teaching Reading in High School (Karlín)
Remedial Techniques in Basic School Subjects (Fernald)
How to Improve Reading Ability (Harris)
Books on Books (Fader)

V. Course Outline and Suggested Approaches

Diagnosis of present reading skills

Daily practice

DEVELOPMENTAL READING (Continued)

Self-evaluation

Evelyn Wood Method

Individual study and reading

TRADITIONAL GRAMMAR (2,3)
GRAMMAR OPTION 2

I. Course Description

Traditional grammar deals with the structural and mechanical organization of the English language. It will help the student understand the way our language works and proper uses of the language.

II. Objectives

1. To reinforce English grammar so that the student has the ability to use it correctly in both his oral and written communications
2. To stress appropriate usage, sentence structure, and mechanics in both oral and written exercises
3. To work on improving spelling and vocabulary

III. Suggested Books and Materials

English Grammar and Composition (10-12) (Worriner)
English 3200 (Blumenthal)
Using Good English (Laidlaw Brothers)
Concise English Handbook (Guth)

IV. Reference Books for Teachers

Essentials of English Grammar (O. Jespersen)
Grammar of the English Language (G. O. Curme)
Writer's Guide and Index to English (Perrin)
Growth and Structure of the English Language (O. Jespersen)
A History of the English Language (Baugh)
The Story of Language, Language for Everyone, and other books (Mario Pei)
The Miracle of Language, The Tree of Language (Charlton Laird)
Introduction to the English Language (Marckwardt)
Teaching English Grammar, Teaching English Usage (Pooley)

V. Course Outline and Suggested Approaches

Parts of speech: their identification and function

The sentence: subjects, predicates, and complements

The phrase: prepositional, verbal, and appositive

TRADITIONAL GRAMMAR (Continued)

The clause: independent and subordinate

Correct agreement: sub/verb, pronoun, antecedent

Using pronouns correctly: nominative and objective case

Verbs: principal parts, tense, voice

Modifiers: comparison, placement of modifiers

Mechanics: capitalization and punctuation

Writing complete sentences

Writing effective sentences: variety and emphasis

TRANSFORMATIONAL GRAMMAR (2,3,4)
GRAMMAR OPTION 1 (2 QUARTERS)

I. Course Description

Transformational grammar is the latest stage in the science of grammar. It deals primarily with sentence generating and kernel sentence transformations. This course is designed to teach the student to recognize the difference between grammatical and ungrammatical constructions and to understand what the nature of a well-formed sentence is. Both quarters recommended. The first quarter would emphasize the material through the there transformation, and the second quarter would deal with mechanics and more involved usage.

II. Objectives

1. To provide the student with a practical system of forming sentences for both oral and written communications
2. To help the student understand the development of language through the development of the sentence
3. To show him how word classes operate and why they are necessary
4. To answer questions such as: "What is grammar?" "What are dialect differences?" "What are the social implications of grammar?"

III. Suggested Books and Materials

English Sentences (P. Roberts)

IV. Reference Books for Teachers

Structure of American English (Nelson Francis)

Transformational Grammar and the Teacher of English (O. Thomas)

A Structural View of English (M. Fieder)

English Syntax: A Programmed Introduction to Transformational Grammar (P. Roberts)

The Structure of English: An Introduction to the Construction of English Sentences (Charles C. Fries)

An Introduction to Descriptive Linguistics (H. A. Gleason Jr.)

Introduction to Linguistic Structures: From Sound to Sentence in English (Archibald A. Hill)

American English: in Its Cultural Setting (Lloyd and Warfe.)

Understanding English (P. Roberts)

SEMANTICS (4,5)

I. Course Description

Semantics is a process in which certain language orientations are used to further clear thinking and better understanding. Essentially, the students will learn "New" methods for effective communication.

II. Objectives

1. To become aware of words and how they're used
2. To facilitate clear thinking
3. To learn skills which will be an aid to effective communication
4. To appreciate the scientific method as an approach in other areas
5. To use language effectively

III. Suggested Books and Materials

Language in Thought and Action (Hayakawa)
Symbol, Status and Personality (Hayakawa)
"History of the English Language" #54 (Life Reprint)
Language and Systems or Language and Reality (Postman)
Semantics (Tapes Unlimited)

IV. Reference Books for Teachers

Explorations in Awareness (Bois)
The Tyranny of Words (Chase)
People in Quandaries (Johnson)
Science and Sanity (Korzbyski)
The Language of Wisdom and Folly (Lee)
Words and What They Do To You (Minteer)
The Gift of Language (Schlauch)
Reasoning and Argument (Schneider)
Semantics and Common Sense (Soloman)
Levels of Knowing and Existence (Weinberg)
What Everyone Should Know About Semantics (International Society for Gen. Semantics)

V. Course Outline and Suggested Approaches

The five rules of semantics:

- the word is not the thing
- the map is not the territory
- the map is never all the territory
- Science 1933 is not Science 1969
- Smith₁ is not Smith₂

SEMANTICS (Continued)

Intension and extension in definition. (denotation and connotation)

Levels of abstraction. (abstract and concrete words)

Non-Aristotelian systems. (polar words - extensional devices)

Facts, statements of fact, and opinion. (slanting)

Language orientations in current use. (i.e., law, poetry, etc.)

The teacher lecture method works well for the introduction of new concepts.

Small group oral reports could be given on the various language orientations in current use. (i.e., the language of law, advertising, science, etc.)

Oral and written book reports covering outside reading encourage wide reading.

Written assignments would cover "new" concepts such as levels of abstraction.

LITERATURE OF THE NORTH (2,3)

I. Course Description

Emphasizes regional literature, including writings of the Alaskan and Canadian North, primarily exploring man's relation to the Northern environment. Considers writings of natural scientists such as Adolph Murie, Farley Mowat, Sally Carrighar; poetry of Robert Service and John Haines; true adventure experiences of Lois Crisler and others; fiction of Jack London; biographies of Carl Ben Eielson and others; and legends and folk tales of Native peoples.

II. Objectives

1. To consider elements in the literature of a region that has peculiar characteristics such as extreme cold, isolation, wilderness, etc.
2. To become acquainted with writers from and about the North.
3. To develop appreciation of man's ability to survive and function in a hostile environment.
4. To consider the major events in the history of the Alaskan-Canadian North: the gold rush, oil boom, war, depression, Alaskan statehood, earthquake, etc., and their effect on the writings of the region.
5. To consider and discuss current issues of the region - poverty of Natives, cultural transition, resource development, Native land claims, wildlife vs. development, etc.

III. Suggested Books and Materials

Call of the Wild and Other Stories (Jack London)

Never Cry Wolf (Farley Mowat)

People of the Deer (Farley Mowat)

Arctic Wild (Lois Crisler)

Moonlight at Midday (Sally Carrighar)

Wings Over Alaska (biography of C.B. Eielson by Edward Herron)

Naturalist in Alaska (Adolf Murie)

"The Village People" (Newspaper feature series by the "Anchorage Daily News")

Poetry selections from Winter News (John Haines)

Poetry of Robert Service as available

LITERATURE OF THE NORTH (Continued)

Legends, folklore, and poetry by Native peoples.

Mrs. Mike (Freedman)

On the Edge of Nowhere (Huntington)

"The Strangest Story Ever Told" (Kolp)

Sitka (L'Amour)

Books and other materials from the school district special
Northern Collection.

Films from State Departments of Fish and Game, Commerce, etc.
Resource people from the community and state

IV. Reference Books for Teachers

The Alaska Book

The Alaskan Reader (E. Gruening)

The Flying North (Jean Potter)

"The Northern Collection" (available through the Anchorage
Borough School District)

V. Course Outline and Suggested Approaches

Consideration of the following issues in class discussion and
reading:

-How does the Northern environment affect the lives of
people? How has this been treated in fictional, poetic,
and non-fictional literature?

-What are the special problems of the Northern life and
what is being done about them here in Alaska and else-
where?

-How is this treated in the writing about the region?

-Who are the contemporary writers on the Alaskan and
Northern Canadian scene who are working within the
environment? Who were the writers of the past who have
made use of regional materials in literature?

-What issues, topics, ideas, experiences, do writers
write about in the literature of the North?

Read extensively in the School District's Special Collection
of Northern books.

Read Jack London, Farley Mowat, and the poetry in common
and let the rest of the reading be individual, according to
student choice.

Write at least one paper with a Northern setting and/or theme.

LITERATURE OF THE NORTH (Continued)

Some teacher lecture of background material: consider romanticism and realism in writing of the Northern environment, and the problems involved.

Dramatizations in small groups of some of the Eskimo, Indian, and Aleut legends and folk tales

Consideration of current writers in and about the North: Haines, Louise Gore, Elsa Pederson, Walt Morey.

HUMOR IN LITERATURE (2,3)

I. Course Description

Primary attention will be given to authors from the time of Mark Twain to contemporary authors, with some consideration given to early American humorists and Shakespeare as an aid in understanding the historical development of humor.

II. Objectives

1. To develop an appreciation of both oral and written humor
2. To acquaint the student with the terminology of humor
3. To recognize the varied devices used in creating humor
4. To show the changing trends in humor
5. To show how humor is the reflection of a society at a given time

III. Suggested Books and Materials

Early: Benjamin Franklin, Joel Chandler Harris, Bret Harte, Josh Billings, Washington Irving, Petroleum Nasby, Artemus Ward, Mark Twain, Ambrose Bierce

Modern: Ellis Parker Butler, Clarence Day, Peter Finley Dunne, Arthur Guiterman, Ring Lardner, Tom Marquis, O'Henry, Will Rogers, Damon Runyon, Booth Tarkington, Franklin P. Adams, Richard Armour, Robert Benchley, Corey Ford, Art Buchwald, Bill Mouldin, George and Helen Papashvily, Ogden Nash, Dorothy Parker, S. J. Perelman, William Saroyan, Max Shulman, Cornelia Otis Skinner, H. Allen Smith, James Thurber, E. B. White

Black Humorists: Mort Sahl, Dick Gregory, Bob Newhart, Shelley Berman

Non-American: Shakespeare, Giovanni Guareschi, Stephen Leacock, Saki

Recording Artists: Bill Cosby, Bill Dana, Jonathan Winters, Mike Nichols - Elaine May

Possible Texts: The Comic Spirit in America (Scribners)

Masterpieces of Humor - Hart Publishing

Three Comedies of American Family Life

Up the Down Staircase (Kaufman)

Alice in Wonderland (L. Carroll)

Our Hearts Were Young and Gay (Skinner)

See School file for comprehensive bibliography

HUMOR IN LITERATURE (Continued)

IV. Reference Books for Teachers

"American Humorists" (Willard Thorp, U. of Minnesota pamphlet #42)

The Literature of Comedy (Stroud and Gordon)

The Home Book of Laughter (Becker)

Life of the Party (Bennett Cerf)

An Encyclopedia of Modern American Humor (B. Cerf)

A Subtreasury of American Humor (E. B. White available in pocketbook)

Thurber Album (James Thurber)

The Antic Muse (parodies)

V. Course Outline and Suggested Approaches

Independent reading of a number of humorous selections to determine the methods through which the author achieved humor

Extensive oral reading by both students and teacher of humorous selections, including comedies

Study of various techniques used by present-day TV and recording personalities in achieving humor

Study of, and writing of, satires and parodies

Discuss social effects of humor when it is aimed at institutions or sacred cows

Laughter as psychological release. Laughter and tears

Humor as a weapon

AMERICAN FOLKLORE (2,3)

I. Course Description

Students explore American stories and tales as they were expressed in the oral tradition, including folk tales, legends, yarns, tall tales and superstitions. Old-time and modern heroes, those who have left legends, will be studied. This is folk literature as opposed to classical or popular literature. Content will be emphasized (as opposed to style and tone) because the stories were originally told rather than written.

II. Objectives

1. To heighten enjoyment in reading "hero" stories
2. To help students become aware of our folk heritage
3. To develop skills in understanding stories for fun
4. To introduce students to "heroes" of negative and positive virtue

III. Suggested Books and Materials

American Folklore (Poulakis)

Recordings: folk ballads, folk tales and stories

IV. Reference Books for Teachers

American Folklore, (Dorson)

Heroes of the American West (Pappas)

American Heroes of Legend and Lore (Shay)

"Life" Treasury of American Folklore

Treasury of American Folklore (Botkin)

V. Course Outline and Suggested Approaches

Class discussion of material assigned

Writing assignment in which students create their own hero, either real or imaginary

Scrap-books of modern-day heroes from newspaper and magazine reports

Panels to present orally information from outside sources about specific legendary heroes

Reading assignments to be completed in class, both orally and silently. These students probably need help with reading skills. Study guides might be of value on some occasions

AMERICAN FOLKLORE (Continued)

Play records of oral story-telling and ballads so that students may enjoy the stories as they were intended to be heard

MYTHOLOGY (2,3)

I. Course Description

The great stories of mythology form the basis of all literature. In addition, much literature includes allusions based on mythology. Students will study Greek, Roman and Norse mythology as it is related to literature.

II. Objectives

1. To further understanding of Greek, Norse, and Roman mythology
2. To show the relationship between literature and mythology
3. To enjoy reading myths

III. Suggested Books and Materials

F395 The Age of Sophocles
F396 The Character of Oedipus
F397 Man and God: Oedipus the King
F398 The Recovery of Oedipus
FS1569 Mythology
Texts: Mythology Vol. 1: The Age of Fable (Bullfinch)
Mythology (Hamilton)
Oedipus The King (Sophocles)

IV. Reference Books for Teachers

Ancient Myths (Goodrich)
Metamorphosis (Ovid) Humphries translation
Myths of the Ancient World (Kramer)
Works & Days (Hesiod)
Iliad, Odyssey (Homer Rouse tr.)
The Golden Bough (Frazer)
The Greek Myths (Graves)
Handbook of Greek Literature (Rose, H.J.)
Aeneid (Vergil)

V. Course Outline and Suggested Approaches

Creation of myths

Stories of love and adventure

Great families in mythology

Norse myths

INTRODUCTION TO LITERATURE (2,3,4)

I. Course Description

Introduction to Literature is the foundation for subsequent literature courses. This course is designed to present to sophomores structural similarities and differences among the four main genres of literature. Basically, the quarter will be divided into two-week sections, with concentration on the short story, novel, drama, and poetry. It is imperative, in order to prevent repetition of material in other courses, that teachers stay within the suggested course content.

