## PHILOSOPHY AND COURSE DESCRIPTION

This course uses a thematic approach to the study of American literature and culture. It emphasizes close, critical reading and analysis of primary and contemporary works of American literature and non-fiction. In conjunction with this study, the course emphasizes development of the student's rhetorical composition skills, orally and in writing.

**Proposed Learning Targets**

**Overarching Reading Target**

I can critically read and derive meaning from a variety of texts *independently.*

Sub-targets

* I can identify the main idea of a passage.
* I can locate evidence in a passage to support my statements about the work.
* I can determine the meaning of unfamiliar words through context.
* I can use textual evidence to determine the tone of a passage.
* I can use textual evidence to make accurate and appropriate inferences and conclusions.
* I can identify the author's purpose.
* Through close reading, I can determine how the author uses language (e.g. word choice, sentence structure, simile, metaphor) to convey meaning.
* I can identify and explain rhetorical strategies or choices an author uses to persuade the audience.
* I can identify the sequence of events in a passage, determine relationships between those events, and can place that sequence of events into contexts larger than the work (e.g. historical, social, political, and cultural events and ethical, rhetorical questions).
* I can trace a thematic/structural pattern that occurs throughout single or multiple works.

**Overa rching Writing Ta rget**

I can write both process and on-demand pieces for a variety of purposes and audiences, conveying my intended message and meaning.

Sub-targets

* I can create thesis statements that connect what I have read to concepts that extend beyond the classroom

(e.g. ethical, historical, social, political, cultural, rhetorical, or economic).

* I can synthesize effective and accurate evidence to support my argument.
* I can arrange claims and evidence logically and use transitions to create an effective and cohesive argument.
* I can make thoughtful choices about writing using knowledge of syntax, diction, conventions, figurative language, etc.
* I can produce and revise writing that reflects what I have learned about my own writing from teachers, peers, and myself; I can formulate writing goals based on this input.

**Overarching Research Target**

I can find, evaluate, and incorporate research into argumentative writing.

Sub-targets

* I can evaluate sources for their reliability.
* I can synthesize multiple sources derived from research to develop a thesis.
* I can incorporate sources to support the argument of an essay.
* I can integrate a counterargument in support of the thesis.
* I can provide appropriate context for quotations used to support a claim.
* I can distinguish between the author and the sources the author cites.
* I can use sources in a way that reflects an understanding of the source's original context.
* I can recognize the components of a citation (title, author, publisher, etc.).
* I can identify and apply correct citations per MLA guidelines.
* I can quote a source directly and paraphrase a source appropriately to avoid plagiarism.

**Rhetorical Terms Target**

I can identify the following rhetorical terms in a literary passage and explain how their use enhances meaning.

|  |  |  |  |
| --- | --- | --- | --- |
| Allegory | Alliteration | Allusion | Antagonist/protagonist |
| Connotation/denotation | Couplet | Didactic | Dramatic monologue |
| Elegy | Epigram | Gothic literature | Hyperbole |
| Irony | Lyric | Metonymy | Motif |
| Parable | Persona | Personification | Point of view |
| Slant rhyme | sonnet | Metaphor/simile | thesis |

**Overarching Usage/Editing Target**

I can edit sentences (my writing) using Standard English conventions.

Sub-targets

* I can apply comma rules from sophomore year:
  + Before/or, *and, nor, but, or, yet,* and *so* when they connect two independent clauses. o *To separate three or more items in a series.*
  + *After an introductory expression (word, phrase or dependent clause) or before a comment or*

*question tagged to the end.*

* + With direct quotations.
  + Around the name of a person spoken to.
  + Around expressions that interrupt the flow of a sentence (e.g. *however, moreover, therefore, of course, by the way, on the other hand)*

o *Around additional information that is not needed in a sentence (appositive).*

o *Between two adjectives. (new for junior year)*

* I can edit my writing using the following conventions also covered in sophomore year:
  + I can maintain tense consistency.
  + I can maintain indefinite pronoun/verb agreement.
  + I can maintain agreement between pronoun and antecedent.
  + I can correct punctuation of possessive words.
  + I can edit sentences to maintain parallelism.
  + I can punctuate sentences correctly using colons and semi-colons.
  + I can identify active voice as preferable to passive voice.
  + I can eliminate unnecessary words to maintain concise writing. (parsimony)
  + I can differentiate between these commonly confused words: (your/you're; its/it's; their/ there/they're.

