



Course Overview

High School | 12 | Heroes Through Tragedy and Sitcom - Last Updated on December 12, 2024

DESCRIPTION

K-12 Content Area | Mission & Philosophy Statement

- Foster a love for literacy across diverse backgrounds and abilities, ensuring equitable access to rich learning experiences equipping learners with the skills, mindset, and passion to engage actively as informed readers, writers, and communicators throughout their lives.
- Cultivate communicators and critical thinkers, empowering them to inquire, analyze, and create meaningfully from a variety of texts and perspectives, preparing them for the responsibilities of active participation as a citizen in our democracy as well as in an evolving global society.
- Engender collaborative and creative environments where learners innovate, elevate diverse voices and modalities to express themselves effectively and imaginatively.
- Promote a culturally responsive English Language Arts education that honors the identities, cultures, and experiences of all students, integrating diverse texts and voices to promote empathy, understanding, and respect.

Course Description

The comprehensive K-12 ELA curriculum endeavors to develop active listeners, effective speakers, readers, researchers and writers who are critical and creative thinkers as well as engaged citizens. A challenging curriculum enables learners to analyze, interpret and evaluate any form of communication including discussions, speeches and texts. Using engaging and diverse texts, age-appropriate media and student interests, learners strengthen their intellectual independence, understand that words have power and develop their own voice. Benefits of developing an appreciation of reading and writing includes extending knowledge, lowering stress, building empathy and perspective and expanding one’s world view.

From hero archetypes to complex themes, from dramatic literature to theatrical techniques, from theatrical conventions to TV sitcoms, this course challenges students to explore linguistically and culturally diverse texts to analyze the way writers use their voice to reflect and impact their world. Students explore drama as an art form and its role in society examining scripts from across the world and time scrutinizing how past playwrights and historical events continue to influence both scripts and theatrical conventions. Powerful writing provides insight about the human experience, perspective and condition. Similarly, humor can be used to instigate societal change. As consumers of many types of texts and other media, this course helps students see how writers shape and are shaped by societal values and norms. Students engage through literary criticisms and their own sitcom.

STANDARDS

Pennsylvania - Grade 11-12 - English Language Arts ELA



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CC.1.2.11–12.A

CC.1.2.11–12.B

CC.1.2.11–12.C

CC.1.2.11–12.D

CC.1.2.11–12.E

CC.1.2.11–12.F

CC.1.2.11–12.G

CC.1.2.11–12.H

CC.1.2.11–12.I

CC.1.2.11–12.J

CC.1.2.11–12.K

CC.1.2.11–12.L

CC.1.3.11–12.A

CC.1.3.11–12.B

CC.1.3.11–12.C

CC.1.3.11–12.D

CC.1.3.11–12.E

CC.1.3.11–12.F

CC.1.3.11–12.G

CC.1.3.11–12.H

CC.1.3.11–12.I

CC.1.3.11–12.J

CC.1.3.11–12.K

CC.1.4.11–12.A

CC.1.4.11–12.B

CC.1.4.11–12.C

CC.1.4.11–12.D

CC.1.4.11–12.E

CC.1.4.11–12.F

CC.1.4.11–12.G

CC.1.4.11–12.H

CC.1.4.11–12.I

CC.1.4.11–12.J

CC.1.4.11–12.K

CC.1.4.11–12.L

CC.1.4.11–12.M

CC.1.4.11–12.N

CC.1.4.11–12.O

CC.1.4.11–12.P

CC.1.4.11–12.Q

CC.1.4.11–12.R

CC.1.4.11–12.S

CC.1.4.11–12.T

CC.1.4.11–12.U

CC.1.4.11–12.V

CC.1.4.11–12.W

CC.1.4.11–12.X

CC.1.5.11–12.A

CC.1.5.11–12.B

CC.1.5.11–12.C

CC.1.5.11–12.D

CC.1.5.11–12.E

CC.1.5.11–12.F

CC.1.5.11–12.G

COURSE OBJECTIVES

Specific objectives for this course are aligned with the [Pennsylvania Core Standards for English Language Arts](#) and the [Eligible Content State Standards for English Language Arts](#).

