



# Honors World Literature and Composition

Mrs. Lawson, North Cobb High School

Syllabus,  
Expectations, and Short  
Selection Choice  
Assessment Descriptions



## Contact Information

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If you are absent, email me by 2:00 to find out what you missed and how to catch up. Trust me, you don't want to fall further behind!

**Course Theme:**  
**Global Citizenship:**  
**Respect, Accept,**  
**Assuage, Engage**



# Course Overview

## Georgia Standard of Excellence

High school students will employ strong, thorough, and explicit textual evidence in their literary analyses and technical research. They will understand the development of multiple ideas through details and structure and track the development of complex characters and advanced elements of plot such as frame narratives and parallel storylines. Student writing will reflect the ability to argue effectively, employing the structure, evidence, and rhetoric necessary in the composition of effective, persuasive texts. Students will be able to construct college-ready research papers of significant length in accordance with the guidelines of standard format styles such as APA and MLA. Students in high school will have built strong and varied vocabularies across multiple content areas, including technical subjects. They will skillfully employ rhetoric and figurative language, purposefully construct tone and mood, and identify lapses in reason or ambiguities in texts. Students will recognize nuances of meaning imparted by mode of presentation, whether it is live drama, spoken word, digital media, film, dance, or fine art. Confident familiarity with important foundational documents from American history and from the development of literature over time will accrue before the end of grade 12. Students will graduate with the fully developed ability to communicate in multiple modes of discourse demonstrating a strong command of the rules of Standard English. Text complexity levels are assessed based upon a variety of indicators.

## Grading Distribution

Categories	Percent of Grade
Formative Assignments	25%
Writing Assessments	30%
Tests and Projects	30%
Final	15%

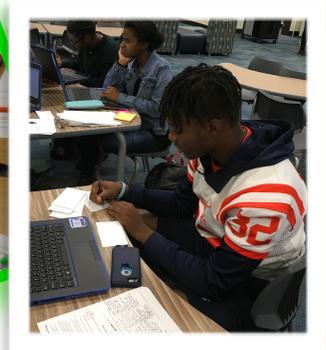
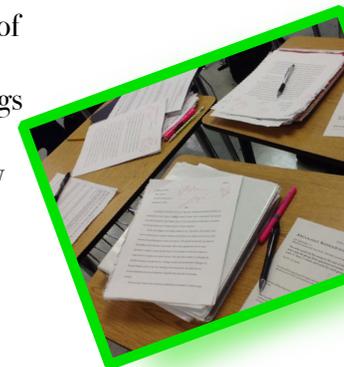
## Supplies

- Wide-ruled paper for timed essays
- Notebook for notes and handouts
- Separate notebook for journal (not a composition notebook—you must remove entries to turn it; you won't turn in entire notebook at once)
- Pencil for tests
- Black or blue ink pens for timed essays
- 2 pens of color other than black for editing
- Highlighters: 5 colors
- Post-it notes™ approx. 3x5 in.
- Post-it notes™ tabs



## Extra Help

If you need assistance with coursework outside of class, I am available Mondays, Thursdays, and Fridays after school until 4:30. Because mornings tend to be hectic, I usually cannot assist you before school, but you may certainly come to my room to meet with other students or to work on assignments. Please visit the before- and after-school tutors frequently.





# Expectations

## Classroom Behavior

1. Your individual learning and needs are important; nonetheless, recognize that you share this class with many other students. Your actions should represent who you are and how you want others to view you. This is a classroom, so your behavior cannot conflict with the need of all students to learn.
2. **As you enter, pick up papers on table.** Then take your seat. You may talk until the bell rings.
3. **Arrive on time.** Entering after the bell is rude, so if you *are* late, enter without drawing attention to yourself.
4. **Use the time between classes to use the restroom.** When necessary, follow these guidelines: Do not ask to use the restroom during full class lessons and do not ask frequently. In other words, don't raise your hand to ask to use the restroom; come to me to ask when we are not meeting as a full class.
5. **Everyone's opinion is important and valid.** When you disagree, do so respectfully without making your comments personal. Because the course focuses on argumentation and interpretation, heated discussions may occur in this class. Concentrate on the topic or the reading selection without attacking those who views differ. Not everyone will agree with you. That fact makes learning exciting and enlightening
6. **During tests:**
  - Look only at your papers;
  - Refrain from talking;
  - Place all electronic devices in book bags or give to Mrs. Lawson during test.
  - Follow all directions on the board when finished with the test.
7. **You may bring food and drink to class** as long as you throw away your trash and behave respectfully. Throw away food in hallway; do not use classroom cans for this.
8. **You may only use cell phones** when Mrs. Lawson gives you permission: no texting, posting, Tweeting, etc. during class. Place cell phones in book bags, purses, or pockets at bell.

In other words, each individual is important in this classroom, but no one individual may interfere with the learning or respect of any other individual.

Wasting time will result in additional homework or lack of time to discuss information you will need for future assignments and progress through the curriculum.



If you talk, have an electronic device out, or look at others' papers, you will earn a zero on the test – even if you have already turned in your test materials.

The class will lose these privileges if any individual does not maintain this criteria.

If you use your cell phone outside of approved times, you must park it with Mrs. Lawson for the rest of the period.



## Policies and Procedures

1. Be **prepared** for class. Always bring your **journal**, your **Toolkit**, **notebook**, and five **highlighter** colors. Bring a **pencil** for **tests**. In-class essays must be in **black or blue ink**. You must have **two ink colors** other than black when **peer editing**.
2. Students must check the **class web site daily**. You will find downloads, links, due dates (the Very Important Dates, VID), and additional information or directions there. Mrs. Lawson will post help, advice, and reminders there.
3. All assignments, **including reading, are important!** Your integrity as a student and each assignment's integrity of purpose, process, and outcome form this class's cornerstone. You must possess and adhere to principles that demonstrate that you value learning and desire to become an informed citizen. Mrs. Lawson will only assign work that adds merit, experience, and skill development to this quest. When you choose to neglect or ignore an assignment, you erode your principles and diminish your potential to become an educated, powerful participant in the world.
  - ☛ Not liking a particular assignment or a general task, such as reading, does not excuse students from completing the assignment. Often, students don't like something because they do not do it well. The more people perform a task, the more effectively they do so. And they can even grow to enjoy it. Finding ways to motivate oneself to undertake unpleasant or time-consuming tasks is essential to success in life.
  - ☛ **Tests require** students to perform the tasks they have practiced while reading, analyzing, and processing prior to the test. The tests require students to *apply* skills to *new* reading passages, to *synthesize* components they have been practicing, and to *evaluate* rhetoric and literature of which they should have developed solid understanding as they completed the unit.
4. To **comprehend** and analyze effectively, students must **read each short selection twice**. Students must **annotate** both extended and short works so that they read critically, retain analysis, and can easily return to the text later when they need support for evaluations.
  - ☛ **When reading short works** the first time, students must annotate. Then, do something else. When you return for the second reading, complete the appropriate Analysis Chart (A-chart).



