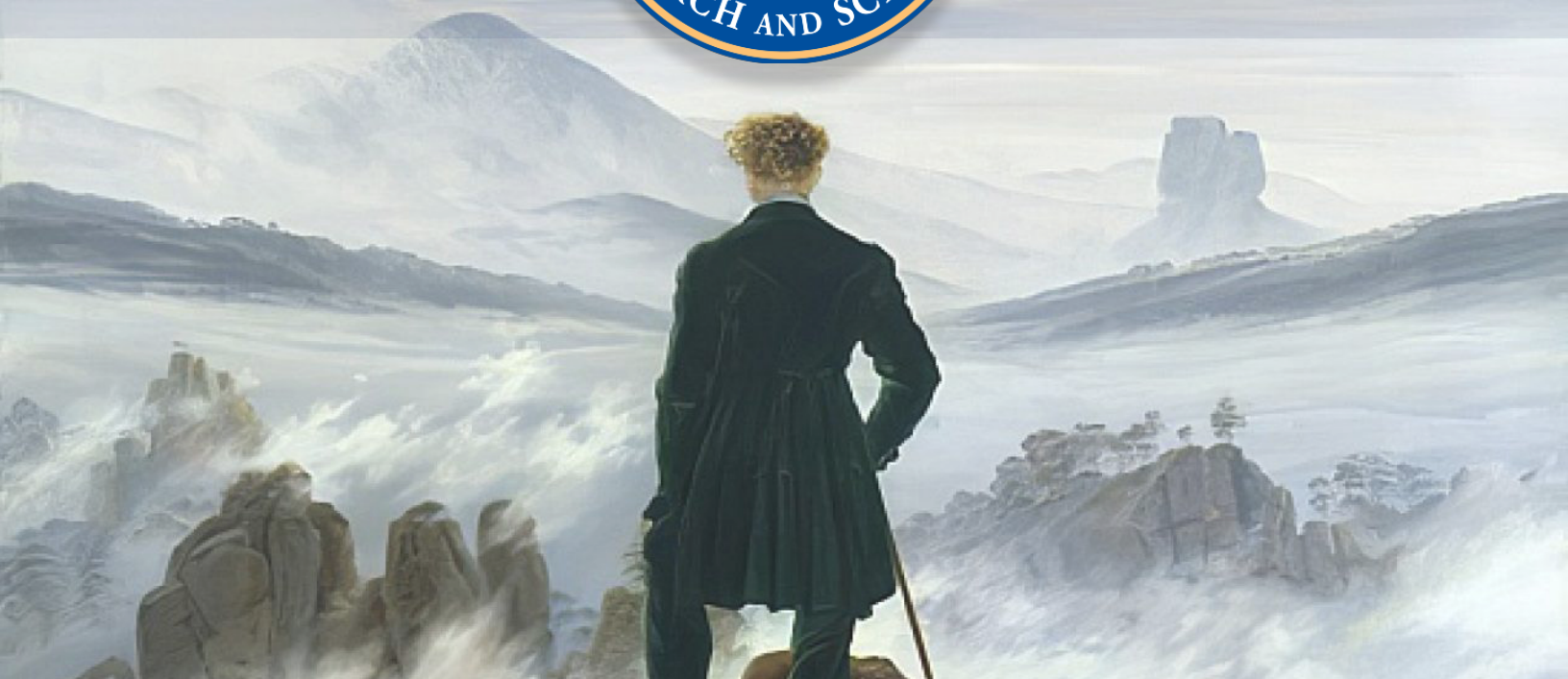
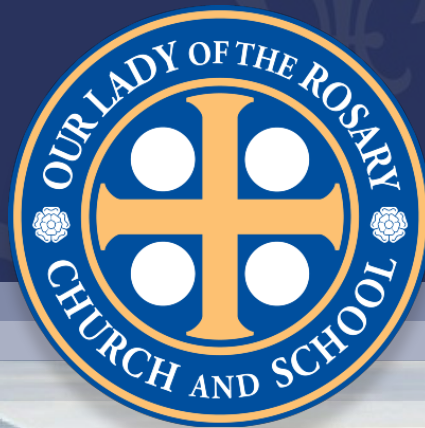