The teacher need not cover all suggested selections in each area. The order in which the areas are taught, however, will probably be determined by book availability within each building. The anthologies are on hand, and the selections are adequate, but do not necessarily represent the best materials in each area.

II. Objectives

1. To introduce the student to the terminology particular to the four major genres of literature
2. To foster enthusiasm and a growing appreciation of the forms of literature and literary expression
3. To provide a foundation in literature for extending study to more specialized areas

III. Suggested Books and Material

Adventures in Appreciation (Loban & Olmstead)

The Pearl (John Steinbeck)

15 American One-Act Plays (Paul Kozeck, ed.)

IV. Reference Books for Teachers

Glossary of Literary Terms

Aspects of the Novel (Forester)

The One-Act Play (pamphlet) (Greene)

The Novel (Drew)

How Does a Poem Mean? (Ciardi)

Understanding Fiction

How to Read a Poem

INTRODUCTION TO LITERATURE, Continued

Creative Approaches to Reading Fiction (Beauchamp)

Studies in Fiction (Bonazza & Roy)

Handbook to Literature

"What to Look for in Drama and Fiction" (filmstrip)

V. Course Outline and Suggested Approaches

The Short Story: Study of the short story should focus on the six structural elements listed below. The instructor need not cover all titles for each element, but should cover at least one from each area. In the study of the six elements the following points should be emphasized: types of conflict, foreshadowing, point of view, development of character, author's attitude, and background details.

Text: Adventures in Appreciation, Harcourt, Brace Olympic (1958) or Laureate editions (1963)

Plot

"Leiningen vs. the Ants"

"The Quiet Man"

"The Most Dangerous Game" **

Character

"The Heathen"

"Paul's Case" **

"Rocking Horse Winner" **

"The Devil and Daniel Webster" **

Setting

"Untitled Story"

"The Man in Asbestos"

"Flight" **

Theme

"The Bishop's Candlesticks"

"Scarlet Ibis" **

Tone

"A Slander"

"The Death of Red Perii"

"Zone of Quiet"

"There Will Come Soft Rains" **

Total Effect

"The Sniper" **

"By the Waters of Babylon"

** Not available in class sets.

INTRODUCTION TO LITERATURE, (Continued)

The Novel: In the treatment of the novel, it is suggested that the teacher concentrate on the same six points previously taken with the short story, but that emphasis be placed on a comparison and contrast of the short story and novel, and that an "extension" of these points be considered, including sequence of action, flashback, chronological order and psychological order, subplots, emphasis of basic structure in contrast to the short story, and antagonist vs. protagonist.

Text: The Pearl (John Steinbeck)

Drama (The One-Act Play): The study of the one-act play should also deal with the basic six points taken under the short story and novel. In addition, it should give the student the simple terminology of the theater: comedy, tragedy, unity of plot and production, dialogue/monologue/soliloquy, and audience response.

Text: 15 American One-Act Plays
(Paul Kozelka)

Recommended titles: "Trifles", "Sorry, Wrong Number", "Dust of the Road", "Still Alarm", "Impromptu", "The Devil and Daniel Webster". Optional Title for longer play (3 acts): "The Miracle Worker" (in Adventures in Appreciation Laureate edition)

Poetry: If possible, the section on poetry should present the material inductively to allow appreciation prior to the "labeling" process. Students should be exposed to the differences between poetry and prose, as well as the basic terminology: narrative, lyric, theme, stanza, tone, mood, allusion and rhythm, as well as imagery; simile, metaphor and personification. It is recommended that scansion not be considered in this two-week section. Examples readily available include:

Narrative poems: "Ballad of the Oysterman"
"Danny Deever"
"Old Christmas Morning"
"Out, out"
"Death of the Hired Man" **

Lyric Poems: "Birches"
"When I was One and Twenty"
"Sea Lullaby"
"Four Preludes on Playthings
of the Wind"
"The Fish"
"To Night"

NONFICTION (2,3,4)

I. Course Description

Nonfiction allows students the opportunity to explore varied types of factual literature including narratives, interviews, essays, and articles. Periodical literature is, of necessity, used regularly and includes newspaper materials. Not to include biographies or autobiographies as texts, as these are covered in another course.

II. Objectives

1. To expand knowledge of nonfiction beyond the range of general works
2. To increase understanding of the real world by sharing experiences with those who have written of it
3. To think critically about contemporary issues as presented in the material studied
4. To recognize and appreciate the distinctive features of nonfiction writing itself
5. To become familiar with the nonfiction section of the library

III. Suggested Books and Materials

King Solomon's Ring (Lorenz)

The Long Walk (Rawicz)

Shadows on the Grass (Dinesen)

Hiroshima (Hersey)

The Old Man and the Boy (Ruark)

A Night to Remember (Lord)

Kon-Tiki (Heyerdahl)

Endurance (Lansing)

Periodicals from the library: National Geographic, American Heritage, Life Series on Science and Religion, etc.

A.V. materials: Films from the Free Film list of Pictures, Inc. including "21st Century" films and others related to selected areas within the field of nonfiction

NONFICTION (Continued)

IV. Reference Books for Teachers

Search for Perspective (Beal and Hoopes)

The Current Voice (Cook et. al.)

Contemporary Essays (Nickerson)

Writing Prose (Kane and Peters)

Ideas in Motion (Beal and Hoopes)

Nonfiction II (A. Baum)

V. Course Outline and Suggested Approaches

Could be organized by going through the nonfiction portion of the library, selecting representative materials from philosophy, religion, psychology, travel, adventure, sociology, "How to . . .", geography, history, science, foreign language, anthropology, political science, etc.

Discuss the differences between true and fictionalized descriptions of events and experiences. . . write or tape some of each in class

Students should write at least one paper that shows their critical appraisal of a current issue treated in a book or periodical read in class

Discuss how a writer conveys mood, character, and excitement by his choice of ordering of events, selection of detail, withholding of information for suspense, etc.

Compare photographs and written descriptions of the same event

BIOGRAPHY (2,3,4)

I. Course Description

Emphasizes the lives of interesting people. Students will study biographies and autobiographies in an effort to learn more about specific lives and draw general conclusions about human nature.

II. Objectives

1. To learn about the lives of famous and/or interesting people
2. To become familiar with specific great personalities
3. To draw general conclusions about life from a study of real lives

III. Suggested Books and Materials

Biography Past and Present: Selections and Critical

Essays (Davenport, Siegel)

Profiles in Courage (J. Kennedy)

Yonkee from Olympus (Bowen)

Johnson (Boswell)

Reach for the Sky (Brickhill)

My Several Worlds (Buck)

Autobiography (Cellini)

The Diary of a Young Girl (Frank)

May This House Be Safe from Tigers (King)

The Egg and I; Onions in the Stew (MacDonald)

Biography of John Paul Jones (Morison)

Lives (Plutarch)

Here Comes, There Goes You Know Who (Saroyan)

My Shadow Ron Fost (Sond)

Autobiography (Steffens)

Sailor on Horseback, Immortal Wife, The Agony and

the Ecstasy, etc. (Stone)

Alone (Byrd)

Brave Men (Pyle)

Lincoln (Sondburg)

Autobiography (Ghandi)

Winston Churchill's Volumes

Eleanor of Aquitaine and the Four Kings (Kelly)

Francois Villon (D. B. W. Lewis)

Suleiman the Magnificent (H. Lamb)

Erasmus of Rotterdam (S. Zweig)

BIOGRAPHY (Continued)

Audio-Visual materials (the following films are available free from Pictures, Inc.)

"The Other World of Winston Churchill" (#2530, Hallmark)

"President Johnson: Teacher in the White House" (#2500 MEA)

"The Story of Dr. Lister" (#2476 Warner-Lambert)

IV. Reference Books for Teachers

The Nature of Biography (J. A. Garraty)

Biography As An Art: Selected Criticisms (J. Clifford)

Biography Past and Present (Davenport and Sigel)

V. Course Outline and Suggested Approaches

Could be organized by themes such as man's courage (e.g. Profiles, Alone, Brave Men, etc.) eccentricity, contributions to human advancement, artistic achievement, self-exploration and self-understanding, admirable examples of the way life should be lived

Could be treated historically -- the influence of famous persons on the society of their own and later times

Could deal with the problems of writing biographies -- slants, personalized source material, "novelized" biography, authenticity of character

Students should write at least one biographical paper -- comparison of people, contrast of biographical treatments, biographical sketch of someone they know (or don't know) and admire

SHORT STORY (3,4,5) AMERICAN SHORT STORY (2,3,4)

I. Course Descriptions

Both Short Story and American Short Story will provide an in-depth study of the short story form including an understanding of such concepts as romanticism, regionalism and realism. The courses will include the biographical background, influences and styles of the various authors studied. The basic elements of a short story will also be studied. In Short Story, the selections read will represent world-wide authors. In American Short Story, concentration will be on selections by American authors exclusively, with some attention to the historical development of the short story in America. Instructors should exclude from these courses materials exclusive and necessary to other courses being offered in that particular school: e.g. Poe, Irving and Hawthorne stories used in Early American Literature.

II. Objectives

1. To read for enjoyment and appreciation a wide variety of short stories
2. To appreciate the contribution to the short story form of setting, character, plot, theme, mood and point of view
3. To acquaint the students with biographical data on the authors
4. To analyze and evaluate the varied ideas and philosophies revealed in the stories

III. Suggested Books and Materials

The Short Story:

35 Best Short Stories (Scholastic Books)

50 Great Short Stories (Bantam)

Short Story Masterpieces (Dell)

A Pocket Book of Short Stories (Washington Square)

Masters of the Short Story (ed. Havinghurst)

The Art of Short Fiction (Ginn and Company)

Studies in the Short Story (Singer)

If still being published--"Short Story International", a monthly publication of Short Story International, Inc., 240 West 40th, New York, NY 10018

American Short Story:

Great American Short Stories (Wallace and Mary Stegner)

Adventures in American Literature (Laureate Ed.)

SHORT STORY, AMERICAN SHORT STORY (Continued)

Contemporary American Prose (Literary Heritage)

50 Great American Short Stories (Crane)

The Best American Short Stories (published each year for the preceding year, Houghton Mifflin Company)

IV. Reference Books for Teachers

12,000 Students and Their English Teachers

Writing Prose (Kane and Peters)

V. Course Outline and Suggested Approaches

Independent concentration on a particular author of the student's choice

Small group study and discussion of particular stories with oral reporting to the class

Adopting short stories to TV and stage scripts

SCIENCE FICTION (2,3,4,5)

I. Course Description

This course emphasizes science fiction as a vehicle for social criticism and stimulation of thought about the future development of man's technology and social and political organization. Brief look at science fiction's historical development. Novels, short stories, and articles will be selected from works by Bradbury, Sturgeon, Clarke, Asimov, Heinlein, Daniel Keys, H. G. Wells, and others, and from current magazines.

II. Objectives

1. To increase student enjoyment of reading through the science fiction field
2. To stimulate students to think about the social issues of the present and the future
3. To inspire students to become concerned about adaptation to change as a necessity for contemporary and future world living
4. To lead students to consider the consequences of increased technological development
5. To help students increase their information about, and awareness of, the history of science fiction and fantasy as a special part of general fiction.

III. Suggested Books and Materials

Books: (Key: *Slow reader; #Average reader; + Good, fast reader)

I, Robot ## (Asimov)

The Puppet Masters ## (Heinlein)

The Rest of the Robots ## (Asimov)

Fifty Short Science Fiction Tales ##

Reach for Tomorrow ##+ (stories by Arthur Clarke)

Green Hills of Earth ##+(Heinlein)

The Martian Chronicles ##+ (Bradbury)

Ace Doubles one books by (Norton and Vance)*

Junior books by Heinlein *

Flowers for Algernon ##+ (Keys)

Fantastic Voyage ##+ (Asimov)

War of the Worlds ##+ (Wells)

The Time Machine ##+ (Wells)

2001: A Space Odyssey ##+ (Clarke)

More than Human # (Sturgeon)

Foundation, Foundation & Empire, Second Foundation (Asimov)

Dune + (Herbert)

Stranger in a Strange Land + (Heinlein)

SCIENCE FICTION (Continued)

Cat's Cradle + (Vonnegut)
Childhood's End + (Clarke)
Canticle for Liebowitz + (Miller)
The Country of the Blind + (Wells)

Movies: Fantastic Voyage
Planet of the Apes
War of the Worlds
Seconds
Village of the Damned
20,000 Leagues Under the Sea

Plays: Visit to a Small Planet (TV Play by Gore Vidal)
R. U. R. (Rossum's Universal Robots) (Karel Capek)

Music and Art: Recordings; reproductions of paintings of
the planets by Chesley Bonestell
The Planets (Holst)(recording)

Magazines: PSYCHOLOGY TODAY, ANALOG, IF,
FANTASY AND SCIENCE FICTION, AMAZING,
FANTASTIC UNIVERSE, GALAXY

Recording: WAR OF THE WORLDS (Orson Welles' Lux
Radio Theatre Broadcast, 1938)

Poetry: Space Child's Mother Goose; various other poems
in FANTASY & SCIENCE FICTION magazine and other
publications

IV. Reference Books for Teachers

New Maps of Hell (Kingsley Amis)
Seekers of Tomorrow (Moskowitz)
Future Perfect (Bruce Franklin)
Explorers of the Infinite (Moskowitz)

V. Course Outline and Suggested Approaches

Begin the quarter with one book everyone can read, such as
Martian Chronicles, which can be discussed from the standpoint
of social criticism, then divide into smaller groups for the rest
of the quarter according to interest and reading ability.

SCIENCE FICTION (Continued)

Have each student, regardless of ability, write a 3-5 page science fiction story of his own

Emphasize discussion of the ideas peculiar to the science fiction field: time travel and other-dimension travel, robots, androids, quasi-humans, and the social and moral issues connected, space travel and the exploration of other worlds, other intelligent life and the problems of communication, discrimination, colonization, evolution of man--physical, mental, social, political -- future societies; new developments in science and technology, ESP, fantasy, UFO's, etc.

Build a classroom collection of science fiction paperbacks available from students, rummage sales, used book stores, lost and found, etc.

