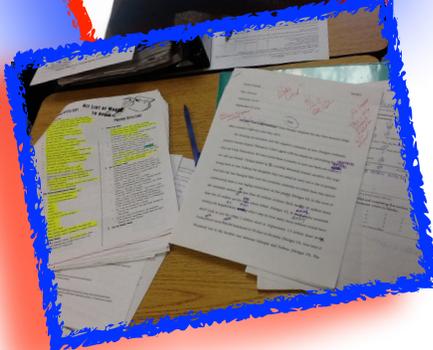


Honors American Literature and Composition

Mrs. Lawson, North Cobb High School

Syllabus and Expectations



Contact Information

web page: <http://mrslawsonclasses.weebly.com>

e-mail –
cathie.lawson@cobbk12.org

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



Course Theme:
**America's Role in
and Cultural
Influence on the
World**

Course Overview

Georgia Standard of Excellence 11th Grade English Description

As students progress towards the successful culmination of their high school careers, they will consolidate and internalize all of the skills instilled through the full progression of the GSE. [Eleventh grade] 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 work, 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.

Extra Help

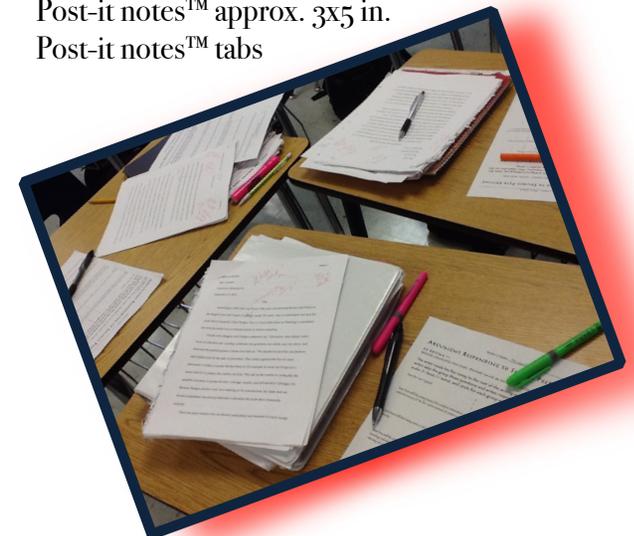
If you need assistance with coursework outside of class, I am available Mondays, Thursdays, and Fridays after school until 4:30. Because mornings tend to be hectic, I usually cannot assist you before school, but you may certainly come to my room to meet with other students or to work on assignments.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

Grading Distribution

Categories	Percent of Grade
Unit 1: American Dream	6%
Unit 2: Wounds of War	18%
Unit 3: Americans in Crisis	18%
Unit 4: Individuals Taking a Stand	18%
Portfolio Evaluation	20%
EoC Assessment (State Exam)	20%

Supplies

Wide-ruled paper for timed essays
Notebook for notes and handouts
Separate notebook for journal
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



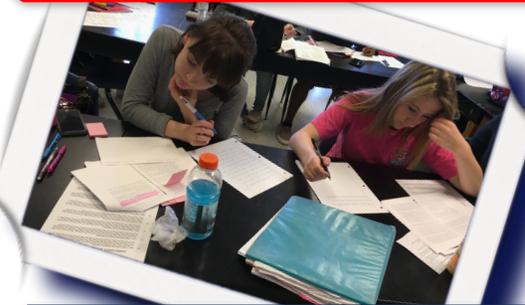
Expectations

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 should 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** and must participate on its message board for several assignments. 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 3x5 analysis organizer.



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 HALC 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 3x5s 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/or conferencing help, 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** 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 **one** day 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 drafts, including draft 1, 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) 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 Used in Unit Plans

3x5L = Literary and Poetry Analysis Sheet

3x5R = Rhetoric Analysis Sheet

ET: Extended Text

F = Fiction

LT = Learning Target

MLA=MLA Handbook

MPP = Major Process Paper

OA = Overarching

NF = Nonfiction

P = Portfolio-Driven Assessment

PSS = Presentation Slide Show (you will take notes)

R = Research

TE = Timed Essay

TK = Toolkit

W = Writing

Curriculum/Unit Plans

Page 7: Unit Reading Selection
Requirements to demonstrate skill acquisition

Page 8–11 Options for Portfolio-Driven Assessments

Pages 12–17 Unit Plans



Reading Selection Requirements for Portfolio-Driven Assessments

Unit 1: The American Dream

For “Dream Variations” and “I Hear America Singing”:. You must demonstrate the following:

- A comparison of how the poems represent multiple aspects of the American Dream
- Include analysis of three abstract and three concrete components

*** Label each requirement ***

For “The First Seven Years”: You must demonstrate the following:

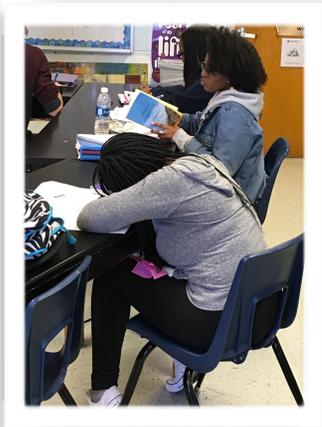
- Connection to the Overarching LT
- Connection to Unit 1 Theme
- Connection to Unit 1 Quotation

*** Label each requirement ***

For “Self-Reliance”: Using a **What, So what, Now What table**, you must demonstrate the following:

- The subject
- The speaker’s relevance to the text
- The author’s main claim
- **Two** pieces of evidence to support that claim
- The speaker’s intention
- The way the speaker addresses opposition

*** Label each requirement ***



Unit 2 : Wounds of War

For **Extended Text (must be group option)**: Responses for each meeting must be for that meeting’s reading only.

