



**Northview High School
Language Arts Department
Course Syllabus for World Literature
Fall 2016**

Course Title: **World Literature**

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(This is the best way to reach senior literature teachers; please allow 24 hours for a response)

Text(s): *World Masterpieces*, Prentice Hall Literature (book replacement cost = \$99)
Frankenstein, by Mary Shelley

Textbook Information:

Textbooks become the responsibility of the student to whom they were issued from the time they are distributed until they are returned to the textbook coordinator. Damage to an issued book, tampering with a barcode or loss of a student's text book will result in an assessment for the value of a replacement book. If a damaged book is issued to a student then the student has two weeks to report it in the media center so the damage can be recorded or replacement book can be issued. Damaged books are considered to be books with broken bindings, torn pages or missing pages, written on pages, detached cover, missing or unreadable barcode.

Novels: Replacement Cost: **\$30.00**

Course Description:

This accelerated course is enriching in experience; analytical and critical in reading, composition, and thought; and probing in self-awareness. The student delves into the study of a wide range of literary themes, genres, mediums, and methods. Contemplative and organized vocal participation, skilled and highly polished writing, and meta-cognitive evaluation are required. Because of the given scope and sequence of the course, training and practice in grammar, usage, and mechanics in expository, persuasive, and analytical writing form the foundation of World Literature is necessary. Hence, evaluation is primarily, not solely, based on writing and speaking performance. Outside assignments are an integral part of the course as are prepared, timed, or impromptu oral and written presentations. To maximize student learning, the teacher will act as a facilitator and the student as an active learner. Because this course is based on student participation, class presentations and group work, students must attend class to be successful. This course is designed around three units of study, each requiring the student to make meaning from text and to create and present texts. Throughout the course, "texts" refers to numerous types of literature and language with which the student will become familiar in identifying, analytical in discussing and writing, and meta-cognitive in reflecting and evaluating.

- All students will meet or exceed the Georgia Performance Standards for this course. These standards can be viewed by accessing the following website: www.corestandards.org/the-standards/english-language-arts-standards/writing-6-12/grade-11-12/

Unit descriptions:

Journey into the Self

In this unit the students will—through close examinations of existential thought, personality tests, and literature—explore their own identities. This unit will enable students to think critically as they examine themselves, their relationships and the world around them. Through an analysis of varying types of text, students answer the questions “What does it mean to exist?” “Who/what defines our existence?” “Is it more important to define your existence or your essence?” Students will use this analysis and discussion to prepare their college applications; as they discover who they are and what they want in the context of philosophical thought, they will use this to drive their college essays.

Stranger in the Village

Students consider the questions “What are typical responses to not knowing?”; “How do you handle knowing you can’t know it all?”; “How does being an outsider influence the way you see the world?” Taking an in depth look at how individuals, though unique, may have numerous areas, concrete and abstract where they feel they have no voice. Connected to the principle that students will inevitably be new to a place, situation, or experience, the texts supporting the theme of the unit present a variety of conditions in which a person may feel disjointed. Comparing and contrasting situations and circumstances, gender differences, cultural influences, and other facets of society, students write analytically exposing these varying factors and influences of an individual.

Perception vs. Reality

As we move through our digital world, the boundaries between perception and reality become increasingly blurred. Students will hone their critical thinking skills as they look at the world around them. What is “real”? How do we distinguish the truth from fiction and what do we do with that knowledge. Students will evaluate literature, nonfiction, art, film and music to determine what makes up their worlds and why. They will be able to decipher how images and information are created, presented and skewed.

Course Requirements

Class participation grade may be affected if students do not come to class prepared or on time.

Students MUST bring the following items to class daily:

- Textbook and/ or assigned novel
- Notebook/ journal
- Homework (**homework will not be accepted if turned in after I have initially requested it within the class period**)
- Black/blue pen only! (**NO** pencils unless examination with Scantron answer sheet is administered)
- Clean sheets of notebook paper

Tutorial Available: 8-8:30am, or during lunch with appointment, daily in teacher’s classroom or by appointment

Evaluation and Grading Scale

A= 90 and above B=80 – 89 C=70 – 79 F=69 and below

The number of points earned divided by the number of points possible in each grading category determines the grade.