Usage/Editing Sub-targets New to Junior Yea r

* I can place modifiers correctly to be certain they are modifying the correct word.
* I can use dashes correctly.
* I can use the comparative and superlative forms of adjective and adverbs correctly.
* I can use transitional words effectively in my writing.

SUMMATIVE ASSESSMENT DESCRIPTION

An assessment comprised of multiple choice questions and an essay component will be used for the summative assessment at the end of the first semester.

A multiple choice assessment will be used for the summative assessment at the end of the second semester.

Summative assessment must show how students are progressing toward displaying knowledge of the course outcomes and standards which have been set for this course.

Data on student performance will be recorded in a way that it can be analyzed by teachers and then used to improve performance in subsequent years.

**Performance Standards**

**(based on Common Core State Standards)**

**To view the standard, click the hyperlink**

READING:

Students will:

The Common Core Reading high school grade-specific standards work to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

## Key Ideas and Details

* [CCSS.ELA-Literacy.RL.11-12.1](http://www.corestandards.org/ELA-Literacy/RL/11-12/1/) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
* [CCSS.ELA-Literacy.RL.11-12.2](http://www.corestandards.org/ELA-Literacy/RL/11-12/2/) Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
* [CCSS.ELA-Literacy.RL.11-12.3](http://www.corestandards.org/ELA-Literacy/RL/11-12/3/) Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

## Craft and Structure

* [CCSS.ELA-Literacy.RL.11-12.4](http://www.corestandards.org/ELA-Literacy/RL/11-12/4/) Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
* [CCSS.ELA-Literacy.RL.11-12.5](http://www.corestandards.org/ELA-Literacy/RL/11-12/5/) Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
* [CCSS.ELA-Literacy.RL.11-12.6](http://www.corestandards.org/ELA-Literacy/RL/11-12/6/) Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

## Integration of Knowledge and Ideas

* [CCSS.ELA-Literacy.RL.11-12.7](http://www.corestandards.org/ELA-Literacy/RL/11-12/7/) Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
* (RL.11-12.8 not applicable to literature)
* [CCSS.ELA-Literacy.RL.11-12.9](http://www.corestandards.org/ELA-Literacy/RL/11-12/9/) Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

## Range of Reading and Level of Text Complexity

* [CCSS.ELA-Literacy.RL.11-12.10](http://www.corestandards.org/ELA-Literacy/RL/11-12/10/)

By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

WRITING:

Students will:

The CCR anchor standards and high school grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