You must demonstrate the following:

- ☆ Meeting #1– Clarify and support the following:
 - Your group’s opinion(s) about the main character
 - Your group’s opinion(s) about an important major character
 - War as a necessary element for this novel’s plot
 - The author’s own life’s influence on his novel
 - Aspects of the way the author writes that stand out
 - Connection to Unit Theme
 - Connection to Extended Text LT
 - Anything that frustrates you

*** Label each requirement ***

- ☆ Meeting #2– Examine the backside of the literary 3x5 and complete an **I-Chart** and **convert to We-chart** for the following:

- Connection to Overarching LT
- Your choice of any point under *Who*
- Your choice of any point under *When/Where*
- Your choice of any point under *How*
- Your choice of any point under *Why*

*** Label each requirement ***

- ☆ Meeting #3– Examine the backside of the literary 3x5 and clarify and support the following:

- Your choice of any point under *Who*
- Your choice of any point under *What*
- Your choice of any point under *When/Where*
- Your choice of any point under *Why*
- Your choice of any **two** points under *How*
- Connections between this book and the Unit Quotation by Abraham Lincoln

*** Label each requirement ***

For “An Episode of War”: You must demonstrate the following:

- How the author’s choice of point of view affects
 - how the audience views the main character
 - how the audience views another character
 - how the audience learns about **two** plot events
 - how the audience judges the plot
- What the main character’s motivation is
 - Show how the author’s choice of POV helps you understand the motivation
- Connection to Fiction LT

*** Label each requirement ***

Choose different options for each assessment within a unit. Your goal is to add a variety of assessment types to your portfolio.

For “Invisible Wounds of War”: You must demonstrate the following:

- The authors’ intention
- The main claim
 - Quote it and cite it in MLA
- **Three** pieces of evidence to support the claim
 - Quote or paraphrase and cite in MLA
- **Two** appeals to logos
 - Quote or paraphrase and cite in MLA
- **Two** appeals to ethos
 - Quote or paraphrase and cite in MLA
- **Two** appeals to pathos
 - Quote or paraphrase and cite in MLA

*** Label each requirement ***

For “To His Excellency, General Washington”: You must demonstrate the following:

- Any poetry point on the 3x5L under *who* (see the point about substituting *speaker* for *character*)
- Any poetry or theme point on the 3x5L under *what*
- Any point on the 3x5L under *how*
- Connection to Unit 2 quotation
- Connection to Overarching LT

*** Label each requirement ***

Reading Selection Requirements for Portfolio-Driven Assessments

Unit 3: Americans in Crisis

For Extended Text (must be group option)

Responses for each meeting must be for that meeting's reading only. You must demonstrate the following:

- ☆ Meeting #1—Clarify and support the following.
 - **Three** pieces of information that interests you
 - **Three** facts that surprise you
 - **Three** examples of especially strong imagery and its effectiveness
 - Uncomfortable situations for you, the author, or anyone in the book
 - The specific problems
 - A solution the author presents or you offer
 - The crisis stated in one clear, concise sentence

Label each requirement

- ☆ Meeting #2—Clarify and support the following.
 - **Five** examples of diction with especially strong connotations
 - **Two** places/passages that correlate with the Unit Quotation by William James
 - Your reactions to the situations so far
 - **Two** new or enhanced from meeting one solutions your group can offer
 - **Three** additional pieces of interesting information
 - **Two to four** additional surprising facts
 - A new aspect of the crisis stated in one clear, concise sentence
 - Connect to the Unit 3 Overarching LT

Label each requirement

- ☆ Meeting #3—In circle discussion clarify and support the following.
 - Cause-effect relationships
 - Connect to the Unit 3 Overarching LT
 - Connect to the Unit 3 Extended Text LT
 - The author's main argument
 - The author's address to the opposition
 - Evidence the author uses to support claims
 - Your group's evaluation of the evidence
 - Your reaction to all the preceding

For "From the Dark Tower":

- You must demonstrate the following:
- How this poem demonstrates a Harlem Renaissance approach
 - How its being a sonnet creates a powerful method for the poet to make his point
 - How the poet uses **three** types of figurative language to enhance the poem's meaning (specify types and give examples)
 - How **three** highly connotative words affect the poem's meaning.
- ***Label each requirement***

For "The Jilting of Granny Weatherall":

- You must demonstrate the following:
- Stream of consciousness analysis
 - **Two** ways story exemplifies Modernism
 - **Two** ways author uses dialogue effectively
 - Story's crisis explanation
- ***Label each requirement***

For "Should You Drink with Your Kids?": Using a Ready to Order chart, you must demonstrate the following:

- The author's main claim (explain how it is a call to action)
 - The way the author effectively applies research
 - **Three** specific examples of quantitative evidence and supports
 - **Three** specific examples of qualitative evidence and supports
- ***Label each requirement***

Choose different options for each assessment within a unit. Your goal is to add a variety of assessment types to your portfolio.

For "Sinners in the Hands of an Angry God":

- You must demonstrate the following:
- The author's main claim (explain how it is a call to action)
 - **Three to five** examples of figurative language and their effects
 - Any point on the 3x5R under *who*
 - Any point on the 3x5R under *what*
 - Any point on the 3x5R under *how*
- ***Label each requirement***

For "To Build a Fire": You must demonstrate the following:

- **Six** abstracts that indicate how the main character's experiences exemplify Naturalism
 - **Six** concretes that exemplify those abstracts
 - **Three** quoted examples of imagery with explanation of how these enhanced the story
 - Connection to unit quotation
 - Connection to Fiction LT
- ***Label each requirement***

Reading Selection Requirements for Portfolio-Driven Assessments

Unit 4: Individuals Taking a Stand

For **Extended Texts** Responses for each meeting must be for that meeting's reading only. You must demonstrate the following:

☆ Segment #1—Clarify and support the following for **each** book.

- Initial connection to unit theme
- Your choice of any **two** points under *Who*
- Your choice of any point under *When/Where*
- Initial comparison between the two books' messages
- Initial comparison between the former slave narrator and Jim in *The Huckleberry Finn*

Label each requirement

☆ Segment #2—Clarify and support the following for **each** book..