Assignments are graded using the following categories:

Category	Description	Percentage of Final Grade
Summative assessment	Major tests, projects, presentations, speeches, multimedia productions	50%
Formative assessment	Notes, grammar work, vocabulary assignments, in class work, out of class assignments, quizzes, informal evaluations, small projects, grammar essays, discussion, overall work completion, etc.	35%
Final Exam		15%

Journals

At the beginning of most classes, I will assign a **timed** writing topic. The student will spend the first three to five minutes of class writing on the topic. If the student does not finish writing on the topic during class time, the student will finish the writing as homework. If the student is absent, he or she may get the topic from a peer and do the assignment for homework. **Even if you are absent**, you are required to complete that day's daily writing. I will randomly check the daily writings for a grade. Since student handwriting is different, there is no length requirement, but each, daily writing must have a minimum word count of 150.

Assignments

Students must complete all assignments in **black or blue** ink or type. Students must turn in assignments within the first five minutes of class **on** the due date. The assignment must be ready to hand in when it is collected. If it is not ready at this time, it will neither be accepted nor considered on time, unless the student previously made arrangements with the instructor. Students may not turn in assignments during instructional time. Unlike the federal taxes, they may not be mailed either to school or to the instructor's home address, with a postmark of the due date. The materials **must be received** by the instructor on the due date in order to have the potential to receive full credit. Assignments will neither be assigned nor accepted the day preceding the exam. Any assignment due on the day of a field trip must be turned in prior to the student leaving for that field trip. Similarly, with prearranged absences, even excused, the assignment must be turned in on its' due date or before in order to receive full credit. The student is responsible to ensure that assignments are turned in; they may not blame parents, dogs, cars, sisters, brothers, broken technology, aliens, etc. for late work. It will not be accepted without penalty.

Absences

Attendance is mandatory in the World Literature course. Students are responsible for any material covered during their absence. Either consult the instructor during morning office hours or request the material from a trustworthy classmate. Consecutive absences may result in a significant drop in the student grade. Students should check the returned materials file upon returning from absence for assignments returned during their absences. School related absences require notification prior to the absence or the assignments due/covered will not be accepted. Field trips, club meetings, athletic activities/events, TAG sessions and other functions neither excuse work due, nor postpone the due date. Any material covered while the student is involved in a school related function must be attained.

Make-up Work:

Make-up work is the *student's* responsibility. It must be initiated by the student on the first day back to class after an absence. Only assignments missed during **excused** absences can be completed. An absence is excused if the student presents an official "Excused Absence" form from the attendance clerk or other member of administration; an absence is also excused if the student's name appears on the early dismissal, school field trip, or other appropriate list. All make-up work must be completed within one week, which starts the day a student returns from an absence. To complete any assessment, students must schedule an appointment. Daily assignments will be listed for each student to record upon his/her return.

Recovery Policy:

See page 13 in the Northview student handbook (also available through school website) for Fulton County's policy regarding recovery.

Exemption Policy:

See the school handbook for the policy regarding exam exemption.

Honor Code:

See page 14 in the Northview student handbook (also available through school website) for Fulton County's policy on Honor Code.

Plagiarism is an Honor Code Violation.

Acts of plagiarism can include, but are not limited to:

1. using words or ideas from a published source or the internet without proper permission;
2. using the work of another student (e.g., copying another student's homework, composition, or project in entirety **or** in part;
3. using excessive editing suggestions of another student, teacher, parent, or paid author.

Excessive editing note: Students learn to write well through practice and independent exploration of language manipulation. This effort, like any learning experience, often requires persistence and "perspiration." Well-meaning parents, siblings, tutors, and others who contribute their own ideas, words, phrases, and revisions to a student's writing, not only cause that student to miss the opportunity to achieve self-reliance, but also inhibit the student from presenting his own voice.

Positive ways to help a student grow in his writing process include reading the paper or writing exercise and marking areas that need clarification, punctuation, elaboration, or more precise wording, allowing the student to figure out the error and correct it independently. Oftentimes having the student read the paper aloud will greatly help in error identification. Cues such as, "What exactly do you mean?" or "This sentence seems awkward" are also very appropriate.

Plagiarism on any project or paper at Johns Creek High School will result in a zero for the assignment and an Honor Code Violation.

Unless directly stipulated by the teacher, collaboration on written work is not acceptable.

Students who willingly provide other students with access to their coursework or homework are also in violation of the Honor Code.

