



# English III

## American Literature

Instructor: Ms. Tiffany Jackson

Office Hours: **TBD**

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“While thought exists, words are alive, and literature becomes an escape, not from, but into living.”

- Cyril Connolly

### Course Description:

Welcome to your English III course! The purpose of this course is to enable scholars to read complex texts with understanding and to write prose of sufficient richness and complexity to communicate effectively with mature readers. You will read a wide variety of fiction, poetry, drama and prose styles from different disciplines and historical periods: letters, diaries, speeches, biographies, autobiographies, and essays from fields including nature, science, politics and history. You will write weekly in a variety of forms: narrative, exploratory, expository, and argumentative. The purpose is to help you write across the curriculum as preparation for college and beyond.

Performance expectations are appropriately high, and the workload is challenging. Scholars are expected to commit to a minimum of five hours of coursework per week outside of class. Often, this work involves long-term writing and reading assignments, so effective time management is important. Because of the demanding curriculum, scholars must bring to the course sufficient command of mechanical conventions and an ability to read and discuss prose.

This class requires a major commitment of your *time* and *effort*.

### **The Mission of the English Department: What is our mission for English III?**

*The mission of English III is to empower scholars to think creatively, to move rhetorically, to write-rewrite-and write again with excitement, and to speak with total conviction.*

### Learning Outcomes:

In English III, scholars will:

- Improve close reading and analytical strategies.
- Make warranted and reasonable assertions about an author's arguments.
- Stretch their imaginative abilities in reaction to literature.
- Explain (through discussion and writing) the value in literature.
- Use computer technology and the Internet to complement an understanding of literature.
- Advance vocabulary skills to cope with unfamiliar language.
- Revisit the purposes and strategies of rhetoric in order to.

- Develop an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and appropriate diction and sentence structure.
- Improve organization in writing through techniques to improve coherence, such as repetition, transitions and emphasis.
- Effectively state, support and explain claims in arguments.

### **Course Themes:**

Throughout English III, scholars will survey many of the major players and movements in American literary history. Beginning chronologically in Early America through the 20<sup>th</sup> century, scholars will examine critical ideas unique to the United States. Scholars will then compare and analyze both mainstream, foundational writers in the American canon to the many diverse voices and opinions that have emerged in the American landscape. Scholars will delve into the concept of “the critical gaze,” that all communication has motive and meaning, and that individual (and societal) perception may only scratch the surface in a world full of competing voices, values, and ideas.