- **Three** examples of diction with especially strong connotations
- **Two** examples of colloquialisms and reasons the author uses them
- **Two** examples of two of Unit 4's devices (cite in MLA)
- **One** example of dialogue that enhance the story's plot and the narrative's main point (cite in MLA)
- **One** example of dialogue that help to develop two fictional characters for the novel and two people's perspectives for the narrative (cite in MLA)

Label each requirement

Choose different options for each assessment within a unit. Your goal is to add a variety of assessment types to your portfolio.

☆ Segment #3—Clarify and support the following for each book..

- Connect both books to Unit 4 Quotation by J R Lowell
- Connect to OA LT
- Connect to Fiction Extended Text LT
- Connect to Nonfiction Extended Text LT
- Your choice of any **two** points under *What*
- Your choice of any **two** points under *How*

Label each requirement

For **“Chicago”**: You must demonstrate the following:

- Effective use of three poetic devices
- Poem's message
- Analysis of how poem fits in this unit
- Analysis of how the poet makes his point
- Analysis of poet's use of free verse

Label each requirement

For **“Letter to President Pierce”**: You must demonstrate the following:

- How the speaker makes his main claim
- How the speaker develops his person—specifically state the persona with a noun
- How the speaker uses his voice—describe voice with an adjective and provide evidence
- How the speaker uses irony effectively
- How the speaker's effective fragments serve his purpose

Label each requirement

For **“The Rockpile”** Within a **circle discussion**, you must demonstrate the following:

- Who the main character is and how you know this is the main character
- Why the ending is ambiguous
- Why the author chose to end ambiguously
- How the author uses dialogue to enhance the plot
- How the author uses dialogue to develop characters

Label each requirement

For **“Speech to the Virginia Convention”** Within a **circle discussion**, you must demonstrate the following:

- The subject
- The speaker's intention
- The speaker's tone
- **Three** claims
- Evidence to support **each** claim

Label each requirement

For **“The Story of an Hour”** You must demonstrate the following:

- Any point on the 3x5L under *who*
- Any point on the 3x5L under *what*
- Any point on the 3x5L under *how*
- Connection to unit 4 quotation

For **“A Worn Path”**: You must demonstrate the following:

- The subject
- **Three** ways the author uses dialogue effectively
- The main character's interactions with **all** other characters
- The importance of colloquialisms to clarify something about the main character

Options for Portfolio-driven Choice Assessments

IMPORTANT!

To ensure that you are demonstrating the appropriate skills, you must follow your chosen option's directions AND the reading selection's requirements.

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.
- **Chart Parts' Relationships** (See Critical Reading packet in TK). Defend your analysis with quotations.
- **Determine Usefulness** (See Critical Reading packet in TK) Defend your analysis with quotations.
- **Evaluate the Logic** (for non-fiction only): Create a chart. Label the columns: claims, evidence, appropriateness, believability, consistency, completeness. List each of the author's claims, then the evidence for each claim. In the last four columns 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; note contradictions. Has the author not addressed opposing arguments, and is it complete in approach?
- **Graphically organize:** Create your own graphic organizer that 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 2.
- **Make it concrete:** Convert a selection's major idea/theme/purpose into a concrete representation, a symbol, or a metaphor. Explain how your concrete clarifies the abstract 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, 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.
- **Oppose the Speaker:** For rhetoric only—argue against the speaker's claim. Quote from the selection as points you want to counter. Provide evidence for your counterargument either from the selection, common knowledge, or quick research.

The rubric for Portfolio-driven Choice Assessments includes

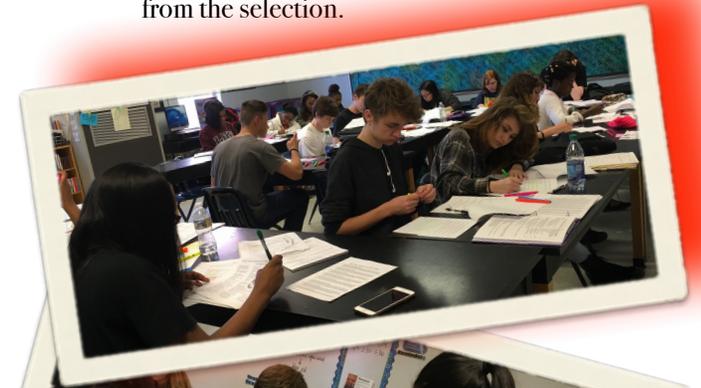
- The assessment effectively and fully fulfills the reading selection's requirements.
- The assessment follows all the directions for that specific option.
- The student demonstrates writing skills learned by the date of the assessment.
- The student has demonstrated critical thinking and critical reading skills.
- The assessment contains no convention errors, and when the option requires quotations, the student has followed MLA citation guidelines.



- **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. Use either formal or informal (such as bullets) format. You can use your own words or a combination of yours and the author's words.
- **Question:** Write questions *as* you read a text. Write at least one question for each paragraph or segment of dialogue. The main idea or ideas in the paragraph must answer the question. You do not need to write answers though.
- **Reflect on Challenges to Your Beliefs and Values:** Feelings such as anxiety, irritation, frustration, vulnerability, shame, wariness, and alertness indicate that you are reacting to a text based on personal or family values, religious beliefs, racial or ethnic group, gender, sexual orientation, social class, or regional experience. In a brief essay question how your unexamined assumptions and attitudes are reacting to a text. Focus on your feelings, but do not defend or justify them. Instead determine where they come from and why they are important to you. Clearly refer to specific parts of the text.
- **Rewrite important sections with Exciting, Vivid Language** (See Critical Reading packet in TK)
- **Summarize:** Using mostly your own words, create a condensed version of the ideas and

information and add reflections and your own commentary. Explain how ideas connect. Refer to the author by name.