Turnitin.com:

Students will be required to email essays, research papers, or other written work to turnitin.com. The website checks the submission for plagiarism, provides a receipt for the student to give to the teacher, and reports to the teacher that the student's work was not copied from any source. Students will be trained on the use of turnitin.com in the first week of school. Students who do not have email access at home may use the computers in the media center. Papers not submitted to turnitin.com by the cutoff date will be considered late.

Grade Reporting Schedule

PARENTS!: In addition to the school sending progress reports home with your child every 6 weeks, you can view all grades online through the Home Access Center. You can sign up for Home Access Center through the Fulton County website after receiving your login and password from the school's guidance office. You are highly encouraged to check this weekly especially for 2nd semester seniors.

Multicultural/Contemporary/World Literature Movie List

Dear Parents,

Your son/daughter(s) will be studying film during his/her language arts course. These courses introduce the concept of reading film rather than merely watching for entertainment. Much like we have traditionally analyzed literature, students learn that film is a medium of expression, commentary, opinion, etc. as are novels/ plays/ etc. Throughout this course we will be exploring how film directors use their craft to make their movies and influence their audiences. All the films we will be watching capture excellent examples of film direction and technique, as well as include other texts that enable the students to use the analytical skills they have already learned through the course. We will not be viewing all of these films in their entirety (unless your student is enrolled in Contemporary Literature); there will be specific clips chosen from films used to illustrate a specific technique.

<u>Film</u>	<u>Director</u>	<u>Rating</u>
21 (2008)	Robert Luketic	PG-13
3:10 to Yuma (2007)	James Mangold	R (violence)
300 (2006)	Zack Snyder	R (intensive, graphic combat and sexuality)
Amelie	Jean-Pierre Jeunet	R (sexual content)
American Graffiti	George Lucas	PG
A Beautiful Mind (2001)	Ron Howard	PG-13
Batman Begins (2005)	Christopher Nolan	PG-13
Beowulf	Robert Zemeckis	PG-13
Big Fish	Tim Burton	PG
Castaway	Robert Zemeckis	PG-13
Children of Men (2006)	Alfonso Cuaron	R (language, violence)
Cinderella Man (2005)	Ron Howard	PG-13
Citizen Kane (1941)	Orson Welles	NR
Cloud Atlas	The Wachowskis	R (violence, language, sexuality)
Cool Hand Luke	Stuart Rosenberry	NR
Crash (2007)	Paul Haggis	R (strong violence, language, sexuality)
Crouching Tiger, Hidden Dragon (2000)	Ang Lee	PG-13
Edward Scissorhands (1990)	Tim Burton	PG-13
Fantastic Mr. Fox	Wes Anderson	PG
Ferris Bueller's Day Off	John Hughes	PG-13
Forrest Gump (1994)	Robert Zemeckis	PG-13
Friday Night Lights	Peter Berg	PG-13
Fruitvale Station	Ryan Coogler	R (violence, language)
Goodfellas	Martin Scorsese	R (violence, language)
Good Will Hunting	Gus Van Sant	R (language, mature dialogue)
Gran Torino (2008)	Clint Eastwood	R (violence, language)
Groundhog Day	Harold Ramis	PG
Heathers (1989)	Michael Lehman	R (language)
Hotel Rwanda	Terry George	PG-13
House of the Flying Daggers	Zhang Yimou	PG-13
Inception (2010)	Christopher Nolan	PG-13
In the Name of the Father	Jim Sheridan	R (language, politically generated violence)
Jaws (1975)	Steven Spielberg	PG
Juno	Jason Reitman	PG-13
L.A. Confidential (1997)	Curtis Hanson	R (violence and language)
Life is Beautiful	Roberto Benigni	PG-13
Limitless	Neil Burger	PG-13
Looking at Movies	Barsam, Monahan	NR
Looper	Rian Johnson	R
Mad Hot Ballroom	Marilyn Argelo	PG
March of the Penguins	Luc Jacquet	G
Mean Girls (2004)	Mark Waters	PG-13
Megamind	Tom McGrath	PG
Memento	Christopher Nolan	R (violence, language)
Miller's Crossing	The Coen Brothers	R (violence, language)
Monty Python & the Holy Grail	Gilliam, Jones	PG
Mulan (1998)	Tony Bancroft/Barry Cook	G
Napoleon Dynamite (2004)	Jared Hess	PG
North by Northwest (1959)	Alfred Hitchcock	NR
Oblivion	Joseh Kosinski	PG-13
Othello (1995)	Oliver Parker	R (some sexuality)
Pan's Labyrinth (2006)	Guillermo Del Toro	R (language, violence)
Pixar Shorts	Kaplan, Milsom	NR