Oral presentations based on independent reading by students--panel discussions, scientific reports, dramatizations, rocket launchings, special tapes, etc.--would hold the class together and focus interest on particular issues related to science fiction. Each student should participate in one group or individual presentation

Better students may create a science fiction magazine, using student writing, art, and elbow grease

Students should be encouraged to read widely in newspapers and magazines to keep up on new developments in the moon projects and observations of Mars and Venus, plus new discoveries in genetics, ESP phenomena, UFO sightings, transplants, and to bring such information to class for discussion of what this means for the future of man

Encourage each student, especially the better students, to do a special project related to some aspect of his reading. This could be a scientific effort, art, music, oral report, play production, movie or book comparison, etc.

Subscribe to at least one of the science fiction magazines (see materials) and have it available in the classroom or library

SCIENCE FICTION (Continued)

Small discussion groups, oral presentations, writing projects, plays, etc., will be more valuable than whole-class efforts

Teacher lecture for better students in small groups about the historical development of science fiction

Play production of "Visit to a Small Planet" or R. U. R. (Vidal's play can be done by students of any ability)

The enormous range of student ability in science fiction classes necessitates great flexibility and loose organization in the course and a cool head on the teacher

NEGRO LITERATURE (2,3,4,5)

I. Course Description

Negro Literature surveys the heritage of the black man through both black and white writers of short stories, plays, poems, interviews, editorials, novels, and films. Authors include Wright, Baldwin, King, Jr., Hansberry, Patton, Kozal, Johnson, and Jones.

II. Objectives

1. To become familiar with the representative black authors, their works and their lives
2. To enhance the cultural understanding of the American black man that evolves when one reads literature of this ethnic group
3. To develop an understanding of the role of the black writer in American literature

III. Optional Books and Materials

Preference of books for all-class reading:

Nigger (Gregory)

A Raisin in the Sun (Hansberry)

Kaleidoscope (ed. Hayden)

American Negro Short Stories (ed. Clarke)

Go Tell It On The Mountain (Baldwin)

Nobody Knows My Name (Baldwin)

Why We Can't Wait (King)

Many Voices

Filmstrips: "Growing Up Black" Warren Scholat Co.

"We Have Overcome" Warren Scholat Co.

Recording: James Weldon Johnson's "The Creation" and other poems

Movies: A Raisin in the Sun, The Learning Tree (when released), To Sir, With Love (These films to be rented)

(See lists attached for additional reading lists, etc.)

IV. Reference Books for Teachers

Suggested Activities and Resources for Teaching the History of Negro Life in America (Tacoma Public Schools)

NEGRO LITERATURE (Continued)

The Negro in America (A. Rose)

The American Negro (Logan and Cohen)

V. Course Outline and Suggested Approaches

Introductory lectures: survey of literary movements of Negro writers and their relationship to broad areas of American Literature

Review of samples to demonstrate varieties of themes, styles, subjects, e.g., Phyllis Wheatley, Frederick Douglass, Paul Dunbar, Booker T. Washington, William Dubois, Langston Hughes, James Weldon Johnson, Gordon Parks, Lorraine Hansberry, Martin L. King, Jr., Richard Wright, James Baldwin, Eldridge Cleaver

Periodic background lectures or programs on writers and movements: Early American to Emancipation; Emancipation to 1920's; Harlem Renaissance to 1930's; World War II to present

Thematic units as a basic means of structuring the course: Courage in its many guises, The voices of protest and dissent, Man's search for identity, pride and honor, love and hate, Brothers?, to know each other, respect

AMERICAN DRAMA (3,4,5)

I. Course Description

A study of the plays of selected prominent American playwrights from 1920 to the present, including prose, verse, and musical drama, and in conjunction, a sufficient study of play production to provide full appreciation of the plays read.

II. Objectives

1. To understand the unique characteristics of a play as a form of communication
2. To understand the essential differences between comedy and tragedy
3. To appreciate the contribution to a play of dialogue, setting, costume, direction and stage business
4. To become familiar with stage terms
5. To provide opportunity to read aloud, talk about, and write about a reasonable number of American plays

III. Suggested Books and Materials

Recommended American playwrights:

Eugene O'Neill
Signey Howard
Thornton Wilder
Tennessee Williams
Arthur Miller (omit Crucible, used in Early American Literature)
Moss Hart
George Kaufman
Marc Connelly
Philip Barry
Maxwell Anderson
Russel Crouse
Howard Lindsay
Clifford Odets
Elmer Rice
William Saroyan
Archibald MacLeish
Lillian Hellman
Robert Snerwood
Sidney Kingsley
Dore Schary
William Inge
Rod Serling
John Van Druten

AMERICAN DRAMA (Continued)

Edward Aibee

Possible Tests:

Representative Modern American Plays (Scott Foresman)

Three Dramas of American Realism (Washington Square Press)

Six Great Modern Plays (The American selections, Dell)

Contemporary American Drama (Literary Heritage, MacMillan)

IV. Reference Books for Teachers

Introduction to the Play (Boynton and Mach)

Reading and Staging the Play (Gassner and Little)

Introducing the Drama (Gassner and Sweetkind)

V. Course Outline and Suggested Approaches

Extensive oral reading of plays in class

Presentation of cuttings from plays by 1-4 students

Set and costume designing

Oral or written reports on prominent American actors and actresses

Conducted tour of high school auditorium in conjunction with learning stage terms

Written critical analysis of scenes, selected lines of dialogue, characters, etc.

Use of recordings of musical comedies

Discussion of television and movie production of prominent American plays

For more advanced students:

A study of types of drama such as comedy or manners, impressionism, expressionism, naturalism, realism, farce, melodrama, etc.

A study of the Little Theatre in America

Writing of original dialogue or whole play

MODERN AMERICAN NOVEL (3,4,5)

I. Course Description

This course considers novels of the 20th Century exclusively with some reference to archetypes established by the 19th century writers. Major attention should be directed to the works of our Nobel and Pulitzer prize winners and to the works of the Post World War II Period. Not to include any Science Fiction.

II. Objectives

1. To acquire an understanding of the role of the American novel in presenting Man's problems and in exploring possible solutions to them
2. To become acquainted with American writers considered nationally and internationally as great novelists
3. To become acquainted with representative works of these authors
4. To develop understanding of, and concern for, the inter-relationship and inter-dependence of human beings through the study of the novel

III. Optional Books and Materials

Works by: Sinclair Lewis, Pearl Buck, Ernest Hemingway, John Steinbeck, William Faulkner

Later writers of teacher/student selection for a suggested minimum of six weeks during the term, three as common study, three as individual study

Films: EB Series on The Novel and on Huck Finn

Records: Faulkner reading from his works and his acceptance speech

Suggested reading (many additional works are acceptable):

Agee, James A Death in the Family
Bellows, Saul Adventures of Augie March, The Dangling Man
Buck, Pearl The Good Earth
Cather, Willa My Antonia
Clark, Walter van Tilburg The Ox-Bow Incident
Faulkner, William The Sound and the Fury, As I Lay Dying,
The Unvanquished

MODERN AMERICAN NOVEL (Continued)

Fitzgerald, F. Scott The Great Gatsby, Tender is the Night,
Frank, Pat Alas, Babylon
Glasgow, Ellen Vein of Iron
Grau, Shirley Ann Keepers of the House
Green, Hannah I Never Promised You a Rose Garden
Hemingway, Ernest Old Man and the Sea, For Whom the Bell
Tolls, A Farewell to Arms
Hersey, John White Lotus, Too Far to Walk, The Child Buyer
Knowles, John A Separate Peace
LaFarge, Oliver Laughing Boy, The Enemy Gods
Lee, Harper To Kill a Mockingbird
Lewis, Sinclair Main Street, Arrowsmith
McCullers, Carson The Heart is a Lonely Hunter
Marquand, John B. F.'s Daughter
Mitchell, Margaret Gone With the Wind
Michener, James Hawaii, Caravans, The Source
O'Connor, Edwin The Last Hurrah
Porter, Katherine Anne Snip of Fools
Rølvaag, Ole Giants in the Earth
Salinger, J. D. Catcher in the Rye
Stone, Irving Immortal Wife, Agony and Ecstasy, Love is
Eternal, Those Who Love
Steinbeck, John Grapes of Wrath
Warren, Robert Penn All the King's Men
West, Jessamyn South of the Angels
Wilder, Thornton The Bridge of San Luis Rey, The Eighth Day,
The Ides of March, Heaven's My Destination
Wolfe, Thomas Look Homeward Angel, You Can't Go Home
Again

IV. Reference Books for Teachers

Introduction to the Novel (O. B. Davis)
Modern British and American Novel (Walter Allen)
Teaching the Novel in Paperbacks (Ryan)
12,000 Students and Their English Teachers

V. Course Outline and Suggested Approaches

Combine required reading and independent reading

Three approaches: Historical, thematic, great authors

Minimum of six novels (e.g. 3 required, 3 independent)

MODERN AMERICAN NOVEL (Continued)

Brief historical information on American Novel in the
19th Century

Study of the novel as an art form.

Study of the novel as it reflects social, political and
economic issues.

EARLY AMERICAN LITERATURE (3,4,5)

I. Course Description

Early American Literature is an introduction to the great traditions, ideals, and cultural heritage of America as reflected in selected passages of both prose and poetry from the earliest Colonial times until approximately 1900.

II. Objectives

1. To study the early development of America by reading the writings of significant men and women who participated in, and contributed to, the heritage of America.
2. To present American Literature as a reflection of American heritage and its developing ideals and institutions.
3. To develop the ability to be able to analyze literature in relation to our past and present culture.

III. Suggested Books and Materials

Possible texts:

Blair, et. al. The United States in Literature
Fiedler and Zeiger O Brave New World
Fuller & Kinnick Adventures in American Literature
Fuller & Kinnick American Literature
Gordon, E.J. Literature of America

Paperbacks:

The Autobiography of Benjamin Franklin
Twain, Roughing It
Hawthorne Scarlet Letter
Thoreau, Walden
Miller Crucible

Audio-Visual:

F-64 The Realists
F-292 American Literature of Colonial Times
F-448 American Literature Early National Period
T-01 Devil and Daniel Webster
T-38 "Evangeline" read by Hal Holbrook
T-43 The Scarlet Letter
T-43 The Red Badge of Courage

EARLY AMERICAN LITERATURE (Continued)

- T-158 "The Minister's Black Veil" and "Young Goodman Brown"
- T-200 Mark Twain Tonight
- F-82 New England
- F-247 Edgar Allen Poe
- R-107 Thoreau
- R-88 Mark Twain Tonight
- 3017 Mark Twain (combination record and filmstrip)
Thoreau (filmstrip)

IV. Reference Books for Teachers

American Heritage (Scott Foresman)
Main Currents of American Thought (Parrington)
Cycle of American Literature (Spiller)

V. Course Outline and Suggested Approaches

The following major writers should be considered in depth rather than merely touching on a vast number of writers:

Major: Benjamin Franklin (Autobiography)
Washington Irving
Nothaniel Hawthorne (Scarlet Letter and stories)
Edgar Allen Poe
Ralph Waldo Emerson (essays and poetry)
Henry David Thoreau (Walden)
Herman Melville (Moby Dick, Billy Budd)
Mark Twain (Roughing It, Connecticut Yankee)
Stephen Crane (Maggie; Girl of the Street)
Walt Whitman (Leaves of Grass)

Minor: Bradford, Edwards, Smith, Byrd, Williams, Paine, Jefferson, Hamilton, Lincoln, Parkman, Dana, James, Longfellow, Whittier, Lowell, Holmes, Bryant, Cooper, Harve

The student should select one of the major writers for his individual study and special presentation

The minor authors could be grouped together chronologically or by their contributions and studied by individual students or by small groups of students

THE AMERICAN CHARACTER (3,4,5)

I. Course Description

Students will explore some of what is happening in the United States today. Through a study of modern poetry, fiction, and non-fiction, students will begin to see what our problems are, what causes them, and, perhaps, begin to see some possible solutions.

II. Objectives

1. To recognize current American problems: their cause and possible solutions
2. To study literature that is dynamic and important now
3. To demonstrate the relationships between our past, present and future
4. To help the students find identity in a rapidly changing culture

III. Suggested Books and Materials

Textbook: Americans Today (Goodman) Scribner's Sons

Audio-Visual: Recordings of modern protest songs and ballads

IV. Reference Books for Teachers

Galbraith	<u>The Affluent Society</u> (economics)
Hayakawa	<u>Symbol, Status and Personality</u> (semantics)
Hoffer	<u>The True Believer</u>
McLuhan	<u>The Medium is the Message, Understanding Media</u>
Keniston	<u>The Uncommitted</u> (sociology-psychology)
Kluckhohn	<u>Mirror for Man</u> (anthropology)
Tackard	<u>The Status Seekers</u> (sociology)
Riesman	<u>The Lonely Crowd</u> (anthropology)
Toqueville	<u>Democracy in America</u>
Whyte	<u>The Organization Man</u>
Kovnenhoven	<u>Made in America: The Arts in Modern Civilization</u>
Twain	<u>Mysterious Stranger, Letters from the Earth, Capt. Stormfield's Visit to Heaven</u>
Asbell	<u>The New Improved American</u>
Univ. of Chicago	<u>The People Shall Judge, Volumes I and II</u>
Max Lerner	<u>America as a Civilization</u>

THE AMERICAN CHARACTER (Continued)

V. Course Outline and Suggested Approaches

Divide the class into groups of fifteen for seminar-type discussions (with student leaders). Discuss the "now": this is our country; this is us

Teacher lecture for new materials, particularly an explanation of changing values

Encourage students to read and report on books from the supplementary list

Student writing activities might include:

- I believe in the American Dream, or
- The American Dream is a Nightmare
- Problems, causes, solutions
- A discussion of changing values
- The relationship between literature and life now

Small group projects in which students expose the class to their own values through music, literature, etc.

Research papers may be of value in some classes

ANCIENT LITERATURE (3,4,5)

I. Course Description

A study of works significant in older cultures -- important philosophically, artistically, intellectually, socially -- as historical foundation for ideas and attitudes of modern cultures. Includes GILGAMESH, BHAGAVAD-GITA, UPANISHADS, ILIAD, and other writings and myths.