## **Grade 11- Innocence, Consciousness and Response**

### **Primary Sources:**

**They Say, I Say: The Moves that Matter in Academic Writing\*** (3<sup>rd</sup> Ed) by Graff and Birkenstein.

**The Crucible** by Author Miller

**A Narrative in the Life of Frederick Douglass** by Frederick Douglass

**The Great Gatsby** by F Scott Fitzgerald

**The Autobiography of Malcolm X** as told to Alex Haley

### **Secondary Sources:**

**Reading Literature and Writing Argument** by Missy James and Alan Merickel (4<sup>th</sup> Edition)

Various poems, prose and short literary texts to be determined by Ms. Jackson

**Literature and Composition** by Carol Jargo, Robin Dissin Aufses, Renee Shea and Lawrence Scanlon

Various poems, prose and short literary texts to be determined by Ms. Jackson

**Conversations in American Literature** by Robin Dissin Aufses, Renee Shea and Lawrence Scanlon

Various poems, prose and short literary texts to be determined by Ms. Jackson

## Course Overview:

Unit 1 → American Ideals and Identity	Unit 2 → American Dream Revisited: An Examination of Race, Modernism and Mayhem
<p><b>Reading Focus:</b> Drama <b>Writing Focus:</b> Narrative/Explanatory</p> <p><b>Guiding Mantra: “Writing is thinking-illuminated!”</b></p> <p><b>Topical Understanding:</b> -Writing is truly an art form. Writers must work through the writing process with diligence and insight to become masterful. -The essence of a work can be analyzed in 3 three word sentences and thus transformed into poignant arguments and narratives. -The brain does not yield forth its secrets easily. Writers must always be aware of what/how/why they are thinking what they are thinking.</p> <p><b>Disciplinary Thinking-Craft &amp; Structure:</b> Readers/Listeners can evaluate the power, beauty, and persuasiveness and determine point of view or purpose of a whole text by assessing how effectively its parts (word choice, rhetoric, structure) contribute to the meaning.</p> <p><b>Authentic Intellectual Performance Task:</b> <u>Mini Assessment:</u> Unit Diagnostic [Capote excerpt] <u>Mid-Unit:</u> “The Overture” Inspired narrative writing <u>End of Unit:</u> “Self Reliance” Cornerstone</p> <p><b>Key Elements:</b></p> <ul style="list-style-type: none"><li>○ 1 extended literary text [The Crucible]</li><li>○ 2-3 short literary texts</li><li>○ 1-2 informational texts [including Reading like a Professor]</li><li>○ Dialectical Journal</li><li>○ 2 written argumentative analyses based on texts that includes evidence from text</li><li>○ Frequent writing to develop and convey understanding</li><li>○ Study and apply vocabulary</li><li>○ Socratic Seminar</li></ul>	<p><b>Reading Focus:</b> Narrative/ Literature <b>Writing Focus:</b> Argumentative</p> <p><b>Guiding Mantra: “What is drama but life with the dull bits cut out.” –Alfred Hitchcock</b></p> <p><b>Topical Understanding:</b> -Rhetorical texts are meant to live. - There is drama to be revealed in works of fiction:     1) embodiment of characters in real people;     2) unfolding of events in live action and real time;     3) a way of hearing multiple voices and understanding political events. -Non-Fiction and fiction can illuminate each other and can illuminate their world and other worlds for scholars.</p> <p><b>Disciplinary Thinking- Organization:</b> Writers must organize the writing to show the relationships between ideas, details or events and support ideas or descriptions with relevant and sufficient evidence and information.</p> <p><b>Authentic Intellectual Performance Task:</b> <u>Mid-Unit:</u> Essays on Douglass and Gatsby <u>End of Unit:</u> “The Negro Artist and the Racial Mountain” Cornerstone</p> <p><b>Key Elements:</b></p> <ul style="list-style-type: none"><li>○ 1 extended literary text [Gatsby]</li><li>○ 1 non-fiction text [Douglass]</li><li>○ 2-3 supplemental readings</li><li>○ 1-2 informational texts</li><li>○ Dialectical Journal</li><li>○ 1 written argumentative analysis based on text that includes evidence from text</li><li>○ 1 narrative/explanatory essay</li><li>○ Frequent writing to develop and convey understanding</li><li>○ Study and apply vocabulary</li><li>○ Socratic Seminar</li></ul>
<p><b>Critical Thinking Focus:</b> Intellectual Humility → Recognize that you don’t know everything. There is a lot that you don’t know (and will never know).</p>	<p><b>Critical Thinking Focus:</b> Intellectual Courage → Be ready to speak up for what you think is right, even if it is not popular with your friends.</p>