# English II Curriculum

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*Grade 10*



# Course Overview

## Course Description

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British Literature explores the development, tension, and renewal of the English soul through its literary tradition. Students will examine how a Christian civilization wrestled with conscience, kingship, love, and the eternal amidst the shifting tides of war, reformation, empire, and revolution. From medieval pilgrimage to Romantic yearning, they will trace the themes of duty and desire, reason and imagination, suffering and salvation across the ages. Through close reading, shared inquiry, and Socratic discussion, students will encounter allegory, epic, lyric, and satire as expressions of a culture striving to reconcile the temporal with the divine. Emphasis is placed on rhetorical precision, poetic form, and contemplative analysis, forming students in moral imagination, interpretive charity, and eloquent wisdom.

## Why We Teach It...


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We teach British Literature because to understand the foundations of our culture, one must return to the civilization that shaped its language, imagination, and moral vision. The story of Britain is not merely one of monarchy and empire, but of a people contending with conscience, eternity, and the human heart amid the rise and fall of kingdoms. By studying the voices that forged the English tradition—from medieval pilgrims to Romantic poets—students come to see what is gained when a culture seeks wisdom, and what is threatened when it forgets its soul. This course forms students to love what is noble, to reckon with what is fallen, and to ask with clarity and conviction what kind of persons we are called to become.

## Course Objectives

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*By the end of this course, students will be able to:*

-  Cultivate a deep affection for the true, the good, and the beautiful through sustained engagement with the British literary tradition.



# Course Objectives | Continued...

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-  Explain how British literature reflects the formation, trial, and renewal of the English conscience, from medieval Christendom to Romantic rebellion.
-  Analyze the causes and consequences of major literary and cultural movements such as the Renaissance, Reformation, Neoclassicism, and Romanticism.
-  Compare differing visions of virtue, duty, and the soul through the lens of natural law, classical philosophy, and Catholic tradition.
-  Demonstrate mastery of classical rhetoric through Socratic discussion, formal essays, literary imitation, and oral recitation.
-  Discern patterns of cultural flourishing and decay, especially in how love, power, and faith are ordered or disordered in British life.
-  Evaluate British literature as both a mirror of its civilization and a prophetic critique of its moral and spiritual failures.
-  Articulate the meaning of key texts, characters, and themes within the broader narrative of man's longing for truth, beauty, and redemption.

## Source Material

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*Speech to Troops at Tilbury and On Monsieur's Departure by Elizabeth I*

*The Faerie Queene (excerpt) by Edmund Spenser*

*A Farewell to Arms by George Peele*

*Sonnets of Shakespeare*

*Much Ado about Nothing by Shakespeare*

*The Divine Comedy (The Inferno) by Dante*

*Selected Poems by John Donne, George Herbert, & John Milton*

*Pride & Prejudice by Jane Austen*

*Hamlet by Shakespeare*

*Great Expectations by Charles Dickens*



# Central Themes

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- British literature is the expression of a Christian civilization wrestling with the weight of history, the demands of conscience, and the hope of eternity.
- English identity is forged in the tension between divine authority and human ambition, crown and conscience, tradition and transformation.
- The medieval and Renaissance imagination grounds British literature in allegory, virtue, and the soul's pilgrimage toward God.
- The fracture of spiritual unity in British life is revealed through its poetry of doubt, satire of pride, and drama of moral conflict.
- The longing for truth, love, and order persists beneath the surface of wit, skepticism, and romantic yearning.
- The renewal of British literature comes through its enduring return to the great themes of sin, grace, duty, and the eternal.