II. Objectives

1. To acquaint the student with some ancient writings that have retained relevance to man in the present day.
2. To help students understand allusions, references, myths, and ideas that occur in contemporary literature.
3. To allow students to compare early and later writings of man, especially as they express different cultures.
4. To develop appreciation of cultural and artistic change.
5. To expand the student's view of the world literary scene according to time as well as place.

III. Suggested Books and Materials

<u>Gilgamesh</u>	<u>Egyptian Book of the Dead</u>
<u>Iliad</u>	<u>Upanishads</u>
<u>Bhagavad-Gita</u>	<u>I Ching</u>
<u>Oedipus Rex (film and text)</u>	<u>Tibetan Book of the Dead</u>
<u>Myths: Greek, Roman, Medieval</u>	<u>Odyssey</u>

IV. Reference Books for Teachers

The Story of the World's Literature (John Macy)

Myths of the Ancient World (Kramer)

Teacher's Guide to World Literature for the High School (O'Neal)

V. Course Outline and Suggested Approaches

Emphasis on individual reading

Limited teacher lectures on background materials and terms

Student reports (from independent reading) on the beliefs and myths of selected primitive societies

Discussion of the influence of religion upon early literature

ANCIENT LITERATURE (Continued)

Discussion of the development of Man's necessity for writing

Use of films whenever available and appropriate

Approach to material as works, one by one, or by thematic issues, such as Man questioning his gods, Man creating Gods or being created by them, etc.

Comparisons of one epic to another and the development thereof

ASIAN LITERATURE (3,4,5)

I. Course Description

Introduces the major works, both modern and older, of selected significant Asian countries. It is a survey course and is best handled by mature literature students who are looking for something different and can work at it on their own.

II. Objectives

1. To become acquainted with the major writers and works of selected Asian countries.
2. To develop an appreciation for the culture and ideas of Asian nations by investigating their literature.

III. Suggested Books and Materials

A Treasury of Asian Literature (J. Ylhanen, ed.) Mentor
A Treasury of Modern Asian Stories (Clifford and Milton, ed.)

IV. Reference Books for Teachers

Anthology of Islamic Literature (Kritzeck)

Anthology of Japanese Literature (Keene)

Anthology of Modern Indonesian Poetry (Raffel)

Arabian Nights

Bhagavad-Gita

Chinese Mythology (Christie)

Dream of the Red Chamber

Famous Chinese Short Stories (Lin Yutang)

The Gay Genius (Lin Yutang)

Indian Mythology (Ions)

Japanese Literature (Keene)

Japanese Short Stories (Akutagawa)

The Meaning of the Glorious Koran (Pickthall)

Modern Japanese Literature (Keene)

Penguin Book of Chinese Verse (Davis)

Snow Country (Kawabata)

Some Prefer Netties (Tanizaki)

The Tale of Genji (Mod. Lib.)

Thousand Cranes (Kawabata)

The Upanishads

The Wisdom of China and India (Lin Yutang - Modern Library)

Works of Gibran, Tagore, Buck, Kahlil Gibran, Confucius, Mishima, etc.

Works pertaining to the religions and cultures of the countries, especially the Lite Book, World's Great Religions

ASIAN LITERATURE (Continued)

V. Course Outline and Suggested Approaches

Chinese, Japanese, Indian, Arabian, and Persian (Iranian) units can be taught, possibly with the last two combined

Individual reading by students should be emphasized, with discussion of materials read by all

MODERN BRITISH AND AMERICAN POETRY (3,4,5)

I. Course Description

Poets such as G. M. Hopkins, Dylan Thomas, e. e. cummings, Frost, E. A. Robinson, and T. S. Eliot are studied to learn how poetry relates to vital issues of the times and reflects individual responses to the life situation. The time span is approximately 1900 to the present.

II. Objectives

1. To enhance the students' appreciation of the value of poetic communication.
2. To create an awareness of the influence of poetry in the students' immediate environment.
3. To reveal poetry as a medium for expressing innermost hopes, dreams, and fears.

III. Suggested Books and Materials

Adventures in American Literature - Adventures in English Literature, Modern British and American Poetry (Untermeyer)

IV. Reference Books for Teachers

Robert Frost's Poems (Washington Square Press)
100 Modern Poems (Mentor) or Poet's Choice (Delta)
A Pocket Book of Modern Verse (Washington Square Press)
Reading Modern Poetry (Engle, et. al.)
Contemporary Literature (Heiney)
Recent American Literature (Heiney)
The Distinctive Voice (Martz)
Poetry II (MacMillan)
Discovering Poetry (Sanders)
A Pocket Book of Modern Verse (Williams)
Where is Vietnam? American Poems Respond (Lowenfels)
New Pocket Anthology of American Verse (Washington Square Press)
The Spoon River Anthology (Masters) Collier
A Journey of Poems (Dell)
Poetry Handbook (Bobette Deutlich)
Modern European Poetry (Santam)

V. Course Outline and Suggested Approaches

Reading and discussion of poetry which deals with the oneness of mankind (e.g. Hopkins) and the universality of his problems

MODERN BRITISH AND AMERICAN POETRY (Continued)

Reading of poetry relevant to modern issues in American and British societies

Study of how the poet uses theme and content to convey his unique view of the world and his reaction to it

Group discussion dealing primarily with the analysis of poetry

If four or five poets are done in detail, the students can be led to additional reading and even, perhaps, studies of other poets. The course is not necessarily construed as consisting of only four or five poets, but it is basically intended as more than a very light survey of the whole scene

CONTEMPORARY AMERICAN POETRY (3,4,5)

I. Course Description

The study of contemporary poetry should deal with ideas and techniques in poetry from World War II to the present. The aim is to prepare students for poetry, thereby deepening the understanding of those students who enjoy poetry. Emphasis will be on understanding and appreciation through exposure to authors from such movements as beat, confessional, projectivist, and pop.

II. Objectives

1. To help the student learn to read intelligently and creatively.
2. To familiarize the student with new developments to poetry.
3. To have the student realize that contemporary poetry speaks his language and that he speaks the language of contemporary poetry.

III. Suggested Books and Materials

How Does a Poem Mean (Ciardi)

How to Read a Poem (Millet & Throckmorton)

Voices (Summerfield)

American Verse

The above supplemented by poems brought in by the students and the teacher.

Reflections on the Gift of a Watermelon Pickle and

Some Haystacks Don't Even Have Any Needle are both good sources.

IV. Reference Books for Teachers

American Poetry Since 1945 (Stepanchev)

The New Poets (Rosenthal)

Five Modern British Poets (Lougee)

Five Modern American Poets (Lougee)

You and Contemporary Poetry

Poet's Choice (Engle & Langland)

A Controversy of Poets (Leary & Kelly)

Poets in Progress

The Poetry of Rock (Golostein)

CONTEMPORARY AMERICAN POETRY (Continued)

The Distinctive Voice (Martz)

Understanding Poetry (Brooks & Warren)

Master Poems of the English Language (O. Williams)

V. Course Outline and Suggested Approaches

Explication: Develop student competence in the recognition and appreciation of techniques, structure and diction used in contemporary poetry. Use the text How to Read a Poem supplemented by poems from Voices. Poetry also has some good material for this section. Equal emphasis should be put on what the poet is saying and how he is saying it. Short writing assignments based on figurative language can be used to help the student understand and appreciate various poetic devices

Presentation: Study of major trends and authors. This should include the study of the themes and techniques of at least one poet from each of the following groups:

- a) The "beat" poets Ginsberg, Ferlinghetti, and Corso could be included at the teacher's discretion.
- b) The psychological, archetypal and mythological poems of Richard Wilbur Ceremony, W.S. Merwin A Mask for Janus, and Randall Jarrell Seven League Crutches.
- c) The autobiographical poems of Robert Lowell Life Studies, W.D. Snodgrass Heart's Needle, Sylvia Plath and Anne Sexton.
- d) The projective verse on field composition of Charles Olson, Denise Levertov, P. Blackburn, Robert Creeley and Robert Duncan.
- e) The subjective image poetry of Robert Bly and James Wright.

Discussion and study of poets not identified with any particular group. This would depend on availability of materials and student and teacher choice of poets to be studied. Some that could be included are James Dickey, Theodore Roethke, Richard Eberhart, Alan Dugon, William Stafford, Elizabeth Bishop, Phillip Larkin, May Swenson and Ted Hughes

CONTEMPORARY AMERICAN POETRY (Continued)

Study of current songwriters including their relationship to other contemporary poets. Their use of poetic imagery as well as their reliance on rhythm and rhyme should be considered. The Poetry of Rock is useful as a source. Suggested writers are Bob Dylan, Paul Simon, Joni Mitchell, John Lennon and Leonard Cohen. The students can suggest others and bring in records

BRITISH NOVEL (3,4,5)

I. Course Description

A study of the English Novel from the 18th through the 20th centuries. Includes such authors as Fielding, Austen, Dickens, Hardy, Eliot, Conrad, Waugh, Golding, Greene and Huxley.

II. Objectives

1. To become acquainted with the major British novelists and some of their works.
2. To become aware of the historical development of the British Novel.
3. To examine the British novel as it reflects political and social change.
4. To examine and analyze the characteristics and peculiarities of the British Novel as a genre.

III. Suggested Books and Materials

Joseph Andrews (Fielding)
Tom Jones (Fielding)
Pride and Prejudice, (Austen)
Emma (Austen)
Oliver Twist (Dickens)
Tess of the D'Urbervilles (Hardy)
Jude the Obscure (Hardy)
Mill on the Floss (Eliot)
Lord Jim (Conrad)
The Secret Sharer (Conrad)
Victory (Conrad)
The Loved One (Waugh)
Portrait of an Artist as a Young Man (Joyce)
Ivanhoe (Scott)
The Spire (Golding)
Power and the Glory (Greene)
Island (Huxley)

F-663 Early Victorian England & Charles Dickens (30 minutes)
F-300 English Literature, 18th Century (13 minutes)
Fs-231 18th Century England
F-79 Literature Appreciation - "How to Read Novels"

BRITISH NOVEL, Continued

IV. Reference Books for Teachers

The English Novel (Walter Allen)

The English Novel: Form and Function (Dorothy Van Ghent)

Teachers Resource Book to accompany England in Literature

V. Course Outline and suggested Approaches

Balance between independent reading and required reading

Limited lectures on historical changes, author backgrounds, etc.

Individual research on selected topics such as: lives of authors, individual works of authors, minor authors, general characteristics of historical periods, etc.

Oral presentations of projects

Open book essay exams

Small group discussion connected with individual choice of novels.

THE BIBLE AS LITERATURE I AND II (3,4,5)

I. Course Description

The course is designed to produce familiarity with the Bible through (1) a study of allusions and (2) a study of literary forms. A chronological plan is utilized and treatment is necessarily objective, aseptical, even superficial. Bible I deals primarily with the Old Testament; Bible II moves into the New Testament as well. The Apocryphal books are used in both as designated. Bible I is prerequisite to Bible II.

II. Objectives

1. To understand the overall construction and reason for existence of the Bible.
2. To become familiar with the place names, people, and events of the Bible to which allusion is frequently made in other literature.
3. To recognize embedded quotations (as well as flagrant quotation) and to relate them to meaning in context.
4. To see how allusions form one element in the vast richness of literary work and lead to a clearer vision of the artistic balance in great literature.
5. To recognize the different genres employed in the Bible.

III. Suggested Books and Materials

Each student have a Bible with Apocrypha.
A Dictionary of Biblical Allusions in the English Language
(Fulghum)
Key-indexed study guide to The Old Testament as Literature
(Leeb)

IV. Reference Books for Teachers

Supplementary (room library) materials:
Our Living Bible
6,000 Years of the Bible (G.S. Wagener)
People's Commentary on the Bible
A Concordance
A Modern Reader's Guide to the Bible (Watts)

THE BIBLE AS LITERATURE I AND II, Continued

Harper's Bible Dictionary

Asimov's Guide to the Bible (Issac Asimov)

Great Bible Stories and Master Paintings

The Source (Michener)

The Story of the Bible

A History of Biblical Literature

V. Course Outline and Suggested Approaches

Bible I (the following books are covered): Genesis, Exodus, Leviticus (skimmed), Numbers (skimmed), Deuteronomy (skimmed), Joshua, Judges, Samuel, Kings (2nd Kings is skimmed), Ruth, Jonah, Esther, Daniel (apocalyptic writing), Bel and the Dragon, the Song of the 3 Children, Susanna and the Elders.

Bible II (the following books and literary forms are covered): The Song of Solomon, Psalms, Proverbs, Ecclesiastes, Job, Habakkuk, Judith, Isaiah, Ezekiel, Revelations, the sermon, the letter, the parable.

The student assumes additional responsibility for in-depth inquiry into some phase of Biblical literature.

SHAKESPEARE I (3,4,5) & II (4,5)

I. Course Description

Introduces a serious examination of William Shakespeare, his life, his times, and his writing. It is designed for the student who has either no background in Shakespeare or a slight acquaintance based on junior-high lessons. About three plays, plus background and a study of the sonnets can be covered. Additional work can be done by students themselves. Shakespeare II includes a study of some of the history plays as well as some other well-known tragedies and comedies not covered in Shakespeare I

II. Objectives

1. To acquire a knowledge of William Shakespeare and his place in the literature of the Western World.
2. To gain an appreciation of the universality of the works of William Shakespeare.
3. To participate in the reading and/or acting-out of various Shakespearian passages or scenes.

III. Suggested Books and Materials

Hamlet - In England in Literature

Macbeth - in most English Literature anthologies.

It is best that students have their own copies of the individual plays under examination. There are many series available, but the Folger Library (Washington Square Press) set seems most popular. These have fair introductions and excellent notes across the page from the text.

Audio-Visual: EBF Macbeth and Hamlet, a series on each.

(The Hamlet series is perhaps a better introduction because it gives background information on the theater of Elizabethan times. The Macbeth series is interesting in that a Shakespearian movie director presents some theories of his own invention.

Folger Library tapes on Shakespeare and the Elizabethan Era. Recordings accompany the Horizon book on the Elizabethan Age. Living Shakespeare series of records: full versions sometimes good for summarizing or clarification; full length versions of plays or records.

Charts of Shakespeare's times.