Class web site:

<http://mrslawsonclasses.weebly.com>

Learning is strain; it is sometimes uncomfortable, and it requires people to fail at new tasks. *Fail*, here, means that the first several attempts do not meet the objective. Fail does not mean you should quit; it means you must continue attempting until you meet the goal and eventually master the skill.

Students who choose not to complete an ungraded HWLC assignment deprive themselves of the learning strain. Simply copying someone else's responses, taking shortcuts, or bragging about not doing the work results in students not performing well on graded assessments, especially tests.

Students who turn in A-Charts that contain exact answers as other students for the subjective portions will not earn any bonus points.



5. **No extra credit** is available. At times, bonus opportunities occur.
6. **Major papers** are process papers, meaning you will complete many steps to create a quality end product. Therefore, while Mrs. Lawson will only “grade” the final draft, **you must complete all steps to earn any credit** for the final product/paper. If you miss due dates, you will lose points and will have to arrange your own paper conferencing, but as long as you complete all steps (prewriting, outlining, draft 1, peer editing, Revising Steps 1– 5, draft 2, additional revised drafts, Revising Steps 6–10, and final draft) by the final draft’s due date, Mrs. Lawson will grade the final draft. To earn a grade, **all process components must be stapled in order** below final draft.
- ☛ You must earn Mrs. Lawson’s dated “ok” on each **major paper component** to earn credit for the final draft, and you must earn each okay before moving to the next step to ensure you understand that paper’s requirements.
7. All drafts of **major papers and outlines** must be **typed in MLA format** which includes following the **font choice** guidelines found on the MLA pages in your Toolkit.
- ☛ Reasons typing is important:
    - You must use computer tools: spell and grammar check, thesaurus, etc.
    - All papers have maximum page requirements; you won’t know if you are within those parameters unless you type your paper.
    - Revising a typed draft saves time.
    - Reading typed papers is easier than reading hand-written papers. It allows for quicker and more accurate self, peer, and tutor editing.
    - Most important: It allows Mrs. Lawson to grade papers faster, returning them to you faster.
8. Turning in assignments is **your responsibility**. Turn in assignments **on time**, class’s beginning.
- ☛ Because teaching English requires an immense grading workload and because the school requires much teacher paperwork, **late assignments** take low priority.
  - ☛ You may turn in **some** assessments **up to two** days late, but you must understand the following:
    1. You will lose 20%.
    2. You may not have it back to use when you need it for the next stage of the process.
    3. Late work may result in a grade of zero, especially near semester’s end.

Many assignments are part of the process for major papers. Each part builds towards one major grade. If you do not complete each step, you will earn a zero for the overall assessment.

Earning the okay will often require that you redo a component until you have fulfilled and understood the requirements. (Don’t fear a redo; it’s part of this course’s expectations.)

You will earn no credit for a final draft that is not typed nor receive Mrs. Lawson’s okay on earlier outlines and drafts unless the drafts are typed in MLA format.



You must submit outlines and major paper drafts on time.

If you habitually turn in work late, Mrs. Lawson will stop accepting late work from you. Mrs. Lawson won’t accept late work during the last three weeks of the semester.



9. Most class periods will begin with a ten-minute **journal entry**. This impromptu writing trains your brain to think and write critically, developing and improving important life, college, and career skills. This time is sacred! You may do no other work or tasks.
- ☛ Three times during the semester, you will turn in select entries for grading: some entries Mrs. Lawson will specify; others you will choose. You may NOT know these due dates in advance. Mrs. Lawson will grade...
    - ✓ effectively and fully responding to the prompt
    - ✓ demonstrating writing skills learned by entry date
    - ✓ quick thinking
    - ✓ developing content depth
10. When you return from an **absence**: if you need handouts, find them in the folders on your course's "handout pick-up" table. Ask a course mate for notes. To receive credit for missed work, the absence must be **excused**.
- ☛ **Any absence not specifically identified as excused in the school rules is unexcused.** Therefore you must see Mrs. Lawson before your absence to ask for assignments or to take a test. Seeing her after you return is too late, and you will earn zeroes on missed assessments.
  - ☛ **If you miss a test, timed essay, or video**, you must see Mrs. Lawson immediately to make it up after **school**—no morning make-ups. If you fail to show up for a make-up time, you earn a zero.

Because you must bring your journal each class period, when journal entries are due, you must turn these at the beginning of the class period. No late journal entries accepted.

If you must be absent, email Mrs. Lawson ([cathie.lawson@cobbk12.org](mailto:cathie.lawson@cobbk12.org)) before 2:00 — do not wait until you return to ask what you missed because you will fall further behind.

If you are absent and do not email me, you must obtain journal prompts from a classmate and write the entry immediately. Absence is no excuse for not completing a journal entry.