Unit 3 → Mobilizing the Masses	Unit 4 → A Call to Action
<p><b>Reading Focus:</b> Autobiography  <b>Writing Focus:</b> Argumentative</p> <p><b>Guiding Mantra:</b> “Well written novels are penned by authors who have a unique and personal ardor for their story. They fabricate the phrases of their mind into a voice and thus a character is born.” –Emily Flim</p> <p><b>Topical Understanding:</b>          -Readers determine tone by paying attention to the particular choices a writer makes in terms of diction, detail, syntax, and imagery.          -Tone evolves over the course of a given text as well as through a writer’s personal/professional development.          -Readers determine tone by paying attention to the particular choices a writer makes in terms of diction, detail, syntax, and imagery.</p> <p><b>Disciplinary Thinking- Integration of Knowledge &amp; Research:</b>          Effective communication requires a writer to build his or her ideas on a foundation of knowledge gained by exploring a question with valid sources.</p> <p><b>Authentic Intellectual Performance Task:</b>  <u>Mid-Unit:</u> Cultural Hegemony Essay  <u>End of Unit:</u> Fanon, Moore and Garvey Cornerstone</p> <p><b>Key Elements:</b></p> <ul style="list-style-type: none"> <li>○ 1 extended literary text [X]</li> <li>○ 2-3 short satirical texts</li> <li>○ informational text [Nobel Prize Speech, rhetorical essays/manifestos, articles, foundational docs]</li> <li>○ Dialectical Journal</li> <li>○ 1 written argumentative analysis based on texts that includes evidence from text</li> <li>○ Frequent writing to develop and convey understanding</li> <li>○ Study and apply vocabulary</li> <li>○ Art/Music/Documentary</li> <li>○ Socratic Seminar</li> </ul>	<p><b>Reading Focus:</b> Poetry/ Prose  <b>Writing Focus:</b> Research</p> <p><b>Guiding Mantra:</b> “Poetry is truth in its Sunday clothes.” – Joseph Roux</p> <p><b>Topical Understanding:</b>          -There is not “right” interpretation. We can find our feet more easily as we embrace the adventure a poem offers.          -There is a process to understanding, believing in and acting in the name of a cause.          -One can look to literature for inspiration and tools to act on social issues.</p> <p><b>Disciplinary Thinking- Central Idea:</b>          Readers/Listeners determine the central idea of a text and look for the relationship between that idea and particular details in the text.</p> <p><b>Authentic Intellectual Performance Task:</b>  <u>Mid-Unit:</u> Create an anthology of original work inspired by the poetry and prose studied in this unit. (<i>Anthology will consider/adhere to/include the following: central idea, various poetic structures, prose pieces, introduction, analytical essay/ narrative and explanatory essay</i>)  <u>End of the Unit:</u> Call to Action Cornerstone          Course Workbook</p> <p><b>Key Elements:</b></p> <ul style="list-style-type: none"> <li>○ 1-3 short literary texts</li> <li>○ 5-10 poems and prose pieces [Poetry anthology compiled by Ms. Jackson]</li> <li>○ Dialectical Journal</li> <li>○ 2 written argumentative analyses based on texts that includes evidence from text</li> <li>○ Frequent writing to develop and convey understanding</li> <li>○ Study and apply vocabulary</li> <li>○ Writing workshops</li> <li>○ Art/music/documentary</li> <li>○ Socratic Seminar</li> </ul>
<p><b>Critical Thinking Focus:</b> Confidence in Reason → The best we have to create a fair and just world is if we use or best thinking, all of us, together, living on the planet.</p>	<p><b>Critical Thinking Focus:</b> Fair-mindedness → Try to figure out what is most fair in every situation. Think about everyone involved, not just about you.</p>

There are particular tools and skill sets scholars will develop throughout the year to master the aforementioned learning:

Critical Thinking and Analytical Thinking Strategies	Analytical Reading Strategies	Analytical Writing Strategies
<p><i>Scholars will work this year to become critically aware of their thoughts, habits of mind and conversations with text. We will explore the notion of logic, reasoning and the characteristics of critical, fair-minded thinking.</i></p> <p><i>Visible Thinking strategies will include, but are not limited to:</i></p> <p><u>SEEi</u> State the central idea Explain and Elaborate your statement provide an Example of your thinking illustrate your thinking with a metaphor or analogy. (see pg 44 of the Critical Thinking Guide by Richard Paul and Linda Elder)</p> <p><u>Literary 3x3</u> A brief writing activity to prompt you to think outside the plot. <b>The task:</b> summarize the novel/story they have read without using specific names or events. <b>The catch:</b> you must create this summary using only 3 lines of 3 words each.</p> <p><u>Visual Analysis</u> Considering visuals and videos as text, scholars will analyze their conclusions, ideas, insights and arguments of the visuals.</p> <p><u>Concept Mapping</u> The merging of images and words to explain and explore major concepts of poetry, prose and plays.</p>	<p><i>Scholars will work this year to read literature like a professors; read between the lines with purpose and fervor. After a review of <b>How to Read Literature like a Professor</b> by Thomas Foster scholars will apply similar logic to the reading of anchor text and independent reading.</i></p> <p><i>Analytical Reading strategies will include, but are not limited to:</i></p> <p><u>Layered Reading</u> In groups of four scholars will read aloud, summarize reading, paraphrase key language, pose questions and offer insights to text read.</p> <p><u>Dialectical Journals</u> Scholars will converse with text chartering essential passages (note-taking) and responding to each with analysis, reflection or questioning (note-making).</p>	<p><i>Scholars will work this year to illuminate their thinking through writing. We will together to work on individual craft, style, tone and process.</i></p> <p><i>Analytical Writing strategies will include, but are not limited to:</i></p> <p><u>Critical Friend Writing Workshops</u> In pairs scholars will work through the writing process crafting drafts, engaging in critical peer feedback, revising, editing, revising and publishing essays and journal responses. The pairs will meet bi-weekly as we prepare essays each quarter and once a week to work on analytical writing the month prior to the AP exam. Scholars will also conference with Ms. Jackson once a month to review craft, style and progress towards the AP exam.</p>

## Grading:

I believe in the idea of **meaningful struggle**—knowledge and experience that is hard-fought to be won. I think meaningful struggle is especially important in the art of writing. Often times writers—yeah, I’m indirectly referring to you, dear scholar—have the ability to think critically and discuss critically, but put up their own walls when it comes to putting those amazing ideas on paper. We need to break these walls down.

A Year’s grade is comprised of 4 Quarters grades:

	Q1	Q2	Q3	Q4	Y1
Weight	25%	25%	25%	25%	100%

Quarter grades are broken down as determined by the guidelines in the table below:

Unit Exams/Cornerstone Assessments 15%	Mid unit tasks/essay, DCPS unit cornerstone tasks, Standardized testing and prep
Mastery of Course Content 75%	Formative or summative checks: tests, quizzes, essays, unit tests, presentations, discussions, projects, essays, journals, debates, research papers, notebooks, portfolios, dramatic readings, Socratic seminars, shared inquires, dialectical journals, independent reading logs/presentations
Homework/Participation 10%	Any assignment given outside of class for learning and course connections, reporting to class on time and daily and taking an actively role in the learning process (to include Summer Reading Task)

**A= 93-100; A-=90-92**  
**B+= 87-89; B=83-86; B-=80-82**  
**C+= 77-79; C=73-76; C-=70-72**  
**D+= 67-69; D=63-66; D-= 60-62**  
**F= 59 and below**

## Materials:

1. 1 or 1.5 inch binder (binder should have 2 *inside pockets*)
2. 1 pocket folder to be kept in binder
3. 1 composition book
4. Blue or Black ink pens (~~no pencils~~ or off colored pens will be used)
5. 4 dividers

BINDER – Each scholar MUST bring his/her 3-ring binder to class EVERYDAY.

## DIVIDERS

Dividers will be labeled to follow the course overview. Daily activities, homework, vocabulary and notes will be labeled with *tabs*.

## NOVELS/TEXT

Once novels and other supplemental texts are provided, they should be bought to class daily as they will be an integral part of our learning.

## **Instructors' Book of Procedures:**

### Absence:

Attendance is mandatory for successful completion of his course. It is important to keep up by completing assignments on time and reviewing notes daily. Excessive absences and tardies make it difficult for you to maintain continuity, keep up with assignments, notes and to hear the subject matter in context. If you must miss school, you must meet with me before or after school the DAY that your return. You are in charge of getting all the handouts that you missed\*. Make sure to get notes from one of your intellectual partners.