# Key Concepts

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<i>Courtly Love</i>	<i>Carpe Diem</i>	<i>Gothic</i>
<i>Chivalry</i>	<i>Elegy</i>	<i>Sentimentalism</i>
<i>Divine Comedy</i>	<i>Epigram</i>	<i>Irony</i>
<i>Frame Narrative</i>	<i>Heroic Couplet</i>	<i>Dramatic Monologue</i>
<i>Estates Satire</i>	<i>Iambic Pentameter</i>	<i>Foil</i>
<i>Soliloquy</i>	<i>Enjambment</i>	<i>Free Indirect Discourse</i>
<i>Tragic Flaw</i>	<i>Mock Epic</i>	<i>Bildungsroman</i>
<i>Invocation of the Muse</i>	<i>Epistolary Novel</i>	<i>Moral Comedy</i>
<i>Conceit</i>	<i>Byronic Hero</i>	<i>Providence</i>
<i>Paradox</i>	<i>Sublime</i>	<i>Classical Imitation</i>



# On Writing

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All written work in this course integrates Our Lady's Writing Curriculum, a program rooted in the tradition of the classical oration and the progymnasmata—the ancient exercises that trained students in the art of eloquence, clarity, and persuasion. Students will be guided through structured stages of composition, learning to narrate, describe, argue, and exhort with both precision and grace.

Writing is not treated as a mere skill, but as a moral and intellectual discipline—a means of pursuing truth and communicating it rightly. In keeping with the classical model, students will imitate excellent forms, internalize timeless principles, and ultimately express their own judgments with charity, courage, and rhetorical power.

## Assessments

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### **Summative: 45%**

- Exams
- Essays
- Recitations
- Quizzes

### **Formative: 35%**

- Quizzes
- Weekly Writing Assignments
- Expository Essays

### **Conscientiousness 20%**

- Pop Quizzes
- Homework
- Classwork
- Participation



# Scope & Sequence

<b>Unit 1</b>	<b>The Cost of Consciousness</b>	<b>1 Week</b>
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<b>Week 1</b>	<p><b>Overview</b> Students will consider the nature of conscience and its role in the moral life of the individual. Through the drama of Sir Thomas More's resistance to political and personal compromise, they will explore the tension between private conviction and public duty, and what it means to be faithful to truth in the face of worldly power.</p> <p><b>Theme</b> <i>Is following your conscience always right?</i></p> <p><b>Central-One-Idea</b> Conscience is not a personal feeling but a judgment rooted in truth. To obey one's conscience is to act in accord with divine and natural law, even when it demands great personal sacrifice. True freedom is found not in power or self-preservation, but in fidelity to the truth.</p> <p><b>Sources:</b> <i>A Man for All Seasons</i> by Robert Bolt (summer reading)</p>
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<b>Unit 2</b>	<b>The Heroic Ideal</b>	<b>2 Weeks</b>
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<b>Week 2-3</b>	<p><b>Overview</b> Students will explore the flowering of English poetry during the Renaissance, a period of renewed interest in virtue, beauty, and the classical-Christian synthesis. Through epic, lyric, and rhetorical poetry, students will examine how the English Renaissance imagined honor, love, faith, and mortality, especially as they relate to the human longing for permanence amid inevitable decay.</p>
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## Unit 2 | Continued...

2 Weeks

### Week 2-3 Theme

*Add faith unto thy force, and be not faint.*

*While youth, strength, and beauty fade, duty, faith, and love last forever.*

#### Central-One-Idea

Renaissance poetry reveals a culture striving to reconcile human excellence with divine purpose. In a world of political ambition, romantic desire, and mortal frailty, these poems call the reader to heroic virtue—where true greatness is found not in worldly glory but in love disciplined by faith and duty.