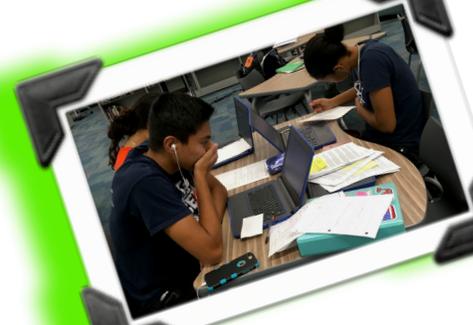
### Key to Abbreviations

A-C = Analysis Chart  
 C = Portfolio-Driven Assessment Choice  
 ET: Extended Text  
 F = Fiction  
 GP = Group Project  
 LT = Learning Target  
 MLA=MLA Handbook  
 OA = Overarching  
 NF = Nonfiction  
 P = Poetry  
 PP = Process Paper  
 R = Research  
 TE = Timed Essay  
 TK = Toolkit  
 UT = Unit Topics  
 W = Writing

## Conferencing Help

Conferencing will dramatically help your writing and your learning for a major paper. By reading through your paper and consulting with an experienced former honors or AP Lang student, you receive individualized assistance. Others can see issues in our writing that we don't see ourselves. Because student writers often don't successfully self-edit and minimally revise, conferencing will help you develop these vital skills.

If you cannot stay after school for this opportunity, you must either conference with a parent following the Parent-Paper-Conference Guidelines or submit the paper for tutor-editing.





## Options for Portfolio-driven Choice Assessments

### Individual Options and Directions

- **Create-Your-Own Assessment:** Run your idea by Mrs. Lawson before you write your proposal.
- **Analyze in a Short Essay:** Write a brief rhetorical or literary analysis essay that addresses the specific requirements for the selection you read. Defend your analysis with quotations.
- **Evaluate the Logic (for non-fiction only):** Create a chart. Label the columns: claims, evidence, appropriateness, believability, consistency, completeness. Determine how to include the requirements as you complete the chart. List each of the author's claims, then the evidence for each claim. In the last four columns incorporate the requirements and evaluate the claims and evidence. Is the evidence appropriate to the claim? Why/why not? To what degree are you willing to believe claims based on the given evidence? Are the supporting statements consistent with other statements. Has the author not addressed opposing arguments, and is it complete in approach?
- **Graphically organize:** Create your own graphic organizer that incorporates the requirements and shows how something relates, answers specific questions, or maps your claims/analysis and supports (quotations from the text) for these claims.

- **I-Chart:** This options is available once you learn how to do it in Unit 1.
- **Make it concrete:** Convert a selection's major idea/theme/purpose AND all requirements into concrete representations, symbols, or metaphors. Explain how your concretes clarify the abstracts you are converting.

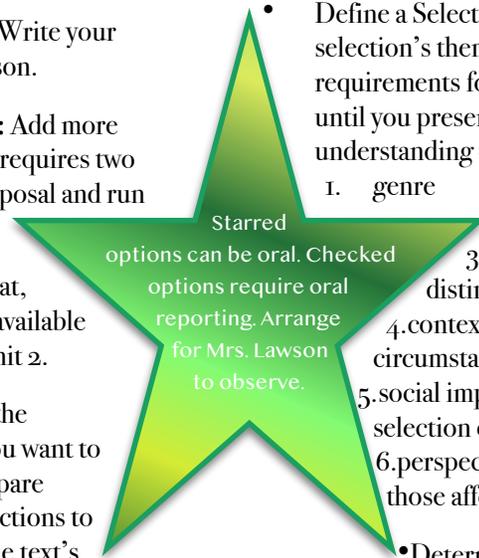


- **Narrate from a Different Perspective:** For fiction only—retell the story from a different character's view. Address the requirements within your narration.
- **Narrate the Background or Perspective:** For nonfiction, address the requirements as you present the context or an extension of the argument or situation through the eyes of someone involved: the author, someone affected, someone who caused a problem/situation, someone trying to resolve it, etc.
- **Outline the Author's Ideas:** Use for nonfiction only. Organize the text's main ideas and then show the supporting material such as examples, factual evidence and explanations—while addressing the requirements. Use either formal or informal (such as bullets) format.
- **Rewrite important sections with Exciting, Vivid Language:** Address the requirements while retelling, re-explaining, or re-arguing the pertinent parts.
- **Summarize:** Using mostly your own words, create a condensed version of the ideas and information and add reflections and your own commentary as you address the requirements. Explain how ideas connect. Refer to the author by name.
- **Symbolize the Importance:** Design a symbol that encapsulates a major point, theme, or response and explain your choice. Either include your requirements analysis within the symbol or use it as the center of a web to connect your analysis points. Defend your analysis with quotations.
- **Talk Back to the Text:** Address the requirements as you indicate places in the text with which you disagree or agree, to which you relate, that you question, or that stand out for any reason (specify!) and converse with the author about these textual points.
- **Write a diary:** Take on the persona of the author, a character in a story, a person affected by the issue, or an opposition to a speaker's claim. Create three diary entries that address the selection's analysis requirements. Quote from the selection.



## Pair Options and Directions

- Create-Your-Own Assessment: Write your proposal and run it by Mrs. Lawson.
- Expand on an Individual Option: Add more components so that your option requires two students' brains. Write your proposal and run it by Mrs. Lawson.
- Analyze Using the What, So What, Now What table: This option is available once you learn how to do it in Unit 2.
- ☆ Compare: While incorporating the requirements, determine how you want to approach this. Partners can compare experiences with the text, connections to the text, connections between the text's situation and a current or historical event, perspectives within or about the text (this can include author vs. audience), characters within fiction, philosophies (yours and the author's), or conflicts. Show how the differences imply something relevant, important, or compelling.
- Complete a We-Chart: This options is available once you learn how to do it in Unit 1.
- ☑ Debate the Information: While incorporating the requirements, each of you chooses a side about the issue raised in a section or about your reactions/opinions about the selection.
- ☆ Detect: You and your partner are a detective team that must uncover some mystery about the selection. Use the requirements and the selections's content to build your case and draw a conclusion based on the evidence.