## Text Types and Purposes

* [CCSS.ELA-Literacy.W.11-12.1](http://www.corestandards.org/ELA-Literacy/W/11-12/1/) Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
  + [CCSS.ELA-Literacy.W.11-12.1a](http://www.corestandards.org/ELA-Literacy/W/11-12/1/a/) Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
  + [CCSS.ELA-Literacy.W.11-12.1b](http://www.corestandards.org/ELA-Literacy/W/11-12/1/b/) Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
  + [CCSS.ELA-Literacy.W.11-12.1c](http://www.corestandards.org/ELA-Literacy/W/11-12/1/c/) Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
  + [CCSS.ELA-Literacy.W.11-12.1d](http://www.corestandards.org/ELA-Literacy/W/11-12/1/d/) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  + [CCSS.ELA-Literacy.W.11-12.1e](http://www.corestandards.org/ELA-Literacy/W/11-12/1/e/) Provide a concluding statement or section that follows from and supports the argument presented.
* [CCSS.ELA-Literacy.W.11-12.2](http://www.corestandards.org/ELA-Literacy/W/11-12/2/) Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  + [CCSS.ELA-Literacy.W.11-12.2a](http://www.corestandards.org/ELA-Literacy/W/11-12/2/a/) Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  + [CCSS.ELA-Literacy.W.11-12.2b](http://www.corestandards.org/ELA-Literacy/W/11-12/2/b/) Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  + [CCSS.ELA-Literacy.W.11-12.2c](http://www.corestandards.org/ELA-Literacy/W/11-12/2/c/) Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  + [CCSS.ELA-Literacy.W.11-12.2d](http://www.corestandards.org/ELA-Literacy/W/11-12/2/d/) Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
  + [CCSS.ELA-Literacy.W.11-12.2e](http://www.corestandards.org/ELA-Literacy/W/11-12/2/e/) Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  + [CCSS.ELA-Literacy.W.11-12.2f](http://www.corestandards.org/ELA-Literacy/W/11-12/2/f/) Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
* [CCSS.ELA-Literacy.W.11-12.3](http://www.corestandards.org/ELA-Literacy/W/11-12/3/) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
  + [CCSS.ELA-Literacy.W.11-12.3a](http://www.corestandards.org/ELA-Literacy/W/11-12/3/a/) Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
  + [CCSS.ELA-Literacy.W.11-12.3b](http://www.corestandards.org/ELA-Literacy/W/11-12/3/b/) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
  + [CCSS.ELA-Literacy.W.11-12.3c](http://www.corestandards.org/ELA-Literacy/W/11-12/3/c/) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
  + [CCSS.ELA-Literacy.W.11-12.3d](http://www.corestandards.org/ELA-Literacy/W/11-12/3/d/) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
  + [CCSS.ELA-Literacy.W.11-12.3e](http://www.corestandards.org/ELA-Literacy/W/11-12/3/e/) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

## Production and Distribution of Writing

* [CCSS.ELA-Literacy.W.11-12.4](http://www.corestandards.org/ELA-Literacy/W/11-12/4/) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
* [CCSS.ELA-Literacy.W.11-12.5](http://www.corestandards.org/ELA-Literacy/W/11-12/5/) Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 [here](http://www.corestandards.org/ELA-Literacy/L/11-12).)
* [CCSS.ELA-Literacy.W.11-12.6](http://www.corestandards.org/ELA-Literacy/W/11-12/6/) Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

## Research to Build and Present Knowledge

* [CCSS.ELA-Literacy.W.11-12.7](http://www.corestandards.org/ELA-Literacy/W/11-12/7/) Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
* [CCSS.ELA-Literacy.W.11-12.8](http://www.corestandards.org/ELA-Literacy/W/11-12/8/) Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
* [CCSS.ELA-Literacy.W.11-12.9](http://www.corestandards.org/ELA-Literacy/W/11-12/9/) Draw evidence from literary or informational texts to support analysis, reflection, and research.
  + [CCSS.ELA-Literacy.W.11-12.9a](http://www.corestandards.org/ELA-Literacy/W/11-12/9/a/) Apply g*rades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
  + [CCSS.ELA-Literacy.W.11-12.9b](http://www.corestandards.org/ELA-Literacy/W/11-12/9/b/) Apply *grades 11–12 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

## Range of Writing

* [CCSS.ELA-Literacy.W.11-12.10](http://www.corestandards.org/ELA-Literacy/W/11-12/10/) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening:

Students will:

## Comprehension and Collaboration

* [CCSS.ELA-Literacy.SL.11-12.1](http://www.corestandards.org/ELA-Literacy/SL/11-12/1/) Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
  + [CCSS.ELA-Literacy.SL.11-12.1a](http://www.corestandards.org/ELA-Literacy/SL/11-12/1/a/) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
  + [CCSS.ELA-Literacy.SL.11-12.1b](http://www.corestandards.org/ELA-Literacy/SL/11-12/1/b/) Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
  + [CCSS.ELA-Literacy.SL.11-12.1c](http://www.corestandards.org/ELA-Literacy/SL/11-12/1/c/) Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
  + [CCSS.ELA-Literacy.SL.11-12.1d](http://www.corestandards.org/ELA-Literacy/SL/11-12/1/d/) Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
* [CCSS.ELA-Literacy.SL.11-12.2](http://www.corestandards.org/ELA-Literacy/SL/11-12/2/) Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
* [CCSS.ELA-Literacy.SL.11-12.3](http://www.corestandards.org/ELA-Literacy/SL/11-12/3/) Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

## Presentation of Knowledge and Ideas

* [CCSS.ELA-Literacy.SL.11-12.4](http://www.corestandards.org/ELA-Literacy/SL/11-12/4/) Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
* [CCSS.ELA-Literacy.SL.11-12.5](http://www.corestandards.org/ELA-Literacy/SL/11-12/5/) Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
* [CCSS.ELA-Literacy.SL.11-12.6](http://www.corestandards.org/ELA-Literacy/SL/11-12/6/) Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 [here](http://www.corestandards.org/ELA-Literacy/L/11-12) for specific expectations.)

Language (vocabulary and usage)

Students will:

## Knowledge of Language

* [CCSS.ELA-Literacy.CCRA.L.3](http://www.corestandards.org/ELA-Literacy/CCRA/L/3/) Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

## Vocabulary Acquisition and Use

* [CCSS.ELA-Literacy.CCRA.L.4](http://www.corestandards.org/ELA-Literacy/CCRA/L/4/) Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
* [CCSS.ELA-Literacy.CCRA.L.5](http://www.corestandards.org/ELA-Literacy/CCRA/L/5/) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
* [CCSS.ELA-Literacy.CCRA.L.6](http://www.corestandards.org/ELA-Literacy/CCRA/L/6/) Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

## TIMELINE OF THEMATIC UNITS

Following are suggested units, which may or may not be covered in this order.

* 1. Myth of the American Dream (intro)
  2. Moral Responsibility: First Encounters
  3. The Color Line: Race in America
  4. Melting Pot versus Mosaic: The Literature of Immigration
  5. The Voices of Women
  6. Voices of Alienation of Rebellion
  7. Crisis of Faith: Religion’s Role in American Literature
  8. Myth of the American Dream (conclusion)

**THE MYTH OF THE AMERICAN DREAM**

(We will begin and end the year with this unit.)

1. Enduring Questions:
   1. What is the American Dream?
   2. How does one define the American Dream in one's familial, educational, social, and economic life?
   3. What role do education, government, and family play in the achievement of this ideal?

4. Is the American Dream a myth? Is the dream attainable?

1. To whom is the American Dream accessible? Why?
2. How does social class play a role in this?

7. What are the differences in old money and new money?

1. Who promotes the American Dream as an ideal? Why?
2. Is the individual who attains the American Dream considered a hero?
3. What are the consequences of trying to attain the American Dream?
4. Who benefits from the idea of the American Dream?
5. How does the American Dream change from the time of early settlers to the Modern Era?
6. How does the American Dream examine the unfulfilled desire and assumption that progress and change bring about unlimited opportunities for freedom and success?
7. Is success equated with obtaining this dream in America?
8. How do today's media perpetuate the myth of the American Dream?