**Sources:** *Speech to Troops at Tilbury and On Monsieur's Departure* by Elizabeth I; *The Faerie Queene (excerpt)* by Edmund Spenser; *A Farewell to Arms* by George Peele; *Sonnets of Shakespeare*

## Unit 3 | Love in a Fallen World

4 Weeks

### Week 4-7 Overview

Students will engage Shakespeare's *Much Ado About Nothing*, a comedic drama that intertwines themes of love, honor, deception, and reconciliation. Through study of wit, misunderstanding, and the restoration of order, students will consider how love is tested by conflict and healed by truth. The unit explores both the comedy and seriousness of human relationships in a world where trust must be earned, and virtue must be chosen.

#### Theme

*If it isn't good, it isn't the end.*



## Unit 3 | Continued...

4 Weeks

### Week 4-7 | Central-One-Idea

*Love and honor are always vulnerable to error, pride, and misunderstanding—but not beyond redemption. Shakespeare presents a world in which the path to joy leads through trial, and true love can only flourish where humility, repentance, and trust are restored.*

**Sources:** *Much Ado About Nothing* by Shakespeare

## Unit 4 | Quo Vadis?

9 Weeks

### Week 8-16 | Overview

Students will journey with Dante through the dark wood of error and into the structured depths of Inferno, guided by reason (Virgil) and the eternal order of divine justice. As they encounter sinners and their punishments, students will reflect on the nature of sin, the soul's longing for God, and the consequences of a disordered will. This unit will form students in a theological and poetic understanding of justice, mercy, and the soul's pilgrimage to its final end.

#### Theme

*On the soul's search for God, sin itself is the punishment.*

#### Central-One-Idea

Sin is not merely a breaking of rules but a distortion of the soul's love. In the light of eternal justice, each punishment reflects the sinner's chosen identity. The descent into hell is a descent into the self—but not the true self. Only through confronting evil as it truly is can the soul turn back toward the good, the true, and the beautiful.

**Sources:** *Inferno* by Dante Alighieri, trans. Anthony Esolen



## Week 17-20 Overview

Students will encounter the intensity, wit, and spiritual depth of England's 17th-century poetry through the voices of Donne, Herbert, Milton, and others. In a time of political upheaval, religious conflict, and personal searching, these poets crafted works that wrestle with divine mystery, human frailty, and the yearning for grace. Through paradox, imagery, and rhetorical ingenuity, students will explore how poetry became a form of prayer, protest, and philosophical inquiry.

### Theme

*The mind is its own place, and in itself can make a Heaven of Hell, a Hell of Heaven.*

*Despite God's eternal providence, unrepentant pride continually strives to sow evil.*

*If we choose Him, God's love and mercy are stronger than our sin.*

### Central-One-Idea

Metaphysical and Puritan poets reveal a world where faith must be reasoned, felt, and lived. Their poetry reflects a struggle not to escape suffering, but to find God within it. In a culture split between divine order and human pride, these poets summon the reader to interior examination and humble surrender to eternal truth.

**Primary Texts:** *The British Tradition II (selected poetry, 1603–1660)*



### Week 21-26 Overview

Students will enter the refined yet morally charged world of Jane Austen's *Pride and Prejudice*, a novel that critiques social pretensions while affirming the dignity of love rightly ordered. Through close reading of character, dialogue, and moral irony, students will consider the role of manners, pride, humility, and discernment in the pursuit of truth and happiness. The unit invites reflection on how virtue shapes relationships and how marriage, rightly understood, is a cornerstone of both personal and societal well-being.

#### Theme

*Happy marriages are not only possible but necessary for the flourishing of individuals, families, and societies.*

#### Central-One-Idea

*Pride and Prejudice* reveals that true happiness in love is found not through romantic impulse or social ambition, but through the cultivation of virtue—especially humility, charity, and prudence. Austen portrays marriage not as a private arrangement but as a moral and social vocation, essential to human dignity and the common good.