### Cheating and Plagiarism:

**Plagiarism is using another person's thoughts and accomplishments without proper acknowledgement or documentation. It is an unconscionable offense and a serious breach of the honor code. In keeping with the policy, scholars will receive a zero on the plagiarized work and could possibly fail the entire course.**

*I take cheating and plagiarism extremely seriously. Any copying/submitting of work done by someone else, not properly crediting sources, or giving/receiving information about quizzes will result in parent and administration notification as well as an automatic 0% F on that assignment and possible expulsion from school.*

### Electronics:

All electronics other than cell phones are PROHIBITED on school property and in this class room. Your cell phone must be **OFF** (not on silent, not on vibrate) during class, this includes texting/charging. If I SEE or hear your phone, I will confiscate it following the school's policy (see handbook).

### Entering the classroom:

- 1) Take your seat quickly
- 2) Start the daily warm-up/lesson motivation activity
- 3) Have necessary writing utensils and materials

### Exiting the classroom:

THE BELL DOES NOT DISMISS YOU. I dismiss you. I will give you time at the end of each class to copy down the homework and to pack your things. Do not begin packing up until you are told to do so.

### Homework:

Homework is the perfect time for you to practice and further extend what we've discussed in class!

### Lateness:

Lateness is NOT tolerated. You should be in class and working on your warm-up BEFORE the bell rings. If you are not in the classroom when the bell rings, the door will be closed and locked. You will not enter the class without a TARDY PASS.

### Nurse:

You may only visit the nurse in an emergency. If you feel too sick to be in class, raise your hand and let me know. I will give you the ORANGE pass to go to the nurse.

### Personal Care and Grooming:

You may not brush your hair, comb your hair, or apply makeup during class. Please take care of your personal needs in the bathroom.

Make-Up/Late Assignments:

**\*NO MAKE UP WORK WILL BE GIVEN TO SCHOLARS WHO ARE 'PRESENT' IN CLASS.\***

**\*NO LATE ASSIGNMENTS WILL BE ACCEPTED WITHOUT THE WRITTEN CONSENT OF MS.**

**JACKSON- RECIVED PRIOR TO THE ASSIGNMENT'S DUE DATE.\***

Classroom Expectations:

1. Come to class prepared and on time EVERYDAY.
2. Respect yourself, members of our learning environment and our physical space.
3. Discussion is a valued aspect of the class and you are expected and encouraged to participate positively during these times.
4. Distracting behavior such as chewing gum, snapping of gum, tapping/drumming on class surfaces, playing in one's hair, or sleeping are **not** permitted. This classroom is an academic environment.
5. Movement around the room is only permitted when the movement is directly related to the academic activity and per the permission of Ms. Jackson.
6. I will teach you a plethora of words this school year. Profanity is NEVER acceptable.
7. The only reason to leave the classroom should be for emergency reasons. Excessive requests will be denied, i.e. No Passes will be permitted. Additionally, no passes are administered during the first 10 minutes and last 10 minutes of class. Please take care of your business during transition.
8. Eating and drinking are reserved for the cafeteria and not allowed in class.

Consequences – What happens if I don't meet the expectations?

1. *Conference with teacher and Parent will be contacted.*
2. *You will be sent to administrative staff for discipline.*



- I have read and understood the entire syllabus above.
- I have noted the **contact information** for my teacher for answers to additional questions and communication throughout the year.
- I have noted that if I am missing from class, it is then **MY responsibility** to retrieve (1) class guided notes and (2) homework that was assigned for that day.
- I have read and understood the **late/make-up work policy**.
- I have reviewed **materials** and text needed for the course and will have these items no later than Thursday, August 31, 2017.

\_\_\_\_\_  
Scholar's Name (please print)

\_\_\_\_\_  
Parent/Guardian Name (please print)

\_\_\_\_\_  
Scholar Signature

\_\_\_\_\_  
Parent/Guardian Signature