- Define a Selection: Look closely at the selection's theme, intention, and the requirements for analysis and draw boundaries until you present a precise understanding of it. Include the following:
  1. genre
  2. interesting details
  3. examples from the text that distinguish it from other selection
  4. context (time, location, circumstances, relationships)
  5. social implications either within the selection or to society/readers
  6. perspectives (of the author, readers, those affected, those involved, etc.)
- Determine the Impact Using the Cross-Impact Matrix once you learn how to do it in Unit 3.
- ☆ Interview: 1) Using but not simply converting the requirements into questions, each partner writes questions to ask the other. These questions must delve into how the partner connects, reacts, and responds to the text. These should not ask basic comprehension questions. 2) Then the partners interview each other and jot down the partner's responses. Do not simply hand your partner questions to answer. 3) Finally, write a brief profile of the partner's relationship to the text. This must include quotes from the partner AND the text.
- Judge Positive, Negatives, and Interesting Aspects Using PNI Table: This options is available once you learn how to do it in Unit 1.

- Q and A with a Partner: 1) Each partner writes several questions specific to the text. You may *not* simply restate the requirements as questions—use the requirements to make questions specific to the text. 2) Then, each partner answers the other's questions. 3) Finally, “grade” your partner's answers with specific feedback for each answer's quality.
- ☆ Psychoanalyze: One of you plays the psychiatrist and the other the patient. Use the selection to determine the patient's issue, and address the requirements as the psychiatrist counsels the patient.
- Rank criteria using the Ready to Order Chart once you learn how to do it in Unit 3.
- ☆ Serialize a Selection: View the selection as something you experienced in stages. Identify
  1. your perceptions
  2. realizations
  3. emotions
  4. connections
  5. questions.
- ☆ Take on the Personas: To address the requirements, create a dialogue between characters in a story, the author and a character, the author and his opposition, or the author and someone affected.
- ☑ Teach the Information to a Partner: Addressing the requirements, teach your partner using questions AND an activity or discussion—don't lecture!

*Address the requirements!*

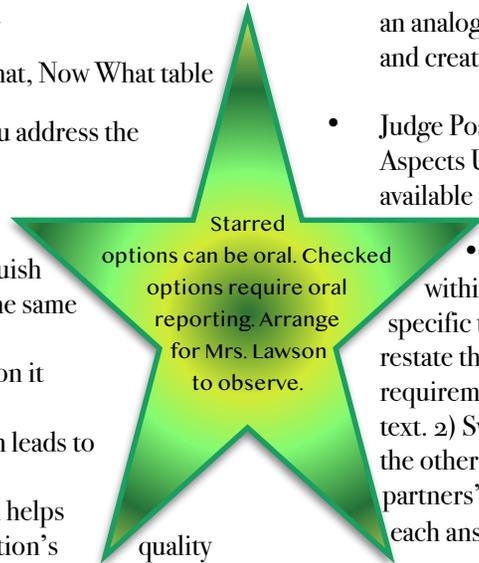


### Group (3 to 5 Students) Options and Directions .

- Create-Your-Own Assessment: Write your proposal and run it by Mrs. Lawson.
- Expand on an Individual or Pair Option: Add more components so that your option requires multiple students' brains. Write your proposal and run it by Mrs. Lawson.
- Analyze with What, So What, Now What table

☆ Classify a Selection: As you address the requirements, clarify:

1. What features it possesses
2. What features distinguish it from selections in the same genre
3. What emotion/reaction it generates
4. How this classification leads to further insights
5. How the classification helps you evaluate the selection's quality



The Four-Step: First, state the selection's idea in simple, basic terms. Second, elaborate on this statement to present a thorough understanding of its meaning and intention. Address the requirements in this elaboration. Third, construct an extended example of the idea as concretely as possible. Fourth, devise an analogy or metaphor to illustrate the idea and create a visual to accompany it.

• Judge Positive, Negatives, and Interesting Aspects Using PNI Table: This options is available once you learn how to do it in Unit 1.

•Q and A in a Group of 4: 1) Pairs within a group write several questions specific to the text. You may *not* simply restate the requirements as questions—use the requirements to make questions specific to the text. 2) Switch with the other pair and answer the other pair's questions. 3) "Grade" your partners' answers with specific feedback for each answer's quality.

• Rank criteria using the Ready to Order Chart: This option is available once you learn how to do it in Unit 3.

Report the News: Each group member plays role: news reporter, weather forecaster, sports reporter, anchorperson etc. to report the selection's "news" via the requirements.

Sketch a Scene: While addressing the requirements, either act out a scene from the selection or create a skit relating to the selection's message/argument.

• Complete a We-Chart: This options is available once you learn how to do it in Unit 1

• Determine the Impact Using the Cross-Impact Matrix once you learn how to do it in Unit 3.

☆ Examine as historians/futurists: Each person discusses the selections and its requirements from historical perspectives. Detail the selection's relevance to the time of its writing, today, or the future (if a contemporary selection) AND to a historical period prior to its publication.

☆ Take on the Personas: To address the requirements, create a multi-person conversation amongst several characters in a story; the author and several of his/her characters; the author, his supporters, and his opposition; or the author and people affected.

☆ Take Someone to Trial: Determine who deserves charges brought against him/her (character, the author, a group or real person responsible for the problem, etc.). Your case must stem logically from the selection and must address the requirements

1. State the charges
2. Provide the evidence against the defendant(s).
3. Detail who testified and what they said.
4. Describe the jury's discussion during its deliberation. What did the jury discuss when they contemplated the verdict? Each group member must ask a question or bring up a valid consideration.
5. Specify the jury's verdict.

Teach the Information to a Group: Addressing the requirements, teach your partners using questions AND an activity or discussion—don't lecture!

☆ Venture Out from Under a Rock: You have been hiding under a rock for a long time. As you address the requirements, show how the selection helps your group make sense of the world. Explain for four of these categories: humanity, technology, government, education, healthcare, international relations, or disease.



## Unit 1: Individuals Taking a Stand

### Unit 1 Learning Targets:

- OA:** Students will determine why people take a stand on an issue, for a cause, or in the moment.
- UT1:** Students will acknowledge positives and negatives about reading translated works.
- UT2:** Students will define and explain “global citizenship.”
- ET:** Students will analyze how a nonfiction book demonstrates writing’s power when authors take a stand.
- NF:** Students will examine what makes rhetoric a powerful tool when people take a stand.
- F:** Students will evaluate why short fiction is an important vehicle for mobilizing change.
- P:** Students will connect poets’ lives to their poetry.
- W:** Students will develop specified writing skills (see page 15).
- WPP:** Applying information about critical thinking and using literary devices, students will collaboratively write a narrative and revise to improve structure and achieve concise style.