**Sources:** *Pride and Prejudice* by Jane Austen

**Week 27-30 Overview**

Students will encounter the deep questions of existence, mortality, and meaning as explored through the poetry of the Enlightenment and Romantic eras, alongside either Shakespeare's *Hamlet* or Dickens's *Great Expectations* (as time permits). This unit contrasts man's attempt to master the world through reason and power with the soul's deeper yearning for harmony, transcendence, and divine order. Through themes of death, longing, nature, and providence, students will wrestle with what it means to live well, to die well, and to love what is eternal.

**Themes**

*Man-made structures will fail if not founded on God.*

*Materialism, greed, and urbanization undermine a simple, hidden life lived in harmony with nature.*

*The readiness is all.*

*There is a special providence in the fall of a sparrow.*

**Central-One-Idea**

In the wake of Enlightenment rationalism and industrial progress, Romantic poets and tragic heroes alike cry out for something more enduring than reason or wealth. Whether through sublime nature, tragic suffering, or poetic insight, this literature reveals the soul's hunger for a reality beyond appearances—a reality shaped by providence, beauty, and sacrificial love.

**Sources:** *Hamlet* by Shakespeare; *Great Expectations* by Charles Dickens

# Course Catechism

This section is structured as a series of questions and answers—intended to cultivate wisdom, virtue, and a love of tradition in the soul of the reader. Drawing from classical education, Christian orthodoxy, and the accumulated insights of Western civilization, this catechism aims to form not only the mind but the moral imagination.



Each question is crafted to provoke contemplation, and each answer is more than mere information—it is a small liturgy of truth, designed to be memorized, internalized, and lived. In the tradition of ancient catechisms, this section assumes that learning is not just for passing tests, but for becoming someone.

## Section I | The Cost of Consciousness

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**Q: What is conscience?**

*A: Conscience is the soul's witness to truth, speaking within the heart of man.*

**Q: Why must conscience be obeyed?**

*A: Because to betray conscience is to betray the self and offend God.*

**Q: Is conscience a private opinion?**

*A: No—true conscience conforms the will to divine and natural law.*

**Q: Why did Sir Thomas More die?**

*A: Because he chose eternal truth over temporal favor.*

**Q: What does his death reveal?**

*A: That freedom is found not in power, but in fidelity to what is right.*



## Section II | The Heroic Ideal

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**Q: What is Renaissance poetry?**

**A:** *It is the music of a soul seeking harmony between human greatness and divine order.*

**Q: Why does Renaissance poetry praise beauty?**

**A:** *Because beauty reflects the order and glory of the Creator.*

**Q: What makes a man truly noble?**

**A:** *Not his strength or speech, but his devotion to what is good and eternal.*

**Q: Why do poets speak of fading youth?**

**A:** *To teach us that only virtue survives the grave.*

**Q: What is the purpose of heroic poetry?**

**A:** *To stir the soul to courage, chastity, and faith.*

## Section III | Love in a Fallen World

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**Q: What kind of man is Benedick?**

**A:** *Benedick is the type of the self-protective mocker—afraid of love until truth and suffering make him wise.*

**Q: What kind of woman is Beatrice?**

**A:** *Beatrice is the type of fierce loyalty—wounded by the world, yet longing to love nobly and be loved truly.*

**Q: What kind of villain is Don John?**

**A:** *He is the type of envy without cause—a soul that sows discord for the pleasure of seeing joy destroyed.*

**Q: What must Claudio learn?**

**A:** *That love without trust is fragile, and honor without humility is hollow.*

**Q: What does this comedy teach us?**

**A:** *That truth and love can be restored—but only through repentance, forgiveness, and the mercy of providence.*



## Section IV | Quo Vadis?

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**Q: What kind of man is Dante at the beginning of the poem?**