Map of Shakespeare's England and a list of the territories of Shakespeare's plays.

SHAKESPEARE I & II (Continued)

IV. Reference Books for Teachers

The bibliography of Shakespearian material is so huge as to be impossible to list in connection with this outline. Check your school library and bibliographies in English Literature anthologies and in play books.

Book of the Elizabethan Age (Horizon)

This England (National Geographic)

Shakespeare (Drinkwater)

The Cult of Shakespeare (Halliday)

William Shakespeare (Rowse)

The Essential Shakespeare (Wilson)

Shakespeare's England (Horizon)

Shakespeare's Country in Pix (Odlams)

V. Course Outline and Suggested Approaches

Hamlet and Macbeth are both responded to quite avidly by students. The Merchant of Venice has been used successfully. Many students have previously worked with Romeo and Juliet or A Midsummer Night's Dream; however, one cannot rely on any play's being known by the entire class enrollment. Julius Caesar might be a good choice once the phase elective program has run long enough to have no students from "old style" tenth-grade study of same. A history play has less appeal and would require much more background preparation. Letting students choose one additional play for oral (and/or written) presentation has worked well. This then gives a total of four plays, plus, with oral reports, a film, knowledge of others.

Suggested plays:

(Shakespeare I) Hamlet, Macbeth, Merchant of Venice, Romeo and Juliet, Taming of the Shrew, Julius Caesar, Midsummer Night's Dream, Sonnets

(Shakespeare II) Othello, Richard III, Henry IV (I and 2), Measure for Measure, Much Ado About Nothing.

Shakespearean criticism: A.C. Bradley, E.M.W. Tillyard, Mark Van Doren, Carolyn Spurgeon

SURVEY OF WORLD DRAMA (4,5)

I. Course Description

A quarter-long course designed to familiarize the student with the major stages in development of the drama as we know it. Approximately nine plays will be covered by the class, with additional reading and/or projects to be assigned at the teacher's discretion. Not to include any Russian, American or Shakespearean drama since covered in other courses.

II. Objectives

1. To acquire general knowledge of the development of drama.
2. To have speaking acquaintance with works of the western world's great dramatists.
3. To understand how man's problems and society are reflected in dramatic work.
4. To develop understanding of others through study of dramatic characters.
5. To gain self-knowledge through empathic reaction to situations developed in the drama.

III. Suggested Books and Materials

Audio Visual Aids available:

(films)

EB Oedipus series of films

A Doll's House

(records)

Everyman; several Gilbert & Sullivan

Cyrano de Bergerac

A Treasury of the Theatre

An Anthology of Roman Drama

Arms and the Man

Chief Patterns of World Drama

Classics of Greek Literature

Classics of Roman Literature

Complete Plays of Aristophanes

Simon & Schuster

Holt, Rinehart & Winston

Penguin Book

Houghton-Mifflin

Philosophical Library

Philosophical Library

Bantam Books

SURVEY OF WORLD DRAMA, Continued

<u>Drama: An Introductory Anthology</u>	Little, Brown, & Co.
<u>Eight Great Comedies</u>	Mentor
<u>Eight Great Tragedies</u>	Mentor
<u>Eleven Plays of Henrik Ibsen</u>	Modern Library
<u>English Drama 1580-1642</u>	Heath
<u>Famous Plays of the and Eighteenth Century</u>	Modern Library
<u>Five Plays of Moliere</u>	Penguin
<u>Four Classic French Plays</u>	Washington Square
<u>Four Great Elizabethan Plays</u>	Bantam Books
<u>Four Plays by Shaw</u>	Dell
<u>Five World Plays</u>	Harcourt, Brace & World
<u>Introducing the Drama</u>	Holt, Rinehart & Winston
<u>Look Back in Anger</u>	Bantam Books
<u>Masterpieces of the Drama</u>	Macmillan
<u>No Exit (Sartre)</u>	Knopf
<u>Saint Joan</u>	Penguin Books
<u>Seeds of Modern Drama</u>	Laurel
<u>Seven Famous Greek Plays</u>	Modern Library
<u>Six Great Modern Plays</u>	Dell
<u>Sophocles: The Theban Saga</u>	Franklin Watts, Inc.
<u>The Complete Greek Drama (2 vol.)</u>	Random House
<u>The Complete Plays of Synge</u>	Vintage
<u>The Complete Roman Drama (2 vol.)</u>	Random House
<u>The Golden Age</u>	Laurel
<u>The Modern Theater</u>	Anchor
<u>The Oedipus Cycle</u>	Harcourt, Brace & World
<u>The Romantic Influence</u>	Laurel
<u>Three Great Plays of Euripides</u>	Mentor
<u>Three Plays of Ibsen</u>	Dell

V. Reference Books for Teachers

<u>Shakespeare's Contemporaries</u> (Bluestone)
<u>Understanding Drama</u> (Brooks)
<u>A Mirror for Greek Drama</u> (Cook, Oedipus Rex)
<u>The Man Seen Through the Plays</u> (Fernandez, Moliere)
<u>The Ideas of a Theater</u> (Fergusson, F)
<u>The Human Image in Dramatic Literature</u> (Fergusson, F.)

SURVEY OF WORLD DRAMA, Continued

Masters of the Drama (Gassner)
A Handbook of Classical Drama (Harsh)
The Story of the World's Literature (Macy)
Elizabethan Plays and Players (Matthews)
The Spirit of Tragedy (Muller)
World Drama (Nicoll)
Tudor and Stuart Plays (College Outline Series).

V. Course Outline and Suggested Approaches

Suggested works to cover:

A Greek tragedy and/or comedy

A miracle or morality play such as Everyman

An Elizabethan play by Marlowe, Dekker, Johnson or Beaumont & Fletcher

A Restoration drama such as The Rivals or School for Scandal

A work of Moliere

A work of Gilbert and Sullivan

At least one of Ibsen's plays; Strindberg; Hauptmann

Cyrano de Bergerac

Something by Sartre and possible Pirandello

LITERARY CRITICISM (4,5)

I. Course Description

A presentation of the main lines of the most useful approaches to literary criticism and an introduction to the major critical interpretive approaches used by today's mainstream scholars and critics. Hamlet, "Young Goodman Brown" and "To His Coy Mistress" will be examined according to the traditional, formalistic, psychological, archetypal, and exponential approaches.

II. Objectives

1. To acquaint students with the basic principles of the major schools of contemporary literary criticism.
2. To make students familiar with some of the major critics writing today such as Granville Hicks, R.P. Blockmur, Cleonh Brooks, Joseph Wood Krutch and Leslie Fiedler.
3. To briefly study the historical development of literary criticism from Aristotle to the present.

III. Suggested Books and Materials

A Handbook of Critical Approaches to Literature (Guerin)
Five Approaches to Literary Criticism (Wilbur Scott)

IV. Reference Books for Teachers

A Grammar of Literary Criticism (L.S. Holl)
Literary Symbolism (Maurice Beebe)
The Expense of Greatness (R.P. Blockmur)
The Structure of Literature (Paul Goodman)
20th Century Views (Series - Prentice Hall)
20th Century Interpretations (Series - Prentice Hall)

V. Course Outline and Suggested Approaches

Teacher lectures

Discussion

independent special projects

Papers comparing different critical approaches

RUSSIAN LITERATURE (4,5)

I. Course Description

Survey of short stories, plays, poetry, novels of 19th century Russia, with brief introductions to 20th century Soviet literature and writers. Selections may be chosen from works by Gogol, Turgenev, Chekhov, Pushkin, Gorkey, Andreyev, Sholokhov, Pasternak, Dostoyevski, Yevtushenko, Vosnesenski, Solzhenitzyn. Students will read one major novel (Dostoyevski, Tolstoy, Sholokhov) plus short stories, plays, poems.

II. Objectives

1. To introduce students to Russian ideals and institutions as portrayed in the literature of the 19th and 20th centuries.
2. To examine Russian literature as it reflects political and social change.
3. To acquaint students with major Russian and Soviet writers and their most important works.
4. To become aware of some of the problems of reading literature in translation.

III. Suggested Books and Materials

Short story collections:

Great Russian Stories (Isai Kamen)

Great Russian Short Stories (Norris Houghton)

15 Great Russian Short Stories (John Strahan)

Short novel collections:

Seven Russian short Novel Masterpieces

Death of Ivan Ilyche and Other Stories (Tolstoy)

Novels:

Anna Karenina (Tolstoy)

Resurrection (Tolstoy)

War and Peace (Tolstoy)

And Quiet Flows the Don (Sholokhov)

The Don Flows Home to the Sea (Sholokhov)

Crime and Punishment (Dostoyavsky)

The Idiot (Dostoyavsky)

Fathers and Sons (Turgenev)

We (Eugene Zoliatim)

One Day in the Life of Ivan Denisovich (Solzhenitzyn)

RUSSIAN LITERATURE, Continued

Plays:

Great Russian Plays (Norris Houghton)

Poetry:

An Anthology of Russian Verse (Anchor)

Magazines:

Soviet Life, U.S.S.R.

Films:

_____ of a Soldier

The Seagull

The Cherry Orchard

The Cranes are Flying

Recordings (records or tapes, some scripts):

Cherry Orchards

Alan Bates Reading Yevtushenko

Journey Through Russia ("yulya")

Living Language - Russian

IV. Reference Books for Teachers

An Introduction to Russian Literature (H. Muchnic)

Introduction to Russian Realism (E.J. Simmons)

The New Writing in Russia (T.P. Whitney)

The Golden Age of Russian Literature (I. Spector)

V. Course Outline and Suggested Approaches

Emphasis on independent work with some reading in common.

Individual research on selected topics such as Russian realism, the transition from Czarist rule to Soviet regime, censorship, current Soviet attitudes toward writing, Czarist bureaucracy, etc.

Each student keep a notebook of materials found in outside reading from current magazines and newspapers

Limited teacher lectures on historical changes, author backgrounds, etc.

Resource people from the community as speakers and special guests.

Oral presentations and special projects on Russian culture and life styles, history, particular novels read outside class authors' lives, Russian movies, Russian mythology, ballet, drama, Russian music, etc.

RUSSIAN LITERATURE, Continued

Discussion of Russian naming problem - diminutives, endings, etc.

Open book essay exams

Small group discussion and projects connected with individual choice of novels

Reading plays and/or poetry aloud

Some limited comparisons of translations

EXISTENTIAL LITERATURE (4,5)

I. Course Description

Existentialist literature deals with Man's existence: his search for identity, purpose, and a meaningful life. Reading and discussion consider Man as an individual and his involvement with, and relation to, other men and society. Authors may include Frankl, Golding, Camus, Shakespeare, Hesse, Kafka, and others. The course does not encourage or promote existential philosophy; it explains it and applies it to literature. Students are encouraged to argue the merits of existentialism.

II. Objectives

1. To give students a focus for looking at contemporary issues, social problems, etc.
2. To practice in dealing with abstract thought, logics, etc.
3. To encourage independent thinking, listening, and consideration of all opinions, and to stress tolerance to a variety of personal views.
4. To encourage students to be more involved with their society.

III. Optional Books and Materials

Lord of the Flies (Golding)

The Stranger (Camus)

Man's Search for Meaning (Frankl)

Siddhartha (Hesse)

Hamlet (Shakespeare) optional

Metamorphosis (Kafka)

Assorted poetry by T.S. Eliot, W.H. Auden, Ferlinghetti, Cummings.

Current songs and recordings relating to existential issues.

IV. Reference Books for Teachers

An Introduction to Existentialism (Robert G. Olson)

The Philosophy of Existentialism (Marcel, Gabriel)

The Philosophy & Literature of Existentialism (Barnes)

"What is Existentialism?" Saturday Evening Post
232:44-45, 11/21/59

Existentialist Thinkers and Thought (Patka)

Existentialism from Dostoevsky to Sartre (Kaufmann)

EXISTENTIAL LITERATURE, Continued

History of Western Philosophy (Russell)

Existence and Being (Heidegger)

Fear & Trembling & Sickness Unto Death (Kierkegaard)

No Exit, and other Plays and Being & Nothingness (Sartre)

Works by Jaspers, Fromm, Riesman, Barth, and others

V. Course Outline and Suggested Approaches

A thematic approach to the literature should promote outside reading, depth papers, and discussion related to the following existential issues: Man's search for identity; Involvement vs. non-involvement; conformity; Reality and truth; Man in relation to society - the nature of society; The question of existence philosophies of determinism, fatalism, existentialism; Man's search for meaning; The "existential crisis" in literature.

Students should read two books each of his own choice from reading list

Write two major papers, one comparing and contrasting a significant idea in outside and in-class reading, the other interpreting one book of outside reading in relation to one of the themes discussed in class.