- Unit Topics**
- Individuals Taking a Stand
  - Translation Dilemmas
  - Global Citizenship
- Knowledge**

### Nonfiction Selections to Analyze (Skills)

#### Extended texts

- See Pre-course reading handout
- Choice from the following: (GP)**
- The Beekeeper Rescuing the Stolen Women of Iraq* by Dunya Mikhail
- Concussion* by J M Laska
- Enrique’s Journey: The Story of a Boy’s Dangerous Odyssey to Reunite with His Mother* by S. Nazario
- Falling Leaves: The Memoir of an Unwanted Chinese Daughter* by Adeline Yen Mah
- I Am Malala* by Malala Yousafzai
- Just Don’t Fall: The Hilariously True Story of... Cancer, Amputation, Romantic Yearning, Truth, and Olympic Greatness* by Josh Sundquist
- King Peggy: An American Secretary, Her Royal Destiny, and the Inspiring Story of How She Changed an African Village* by Peggliene Bartels and Eleanor Herman
- A Long Way Gone: Memoirs of a Boy Soldier* by Ishmael Beah
- “Socialism is Great!” *A Worker’s Memoir of the New China* by
- The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors and the Collision of Two Cultures* by Anne Fadiman
- Two Sisters: A Father, His Daughters, and Their Journey into the Syrian Jihad* by Asne Seiersta

#### Short texts

- “The Role of a Civil Society in Advancing Global Citizenship” by Scott Carlin and YuKang Choi [A-C, C]
- “The Role of Intuition in Translation” by Carles Andreu [A-C]
- “What Does It Mean to Be a Global Citizen?” by Ron Israel and the GCI [A-C, C]

### Fiction Selections to Analyze

#### Short stories

- “Two Kinds” by Amy Tan [A-C, C]
- “How Did We Come to Know You?” by Keith Gessen [A-C, C]

### Poetry Selections to Analyze

- “We Are Many” by Pablo Neruda [A-C, C]
- “You Men” or “You Foolish Men” by Sor Juana Ines de la Cruz [A-C, C]

### Critical Thinking and Critical Reading Development

- Annotation
- Critical Reading Overview
- Critical Thinking Overview



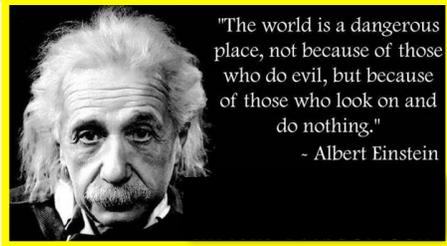
### Rhetorical and Literary Devices

- Denotation (TK)
- Connotation (TK)
- Alliteration (TK)
- Simile (TK)
- Metaphor (TK)
- Personification (TK)
- Dialogue (TK)

**Knowledge and Skills**



**Unit 1 Quotation**  
 “If you want to be a real human being—a real woman, a real man—you cannot tolerate things which put you to indignation, to outrage. You must stand up.” – Stephane Hessel, French Ambassador, French Resistance member and concentration camp survivor (born German, naturalized French citizen)



**Writing Skills Practice (PP):**

- Prewriting
- Draft 1
- Peer Editing 1
- Revising
- Draft 2
- Peer Editing 2
- Revising

**Writing Skills Demonstration**

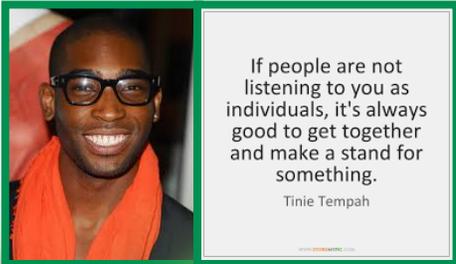
- Annotations
- Group Collaboration Narrative Process Paper

**Research Connection**

- Exploring Unit Topics (See page 14)

**Routine Writing**

- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- A-Chart for each short-reading selection



**Assessments (All formative)**

**Unified**

- Analysis Charts
- Common Assessment (objective)
- Critical Thinking Self Evaluation
- Discussions of fiction and rhetorical selections
- Daily journal entries
- Extended Text Analysis Group Project
- I-Chart or We-Chart for “What Does It Mean to Be a Global Citizen?”
- Initial Essay
- Introductory Questionnaire
- Process paper: Group Collaboration Narrative
- Pre-course Reading Analysis
- Portfolio reflections (part of Portfolio Eval)
- Test 1 (objective)

**Choice**

- For “How Did We Come to Know You?”
- For “The Role of a Civil Society in Advancing Global Citizenship”
- For “Two Kinds”
- “We Are Many”
- “You Men” or “You Foolish Men”

**Writing Skills Development**

**Overview**

- Three Writing Modes
- Using the Proofreading Key

**Content**

- Evidence Support Following MLA: Quoting using Sentence Lead-in and Somebody Says Lead-in

**Style**

- Choosing Point of View
- Concise Style

**Organization**

- Fluent Organization: Purposes, Modes, Audience, and Paragraphing

**Conventions**

- Active Voice
- Apostrophes
- Capitalization
- Commas
- Semi-Colons and Colons



### Unit 2 Learning Targets:

- OA:** Students will identify how cultural identity affects people's behaviors and relationships.
- UT1:** Students will define and explain "cultural identity" and discuss its importance and connection to international planet identity.
- UT2:** Students will interpret hateful behaviors and determine while people hold on to their hatred.
- ET:** Students will explore how a novel teaches us about culture.
- NF:** By synthesizing nonfiction readings, students will relate individual experiences to multicultural interactions
- F:** Students will determine how symbols can result form cultural identity
- P:** Students will relate cultural desires and hatred to conflicts.
- TE:** Pulling evidence from new reading, students will specifically narrate, explain, and argue using units 1 and 2 conventions correctly.
- W:** Students will develop specified writing skills (see page 17).
- WPP:** Synthesizing two unit sources, students will support an argument about culture identity's purpose , apply all units 1 and 2 writing skills, and revise to improve these skills.