**A:** *He is every man who has lost the way—trapped by fear, pride, and forgetfulness of God.*

**Q: Who is Virgil, and what does he represent?**

**A:** *Virgil is the type of right reason—a guide who can show the path, but not complete the journey.*

**Q: What kind of place is Hell?**

**A:** *It is not merely a place of fire, but of frozen love—where souls become the shape of their sin.*

**Q: Why must Dante descend before he can rise?**

**A:** *Because the soul must confront its own disorder before it can be healed by grace.*

**Q: What does Inferno reveal about justice?**

**A:** *That God's justice is not cruelty, but the giving of what the soul has freely chosen—whether love or ruin.*

## Section V | Metaphysical & Puritan Poets

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**Q: What kind of soul speaks in Donne's "Batter My Heart"?**

**A:** *A soul desperate for redemption—one that knows only God can conquer its rebellion.*

**Q: What kind of man is Herbert's speaker in "The Collar"?**

**A:** *He is the type of the restless servant—frustrated, proud, and ready to flee, yet called gently home.*

**Q: What kind of war does Milton describe in Paradise Lost?**

**A:** *A war of wills—where Satan is the type of proud refusal, and the Son is the type of perfect obedience.*

**Q: What does George Herbert's "Love (III)" reveal?**

**A:** *That divine love welcomes the unworthy—not by ignoring sin, but by healing it.*



## Section VI | Mind Your Manners

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**Q: What kind of woman is Elizabeth Bennet?**

**A:** *She is the type of quick judgment tempered by humility—a woman who learns to see clearly by learning to love rightly.*

**Q: What kind of man is Mr. Darcy?**

**A:** *He is the type of proud reserve—dignified and virtuous, but in need of charity and self-knowledge.*

**Q: What does the Bennet household reveal?**

**A:** *That without moral order, neither marriage nor virtue can flourish.*

**Q: What does this novel praise?**

**A:** *Marriages grounded in truth and humility—unions that mirror the harmony of the well-ordered soul.*

## Section VII | Love That Moves the Sun & the Stars

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**Q: What kind of man is Hamlet?**

**A:** *He is the type of the burdened soul—called to act but paralyzed by conscience, thought, and loss.*

**Q: What is the ghost a type of?**

**A:** *The ghost is the past that haunts until justice is done—a call to remember what has been broken.*

**Q: What kind of vision do Romantic poets seek?**

**A:** *They seek the numinous in nature—longing for the infinite behind the visible world.*

**Q: What kind of man is Pip in Great Expectations?**

**A:** *Pip is the type of the self-made man disillusioned by success—who must return to humility and true love.*



## Section VIII | Recitations

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*Henry Wadsworth Longfellow, “Divina Commedia: Sonnet I”*

*English Renaissance Poem (usually a sonnet or 14+ line poem)*

*Speech from Much Ado about Nothing*

*Dante’s Inferno, Canto I, lines 1-43*

*The Effect of Her Being” by George Eliot*

*Speech from Hamlet or Romanticism Poetry*



# Week 1

## Weekly Logos | Conscience & the Cost of Truth

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This week, students will explore the nature of conscience and its demands on the moral life. With *A Man for All Seasons* as their guide, they will reflect on how true conscience is not a personal feeling but a witness to the truth written on the heart. Through the story of Sir Thomas More, students will examine the tension between public duty and private integrity—and what it means to be free not by doing as one pleases, but by doing as one ought.

## What Are We Assessing? | The Facts

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Conscience is the soul's judgment in accord with truth, not mere opinion.

Robert Bolt portrays More as a man who prefers death to the betrayal of conscience.

Sir Thomas More was executed for refusing to affirm a lie about the

True freedom is the ability to do what is right, even at personal cost.

## What Are We Assessing? | The Skills

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Analyze dramatic literature for character, conflict, and theme.

Compare false and true views of freedom, law, and duty.

Identify the philosophical and theological concept of conscience in

Cite dialogue to support interpretation of moral struggle.



# What Are We Assessing? | The Truths

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*To betray conscience is to betray the self.*

**These truths unify every element of the lesson:**

Conscience binds the soul to truth, not to comfort or convenience.