- **Symbolize the Importance:** Design a symbol that encapsulates a major point, theme, or response. Either include your 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** (See Critical Reading packet in TK).
- **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 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 1.
- **Compare:** Determine how you want to approach this. You and your partner can compare your experience 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, compelling, or serious.
- ☑ **Debate the Information:** 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

Starred options can be oral. Checked options require oral reporting. Arrange for Mrs. Lawson to observe.

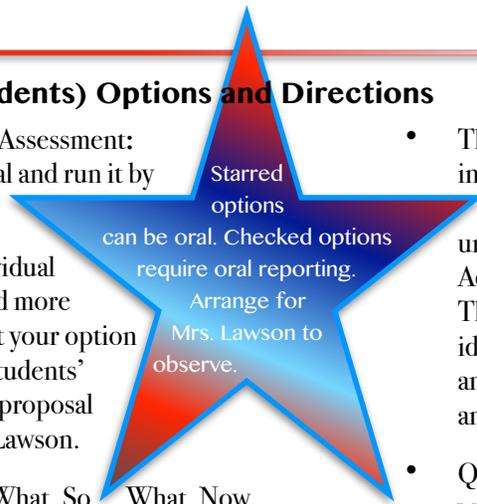
option brains. Write Mrs. Lawson.

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, or the requirements for analysis and draw boundaries until you present a precise understanding of it. Include the following:
 1. genre
 2. distinguishing details
 3. examples from the text that distinguish it from other selections in that genre
 4. comparison (both similarities and differences) to something else in the unit
 5. context (time, location, circumstances, relationships)
 6. social implications either within the selection or to society/readers
 7. perspectives (of the author, readers, those affected, those involved, etc.)
- ☆ **Interview:** 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. Then the partners interview each other and jot down the partner's responses. Finally, write a brief profile of the partner's relationship to the text. This must include quotes from the partner and from the text.
- **Q and A with a Partner:** Each partner writes several questions specific to the text. Then, each partner answers the other's questions. Finally, "grade" your partner's answers with specific feedback for each answer's quality.
- ☆ **Psychoanalyze:** One of you plays the psychiatrist and the other is 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:** This option is available 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.Then identify parts of the selection that support your claims about the preceding list.
- ☆ **Take on the Personas:** Create a dialogue between two characters in a story, the author and one of his/her characters, the author and his opposition, or the author and someone affected. Write the conversation with each partner writing for a separate persona. Use quotations as part of your dialogue.
- ☑ **Teach the Information to a Partner (orally):** Teach your partner how to interpret or analyze the selection. Your instruction can't be a lecture; you must involve your partner in the learning with questions and an activity or discussion. Each partner must teach the other.
- **We-Chart:** This options is available once you learn how to do it in Unit 2.

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 using the What, So What table: This option is available once you learn how to do it in Unit 1.
- Classify a Selection: Use specific language to differentiate a selection. Answer:
 1. What features does it possess?
 2. What features distinguish it from selections in the same genre?
 3. What emotion/reaction does it generate?
 4. How can others use this classification?
 5. How does this classification lead to further insights?
 6. How does the classification help you evaluate the selection's quality?
 7. Does the classification create biases, force conclusions, or offer solutions?
- ☆ 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. If more than three people, increase the number of historical periods and/or discuss both today and future relevancies.



- 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.
- Q and A in a Group of 4: Pairs within a group write several questions specific to the text. Then, switch with the other pair and answers the other pair's questions. Finally, "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, feature reporter, weather forecaster, sports reporter, anchorperson etc. to report the "news" as stated in the selection.
 - ☑ Sketch a Scene: Either act out a scene from the selection or create a sketch relate to the selection's message/argument.
- ☆ Take on the Personas: 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. Write the conversation with each member writing for a separate persona. Use quotations as part of your dialogue.

- ☆ 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 quote the selection as part of the trial
 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: Teach your group mates how to interpret or analyze the selection. Your instruction can't be a lecture; you must involve your group in the learning with questions and an activity or discussion. You may teach in pairs, and each group member must teach some part of the lesson. You must arrange to have Mrs. Lawson observe your instruction.
- ☆ Venture Out from Under a Rock: You have been hiding under a rock for a long time. What does the selection help your group learn to help make sense of the world? Explain for four of these categories: humanity, technology, government, education, healthcare, international relations, or disease.
- We-Chart: This options is available once you learn how to do it in Unit 2

Unit 1: The American Dream

Unit 1 Learning Targets:

- OA: Students will create their own definitions of the American Dream.
- ETNF: Students will demonstrate how extended nonfiction work represent an American perspective and an American cultural phenomenon.
- ETF: Students will demonstrate how a novel reflects the American Dream's importance.
- NF: Students will explain how nonfiction reveals the American Dream's components.
- F: Students will explain how American literature reflects the American Dream's relevance.
- W: Students will write effective rhetoric.

Nonfiction Selections to Analyze (Skills)

Extended text (pre-course reading, TE)

- See Pre-course reading handout

Short texts

- "I Have a Dream" by Martin Luther King, Jr. [3x5R]
- "Self-Reliance" by Ralph Waldo Emerson [3x5R, P]

Fiction and Poetry Selections to Analyze

Extended text (pre-course reading)

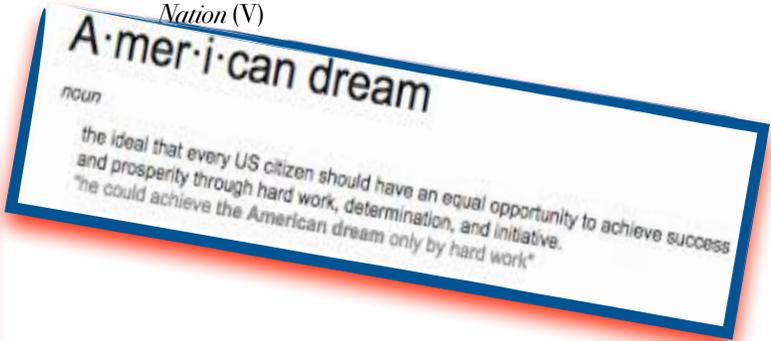
- See Pre-course reading handout

Short texts

- "Dream Variations" by Langston Hughes [3x5L, P]
- "The First 7 Years" by Bernard Malamud [3x5L, P]
- "I Hear America Singing" by Walt Whitman [3x5L, P]