16. What role does consumerism play in fulfillment of the American Dream?

17. How does consumerism create a cycle of need?

1. Suggested Readings

Major Texts

|  |  |
| --- | --- |
| F. Scott Fitzgerald | *The Great Gatsby* |
| J.D. Salinger | *The Catcher in the Rye* |
| John Steinbeck | *The Grapes of Wrath, Cannery Row* |
|  |  |

Plays

|  |  |
| --- | --- |
| Lorraine Hansberry | *A Raisin in the Sun* |
| Arthur Miller | *Death of a Salesman* |
| Edward Albee | *The Zoo Story* |
| August Wilson | *Fences, The Piano Lesson* |

Poems, Essays and Short Stories

|  |  |
| --- | --- |
| O’Neill | “Where the Crosses are Made” |
| Hemmingway | “The End of Something”, “Indian Camp” |
| Fitzgerald | “Winter Dreams”, “The Jellybean”, “Diamond as Big as the Ritz” |
| Faulkner | “Barn Burning, “A Rose for Miss Emily” |
| T.S. Elliott | “The Hollow Men” |
| Oates | “Dreaming America” |
| Robinson | “Richard Cory” |
| Hughes | “As I Grew Older”, “A Dream Deferred” |
| Schlosser | “Fast Food Nation” |
| Dillard | “So This Is Adolescence” |

Films

*Titanic- clips*

*Supersize Me*

*A Bronx Tale*

*Hoffa*

*The M olfy M aguires*

*Gangs of New York*

*The Aviator*

*Merchants of Cool*

*The Departed*

*Glengarry Glenross*

*The Dark Knight*

1. Expected types of Assessment:

* Document Mapping
* Graphic organizers
* Organizational tool: PBJ (portfolio-binder-journal), notebook, binder
* Reading quizzes
* Objective tests and quizzes
* Argument of fact
* Multi-draft essays
* On demand essays

1. Example Writing Prompts

*The Great Gatsby* presents a commentary on the state of American culture and the pursuit of the American dream in the 1920s. Do Fitzgerald's ideas about America still hold true for today? Which character in *The Great Gatsby* best represents today's typical consumer?

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**MORAL RESPONSIBILITY: FIRST ENCOUNTERS**

**(The West)**

* 1. Enduring Questions:
     1. What value systems can be seen in indigenous writings?
     2. What value systems can be seen in Western European writings?
     3. How do Western Europeans view indigenous people?
     4. How do indigenous people view Western Europeans?
     5. What are the consequences of these first encounters?
     6. How do Western Europeans justify the genocide of native cultures?
     7. What history is written by winners?
     8. What value systems are present in these stories?
     9. What are the short/long term effects of cultural dominance?
     10. How do these groups misrecognize the differences between their cultures?
     11. What are the effects of Native American stereotypes in modern society?
     12. How do these stereotypes-such as those seen in Native American mascots-benefit the dominant culture?
     13. How does the binary of light/ darkness, wilderness/ civilization, God/Devil, and good/ evil structure early American ideology?
     14. How do individuals struggle with the pressures to conform within American society (i.e. in Puritan society, in the struggle to preserve Native American culture)?
     15. In what ways did early Americans look to Nature to find moral guidance?
     16. How does Romanticism portray Nature?
  2. Suggested Readings

Major Texts

|  |  |
| --- | --- |
| Richard Erdoes and Alfonso Ortiz | *American Indian Myths and Legends* |
| Louise Erdrich | *Tracks* |
| Arthur Miller | *The Crucible* |
| Nathaniel Hawthorne | *The Scarlet Letter* |
| Henry David Thoreau | *Walden* |

Poems, Essays, Short Stories, Other Supplemental Texts

|  |  |
| --- | --- |
| Black Elk | *Black Elk Speaks* |
| Hawthorne | “Young Goodman Brown”, “The Minister’s Black Viel” |
| Jonathan Edwards | “Sinners in the Hands of an Angry God” |
| Ann Bradstreet | “To my Dear and Loving Husband Upon the Burning of our House” |
| Bradford | “Of Plymouth Plantation” |
| Pauline Johnson | “A Red Girl’s Reasoning” |

Films

Excerpts from:

*Stagecoach*

*Pocahontas*

*Smoke Signals*

*Peter Pan*

*Dances with Wolves*

*In Whose Honor?*

*American Indian Mascots in Sports*

*500 Nations*

1. Expected Types of Assessment:
   * Document Mapping
   * Graphic organizers
   * Organizational tool: PBJ (portfolio-binder-journal), notebook, binder
   * Reading quizzes
   * Objective tests and quizzes
   * Argument of fact
   * Multi-draft essays
   * On demand essays
2. Example Writing Prompts
3. Compare and contrast the Native American cultural view of love and lust with that of the European immigrant culture. How are the basic value systems of these two cultures reflected in their attitudes toward love and sexual expression?
4. How might a Puritan respond to the Trickster character in Native American literature?