## Unit 2: Cultural Identity

### Nonfiction Selections to Analyze (Skills)

#### Short texts

- "Living in a Nowhere Land" by Felix Solomon [A-C, C]
- "The Modi Era" by Aatish Taseer [A-C, C]
- "Should My Tribal Past Shape Delia's Future?" by *Newsweek* Staff [A-C, C]
- "Two Ways to Belong in America" by Bharati Mukherjee AND "To Belong in America...Let Us Count the Ways" by Sheila Jasanoff (Opposing Viewpoints) [A-C, C]

### Fiction Selections to Analyze

#### Extended text choices (GP)

- The Book Thief* by Markus Zusak [Nazi Germany]
- Cathedral by the Sea* by Ildefonso Falcones [Spain]
- The Cellist of Sarajevo* by Steven Galloway
- The Color of Our Sky* by Amita Trasi [India]
- Do Not Say We Have Nothing* by Madeleine Thien (China and Canada)
- The Fixer* by Bernard Malamud [Russia/Kiev, Ukraine]
- A Gentleman in Moscow* by Amor Towles
- Girl at War* by Sara Novic [Croatia and New York]
- The Golden Son* by Shilpa Somaya Gowda [India]
- The Parisian* by Isabella Hammond [Palestine and France]
- Radiance of Tomorrow* by Ishmael Beah [Sierra Leone]
- Sister of My Heart* by Chitra B. Divakaruni [India]
- Small Country* by G ael Faye [Brundi/Rwanda]

#### Short texts

- "Everyday Use" by Alice Walker [A-C, C]
- "Foreign-Returned" by Sadia Shepard [A-C, C]

### Poetry Selections to Analyze

- "Freedom" by Rabindranath Tagor [A-C, C]
- "Royingya: Collective Voices" by Royingya Poets

### Critical Thinking and Critical Reading Development

- Using Technology to Communicate
- Analysis
- Synthesis
- Evaluation

"Once you understand and appreciate other people's cultural backgrounds, then you can also connect with them more."

### Rhetorical and Literary Devices

- Concrete Language
- Abstract Language
- Imagery
- Allusion
- Atmosphere
- Colloquialism
- Flashback
- Foreshadowing
- Repetition
- Symbol

**Knowledge and Skills**

### Unit Topics

- Cultural Identity Definition and Components
- Cultural Identity as Part of International Identity and Planet Earth Identity
- Hatred and Reasons People Like to Hate



### Unit 2 Quotation:

*"My culture is my identity and personality. It gives me spiritual, intellectual and emotional distinction from others, and I am proud of it."*

—M.F. Moonzajer, born in Afghanistan, journalist, poet, author, linguist, and former intern for the United Nations Secretariat in Germany

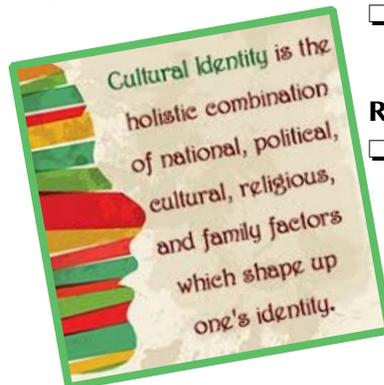
### Assessments (All formative unless specified)

#### Unified

- Analysis Charts
- Circle Discussion for extended text
- Common Assessment (objective)
- Discussions of fiction and rhetorical selections
- Daily journal entries
- Final draft of argument process paper (summative)
- Group Sway for extended text
- Portfolio reflections (part of Portfolio Eval)
- Test 2 (objective)
- Timed essay 1: narrative
- Timed essay 2: expository/analysis
- Timed essay 3: argument
- What-So-What-Now-What Table for "Freedom"

#### Choice

- For "Everyday Use" by Alice Walker
- For "Foreign-Returned"
- For "Living in a Nowhere Land" and "Rovingya: Collective Voices"
- For "The Modi Era"
- For "Should My Tribal Past ...?" "Two Ways to Belong in America" and "To Belong in America...Let Us Count the Ways"



### Writing Skills Practice (MPP):

- Prewriting
- Outline
- Draft 1
- Peer Editing
- Revising Steps 1 – 5 (See Revising in TK.)
- Draft 2
- Tutor Conferencing
- Revising Steps 6 – 10 (You will lose 10% per skipped step off Final Draft grade.)

### Writing Skills Demonstration

- Argument determine cultural identity's importance using multiple unit sources (PP)
- Narrative about young people from different cultures meeting (TE)
- Analysis explaining a new source (TE)
- Argument using two new sources (TE)

### Research Connection

- Exploring Unit Topics (See page 16)

### Routine Writing

- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- A-Chart for each short-reading selection

## Writing Skills Development

### Overview

- Elements of Writing
- Quality Writing

### Content

- Evidence Support Determinations
- Evidence Support Following MLA: Quoting using Blended Quotations and Paraphrasing
- Illustrative Content
- Impact
- Specific Content
- Unified Content

### Style

- Repetition vs. Redundancy

### Organization

- Coherence: Using Traditional or Traditional Variation Scheme
- Fluent Organization: Thesis Statements
- Works Cited: Using the MLA Template

### Conventions

- Pronoun-Antecedent Agreement



## Unit 3: Communities in Crisis

### Unit 3 Learning Targets:

- OA:** Students will detail various ways people respond to crises.
- UT1:** Students will describe various crises: causes, effects, and solutions.
- UT2:** Students will compare what drives people intrinsically and extrinsically.
- ET:** Students will analyze how authors make crises relevant to readers.
- NF:** While reading nonfiction, students will determine what types of crises Americans have overcome, are overcoming, and will have to overcome.
- F:** Students will analyze how literature guides us to handle crises.
- P:** Students will examine how poetry notifies us about crises.
- TE:** Pulling evidence from new reading, students will specifically narrate, explain, and argue applying all units 1, 2, and 3 writing skills.
- W:** Students will develop specified writing skills (see page 19).
- WPP:** Using well-evaluated sources, students will explain general and specific details about a crisis related to their ET, apply all units 1, 2, and 3 writing skills, and revise to improve these skills.