Pleasantville (1998)	Gary Ross	PG-13
Psycho (1960)	Alfred Hitchcock	NR (violence)
Pulp Fiction	Quentin Tarantino	R (violence, language, drug use)
Rabbit-Proof Fence	Phillip Noyce	PG
Rear Window (1954)	Alfred Hitchcock	NR
Risky Business	Paul Brickman	R(language, sexuality)
Road to Perdition	Sam Mendes	R (violence, language)
Rocky	John G. Avildsen	PG
Rudy (1993)	David Anspaugh	PG
Saving Private Ryan (1998)	Steven Spielberg	R (language, violence)
Say Anything	Cameron Crowe	PG-13
Shutter Island	Martin Scorsese	R (violence, language)
Simon Birch (1998)	Mark Steven Johnson	PG
Slumdog Millionaire (2008)	Danny Boyle	R (violence, language)
Smoke Signals	Chris Eyre	PG-13
Spellbound	Jeffrey Blitz	G
Stand By Me	Rob Reiner	R(language)
Star Wars (1977)	George Lucas	PG
Stranger Than Fiction	Marc Forster	PG-13
SuperSize Me	Morgan Spurlock	PG-13
The Avengers	Joss Whedon	PG-13
The Big Lebowski	John Coen	R (language, drug use)
The Birds (1963)	Alfred Hitchcock	NR (violence)
The Breakfast Club (1985)	John Hughes	R (language)
The Color Purple (1985)	Steven Spielberg	PG-13
The Dark Knight (2008)	Christopher Nolan	PG-13
The Dark Knight Rises	Christopher Nolan	PG-13
The Godfather	Francis Ford Coppola	R (violence, language)
The Gods Must Be Crazy (1980)	Jamie Uys	PG
The Green Mile (1999)	Frank Darabont	R (language, violence, mild sexuality)
The Importance of Being Earnest	Oliver Parker	PG
The Incredibles (2004)	Brad Bird	PG
The King's Speech	Tom Hooper	R (some language)
The Man Who Shot Liberty Valance (1962)	John Ford	NR
The Matrix (1999)	The Wachowski Brothers	R (sci-fi violence and brief language)
The Prestige (2006)	Christopher Nolan	PG-13
The Princess Bride (1987)	Rob Reiner	PG
The Shawshank Redemption (1994)	Frank Darabont	R (language, violence)
The Shining	Stanley Kubrick	R (violence)
The Silence of the Lambs	Jonathan Demme	R (violence)
The Sixth Sense (1999)	M Night Shyamalan	PG-13
The Truman Show (1998)	Peter Weir	PG
The Usual Suspects	Bryan Singer	R (language, violence)
True Grit	Ethan & Joel Coen	PG-13
Unbreakable (2000)	M Night Shyamalan	PG-13
Unforgiven (1992)	Clint Eastwood	R (language, violence)
Up	Peter Docter	PG
V for Vendetta (2006)	James McTeigue	R (strong violence, some language)
What's Eating Gilbert Grape	Lasse Halstrom	PG-13
Yellow Brick Road	Keith Rondinelli, Matthew Makar	NR

As a class, we may view portions of all these films, keep a viewing log, and discuss film technique and composition. While those listed above have been frequently taught, other more recent films may be included based solely on relevance to course discussion, curriculum content, and student interest. Please indicate on the syllabus signature sheet, giving your child permission to study these and other films in our class. If you would prefer your child not study these films, we can arrange an alternative viewing assignment.

SIGNATURE SHEET – PLEASE PRINT AND RETURN TO YOUR LANGUAGE ARTS TEACHER ASAP.

Fall 2016 Syllabus Signature Sheet

We would like to welcome you to the Fall semester of 12th grade World/Multicultural/Contemporary Literature. After reading the syllabus located online at www.northviewhigh.com and this document, both parent and student must sign and date below and submit to us by Wednesday.

By signing and selecting yes below you are also granting permission for your child permission to study the films/clips listed above in our class. If you would prefer your child not study these films, we can arrange an alternative viewing assignment. Please indicate with a circled no.

PRINT STUDENT NAME

Class period _____

STUDENT SIGNATURE

Date

PRINT PARENT NAME(S)

Film permission: Please circle one.

yes no

PARENT SIGNATURE

Date

Parent Email: _____
(Please print legibly.)