**SOCIAL JUSTICE; RACE IN AMERICA**

**(The Civil War and Beyond)**

* 1. Enduring Questions:
     1. How did Transcendentalists depart from Puritan doctrines and beliefs?
     2. How did Transcendentalists value intuition and conscience of individuals?
     3. How do early Americans define freedom?
     4. What rights does a free man have?
     5. Who is considered free?
     6. By whom?
     7. Who has power to be free in America?
     8. Are there different ways to be free?
     9. Why are some considered free and others not?
     10. What does American freedom promise an individual? Is this goal attainable? For whom? Why?
     11. Are these promises available to every American?
     12. Is there a difference between freedom and justice?
     13. How does the ideology of race benefit a specific group in society? And who suffers?
     14. How is racism rooted in American slavery?
     15. How does racism dehumanize everyone in society?
     16. In what ways have people dealt with and have overcome the devastation of slavery?
     17. How is literacy a powerful tool for obtaining freedom?
     18. What are the effects of slavery today?
     19. Have we recovered from the effects of slavery in America?
     20. What shapes one's identity?

1. Suggested Readings

Major Texts

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| --- | --- |
| Mark Twain | *The Adventures of Huckleberry Finn* |
| Frederick Douglass | *The Narrative of the Life of Frederick Douglass* |
| Richard Wright | *Black Boy, Native Son* |
| Toni Morrison | *Beloved* |

Poems. Essays, Short Stories, Other Supplemental Texts

Lorraine Hansberry “A Raisin in the Sun”

Harriet Jacobs "Incidents in the Life of a Slave Girl"

Walt Whitman "I Hear America Singing" "O Captain, My Captain" Emerson "Self Reliance"

Thoreau "Civil Disobedience" "Walden"

Douglass "The Meaning of Fourth of July to a Negro" Martin Luther King Jr. "Letter from Birmingham Jail"

Studs Terkel *"Race* ("Occurrence in Duraham")

Ira Glasser "White Privilege"

ZZ Packer From *Drinking Criffee Elsewhere* "Brownies"

Films

Excerpts from: *Dead Poets Sociefy, Crash The Great Debaters*

*Born to Trouble: Adventures of Huckleberry Finn* (PBS)

*RACE: The Power of an Illusion* (PBS)

1. Expected Types of Assessment:
   * Document mapping
   * Graphic organizers
   * Organizational tool: **PBJ** (portfolio-binder-journal), notebook, binder
   * Reading quizzes
   * Objective tests and quizzes
   * Argument of fact
   * Multi-draft essays
   * On demand essays
2. Example Writing Prompts
3. Civil Disobedience is based on the paradox that a good citizen is justified in breaking the law under certain circumstances. Reread the excerpt from Henry David Thoreau's "Civil Disobedience" to identify two paradoxical statements that reinforce or extend this concept.
4. Using the ideas of Transcendentalism and the ideas conveyed in the various slave narratives, discuss how the slave revolts mirrored the ideas of Thoreau, Emerson, and Whitman. Think about the actions about Frederick Douglass, Harriet Jacobs, and the slave narrative you found online.
5. In a 400-500 word essay, talk about the difference between Mark Twain's portrayal of slavery in *Huck Finn* and Frederick Douglass's in his autobiographical narrative. In your paper, address the importance of representing and recording one's history in one's own voice.