A culture that mocks conscience cannot sustain liberty.

Moral clarity requires courage, especially when it costs everything.

## Assessments | Suggested Types

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🏛️ Essay: “Why does More remain silent—and what does his silence say?”

🏛️ Scene Analysis: Choose one moment of conflict and explain its moral significance.

🏛️ Seminar: “Is conscience a private feeling or a universal witness?”

🏛️ Annotate key passages from *A Man for All Seasons* that reveal More’s moral reason-



## Pacing | By Week

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<i>Day</i>	<i>Focus</i>	<i>Homework</i>
Monday	What is conscience? What is law?	Read Act 1 and annotate for moral conflict
Tuesday	The tension between power and principle	Define conscience using examples from the text
Wednesday	Silence, speech, and the inner life	Prepare a 1-paragraph response: “Is silence a moral act?”
Thursday	Seminar: “Is it ever right to disobey the state?”	Finish reading the play; highlight key moments of resistance
Friday	Reflection: What does More’s death teach us about freedom and truth?	Write: What is the cost of fidelity in a world that rewards compromise? (1 page)



## Teacher Tips

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**Use History & Culture:** Compare Tudor England with modern dilemmas of conscience. Ask: What kind of laws are worth dying for?

**Recite the Text:** Assign lines from More's courtroom speech for memorization and recitation.

**Ask Moral Questions:** Can a man be good without being obedient to truth? What does freedom require?

**Highlight Foundations:** Link conscience to natural law and eternal law. Ask: What kind of culture arises when truth is silenced?

# Appendix

## Essays In This Course...

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Each of the three major essays in this course will follow the structure and spirit of our Classical Writing Curriculum at Our Lady of the Rosary. Students are expected to write with clarity, order, and persuasive force, employing the Classical Oration form:

- Exordium – The introduction that gains attention and builds ethos
- Narratio – Background/context, statement of facts/narration of events
- Divisio – Outline of major arguments
- Confirmatio – 3 Proofs & Sub-Proofs (body paragraphs)
- Refutatio – Address and refute opposing arguments
- Peroratio – The conclusion: moving the heart, restating the truth

Each essay must be a minimum of 3-4 (except long essay) full pages, MLA formatted, and include a bibliography with at least five primary sources and three scholarly secondary sources. This level of work prepares students not only for collegiate academic writing, but more importantly, for thoughtful, ordered argument in service of truth, which lies at the heart of classical education.

## Prompt I

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*What must the soul see before it can be saved?*

**Objective:** Drawing on Dante's *Inferno*, write an essay analyzing how sin is portrayed not just as action, but as disordered love. How does the structure of Hell reflect a moral vision of the universe? What must Dante (and the reader) understand before beginning the ascent to Heaven? To consider both secular and sacred interpretations of war, justice, and Christian duty.

## Prompt II

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*Do different eras of poetry reflect different ways of seeing the world?*

**Objective:** Compare and contrast central themes from three poetic movements: Renaissance, Neoclassicism, and Romanticism. How do poets from each period view the self, nature, love, or truth? Use at least one poem from each era in your analysis, and explore the philosophical assumptions behind their form and content.

## Prompt III

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*What does the title *Pride and Prejudice* reveal about the novel's moral vision?*

**Objective:** Analyze how Jane Austen's title illuminates the deeper conflicts and growth of her main characters. Why might she have changed it from *First Impressions*? How do pride and prejudice obstruct love and flourishing—and what overcomes them?

## Prompt IV | Long Essay

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*What is the end of man, and what role does literature play in reaching it?*

**Objective:** In a 7–9 page essay, trace a unifying moral or philosophical theme across three major works from the course. Possible topics include: conscience and law, sin and the soul, the nature of love, the meaning of freedom, or the role of art in shaping the soul. Your essay must include at least five primary source quotations and three secondary sources, with full MLA formatting.