Write several short papers, concerning current issues and news events and magazine articles, etc., relating to existential issues

Major in-class emphasis should be on discussion of existential themes

VI. Optional Reading List

Catcher in the Rye (Salinger)

Franny and Zooey (Salinger)

Nine Short Stories (Salinger)

Raise High the Roof Beam (Salinger)

Carpenters (Salinger)

Henderson the Rain King (Bellow)

Herzog (Bellow)

Portrait of the Artist as a Young Man (Joyce)

The Dubliners (Joyce)

EXISTENTIAL LITERATURE, *Continued*

Barabbas (Lagerkvist)
The Dwarf (Lagerkvist)
The Sybil (Lagerkvist)
The Eternal Smile (Lagerkvist) and other stories
Death of the Heart (Bowen)
The Plague (Camus)
The Rebel (Camus)
The Myth of Sisyphus (Camus)
"The Red Laugh" "The Abyss" and other stories in
The Seven That Were Hanged (Andreiev)
Goodbye Columbus (Roth)
Catch 22 (Heller)
Rabbit Run (Updike)
Miss Lonelyhearts (West)
Day of the Locust (West)
A Cool Million (West)
Dream Life of Basia Snell (West)
The Bald Soprano (play) (Ionesco)
The Lady's Not for Burning (play) (Fry)
Great God Brown (play) (O'Neill)
Long Day's Journey into Night (play) (O'Neill)
A Farewell to Arms (Hemingway)
The Sun Also Rises (Hemingway)
Crime and Punishment (Dostoyevsky)
Notes from Underground (Dostoyevsky)
Brave New World (Huxley)
After Many a Summer Dies the Swan (Huxley)
A Light in the Forest (Richter)
A Separate Peace (Knowles)
The Loneliness of the Long Distance Runner (Jillitoe)
We (Zamiatin)
The Man That Corrupted Hadleyburg (Twain)
The Mysterious Stranger (Twain)
A Doll's House (Ibsen)
Seven Gothic Tales (Dinesen)
Steppenwolf (Hesse)
Journey to the East (Hesse)
The Mayor of Casterbridge (Hardy)
Heart of Darkness (Conrad)
The Secret Agent (Conrad)
The Scapegoat (DuMaurier)
The Trial (Kafka)
A Death in the Family (Agee)
The Heart is a Lonely Hunter (McCullers)
Member of the Wedding (McCullers)

EXISTENTIAL LITERATURE, Continued

Tin Drum (Grass)
The Invisible Man (Ellison)
One Flew Over the Cuckoo's Nest (Kesey)
Portrait of Dorian Gray (Wilde)
The Razor's Edge (Maugham)
The Courage to Be (Tillich)
Of Mice and Men (Steinbeck)
The Glass Menagerie (play) (Williams)
The Caretaker (Pinter) (play)
The Birthday Party (Pinter) (play)
J.B. (MacLeish) (play)
Waiting for Godot (Beckett) (play)
The Great Gatsby (Fitzgerald)
Babbitt (Lewis)
The Diary of a Young Girl (Frank)
Don Quixote (Cervantes)
The Flies (Sartre) (play) and other work
Mrs. Dalloway (Woolf)
The Sandbox (play) (Albee)
Zoo Story (play) (Albee)
Sartor Resartus (Carlyle)
Death Comes for the Archbishop (Cather)
Something Wicked This Way Comes (Bradbury)
I - Thou, The Way of Response (Buber)
Anthem (Rand)
Stranger in a Strange Land (Heinlein)
Antigone (Anouilh) (play)
Darkness at Noon! (Koestler)
A High Wind in Jamaica (Hughes)
I Never Promised You a Rose Garden (Green)
Works by Gide, Proust, Mauriac, Malraux

SURVEY OF WORLD LITERATURE (4,5)

I. Course Description

Brief survey of some major works and writers of non-English-language nations and regions. Designed to give students some idea of the world literary scene. Emphasis will be on contemporary writing, but with some background material from past periods. Some selections from Africa, Latin America, Far East (if available), mostly from European countries (Scandinavia, Germany, France, Italy, Greece, etc.)

II. Objectives

1. To expand student acquaintance with literature to a world-wide basis.
2. To develop understanding of other cultures through study of national literature.
3. To encourage comparison of different national ideals, attitudes, and institutions as portrayed in national literature.
4. To acquaint students with major writers and more important works from non-English-language countries.

III. Suggested Books and Materials

Short story collections:

Great Modern European Short Stories (Angus)

World's Best Contemporary Short Stories

Famous Chinese Short Stories (Lin Yutang, Collector)

Rashomon and Other Stories (Akutagawa)

Plays:

Masterpieces of Continental Drama: The Golden Age (Dall)

Novels: (2 to be selected by each student)

Don Quixote (Cervantes)

Zorba the Greek (Nikos Kazantzakis)

The Dwarf (Par Lagerkvist)

The Leopard (Guiseppe de Lampedusa)

Candide & Zodig (Voltaire)

Demian (Herman Hesse)

Poetry:

A Little Treasury of World Poetry (Creekmore)

Other:

African Writing Today (Mphahlele, E.)

A Treasury of Asian Literature (Yohannan)

SURVEY OF WORLD LITERATURE, Continued

IV. Reference Books for Teachers

Teacher's Guide to World Literature for the H.S. (O'Neal)
The Story of the World's Literature (Macy)
Backgrounds of European Literature (Horton & Hopper)
African Voices (Rutherford)
History of French Literature (Cazamian)
Modern Japanese Literature (Keene)
Arabic Literature (Gibb)
Sixteen Famous European Plays
The Epic of Latin-American Literature (Torres-Rivesco)
Literature of the Spanish People (Brenan)
Short History of French Literature (Brereton)
Tragic Themes in Western Literature (Brooks)
History of Italian Literature (Garnett)
History of Chinese Literature (Giles)
History of German Literature (Robertson)
History of the Literature of the Scandinavian North (Horn)
Short History of French Literature (Saintsbury)
Outline of Russian Literature (Stonim)
Japanese Haiku
Penguin Book of Chinese Verse
The Tagore Reader
Anthology of Modern Indonesian Poetry

V. Course Outline and Suggested Approaches

Works to be covered (avoid spending much time on Russian Literature because that material is considered in another course. Avoid British and American works and authors except for comparative purposes as students wish to consider them);

Two major novels from different literatures, students' own choices.

Representative short stories from other literature

Most to be read in common by class members.

Three or four plays

Miscellaneous selections from Asian and African writings
Poetry as available.

Suggested outline: Teachers could choose among several different organizations (see Teachers' Guide to World Literature for the High School) -- historical progressions, genre studies, favorite works, thematic approach, or national literatures. A nationalistic approach could be organized spending a day or two per week on background

SURVEY OF WORLD LITERATURE, Continued

material in the major literatures (French, German, Scandinavian, Russian, Italian-Spanish, Greek & East European, African, Asian & Arabic, and Latin-American). A tentative plan could be to spend two days a week on more formal teacher-led presentations of background material, with the other three days for independent and small-group work, reading of plays, special projects, etc. Thematic approaches could consider any number of themes that would be of interest to students and teacher -- war, the individual vs. society, etc., (some good suggestions for a thematic approach are included in T's G. to W.L. for the H.S.).

Suggested Approaches:

Emphasis on independent work, with some reading of short stories and plays in common.

Individual depth studies in particular themes or in a particular national literature, according to student interest.

Limited teacher lectures, with open, informal question discussion, on national history, ideals, attitudes, etc.

Plenty of individual student research and reporting to class.

Small-group attacks on novels of common choice.

Resource people from community as speakers

Reading plays aloud

Open book essay exams, if any exams

Student notebooks of materials found in outside reading from current magazines and newspapers

Some limited comparisons of translations

MAJOR BRITISH AUTHORS
(ENGLISH MASTERS I & II) (4,5)

I. Course Description

This two-quarter sequence is designed to acquaint the student with the major writers of Great Britain from Beowulf through the Victorian Era. The first quarter will cover through the eighteenth century, and the second quarter will deal with the Romantics and Victorians. Neither course is dependent on the other, but it would be more advisable to take English Masters I before English Masters II if both quarters are to be taken. Shakespeare naturally must be mentioned, but is not dealt with in any detail because of coverage elsewhere.

II. Objectives

1. To acquire a general knowledge and appreciation of major British writers and works.
2. To trace the development of style as well as the changing patterns of ideas in the British works.
3. To develop an understanding of a Britain today, seen as a product of the societies described in the literature.

III. Suggested Books and Materials

Anthologies:

Adventures in English Literature (Harcourt, Brace & World)

England in Literature (Scott, Foresman)

English Literature (Glencoe)

English Literature (Houghton-Mifflin)

Audio-Visual:

Beowulf in Old English tape

Crocker filmstrip and record (in medieval and old English)

The Jew of Malta scripts (East)

She Troops to Conquer (records)

Scanners of Elizabeth Browning and "Barrett's of Wimpole Street" scenes record

Gilbert and Sullivan records and tape

Records accompanying the Harcourt-Brace anthology, records available for several other writers, primarily poets

MAJOR BRITISH AUTHORS, Continued

IV. Reference Books for Teachers

Masters of English Literature - 2 volumes (MacMillan)

English - Poetry of the XVII Century (Brinkley)

English Essayists (Dobrae)

English Literature: Values and Traditions (Evans)

The Metaphysical Poets (Gardner)

The Rime of the Ancient Mariner (Gettmann)

Victorian Narrative Paintings (Lister)

Later Medieval English Prose (Matthews)

English Romantic Poets (Stephens)

Victorian and Later English Poets (Stephens)

Seventeenth - Century Verse and Prose (White)

Collections of works by the individual authors

Biographies of individual writers

V. Course Outline and Suggested Approaches

Outside reading: works by individual writers; books written concerning this period of time, though not by authors therein (e.g., Katherine by Anya Seton)

A teacher could choose between the quick-survey style and the major-works concept in teaching the course. The writer has used the quick-survey method and has taken advantage of anthologies already in the schools. Suggested outline follows:

Anglo-Saxon period:

Beowulf

Medieval period:

Chaucer *

Mallory

ballads

Elizabethan Age:

Spenser

Sidney

Marlowe

Jonson

Bacon

the King James Bible

MAJOR BRITISH AUTHORS, Continued

Seventeenth Century:

John Donne * and Metaphysicals

Cavalier Poets

Milton*

Bunyan

Pepys

Dryden

Age of Reason:

Swift*

Pope *

Johnson and Boswell

Addison and Steele

Goldsmith

Defoe

Introduction of novel if not being covered.

Romantics:

Blake

Burns

Gray

Wordsworth *

Coleridge *

Byron *

Shelley *

Keats *

Victorians:

Tennyson *

Brownings *

Rossetti

Hopkins

Thompson

Swinburne, Hunt, Henley, etc.

Fitzgerald

Dickens *

Thackeray

Eliot

Brontes

Butler, Trollope, etc.

Stevenson

Kipling

Hardy *

Carroll

Gilbert (& Sullivan)

MAJOR BRITISH AUTHORS, Continued

Arnold *
Huxley
Newman
Darwin
Mill
Ruskin
Carlyle *
Macaulay *

* Deserving of emphasis if a teacher chooses to do fewer writers in greater depth.

MASS MEDIA

I. Course Description

This course is a critical study of current magazines, newspapers, radio and television, and their roles in modern communication. The course is designed to aid students in developing ability to analyze and evaluate what they see and hear through these media. An extensive study of propaganda is also included.

II. Objectives

1. To explore the question, "What motivates Man?"
2. To explore the images of Man portrayed by various media.
3. To compare the literature of the various media.
4. To compare, as well as judge, the uses of language employed by the various media.
5. To study methods and techniques of propaganda.
6. To form guide-lines for criticism of mass communication.
7. To assist students in developing logical expository writing.

III. Suggested Books and Materials

The Hidden Persuaders (Packard) text

Life Magazine

Time Magazine

New York Times Student Newspaper

Local and school newspapers

Understanding Media (McLuhan)

The Medium is the Message (McLuhan)

Due to Circumstances Beyond our Control (Friendly)

Audio-Visual:

tapes Propaganda (Tapes Unlimited)

Film That the People Should Know (Free Pictures Inc., 2870 Sigma Delta Chi)

IV. Reference Books for Teachers

Communications (Williams)

The Arts as Communication (Williams)

Journalism Tomorrow (Clark)

MASS MEDIA, Continued

Explorations in Communication (Carpenter and McLuhan)
Understanding Media (McLuhan)
Communication and Persuasion (Hovland, Janis, and Kelly)
Mass Communication (Barnouw)
The Process of Communication (Berlo)
Composition of the Essay (Hyde and Brown)
New Survey of Journalism (College Outline Series)
Television and Radio (Chester, Garrison and Willis)

V. Course Outline and Suggested Approaches

Outline:

- Propaganda (name calling, glittering generality, transfer, testimonial, plain folks, card stacking, band wagon, catch phrases, etc.
- Persuasion techniques (rationalization, oversimplification, false dilemma, non sequitur, etc.
- Newspapers (both a business and social institution; the public's right to be informed).
- Magazines (to evaluate quality of magazines; sales gimmicks, quick source of information).
- Radio and television

Suggested approaches:

Have students collect magazine ads which illustrate different types of propaganda

Have students keep scrapbooks with newspaper and magazine clippings illustrating points covered in class

Teacher lecture for new material

Tapes on propaganda

Read and discuss The Hidden Persuaders and various newspapers and magazines

Watch specific television shows and listen to specific radio shows

A simple research paper answering a personal question concerning an image or ideal of Man

MASS MEDIA, Continued

The course includes lectures of an introductory nature in order to increase student awareness about history, psychology, and techniques of communication. It includes workshop sessions of specific experiments for each student in a taste of writing and/or presentation in each medium. The goal of each pupil will be to complete in every aspect of a one-minute television commercial which makes use of related skills.

Guest speakers will be invited into the classroom. Extra field trips will be suggested. Homework will be primarily reading and listening or "waking up" to everyday life by paying attention to newspapers, magazines, books, plays, movies, radio, and television. No basic text will be used. The teacher will present materials from a variety of sources and personal experiences.

INDEPENDENT STUDY (3,4,5)

I. Course Description

Designed for students who want to pursue learning on their own in course materials not offered in the regular program. Teacher recommendation necessary.

II. Objectives

1. To provide an opportunity for students to pursue learning independently whether it is because the nature of the study is not included in the present curriculum or simply because the student wishes to engage in learning that is not structured in the usual classroom fashion.
2. To foster the development of self-discipline and to support the independent pursuit of knowledge.

III. Suggested Books and Materials

Selection of the individual student with teacher approval.

IV. Reference Books for Teachers

Chicago Writer's Manual (Turabian)
Preparing the Research Paper (College Entrance Publications)
English Projects for Independent Study

V. Course Outline and Suggested Approaches

It is particularly important in this program that the faculty advisor provide assistance that is gentle enough that it does not destroy the initiative and creativity of the student but strong enough that the student makes consistent growth in his work and brings the project to completion.

The student who wishes to pursue independent study has the responsibility of contacting a faculty advisor who would be willing to advise the student during the course. It is also the student's responsibility to present to the faculty advisor a detailed plan for the project before he is accepted into Independent Study.

COURSE TITLE: MOTION PICTURE I

I. Course Description

Film study refers to the study of motion pictures as a parallel to the study of literature. It involves systematic attention to form, criticism, symbolism, and levels of meaning. Like the study of literature, it examines examples of excellence within its medium and is concerned with developing judgment and taste in both the content and form of its medium. The course should make students aware that film is an art form, equal in stature to other art forms. Emphasis is placed on form: the techniques and devices used by the director to communicate his ideas. Several full-length feature films and a few short films will be used.