**MELTING POT VERSUS MOSAIC: THE IMMIGRANT EXPERIENCE**

1. Enduring Questions:
2. Who are considered Americans?
3. What is life like for an immigrant in America?
4. How are immigrants successful in American society?
5. Can everyone achieve the American Dream?
6. How does America define a person's worth?
7. What does America symbolize for immigrants?
8. What sacrifices do immigrants make in order to achieve the American Dream?
9. How do "old immigrants" defme a new America (versus "new immigrants")?
10. Is the American dream and the reality the same for immigrants?
11. What are some of the unifying characteristics of the immigrant experience?
12. How did immigrants "build" America?
13. How does an individual define him/ herself against or with American standards?
14. How do immigrants find their voice in American society?
15. How have immigrant communities defined America as a Melting Pot?
16. What are the struggles of a bicultural identity?
17. How have immigration laws changed within the last hundred years?
18. Suggested Readings Major Texts

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| Sandra Cisneros | *The House on Mango Street* |
| Studs Terkel | *American Dreams Lost and Found* |
| Amy Tan | *The Joy Luck Club* |

Poems, Essays, Short Stories, and Other Supplemental Texts

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| --- | --- |
| Carl Sandburg | “Chicago” |
| Upton Sinclair | Excerpts from *The Jungle* |
| Anzia Yezierska | “America and I” |
| Maxine Hong Kingston | “Woman Warrior” |
| Elizabeth Wong | “The Struggle to be an All-American Girl” |
| Emma Lazarus | “The New Colossus” |
| Hisaye Yamamoto | “Seventeen Syllables” |
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Films

*In America*

*The Joy Luck Club*

*El Norte*

Opening scene from *The Godfather, Part II*

1. Expected types of Assessment:
   * Document mapping
   * Graphic organizers
   * Organizational tool: PBJ (portfolio-binder-journal), notebook, binder
   * Reading quizzes
   * Objective tests and quizzes
   * Argument of fact
   * Multi-draft essays
   * In-class essays
2. Example Writing Prompts:
3. Journal: After reading various immigration stories, what can you conclude about life in America as an immigrant? Is it the land of opportunities? For everyone? Use examples from Yezierska, Terkel and Wong, in addition to your own immigrant story, to answer this question.
4. Poetry: look back at poem "Chicago" by Carl Sandburg and "I Hear America Singing" by Walt Whitman, both which describe America in a positive light. These poems use similar styles with their free verse, realistic detail, and cataloging style of writing. You now have the opportunity to write your own poem describing present day Chicago, Skokie, Niles, or Morton Grove in the same style. Be sure to include imagery and sensory details in order to paint a picture for the reader of this place!

C) In *The House on Mango Street,* what is Cisneros suggesting about the conflicts between being female and Mexican in America? Think about the "gender roles" activity and the "values" placed upon the female gender in society.

**THE VOICES OF WOMEN**

* 1. Enduring Questions:
     1. How do women voices emerge at the turn of the century?

2. How have women been silenced in American society?

1. In what ways have society stereotyped women as either the Virgin Mary (Cult of
2. Domesticity) or the femme fatale?
3. What historical events allow women to emerge into a place of power?
4. In what ways do women rebel against patriarchal American society?
5. How does this rebellion manifest itself? Psychologically, physically, spiritually, emotionally?
6. How does society depict women who do not fit into prescribed roles?
7. How does race add to female oppression?
   1. Suggested Readings

Major Texts

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| --- | --- |
| Alice Walker | *The Color Purple* |
| Kate Chopin | *The Awakening* |
| Willa Cather | *My Antonia* |
| Amy Tan | *The Joy Luck Club* |
| Stephen Crane | *Maggie, a Girl of the Streets* |