ASSESSMENT TYPES

The following assessment types will be used during the course:

- Diagnostic Assessments
- Core/Choice Novel notes and seminars
- Curriculum-based measures
- Formative Assessments
- Summative Assessments



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SUGGESTED METHODS OF INSTRUCTION

An English Language Arts program demands the use of a variety of instructional strategies. Below is a list of suggested strategies for high-quality instruction:

- Instructional components outlined in *The Framework for Teaching* by Charlotte Danielson
- Goal setting
- Collaborative Learning through Socratic Seminar
- Formative opportunities to drive instruction
- Think-pair-share
- Reciprocal teaching
- Read Alouds and student independent choice novels
- Journaling



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RESOURCES

District Approved Program Resources	District Approved Supplemental Resources	District Approved Technology Resources
<ul style="list-style-type: none"> • Joseph Campbell’s The Hero with a Thousand Faces • The following are suggestions; other stories can be substituted: <ul style="list-style-type: none"> ◦ “Through the Tunnel,” ◦ “The Reign of Superman,” ◦ “The Old Man at the Bridge,” ◦ "The Lion King." • Wuthering Heights by Emily Bronte • Literary Criticism on Wuthering Heights • One Flew Over the Cuckoo’s Nest by Ken Kesey • Literary Criticism on One Flew Over the Cuckoo’s Nest • Doctor Faustus by Christopher Marlowe • Literary Criticism on Doctor Faustus • My Antonia by Willa Cather • Literary Criticism on My Antonia • Sophocles’ Antigone • Aristophanes’ The Frogs • Plautus’ The Brothers Menaechmi • Shakespeare’s Scripts: <ul style="list-style-type: none"> ◦ Julius Caesar ◦ Hamlet ◦ The Taming of the Shrew 		



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<ul style="list-style-type: none">◦ Two Gentlemen of Verona• Audios or Videos:<ul style="list-style-type: none">◦ Ten Things I Hate About You◦ The Lion King◦ Kiss Me, Kate• “The Stronger” and Miss Julie by August Strindberg• Hedda Gabler by Henrik Ibsen• “The Bear”/“The Marriage Proposal”/ “The Wedding” by Anton Chekhov• Suggested Mainstream Playwrights:<ul style="list-style-type: none">◦ Eugene O’Neill◦ Tennessee Williams◦ Arthur Miller◦ Lillian Hellman◦ Irwin Shaw• Suggested Absurdist Playwrights:<ul style="list-style-type: none">◦ Samuel Beckett◦ Eugene Ionesco◦ Edward Albee◦ Harold Pinter◦ Tom Stoppard◦ Vaclav Havel◦ Israel Horowitz◦ Sam Shepard• One Acts:<ul style="list-style-type: none">◦ “Trifles” by Susan Glaspell◦ Waiting for Lefty by Clifford Odets• Full Length Scripts:<ul style="list-style-type: none">◦ Orpheus Descending by Tennessee Williams◦ Mourning Becomes Electra		
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<ul style="list-style-type: none">by Eugene O'Neill◦ All My Sons or A View from the Bridge by Arthur Miller◦ A Children's Hour by Lillian Hellman◦ Bury the Dead by Irwin Shaw• Theater of the Absurd Scripts:<ul style="list-style-type: none">◦ Waiting for Godot by Samuel Beckett◦ "The Dumb Waiter" by Harold Pinter◦ "The Zoo Story" by Edward Albee• Scripts:<ul style="list-style-type: none">◦ The Foreigner by Larry Shue◦ Independence by Lee Blessing◦ Betrayal by Harold Pinter• David Mamet• Sam Shepherd• Caryl Churchill• August Wilson• Christopher Durang• Craig Lucas• monologues; one-act; scenes• I Love Lucy• WC Fields (influence on sitcoms)• Three Stooges (influence on sitcoms)• All in the Family-- "Heat Wave" (zeitgeist)• Family Ties• Movin' on Up• Cheers "Tribute" (sight gags)		
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<ul style="list-style-type: none">• King of Queens “Body Language” (sight gags)• Frasier “Niles Starts Fire in Apartment” (process & sight gags)• Modern Family• The Office• Seinfeld		
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