II. Objectives

- A. To increase student environmental awareness: "Anything that brings you to tears by way of drama does something to the deepest roots of our personality. All movies good or bad are educational."
--Carl Sandburg.
- B. To examine the central ways in which film communicates and to understand these ways--with the hope that this will help to produce more perceptive and sensitive film viewers.
- C. To develop an awareness of the film's capacity to embody values, ethics and truths about life, and of the film's power to realistically portray or distort these values.
- D. To encourage critical thinking and analysis in viewing, discussing, and writing.
- E. To develop an understanding of film's use of visual imagery, movement, and sound.
- F. To stimulate an appreciation in well-made films, and to increase the ability to differentiate well-made films from those of lesser quality.
- G. To develop an awareness of critical standards as used by various motion picture critics.

III. Suggested Books and Materials

A. Movies

1. Feature Films:

High Noon	The Caine Mutiny
Raisin in the Sun	On the Waterfront
Seven Brides for Seven	To Kill A Mockingbird
Brothers	Planet of the Apes
The Bridge on the River Kwai	The Hustler
Seven Days in May	The Dirty Dozen
Rear Window	Vertigo
The Manchurian Candidate	Bucket
The Film Film Man	How Green Was My Valley

MOTION PICTURE I, Continued

Cat Ballou	The Great Race
Guess Who's Coming to Dinner	The Loneliness of the Long Distance Runner
Lonely are the Brave	Dr. Strangelove
In the Heat of the Night	Man for All Seasons
A Thousand Clowns	The Russians are Coming
Those Magnificent Men in Their Flying Machines	The President's Analyst
Hombre	The List of Adrian Messenger
High Wind in Jamaica	The Roots of Heaven
The Ipcress File	The Paths of Glory
Lilies of the Field	Judgment at Nuremberg
Night of the Hunter	Topkapi
Support Your Local Sheriff	A Patch of Blue
	Charly

2. Short Films:

Nahanni	You're No Good
An Occurrence at Owl Creek Bridge	A Time Out of War
The Golden Fish	The Hole
The Magician	The Colt
Nanook of the North	The Pusher
The Day of the Painter	The Red Balloon
The Rink	Corral
Hangman	Water's Edge
No Reason to Stay	A Time for Burning
The String Bean	Neighbors
Run	Lonely Boy
	The Wall

B. Books

1. Exploring the Film (William Kuhns and Robert Stanley)
2. The Liveliest Art (Arthur Knight)
3. I Lost It at the Movies (Pauline Kael)
4. Kiss Kiss, Bang Bang (Pauline Kael)
5. The Screen Arts (Edward Fisher)
6. The Studio (Dunn)
7. The Lion's Share (Bosley Crowther)

C. Magazines - Movie review sections of Time, Newsweek, Life, Saturday Review, Look

MOTION PICTURE I, Continued

IV. Reference Books for Teachers

Film Study in the High School (John Culkin)
The Filmviewer's Handbook (Emile McAnany and Robert Williams)
The School and the Art of Motion Pictures (David Mallery)
Motion Pictures and the Teaching of English (National Council of Teachers of English)
The Immediate Experience (Robert Warshaw)
Film Study and the English Teacher (David Sohn)
Screen Education (A. W. Hodgkinson)
English Journal (January, 1967)

V. COURSE OUTLINE AND APPROACHES

In an area where sensitivity and appreciation are the goals, a lecture approach is not recommended. Student discussion, in either large or small groups, is suggested. Minimum direction before viewing a film allows the viewer to react subjectively to the film. Group discussions following film viewing should not be dominated by the teacher's ideas. The success of the discussion is not based on whether the students agree with the teacher or not. A "Right Answer" is not the aim of the discussion. The teacher may provide written study guides with general discussion topics.

A. Suggested Student Activities:

1. Storyboard--description of a planned film using a series of pictures
2. Shooting script--for a short sequence, indicating camera placement, dialogue, etc.
3. Make a film--1-3 minutes
4. Review of outside reading
5. Critiques of films seen outside class
6. Comparison of magazine reviews of a film
7. Oral presentation--film critique, book review, etc.

Teacher lecture on the historical development of motion pictures may be incorporated as the teacher sees necessary.

It is suggested that the text Exploring the Film be used as a resource book according to student interest. Chapters should be recommended rather than required. A teacher-centered course, tightly structured, may discourage slower students from interest and participation.

COURSE TITLE: MOTION PICTURE II

I. Course Description

Motion Picture I is a prerequisite for this course. Emphasis is on the relation between form and content in film. Student film making can be stressed when feasible.

II. Objectives

- A. All objectives for Motion Picture I apply to Motion Picture II.
- B. To develop an ability to compare and contrast varied film approaches to a single theme.
- C. To inspire students to communicate their own ideas through the use of film.
- D. To encourage the students to develop their own critical standards for motion pictures.

III. Suggested Books and Materials

A. Movies

1. Feature Films:

La Strada	The Spy Who Came in From the Cold
Far From the Madding Crowd	The Graduate
Citizen Kane	Bonnie and Clyde
Psycho	The Charge of the Light Brigade
This Sporting Life	The King of Hearts
The Collector	Alfie
Billy Budd	Modesty Blaise
Two for the Road	The Hill
Zorba the Greek	The Knack
The Americanization of Emily	Petulia
Mickey One	The Taming of the Shrew
Romeo and Juliet	The Loved One
Our Mother's House	The Outrage
Elmer Gantry	Bullit
Darling	The Fixer
Grand Prix	The Sundowners
The Yellow Submarine	

2. Short Films:

Parable	Help! My Snowman's Burning Down
Two Men and a Wardrobe	Night and Fog
Good Night, Socrates	Have I Told You Lately That I
The Note	Love You?

B. Books

1. Exploring the Film (William Kuhns and Robert Stanley)
2. Film as Art (Rudolf Arnheim)
3. Film Form and Film Sense (Sergei Eisenstein)
4. Picture (Lillian Ross)

C. Magazines

- Film Quarterly
- New Yorker (movie review)
- Sight and Sound
- Cahiers Du Cinema (English Edition)

MOTION PICTURE II, Continued

IV. Reference Books for Teachers -- see Motion Picture I

V. Course Outline and Approaches -- see Motion Picture I

Discussions are focused on the relation between form and content, as are writing assignments and projects. Student film making should be encouraged.

HUMANITIES I and II (3,4,5)

I. Course Description

Humanities I, besides exploring literature, painting, sculpture, architecture and music as art forms, is designed to help students see relationships among them. Students will explore major artistic achievements in the development of Western Civilization from the Renaissance through Romanticism (approximately 1500-1875). Humanities II is the same as Humanities I except it begins at 1875 and continues to the present. Humanities I not a pre-requisite for Humanities II.

II. Objectives

1. To acquaint students with cultural issues as reflected in the various art forms.
2. To point out the interrelationships among the various art forms.
3. To study the cultural attitudes and concepts within their historical framework.

III. Suggested Books and Materials

An Introduction to Music and Art in the Western World
(Wold & Cykler)

World Literature Volume II (Barnes & Noble)

History of Art (Barnes & Noble College Outline Series)

History of Music (Barnes & Noble College Outline Series)

The Story of the World's Literature (John Macy)

The History of Music, Time-Life (on tape)

The Art of the Renaissance (Peter & Linda Murray slides) SL 152

English Painting (William Gaunt slides) SL 151

Art of the Romantic Era (Margaret Brian slides) SL 150

The High Renaissance (Linda Murray) SL 66

Baroque and Rococo Art (German bazin) SL 149

A Concise History of Painting from Giotto to Cezanne
(M. Levey) SL 6.

A Concise History of Modern Sculpture (Herbert Keay) SL 156

Expressionism (Emile Munnert) SL 65

The Impressionist (Francis Motney) SL 64

Literature and Art in the West (John Freedy)

Iconography: History of Modern Painting (Hebert Keay) SL 6

History of the Great Operas (Wilton Cross)

HUMANITIES I and II, Continued

IV. Reference Books for Teachers

Art Through the Ages (Gardner)
Paths to the Present (Eugene Weber)
The Harper History of Painting (David M. Robb)
The Joy of Music (Leonard Bernstein)
Encyclopedia of Music (Virgil Thompson)
Harvard Dictionary of Music (Will Apel)
A Short History of Opera (Donald J. Grout)

V. Course Outline and Suggested Approaches

Historical movement approach

Team-teaching with music and art teachers, if possible

Extensive use of Audio Visual materials: slides, records
tapes, etc.

Introductory lectures; majority of class time should be
spent viewing, listening, reading and discussing

ED0 48247

More Than English Addendum, 1970-71

Anchorage Borough School District
670 Fireweed Lane
Anchorage, Alaska

October, 1970

Prefatory Word: Number Two

When More Than English was first written during the summer, 1969, the teachers working on it considered several points vital to the development of a non-graded, phase-elective English program. These points included individualized education as a goal of Language Arts courses, a flexible program based on student ability, needs and interests, and educators working in areas of their specific choice and training.

To assure each other that the objectives of such a district program would not be lost in the developing melee, a primary goal of the teachers on the curriculum committee was the revision of the English curriculum guide annually. This, we assured ourselves, would allow us the red-pencil power to add, change or delete those courses or parts of courses that didn't work out in the classroom.

We failed in our goal, but not because interest or desire to improve the program is lacking. This Addendum is a compromise solution to the expense of a printed revision of More Than English this school year. The curriculum committee has been promised funds for a complete revision of the senior high English program in spring-summer, 1971.

It is an acceptable and fundamental principle that teachers believe in change when student growth is the effect. Anchorage English teachers are no exception and, as voiced in the past, will continue to work towards an improved senior high curriculum that looks at life in terms of the student of the '70's.

Virginia Peri, Dimond High
Gloria Hamilton, West High
Joan Baxter, East High
Ted Cassidy, Chugiak High

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ENGLISH COURSE OFFERINGS

Please note changes in course phasing, as well as the inclusion of new courses in the list. Page numbers refer to More Than English; an A following the page number refers to this addendum.

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REQUIREMENTS FOR GRADUATION

The Anchorage Borough School District requirement (grades 9-12) for graduation is 16 quarters of English, nine weeks per quarter, including two quarters each of American literature, speech and writing. This satisfies the state requirement of three years of English (minimum 12 quarters), grades 9 to 11. Students going to college are encouraged to take an additional two quarters of English to total 18 quarters.

Students who have not achieved a reading skill level equal to the 20th percentile on the California Reading Test will take Reading Workshop for English credit in lieu of other requirements until they reach that skill level.

Details within each required area of English follow:

1. American Literature: Students must successfully complete two quarters of American literature elected from the following courses:
 - American Drama
 - American Folklore
 - American Novel
 - American Short Story
 - Black Literature
 - Contemporary Poetry
 - Early American Literature
 - Humor in Literature
 - Literature of the North
 - Science Fiction
 - The American Character
 - The Way It Is
 - The Western in Literature

*A course is categorized as American Literature if more than half of the content is peculiarly American in either content or origin.

2. Speech: A student must successfully complete two quarters of speech some time during his senior high school years. These quarters do not have to be in succession, necessarily.
3. Writing: Each student must successfully complete two quarters of writing. A student does not have to take his two quarters of composition consecutively. Three quarters of writing are recommended for the college bound student.

LITERATURE OF SOCIAL PROTEST (4,5)

I. Course Description

To familiarize students with past and current literature used as criticism to effect social change is the purpose, primarily, of this course. Emphasis will be on well-known social critics and their works, including criticism from invective to satire. Students will analyze style and technique, as employed in all literary forms.

II. Objectives

1. To develop an ability to distinguish the intent of protest writing;
2. To distinguish universal social conditions which give rise to protest literature;
3. To judge efficacy of content and style;
4. To analyze styles of protest writing: invective, satire (caricature, parody, burlesque, irony); and
5. To be aware of the broad scope of the literature of protest and dissent.

III. Suggested Books and Materials

Why We Can't Wait, Martin Luther King
Gulliver's Travels, "A Modest Proposal", Swift
"Civil Disobedience", Thoreau
"Man Who Corrupted Hadleyburg", "Mysterious Stranger", Twain
Fahrenheit 451, Ray Bradbury
The Grapes of Wrath, Steinbeck
Inherit the Wind, Lawrence
"Common Sense", Paine
Major Barbara, Shaw
The Prince, Machiavelli
American "Declaration of Independence"
Animal Farm, George Orwell
The Ugly American, Burdick
The Loved One, Evelyn Waugh
Short stories and poetry of Crane, Wordsworth, Ferlinghetti, Woody Guthrie;
essays by H. L. Mencken, Art Buchwald, etc.

IV. Suggested Approaches

1. Write several short papers concerning current protest movements based on news and magazine articles as related to historical protest movements;
2. Resource people from the community as special guest speakers;
3. Reading plays and/or poetry aloud, as well as independent reading and some required class reading.

MOTION PICTURE I (1-5)

I. Course Description

Film study refers to the study of motion pictures as a parallel to the study of literature. It involves systematic attention to form, criticism, symbolism, and levels of meaning. Like the study of literature, it examines examples of excellence within its medium and is concerned with developing judgment and taste in both the content and form of its medium. The course should make students aware that film is an art form, equal in stature to other art forms. Emphasis is placed on form—the techniques and devices used by the director to communicate his ideas. Several full-length feature films and a few short films will be used.

II. Objectives

- A. To increase student environmental awareness; "Anything that brings you to tears by way of drama does something to the deepest roots of our personality. All movies good or bad are educational." - Carl Sandburg.
- B. To examine the central ways in which film communicates and to understand these ways - with the hope that this will help to produce more perceptive and sensitive film viewers.
- C. To develop an awareness of the film's capacity to embody values, ethics and truths about life, and of the film's power to realistically portray or distort these values.
- D. To encourage critical thinking and analysis in viewing, discussing, and writing.
- E. To develop an understanding of film's use of visual imagery, movement, and sound.
- F. To stimulate an appreciation in well-made films, and to increase the ability to differentiate well-made films from those of lesser quality.
- G. To develop an awareness of critical standards as used by various motion picture critics.

Motion Picture I/cont.