### Nonfiction Selections to Analyze (Skills)

#### Extended text choice (GP)

- Behind the Beautiful Forevers* by Katherine Boo
- The Big Thirst: The Secret Life and Turbulent Future of Water* by Charles Fishman
- Black Hawk Down* by Mark Bowden
- Gone Tomorrow: Secret Life of Garbage* by H. Rogers
- The Hot Zone* by Richard Preston [11]
- Lights Out: A Cyberattack, A Nation Unprepared Surviving the Aftermath* by Ted Koppel [8]
- Midnight's Furies: The Deadly Legacy of India's Partition* by Nisid Hajari
- The Monk of Mokha* by Dave Eggers
- The Perfect Weapon: War, Sabotage, and Fear in the Cyber Age* by David E. Sanger
- Perfect Spy: The Incredible Double Life of Pham Zuan An, Time Magazine Reporter and Vietnamese Communist Agent* by Larry Berman
- The Return: Fathers, Sons and the Land in Between* by Hisham Matar
- The Sixth Extinction: An Unnatural History* by Elizabeth Kolbert [6]
- A Spy among Friends: Kim Philby and the Great Betrayal* by Ben Macintyre

#### Short texts

- "Hot Enough for You?" by Jerry Adler [A-C, C]
- "Real News, the Fake Crisis" by Katy Steinmetz [A-C, C]

### Fiction Selections to Analyze

#### Short texts

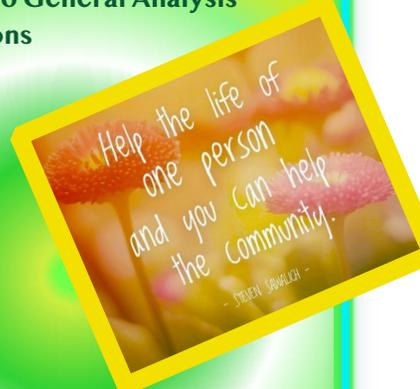
- "The Metamorphosis" by Franz Kafka
- "August 2002: Night Meeting" by Ray Bradbury

### Poetry Selections to Analyze

- "Homework" by Allen Ginsberg
- "Under Pressure" by Tomas Tranströmer

### Critical Thinking and Critical Reading Development

- Cause-Effect Analysis
- General to Specific Analysis
- Specific to General Analysis
- Motivations



### Rhetorical and Literary Devices

- Analogy
- Irony
- Humor
- Onomatopoeia
- Oxymoron
- Pun
- Rhetorical Question

**Knowledge and Skills**

**Knowledge**

### Unit Topics

- Various Types of Crises
- Intrinsic versus Extrinsic Crises



### Unit 3 Quotation:

“The biggest challenge or biggest crisis knocking on the doors of humankind is fear and intolerance.” – Nobel Peace Prize winner, Kailash Satyarthi, born in the Vidisha district of Madhya Pradesh in India. After completing an electrical engineering degree, he worked as a teacher in the area. He left teaching and founded the organization Bachpan Bachao Andolan, which has freed thousands of children from slave-like conditions. He has also worked against child labor and for children’s rights to education.

### Assessments (All formative unless specified)

#### Unified

- Analysis Charts
- Circle Discussion for extended text
- Common Assessment (objective)
- Discussions of fiction and rhetorical selections
- Daily journal entries
- Final draft of researched exposition process paper (summative)
- Group web site for extended text
- Portfolio reflections (part of Portfolio Eval)
- Test 3 (objective)
- Timed essay 4: expository
- Timed essay 5: argument
- Timed essay 6: narrative
- Ready-to-Order Chart for “Real News, the Fake Crisis”
- Cross-Impact Matrix for “The Metamorphosis”

#### Choice

- For “Everyday Use”
- For “August 2002: Night Meeting”
- For “Hot Enough for You?”
- For “Homework”
- For “Under Pressure”

### Writing Skills Practice (MPP):

- Prewriting 1
- Library for research
- Working Outline
- Prewriting 2 (Notecards)
- Outline
- Draft 1
- Peer Editing
- Revising Steps 1 – 5 (See Revising in WR.)
- Draft 2
- Tutor Conferencing
- Revising Steps 6 – 10 (You will lose 10% per skipped step off Final Draft grade.)

### Writing Skills Demonstration

- Researched exposition about the ways communities deal with crises (PP)
- Exposition analyzing how the situation in a new article serves as analogy for humans (TE)
- Argument defining term used in a new article and arguing about behavior (TE)
- Narrative about following intrinsic motivation (TE)

### Research Connection

- Sustained research into the ways communities deal with crises (PP)

### Routine Writing

- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- A-Chart for each short-reading selection



### Writing Skills Development

#### Overview

- Source Evaluation
- Writing the Researched Exposition

#### Content

- Using Sources

#### Style

- Coherence: Using Transitions

#### Organization

- Coherence: General to Specific or Specific to General Scheme

#### Conventions

- MLA Numbering
- Subject-Verb Agreement





## Unit 4: Power and Influence

### Unit 4 Learning Targets:

- OA:** Students will differentiate between power and influence.
- UT1:** Students will describe types of power and types of influence.
- UT2:** Students will determine when ambition is positive/negative.
- ET:** Students will analyze how power / influence affects those with and without it.
- NF:** While reading nonfiction, recognize ways people use power.
- F:** Students will analyze how literature questions ambition's merits.
- P:** Students will examine how can help us relate to geography.
- TE:** Pulling evidence from new reading, students will specifically narrate, explain, and argue applying all units' writing skills.
- W:** Students will develop specified writing skills (see page 21).
- WPP:** Students will revise specifically to improve syntax and diction.