Viewing Selections to Analyze

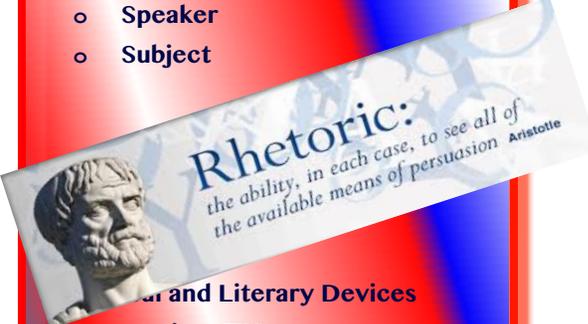
- "I Have a Dream": *The Electrifying Speech that Changed the Hearts and Minds of a Bitterly Divided Nation* (V)



Reading Analysis Focus

Rhetorical Strategies

- Rhetoric's Elements (PP)
 - Audience
 - Claims and Thesis
 - Evidence and other support
 - Intention
 - Opposition Address
 - Counter argument
 - Concession
 - Refutation
 - Speaker
 - Subject



Figural and Literary Devices

- Denotation (TK)
- Connotation (TK)
- Abstract Words (TK)
- Concrete Words (TK)
- Alliteration (TK)
- Questions (TK)
 - Asked and Answered
 - Rhetorical
 - Unanswerable
 - Unanswered

Fiction and Poetry Strategies

- Blank Verse

Critical Thinking and Critical Reading Development (Skills)

- Annotation
- Critical Reading
- Critical Thinking

Knowledge and Skills

Unit 1 Quotation:

The American dream is "that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position."

~James Truslow Adams, *The Epic of America*



Writing Skills Practice (MPP):

Argument about a Novel

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

Writing Skills Demonstration

- Annotations
- In-class timed essay

Routine Writing

- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- 3x5 Analysis of each reading

Assessments (All formative)

Unified

- 3x5 Literary and Rhetorical Analyses
- American Dream Categories
- Critical Thinking Self Evaluation
- Discussions of fiction and rhetorical selections
- Daily journal entries
- Initial Essay
- Process paper about pre-course novel reading: argument
- Individual project using pre-course nonfiction
- Portfolio reflections (part of Portfolio Eval)
- Test 1 (objective)
- What, So What, Now What for "Self-Reliance"

Choice

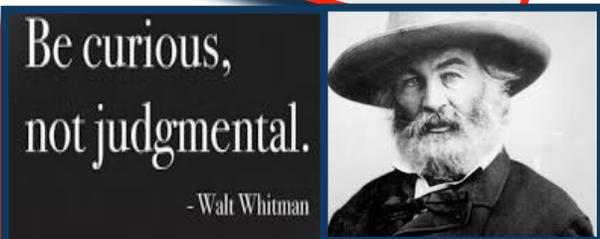
- For "Dream Variations" and "I Hear America Singing"
- For "The First 7 Years"

Writing Skills Development

- Elements of Writing: Content, Style, Organization, and Conventions (PP)
- Quality Writing (PP)
- Rhetoric/Argument (PP)
- Conventions Basics (TK)
- MLA Basics: Foreword, Preface, and Introduction to MLA HB(vii-xiv, 3-10)
- Evidence Support Determinations (TK)
- Evidence Support Following MLA (TK)
- MLA Format for Works Cited (MLA 13-53)
- MLA Style for Parenthetical Citations (MLA 54-58)
- Plagiarism avoidance (MLA 6-10)
- Concise Style (PP, TK)
- Active Voice (PP, TK)

Writing Strategies

- Timed writing
- Process writing



Unit 2 Learning Targets:

- OA: Students will analyze how war affects soldiers, support personnel, and citizens.
- ET: Students will evaluate how authors combine real war settings and fiction to create an argument about war.
- NF: Students will distinguish how American nonfiction differs from fiction in the way it helps us understand war.
- F: Students will detail how American literature helps us understand war.
- V: Students will analyze how media make war concrete.
- W1: Students will enhance their argumentative skills.
- W2: Student will write effective narrative conclusions.
- R: Using research findings, students will determine if fiction authors effectively use real war situations and events.

Critical Thinking and Critical Reading Development (Skills)

- Analysis
- Evaluation
- Fallacy
 - Ad hominem
 - Bandwagon
 - Circular Reasoning
 - Confusion of Fact and Value
 - Judgement
- Hasty
- Generalization
- Non-sequiter
- Oversimplification
- Self-contradiction
- Interpretation
- Synthesis

Unit 2: Wounds of War

Nonfiction Selections to Analyze (Skills)

Short texts

- ❑ “How This Leg Was Saved” by Nate Rawlings [3x5R, TE]
- ❑ “Letter to Mrs. Bixby” by Abraham Lincoln [3x5R]
- ❑ “Invisible Wounds of War: Psychological and Cognitive Injuries, Their Consequences, and Services to Assist Recovery” by RAND Center for Military Health Policy Research [3x5R, P]
- ❑ Excerpt from *War Is a Force that Gives Us Meaning* by Chris Hedges [MPP]

Fiction and Poetry Selections to Analyze

Extended text choices (P—group)

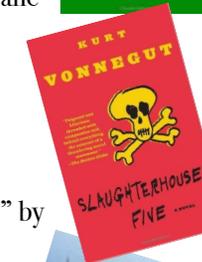
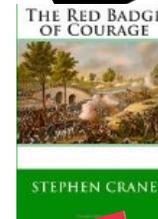
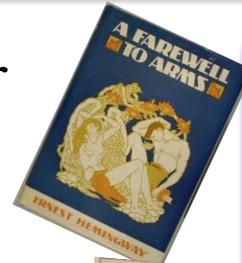
- ❑ *A Farewell to Arms* by Ernest Hemingway
- ❑ *The Killer Angels* by Michael Shaara
- ❑ *The Moon Is Down* by John Steinbeck
- ❑ *The Red Badge of Courage* by Stephen Crane
- ❑ *Slaughterhouse Five* by Kurt Vonnegut
- ❑ *The Things They Carried* by Tim O’Brien