III. Suggested Books and Materials

A. Films

1. Feature Films:

High Noon	The Caine Mutiny
Raisin in the Sun	On the Waterfront
Seven Brides for Seven Brothers	To Kill A Mockingbird
The Bridge on the River Kwai	Planet of the Apes
Seven Days in May	The Hustler
Rear Window	The Dirty Dozen
The Manchurian Candidate	Vertigo
The Flim Flam Man	Becket
Cat Ballou	How Green Was My Valley
Guess Who's Coming to Dinner	The Great Race
Lonely are the Brave	The Loneliness of the Long Distance Runner
In the Heat of the Night	Dr. Strangelove
A Thousand Clowns	Man for All Seasons
Those Magnificent Men in Their Flying Machines	The Russians are Coming
Hombre	The President's Analyst
High Wind in Jamaica	The List of Adrian Messenger
The Ipccress File	The Roots of Heaven
Lilies of the Field	The Paths of Glory
Night of the Hunter	Judgment at Nuremberg
Support Your Local Sheriff	Topkapi
	A Patch of Blue
	Charly

2. Short Films:

Nahanni	You're No Good
An Occurrence at Owl Creek Bridge	A Time Out of War
The Golden Fish	The Hole
The Magician	The Colt
Nanook of the North	The Pusher
The Day of the Painter	The Red Balloon
The Rink	Corral
Hangman	Water's Edge
No Reason to Stay	A Time for Burning
The String Bean	Neighbors
Run	Lonely Boy
	The Wall

Motion Picture I/cont.

B. Books

1. Exploring the Film (William Kuhns and Robert Stanley)
2. The Liveliest Art (Arthur Knight)
3. I Lost It at the Movies (Pauline Kael)
4. Kiss Kiss, Bang Bang (Pauline Kael)
5. The Screen Arts (Edward Fisher)
6. The Studio (Dunn)
7. The Lion's Share (Bosley Crowther)

C. Magazines - Movie review sections of Time, Newsweek, Life, Saturday Review, Look

IV. Reference Books for Teachers

Film Study in the High School (John Culkin)
The Filmviewer's Handbook (Emile McAnany and Robert Williams)
The School and the Art of Motion Pictures (David Mallery)
Motion Pictures and the Teaching of English (National Council of Teachers of English)
The Immediate Experience (Robert Warshaw)
Film Study and the English Teacher (David Sohn)
Screen Education (A. W. Hodgkinson)
English Journal (January, 1967)

V. Suggested Outline and Approaches

In an area where sensitivity and appreciation are the goals, a lecture approach is not recommended. Student discussion, in either large or small groups, is suggested. Minimum direction before viewing a film allows the viewer to react subjectively to the film. Group discussions following film viewing should not be dominated by the teacher's ideas. The success of the discussion is not based on whether the students agree with the teacher or not. A "right answer" is not the aim of the discussion. The teacher may provide written study guides with general discussion topics. The following might also be used:

1. Storyboard - description of a planned film using a series of pictures.
2. Shooting script - for a short sequence, indicating camera placement, dialogue, etc.
3. Make a film - 1-3 minutes
4. Review of outside reading

Motion Picture I/cont.

5. Critiques of films seen outside class
6. Comparison of magazine reviews of a film
7. Oral presentation - film critique, book review, etc.
8. Teacher lecture on the historical development of motion pictures may be incorporated as the teacher sees necessary.

It is suggested that the text Exploring the Film be used as a resource book according to student interest. Chapters should be recommended rather than required. A teacher-centered course, tightly structured, may discourage slower students from interest and participation.

MOTION PICTURE II (3,4,5)

I. Course Description

Motion Picture I is a prerequisite for this course. Emphasis is on the relation between form and content in film. Student film making can be stressed when feasible.

II. Objectives

- A. All objectives for Motion Picture I apply to Motion Picture II.
- B. To develop an ability to compare and contrast varied film approaches to a single theme.
- C. To inspire students to communicate their own ideas through the use of film.
- D. To encourage the students to develop their own critical standards for motion pictures.

III. Suggested Books and Materials

A. Films

1. Feature Films:

La Strada	The Spy Who Came in From Cold
Far From the Madding Crowd	The Graduate
Citizen Kane	Bonnie and Clyde
Psycho	The Charge of the Light Brigade
Mickey One	The King of Hearts
This Sporting Life	Alfie
The Collector	Modesty Blaise
Billy Budd	The Hill
Two for the Road	The Knack
Zorba the Greek	Petulia
The Americanization of Emily	The Taming of the Shrew
Romeo and Juliet	The Loved One
Our Mother's House	The Outrage
Elmer Gantry	Bullit
Darling	The Fixer
Grand Prix	The Sundowners
The Yellow Submarine	

2. Short Films:

Parable	Help! My Snowman's Burning Down
Two Men and a Wardrobe	Night and Fog
Good Night, Socrates	Have I Told You Lately
The Nose	That I Love You?

Motion Picture II/cont.

B. Books

1. Exploring the Film (William Kuhns and Robert Stanley)
2. Film as Art (Rudolf Arnheim)
3. Film Form and Film Sense (Sergei Eisenstein)
4. Picture (Lilian Ross)

C. Magazines

- Film Quarterly
- New Yorker (movie review)
- Sight and Sound
- Cahiers Du Cinema (English Edition)

IV. Reference Books for Teachers -- see Motion Picture I

V. Course Outline and Approaches -- see Motion Picture I

Discussions are focused on the relation between form and content, as are writing assignments and projects. Student film making should be encouraged.

PHILOSOPHY OF LANGUAGE (5)

I. Course Description

This course deals with the problem of meaning in language as viewed by analytic, modern philosophers. Problems with empirical verification, truth or falsity and ontology are considered. Students study the relationship between thought and language, and the effects of language on our conceptual schemes.

II. Objectives

1. To cause students to think about the relationship between thought and language,
2. To introduce students to the vocabulary of philosophy.
3. To encourage students to form their own philosophy based on the structure of language.

III. Suggested Books and Materials

Language, Truth and Logic (Ayer)
From A Logical Point of View (Quine)
Wff 'n Proof - The Game of Modern Logic (Allen)

IV. Reference Books For Teachers

Philosophy Made Simple

V. Course Outline and Suggested Approaches

1. Teacher lecture on new material.
2. Student oral reports based upon outside reading.
3. Class discussion about various philosophies, their strengths and weaknesses, with regard to language.

PRACTICAL ENGLISH (1,2,3)

I. Course Description

Practical English is designed for students who need and want individual help in basic English skills. Emphasis is placed on vocabulary growth, spelling improvement, and grammar and usage. From the results of a diagnostic test, students work individually in the areas of their greatest needs. (limited to 20 students)

II. Objectives

1. To help students overcome specific problems in use of the English language.
2. To help students increase vocabulary and spelling skills.
3. To help students understand the structure of the English language.

III. Suggested Books and Materials

30 Days To A More Powerful Vocabulary (Lewis)
English 3200 (Blumenthal)
Troubleshooter (Houghton-Mifflin)
SRA Spelling Lab
Individualized English Kit

IV. Reference Books For Teachers

Remedial Techniques In Basic School Subjects (Fernald)

V. Course Outline and Suggested Approaches

1. Discover specific difficulties through diagnostic tests.
2. Plan an individual program with each student based on his needs.
3. Daily Routine
 - a. 15 minutes - vocabulary (from 30 Days)
 - b. 10 minutes - spelling (Fernald method)
 - c. 10 minutes - grammar lecture - introduction to new concepts
 - d. 20 minutes - individualized work in different books
 - e. weekly quizzes

ROMANTICISM (3,4,5)

I. Course Description

Romanticism is the philosophy which idealizes life and nature, showing it in a picturesque, imaginative and frequently adventurous manner. Because romanticism proclaims the natural goodness of man, it often leads to a desire for radical moral and political change. Students study the growth of romanticism in modern literature, as well as 19th C. works of poetry and prose.

II. Suggested Books and Materials

Wuthering Heights, Bronte

Frankenstein, Shelley

Cyrano de Bergerac, Rostand

Man of La Mancha, Wasserman

Walden, Thoreau

Emile (parts), Rousseau

Poetry of Blake, Scott, Carroll, Hazlitt, Burns, Lamb, Byron, Keats, Shelley, Wordsworth, Coleridge, Whitman, Cummings, Thomas, Ginsburg, Ferlinghetti, Williams, etc.

III. Suggested Approaches

1. What is romanticism? Definition by comparison, including a short paper.
2. "Song of Myself" -- write a journal or chronicle of self.
3. Reading, listening to, discussing romantic poets.
4. A walk in the woods (or around the school) looking for details of nature, life.
5. Panel discussion or group work with the novels read in/out of class.

VOCABULARY BUILDING (1-5)

I. Course Description

Designed for students who wish to improve and expand their vocabularies, this course is primarily an individualized experience in vocabulary growth and is open to all phase levels.

II. Objectives

1. To develop vocabulary power.
2. To develop skills for attacking unknown words.
3. To give students confidence in word usage.

III. Suggested Books and Materials

Words and Ideas
Vocabulary for College Books I & II, A,B,C,D
Vocabulary Workshop (Harcourt, Brace)
Success With Words (Scholastic)
30 Days to a More Powerful Vocabulary (Lewis)
Students' texts and paperbacks
Be A Better Reader, (vocabulary sections)
Dictionaries

IV. Reference Books for Teachers

Teaching Reading In High School - Karlin
How to Improve Reading Ability - Harris
Remedial Techniques in Basic School Subjects - Fernald

V. Suggested Approaches

1. Individualized approach primarily, based on pre-testing
2. Allow students to use their texts as sources for vocabulary
3. Spend some time on roots and affixes
4. Use Language Master (Bell & Howell)
5. Let students determine their goals and guide them to the right materials

THE WAY IT IS (1,2)

I. Course Description

"The Way It Is" is an American literature course designed for students who have taken or will be taking Reading Workshop. Emphasis is on stories about people in American Society, as well as problems and situations familiar to adolescents. Selections from a variety of American authors will be used.

II. Objectives

1. To help poor or reluctant readers read with satisfaction; and
2. To provide a highly motivating American literature course for low ability readers.

III. Suggested Books and Materials

1. The Way It Is (reading program published by Zerox)
2. Wide selection of paperbacks at 4.0-7.0 reading level

IV. Reference Books for Teachers

Teaching Reading In High School - Karlin
How to Improve Reading Ability - Harris

V. Suggested Approaches

1. Individualized approach
2. Use "readability formula" to make certain materials are at a given level (4.0-7.0)

THE WESTERN IN LITERATURE (2,3)

I. Course Description

Popular literature of the development of the West, the Frontier, the cowboy and Western hero, and social and moral values of the westward movement is the subject matter of this course. Emphasis is on enjoyment and appreciation of the western literature through comparison and discussion of novels, short stories, movies, tv series and ballads of a form of literature that is peculiarly American.

II. Objectives

1. To heighten enjoyment in reading Westerns, and in viewing films and tv series related to the West.
2. To increase a critical appreciation of the Western as an entertaining and often informative area of reading;
3. To help students become more critically and realistically aware of a period in American history that has become romanticized; and
4. To consider the values of "rugged individualism" and current attitudes towards it.

III. Suggested Books and Materials

The Virginian, Owen Wister
True Grit, Charles Portis
My Antonia, Willa Cather
The Big Sky, A. B. Guthrie
The Ox-bow Incident, Walter V. Clark
Giant/Cimarron, Edna Ferber
Hondo
Shane, Jack Schaeffer
Luke Short and Zane Grey stories, as well as authors such as Crane, Twain, etc.

IV. Reference Books for Teachers

"The Westerner" (essay) by Robert Wardhow
Literary History of the West

V. Suggested Approaches

1. Discussion: the "gentleman" Westerner, the place of women, "rugged individualism".
2. Analysis of tv shows such as Bonanza, High Chapparral, The Virginian, Gunsmoke.
3. "Cult of the West," as reflected in western magazines, horse books, etc.

ENGLISH DEPARTMENT INDEPENDENT STUDY PROGRAM

The English Curriculum Committee of the ABSD has established a program in Independent Study for students who have the self-discipline and interest for work in directions of their own choice and programs of their own design. Independent Study promotes self-reliance, initiative and intense inquiry without a structured classroom situation. It is available to any student who can find a faculty member who will agree to advise the student in his proposed project.

Independent study for credit must be initiated by the student himself. He should decide on a program to follow for himself, and write a project proposal which will include these points:

1. a detailed outline or description of the work to be done and the goals to be achieved;
2. an indication of what the student hopes to accomplish as a result of working on a particular project;
3. an assessment of his ability to work on his own without constant supervision; and
4. a list or designation of sources for materials to be used.

After the student has developed a project proposal, he should select a faculty sponsor in the English Department who will advise him for the time required by the project(s), and present the proposal to the sponsor for consideration and, perhaps, joint modification. The application and project proposal must be given to the sponsor prior to the quarter the student wishes credit for an Independent Study project, and before the deadline designated for faculty committee consideration.

The faculty sponsor and applicant should agree upon:

- a) a time for their weekly conferences and review of accomplishments;
- b) the actual role of the sponsor in relation to the project proposed - to advise, organize, etc.; and
- c) the method of evaluation for the project.

Projects for independent study in the English Department may vary from extensions of particular classes to small group projects in the mass media, from an English skills review to a creative effort limited only by the time and interest of the student. Attendance procedures will be determined in conference with the faculty sponsor. Students will be notified before the beginning of the new quarter whether or not their Independent Study Project Proposals have been accepted for credit by the department, providing they have filled out the proper application forms and presented them to the English Department by the designated time.

APPLICATION FOR INDEPENDENT STUDY
(Suggested Form)

Date _____

Name _____

Year in school _____

Area of proposed study in English: _____

Previous courses or experience relating to this area: _____

Have you had Independent Study before? _____

How much (average) time do you currently spend on class assignments per night? _____

In what extra-curricular activities do you participate? _____

Estimated time spent in extra-curricular activities per week: _____

Do you enjoy interpreting new material for yourself as opposed to class learning? _____

Explain: _____

What areas of extra-curricular reading give you the most pleasure? _____

Would you be willing to extend your school day in order to pursue this study if there were no other way? _____

Please give other information regarding your background and capacity to benefit from Independent Study which might be helpful to the faculty committee who must give their approval to your application: _____

Attach to this application a copy of your Independent Study Project Proposal and your present class schedule. Present this in entirety to your faculty sponsor for consideration and signature. Return to the English Department by the designated date.

Signature of Applicant