Poems, Essays, Short Stories, and Other Supplemental Texts

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| Charlotte Gilman Perkins | “The Yellow Wallpaper” |
| Kate Chopin | “The Story of an Hour” |
| Dorothy Parker | “The Telephone”, “Here We Are”, “The Waltz” |
| Maxine Hong Kingston | “No Name Woman”, “Woman Warrior” |
| Mary E. Wilkins | “Revolt Against Mother” |
| Alice Walker | “Everyday Use” |
| Tillie Olsen | “I Stand Here Ironing” |
| Susan Glaspell | “Jury of Her Peers” |
| Judy Brady | “I Want a Wife” |
| Maya Angelou | “Still I Rise” |
| Marge Piercy | “Barbie Doll” |
| Emily Dickenson | Assorted poems |
| Tennessee Williams | *The Glass Menagerie* |

Films

*The Hours*

*Far From Heaven*

1. Expected types of Assessment:
   * Document mapping
   * Graphic organizers
   * Organizational tool: PBJ (portfolio-binder-journal), notebook, binder
   * Reading quizzes
   * Objective tests and quizzes
   * Argument of fact
   * Multi-draft essays
   * On demand essays
2. Example Writing Prompts
3. In *The House on M ango Street,* what is Cisneros suggesting about the conflicts between being female and Mexican in America? Think about the "gender roles" activity and the "values" placed upon the female gender in society
4. George Orwell wrote that language merely reflects existing social conditions. In more than one way, it is clear to the reader that the real sense of imprisonment Jane feels does not come from the room, but from the position she has been expected to fill in her marriage. In what specific ways does language Jane and Joe speak shed light upon the kind of relationship they share? How does language empower or oppress individuals?
5. How does Maxine Hong Kingston try to resist the objectification, oppression, and marginalization of Chinese women in "No Name Woman"? How is her language and rhetoric one of resistance?

**THE LITERATURE OF ALIENATION AND SELF-EXPRESSION**

* 1. Enduring Questions:
     1. What does the voice of alienation sound like?
     2. How does society alienate individuals? Who are alienated?
     3. What historical events create a voice of alienation?

1. How is cultural normalcy defined during 1950's America?
2. What are the differences between appearances and reality during 1950's America?
3. How is the voice of alienation dynamic through the decades? 50s, 60s, 70s
4. How do the powerful oppress individuals? Physically? Psychologically?
5. How is alienation and self-expression seen in the voice of war, as either soldier or civilian?
6. Can these be reconciled?
7. How does war alter a person's reality? How is it reflected in the storytelling?
   1. Suggested Readings

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| J. D. Salinger | The Catcher in the Rye |
| Kurt Vonnegut | Slaughterhouse Five |
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Poems, Essays and Short Stories (TBA)

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Film

*Rebel without a Cause*

*Letters Home From Vietnam*

*Pleasantville*

*Platoon*

*Saving Private Ryan*

*Far From Heaven*

1. Expected types of Assessment:
   * Document Mapping
   * Graphic organizers
   * Organizational tool: PBJ (portfolio-binder- journal), notebook, binder
   * Reading quizzes
   * Objective tests and quizzes
   * Argument of fact
   * Multi-draft essays
   * On demand essays

Example Writing Prompts

1. Is Holden Caulfield, from *The Catcher in the Rye,* a transcendentalist? Some see him as

self-reliant, while others see him only as alienated by society. What do you think? Respond to the question using claim, evidence and warrant.

1. *"ButI waspresent, you see, and my presence was guilt enough* (O'Brien 179).

*'What a story can do, I guess, is make thingspresent"* (180).

Consider these two quotes from "Good Form" in *The Things Thry Carried,* and write an essay in which you answer the following question: What is O'Brien suggesting about the purpose and power of story telling?

1. Gene Lyons from Entertainment Weekly explains that: [Tim O'Brien's] Vietnam stories are really about the yearning for peace-aimed at human understanding rather than some 'definitive' understanding of the war." Explain what Lyons means by this, giving examples of how O'Brien shows "human understanding" in some or all of his characters.