Short texts

- ❑ “An Episode of War” by Stephen Crane [3x5L]
- ❑ “To His Excellency, General Washington” by Phillis Wheatley [3x5L, P]

Viewing Selections to Analyze

- ❑ *The Day the Towers Fell* from History Channel (V, TE)



Reading Analysis Focus

Rhetorical Strategies

- Rhetoric's Elements (PP)
 - Audience Appeals: logos, ethos, pathos
 - Context
 - Diction
 - Syntax
 - Tone

Rhetorical and Literary Devices

- Figurative Language (TK)
 - Simile
 - Metaphor
 - Personification
- Dialogue
- Effective Fragments (TK)
- Epithet
- Flashback
- Foreshadow
- Repetition (PP)

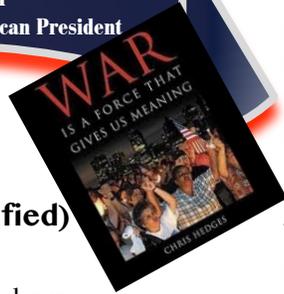
Fiction Strategies

- Audience perception of characters
- Character motivation
- Point of View and its effect on plot and character

Knowledge and Skills

Unit 2 Quotation:

“Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away...; Let us strive on to finish the work we are in to bind up the nation’s wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nation”
~ Abraham Lincoln, 16th American President



Assessments

(All formative unless specified)

Unified

- 3x5 Literary and Rhetorical Analyses
- Discussions of fiction and rhetorical selections
- Daily journal entries
- Extended Text Research Connection Presentation
- Extended Text Meeting 2 I-Chart to We-Chart
- Fallacies Group Essay
- Final draft of response argument (summative)
- Portfolio reflections (part of Portfolio Eval)
- Test 2 (objective)
- Timed essay 1: expository/analysis
- Timed essay 2: narrative
- Timed essay 3: argument
- Touchstone #1 (county test)

Choice

- For two extended text meetings
- For “An Episode of War”
- For “Invisible Wounds of War”
- For “To His Excellency, General Washington”

Writing Skills Practice (MPP):

Argument responding to an author’s claim

- 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 responding to Chris Hedges’s main claim in *War Is a Force that Gives Us Meaning* using multiple unit sources (MPP)
- Analysis responding to new source(s) (V, TE)
- Rewritten fiction selection ending (narrative) using author’s tone, relative style, and approach (TE)
- Argument defending narrative ending to fiction selection(TE)

Research Connection

- Group research questions
- Group research presentation about novel’s war and its author (P)

Routine Writing

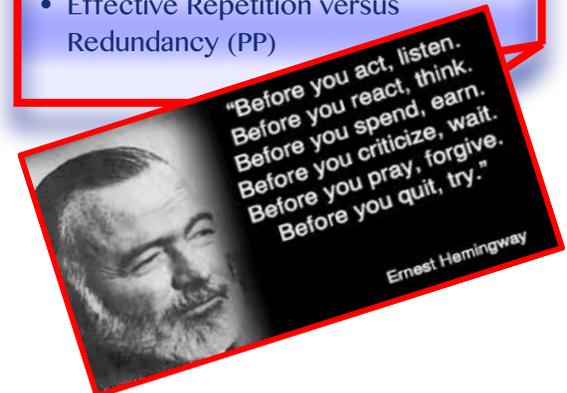
- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- 3x5 Analysis of each reading

Writing Skills Development

- Pronoun–Agreement Part 1
- Fluent Organization Basics: Purpose, Mode, Audience, Paragraph division (TK)
- Impact (PP, TK)
- Fallacy Avoidance (PP, TK)
- Fluent and Coherent Organization (PP, TK)
- Outline Guide
- Organization Schemes: Traditional Argument, Traditional Variation, and Intermittent (TK)
- In-Text Citations in MLA (116–128)
- Works Cited Details and Specific Situations in MLA HB (102–109, 116)
- MLA Numbering (TK)

Writing Strategies

- Choice of Rhetoric as Genre (PP)
- Choice of Narration as Genre (PP)
- Effective Repetition versus Redundancy (PP)



Unit 3 Learning Targets:

- OA: Students will detail various ways people respond to crises.
- 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 American literature guides us to handle crises.
- V: Students will use Poe's video biography to determine how poetry can help people deal with crises.
- W1: Students will compose effective researched expositions.
- W2: Students will narrate people dealing with crises.
- R: Through research, students will determine how people call upon their inner vital resources during a crisis.

Critical Thinking and Critical Reading Development (Skills)

- Fact vs. Opinion
- Poetry Overview
- Qualitative Support/Evidence
- Quantitative Support/Evidence

Nonfiction Selections to Analyze

Extended text choice (P—group)

- ❑ *The Big Thirst: The Secret Life and Turbulent Future of Water* by Charles Fishman
- ❑ *Come Hell or High Water: Hurricane Katrina and the Color of Disaster* by Michael Eric Dyson
- ❑ *Concussion: Dr. Bennet Omalu Discovered Something He Could Not Ignore. The NFL Tried to Silence Him. His Courage Would Change Everything* by J M Laskas