### Nonfiction Selections to Analyze (Skills)

#### Short texts

- "The Allegory of the Cave" by Plato [A-C, C]
- "What Isn't for Sale?" by Michael Sandel [A-C, C]

### Fiction Selections to Analyze

#### Extended text choices (GP)

- The Book of Negroes* by Lawrence Hill [Africa, America, Nova Scotia]
- Harvest* by Jim Crace [England]
- In the Time of the Butterflies* by Julia Alvarez [Dominican Republic]
- Life of Pi* by Yann Martel [India]
- One Day in the Life of Ivan Denisovich* by Aleksandr Solzhenitsyn [Russia]
- Philida* by Andre Brink [South Africa]
- The Scarlet Pimpernel* by Baroness Orcutt [England/France]
- Things Fall Apart* by Chinua Achebe [Nigeria]
- Noli Me Tangere (Touch Me Not)* by Jose Rizal [Spain/Philippines]
- Under the Yoke* by Ivan Vazov [Bulgaria]
- The Vagrants* by Yiyun Li [China]
- Washington Black* by Esi Edugyan [Barbados, Caribbean, Far North, London, Morocco]

#### Play

- Julius Caesar* by William Shakespeare

#### Short text

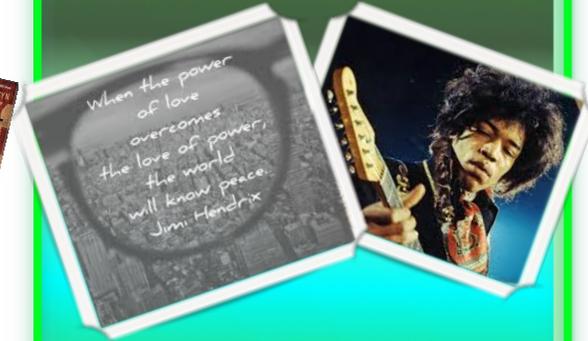
- "The Guest" by Albert Camus

### Poetry Selection to Analyze

- "On the Anniversary of the Foundation of Rome" by Giosuè Carducci

### Critical Thinking and Critical Reading Development

- Interpreting Shakespeare
- Differentiating between Power and Influence
- Recognizing Positive and Negative Power and Influence



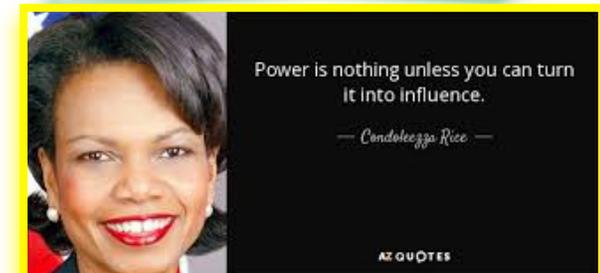
### Rhetorical and Literary Devices

- Effective fragment
- Hyperbole
- Understatement
- Rhythm

**Knowledge and Skills**

**Knowledge** Unit Topics

- Types of power
- Types of influence
- Ambition: Negative or Positive?



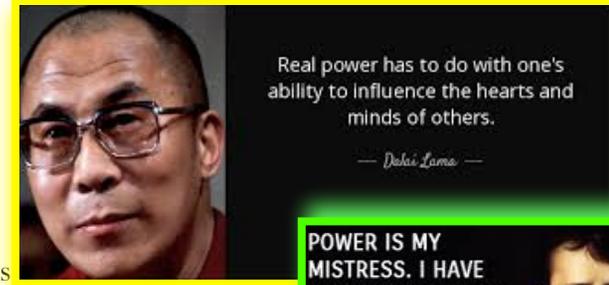


### Writing Skills Practice:

- Draft 1
- Revising for Syntax Improvements
- Revising for Diction Improvements
- Final Draft

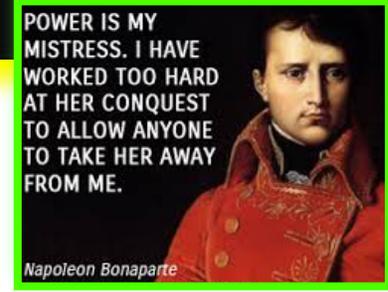
### Writing Skills Demonstration

- Exposition analyzing comparing two articles (TE)
- Narration converting poem into short story (TE)
- Argument about power, influence, and ambition in *Julius Caesar* (process TE)



Real power has to do with one's ability to influence the hearts and minds of others.

— Dala Lama —



POWER IS MY MISTRESS. I HAVE WORKED TOO HARD AT HER CONQUEST TO ALLOW ANYONE TO TAKE HER AWAY FROM ME.

Napoleon Bonaparte

**Unit 4 Quotation:**  
 "Power tends to corrupt and absolute power corrupts absolutely. Great men are almost always bad men, even when they exercise influence and not authority: still more the you superadd the tendency or the certainty of corruption by authority."  
 —Lord Acton. English historian, politician, and writer

### Assessments (All summative unless specified)

- Analysis Charts
- Circle Discussion for extended text
- Common Assessment (objective)
- Discussions of fiction and rhetorical selections
- Daily journal entries
- Final draft of process in-class essay –TEg (summative)
- Group Analysis Project for extended text
- Portfolio reflections (part of Portfolio Eval)
- Test 4 (objective)
- Timed essay 7: expository
- Timed essay 8: narrative

### Choice

- "The Allegory of the Cave"
- For "The Guest"
- For "On the Anniversary of the Foundation of Rome"
- "What Isn't for Sale?"

Semester-End Assessment/ Final (summative) Portfolio Evaluation



Words have power, and if you are going to use your words negatively, then that is exactly what is going to happen in your life.

Ashley Graham

### Routine Writing

- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- A-Chart for each short-reading selections

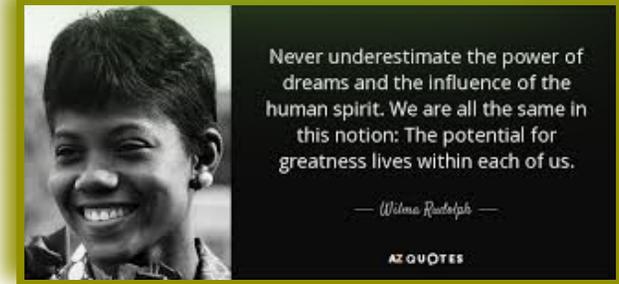
### Writing Skills Development

#### Style

- Syntax Variation and Styles

#### Conventions

- Parallel Structure
- Usage



Never underestimate the power of dreams and the influence of the human spirit. We are all the same in this notion: The potential for greatness lives within each of us.

— Wilma Rudolph —

AZ QUOTES