Unit 3: Americans in Crisis

- ❑ *Elizabeth and Hazel: Two Women of Little Rock* by David Margolick
- ❑ *Enrique's Journey: The Story of a Boy's Dangerous Odyssey to Reunite with His Mother* by Sonia Nazario
- ❑ *Fast Food Nation: The Dark Side of the All-American Meal* by Eric Schlosser
- ❑ *Gone Tomorrow: The Secret Life of Garbage* by Heather Rogers
- ❑ *The Hot Zone* by Richard Preston
- ❑ *Into the Wild* by Jon Krakauer
- ❑ *Just Don't Fall: The Hilariously True Story of Childhood 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
- ❑ *Lincoln's Melancholy: How Depression Challenged a President and Fueled his Greatness* by Joshua Shenk
- ❑ *Nickel and Dime: On (Not) Getting by in America* by Barbara Ehrenreich
- ❑ *102 Minutes: The Unforgettable Story of the Fight to Survive inside the Twin Towers* by J. Dwyer and D. Flynn
- ❑ *The Other Wes Moore: One Name, Two Fates* by Wes Moore
- ❑ *Sisters: The Lives of America's Suffragists* by J H Baker
- ❑ *The Sixth Extinction: An Unnatural History* by Elizabeth Kolbert
- ❑ *The Spirit Catches You and You Fall Down: A Hmong Child, her American Doctors and the Collision of Two Cultures* by Anne Fadiman
- ❑ *The Witches: Salem, 1692* by Stacy Schiff
- ❑ *Working in the Shadows: A Year of Doing the Jobs (Most) Americans Won't Do* by Gabriel Thompson

Short texts

- ❑ Excerpt from *Primal Teen: What the New Discoveries about the Teenage Brain Tell Us about Our Kids* by Barbara Strauch [3x5R, 2 TEs]
- ❑ "Should You Drink with Your Kids?" by John Cloud [3x5R, P]
- ❑ "Sinners in the Hands of an Angry God" by Jonathon Edwards [3x5R, P]

Fiction Selections to Analyze

Short texts

- ❑ "From the Dark Tower" by Countee Cullen [3x5L, P]
- ❑ "The Jilting of Granny Weatherall" by Katherine Ann Porter [3x5L, P]
- ❑ "The Raven" by Edgar Allen Poe [3x5L, P]
- ❑ "To Build a Fire" by Jack London [3x5L, P]

Viewing Selections to Analyze

- ❑ *The Mystery of Edgar Allen Poe* from History Channel biography (V)

Reading Analysis Focus

Rhetorical Strategies

- Use of Narration to Argue
- Undercover Journalism
- Research Application
- Call to Action

Rhetorical and Literary Devices

- Atmosphere (TK)
- More Figurative Language (TK):
 - Analogy
 - Euphemism
 - Metonymy
 - Personification
- Imagery (TK)
- Onomatopoeia
- Oxymoron
- Rhythm
- Symbol (TK)
- Internal Rhyme/End Rhyme (TK)

Literary Strategies

- Blend of Reality and Fiction
- Harlem Renaissance Approach
- Realism/Naturalism Approach
- Sonnet

Knowledge and Skills

Unit 3 Quotation:

“Most people live, whether physically, intellectually, or morally, in a very restricted circle of their potential being. They make use of a very small portion of their possible consciousness, and of their soul’s resources in general....Great emergencies and crises show us how much greater our vital resources are than we had supposed.”

~ William James, pioneering American physician, psychologist, and philosopher and author Henry James’s brother

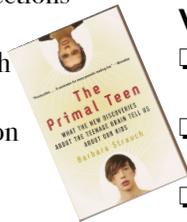
Assessments (All formative unless specified)

Unified

- 3x5 Literary and Rhetorical Analyses
- Discussions of fiction and rhetorical selections
- Daily journal entries
- Extended Text and Synthesized Research Group Infographic (summative)
- Extended Text Meeting 3circle discussion
- Final draft: Researched Exposition (summative)
- Portfolio reflections
- “The Raven” group project
- Ready to Order chart for “Should You Drink with Your Kids?”
- Test 3 (objective)
- Timed essay 4: cause-effect argument
- Timed essay 5: narrative
- Timed essay 6: explanatory comparison
- Touchstone #2 (county test)

Choice

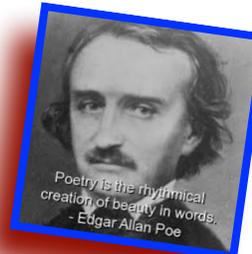
- For extended text (must be group option)
- For “From the Dark Tower”
- For “The Jilting of Granny Weatherall”
- For “Sinners in the Hands of an Angry God”
- For “To Build a Fire”



Writing Skills Practice (MPP):

Researched Exposition

- 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 people or countries deal with crises (MPP)
- Cause-effect argument using information derived from *The Primal Teen* (TE)
- Narration using unit quotation and demonstrating a teen dealing with the situations described in *The Primal Teen* (TE)
- Explanatory comparison of 2 new sources (TE)

Research Connection

- Sustained research into the ways people or countries deal with crises (MPP)

Routine Writing

- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- 3x5 Analysis of each reading



At best the family teaches the finest things human beings can learn from one another generosity and love. But it is also, all too often, where we learn nasty things like hate, rage and shame.

Barbara Ehrenreich

Writing Skills Development

- Unity (PP)
- Detail (PP)
- Relevancy (PP)
- Specific Content (PP)
- Illustrative Content (TK)
- Source Evaluation (PP)
- Correct Tense
- Subject-Verb Agreement
- Parallel Structure
- Organization Schemes: Problem-Solution, Cause-Effect, Effect-Cause (TK)
- Writing the Researched Exposition
- Coherent Style Transitions (TK)

Writing Strategies

- Choice of Exposition as Genre (PP)
- Cause-Effect (PP)
- Compare/Contrast (PP)
- Explanatory Comparison (PP)

Unit 4: Individuals Taking a Stand

Unit 4 Learning Targets:

- OA: Students will determine why people take a stand on an issue, for a cause, or in the moment.
- ETNF: Students will analyze how a slave narrative demonstrates writing's power when authors take a stand.
- ETF: Students will analyze how a novel can change its readers' thinking.
- NF: Students will examine what makes rhetoric a powerful tool when Americans take a stand.
- F: Students will evaluate why American literature is an important vehicle for effecting change.
- W: Students will use various strategies and devices to enhance expository writing.

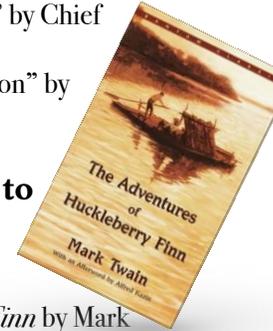
Critical Thinking and Critical Reading Development (Skills)

- Advocacy
- Comparison
 - Explanatory
 - Evaluative
- Principle
- Recognizing and differentiating irony, satire, and sarcasm

Nonfiction Selections to Analyze (Skills)

Short texts

- ❑ "Letter to President Pierce, 1855" by Chief Seattle [3x5R, P, TE]
- ❑ "Speech to the Virginia Convention" by Patrick Henry [3x5R, P, TE]



Fiction and Poetry Selections to Analyze

Required extended text (P)

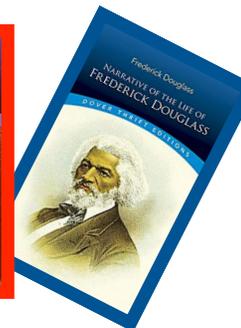
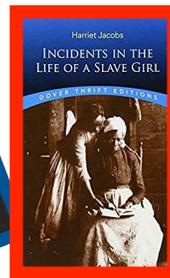
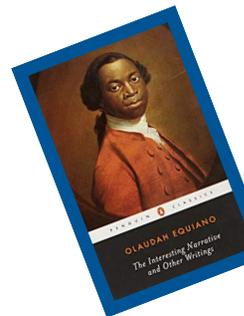
- ❑ *The Adventures of Huckleberry Finn* by Mark Twain

Extended text choices (P)

- ❑ *Incidents in the Life of a Slave Girl* by Harriet Jacobs
- ❑ *Interesting Life of Olaudah Equiano* by Olaudah Equiano
- ❑ *Narrative of the Life of Frederick Douglass, An American Slave* by Frederick Douglass

Short texts

- ❑ "Chicago" by Carl Sandberg
- ❑ "The Rockpile" by James Baldwin [3x5L, P]
- ❑ "The Story of an Hour" by Kate Chopin
- ❑ "A Worn Path" by Eudora Welty [3x5L, P]



Reading Analysis Focus

Rhetorical Strategies

- Message through Irony
- Device Synthesis

Rhetorical and Literary Devices

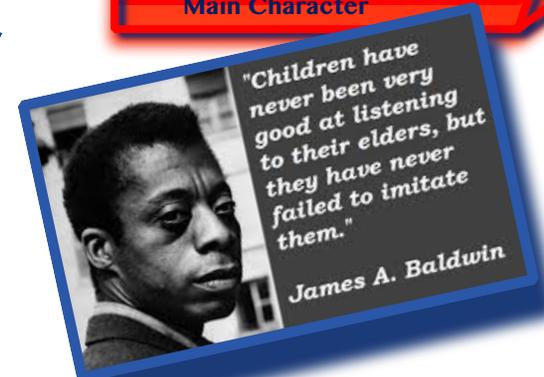
- Allusion (TK)
- Colloquialisms
- Even More Figurative Language
 - Antithesis (TK)
 - Hyperbole (TK)
 - Understatement (TK)
 - Irony (TK)
 - Synecdoche (TK)

- Humor (TK)
- Juxtaposition (TK)
- Paradox (TK)
- Pun (TK)
- Sarcasm vs. Satire (TK)
- Wit (TK)
- Word Play (TK)

Literary Strategies

- Ambiguity as Ending
- Dialogue to Enhance Plot or Develop Character
- Setting Changes' Effects on Main Character

Knowledge and Skills



Unit 4 Quotation:
 "Once to every man and nation comes the moment to decide, in the strife of Truth with Falsehood, for the good or evil side."
 ~James Russell Lowell, American Romantic poet, critic, editor, and diplomat

Assesments

(All summative unless specified)

Unified

- 3x5 Literary and Rhetorical Analyses (
- Circle Discussion for "The Rockpile"
- Circle Discussion for "Speech to the Virginia Convention"
- Discussions of selections (formative)
- Daily journal entries
- Final draft: Explanatory Comparison
- Portfolio reflections (formative)
- Test 4 (objective)
- Timed essay #7: definition-based argument
- Timed essay #7: revisions for syntax and diction
- Timed essay #8: narrative
- Timed essay #9: satire emulation
- Touchstone #3 (county test, formative)

Choice

- For extended text
- For "Chicago"
- For "Letter to President Pierce"
- For "Story of an Hour"
- For "A Worn Path"

Writing Skills Practice:

Explanatory Comparison

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

Writing Skills Demonstration

- Explanatory comparison of two extended texts: *The Adventures of Huckleberry Finn* and chosen slave narrative
- Definition-based argument responding to new source and revising for diction and syntactical improvements (process TE)
- Narration converting poem into short story (TE)
- Satire emulating an author's style (TE)

Routine Writing

- Daily journal entries as prewriting, response, analysis, synthesis, or evaluation of required and new readings
- 3x5 Analysis of each reading

Semester-End Assessments (summative)
 Portfolio Evaluation
 End of Course Assessment (given by state of Georgia)

Writing Skills Development

- Precise Style (PP)
- Cliché Avoidance (PP)
- Standard vs. Colloquial English (PP)
- Pronouns and Pronoun-Antecedent Agreement (TK)
- Effective Syntax
 - Syntax variation (Purdue Owl packet)
 - Sentence Type: Simple, Simple, Compound, Compound-Complex (POP)
 - Phrases (POP)
 - Clauses: Dependent/subordinate and independent/insubordinate (POP)
- Organization Scheme: Compare— Contrast Point-by-Point and Compare— Contrast by summary (part of prompt/ prewriting for timed essay)
- Developing Persona and Voice (PP)

Writing Strategies

- Description (PP)
- Definition (PP)

