

Glendale Unified School District

High School

June 18, 2019

Department: English

Course Title: English 10

Course Code: 1228D/1229D

Grade Level(s): 10

School(s)

Course Offered: Clark Magnet High School, Crescenta Valley High School, Daily High School, Glendale High School, Hoover High School, Verdugo Academy

UC/CSU Approved

(Y/N, Subject): Y, "b" English

Course Credits: 10

Recommended

Prerequisite: English 9 / English 9 Advanced

Recommended

Textbook: *SpringBoard English Language Arts Grade 10*

Course Overview: English 10 will introduce students to complex fiction and non-fiction texts in a variety of genres and sources (including multimedia texts). Students will analyze their origins and contexts, and make both written and verbal presentations of these analyses. English 10 builds on the skills introduced in English 9, emphasizing close reading, critical analysis, writing for specific audiences, tasks, and purposes, and in-depth discussion. In response to readings from various eras and cultural traditions, including non-fiction texts, novels, short stories, oratory, and poetry, students will have a variety of listening and speaking opportunities that reflect both academic and vocational contexts.

The purpose of English 10 is to provide an intellectually demanding and thought-provoking course of study that will prepare students for both college and vocational environments after graduation. Students will continue to develop skills in critical thinking, formal writing, and

speaking strategies. To achieve these goals, students will analyze complex literary and non-fiction texts from a variety of genres and sources (including multimedia texts) to become well-informed, thoughtful and creative readers. They will learn to think reflectively, analytically, and effectively to express their thinking in refined, nuanced, and aesthetically pleasing formats. Students will benefit from analyzing the craft of expert writers to hone their own writing skills as they proceed through a variety of assignments using the writing modes outlined by the Common Core State Standards (argumentative, informative/explanatory, and narrative) and writing for a variety of purposes, audiences and disciplines. Writing tasks will build on previous units and will necessitate drawing on evidence to construct mature responses in a variety of expressive modes--spoken, written, and visually represented. All the instructional activities work towards student mastery of the skills outlined in the Common Core State Standards for 10th grade English Language Arts (including the regular use of technology in reading, writing, presenting, and research) and will be demonstrated through rigorous embedded assessments and exams.

The core textbook for this course is SpringBoard. Sites may determine which (alternate) core and supplemental novels meet the needs of their students with consideration for site & district resources and district grade level articulation as recommended by the English CSC.

Course Content-First Semester

Unit 1: Cultural Conversations

(7 weeks)

STANDARDS

RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10, W.9-10.1, W.9-10.2, W.9-10.4, W.9-10.5, W.9-10.10, SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6, L.9-10.4, L.9-10.5, L.9-10.6

- A. Unit 1 guides students' explorations of culture and its components--nationality, family, ethnicity, gender, race, and subgroups. The goal is for students to understand how those components shape their sense of self and their perceptions of the world.

The unit begins with activities that guide students to think of culture as a prism through which they view themselves and are viewed by others. Students then apply their understanding to a variety of texts that explore the central concepts of cultural identity and perspective. These texts range from personal reflections to short stories and also consider film and art. Some examples include: "What Is Cultural Identity?" by Elise Trumbull; Maria Pacheco, "Ethnic Hash," by Patricia Williams; "Two Kinds" by Amy Tan; and *Frida, a Biography of Frida Kahlo*, by Hayden Herrera. As students near the Embedded Assessment, they focus more specifically on language and detail to reveal the complex ideas associated with cultural identity. As a support, they

will examine the mentor text “Multiculturalism Explained in One Word: HAPA,” by Kristen Lee, as a model of the ideas, structure, and use of language expected in the Embedded Assessment in which students will apply their understanding of cultural identity by writing a reflective essay explaining their own cultural identity.

Students next read a number of texts about the relationship between one’s cultural makeup and the way one views the world. Some texts include “Two Ways to Belong in America,” by Bharati Mukherjee and “Where Worlds Collide,” by Pico Iyer, various poems, and the short story “Everyday Use” by Alice Walker. Students analyze and evaluate an argument in the essay “An Indian Father’s Plea,” by Robert Lake, then complete activities that guide them through the process of synthesizing texts to support a well-reasoned argument. Embedded Assessment 2 builds on this learning by asking students to collaboratively write a synthesis paper in support of an argumentative claim, using evidence from a variety of texts.

- B. Unit Assignment(s): There are two “Embedded Assessments” in each unit, one coming in the middle of the unit and one at the end. For Unit 1’s first Embedded Assessment, students will write a reflective essay explaining their own cultural identity. Throughout the unit, students will have completed some prewriting about their cultural identity. They will work through the stages of the writing process to create a reflective essay incorporating the skills and concepts learned in the unit so far, and utilize peer conferencing for revision and editing. The assignment prepares students for deeper analysis and synthesis required in the second half of the unit.

For Embedded Assessment 2, students will collaborate with peers to write an essay that defends their position on the extent to which one’s culture informs the way one views others and the world; it will include evidence to support the claim from at least three different texts read, viewed, or listened to in this unit, as well as with personal experience and insights. Groups will compose their essay in collegial discussion groups to brainstorm, introduce a precise position, choose relevant authors, and refine claim(s), supplying evidence for each. They will then engage in preliminary planning to ensure that they work effectively within a collaborative group to successfully complete the assignment. After students finish the task, they will reflect on their learning in this unit.

Unit 2: Cultural Perspectives

(7 weeks)

STANDARDS

RL.9-10.1, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.9, RI.9-10.10, W.9-10.1, W.9-10.2, W.9-10.3, W.9-10.4, W.9-10.5, W.9-10.7, W.9-10.9, W.9-10.10, SL.9-10.1, SL.9-10.2, L.9-10.1, L.9-10.2, L.9-10.3, L.9-10.5, L.9-10.6

- A. This unit asks students to think about their own culture and how their perspectives of the world influences not only their stories, but how they interpret the stories of others. Students will analyze a variety of narratives for key narrative elements and narrative

techniques to use in their own writing, then will examine a variety of texts that take a stand or convey an argument.

The sequence of instruction begins with students considering how an author's culture is reflected in his or her writing, focusing on "Where I'm From" by George Ella Lyon and Kaffir Boy by Mark Mathabane. Students then review narrative elements in texts to analyze their narrative techniques, including The Hunger for Memory by Richard Rodriguez. They then practice applying these techniques in their own writing. As students read the selections in this half of the unit, they examine how the author's culture and perspective affect the narrative, and then create their own narrative for Embedded Assessment 1.

In the second half of the unit, students explore issues of justice in a variety of texts and examine how people have used these genres to argue for justice over time. Anchor texts closely examine argumentation in speech by critically reading and listening to "On Civil Disobedience" by Mohandas K. Gandhi, "On Surrender at Bear Paw Mountain, 1877" by Chief Joseph, "On Women's Right to Vote" by Susan B. Anthony, and "Hope, Despair, and Memory" by Elie Wiesel. Student will develop an argument about an issue that resonates across cultures for Embedded Assessment 2.

- B. Unit Assignment(s): By analyzing literature in various genres, students will understand the effects of unique stylistic choices made by authors and will apply that understanding to writing a narrative and an argumentative research project. For both assessments, students will engage in academic discourse and collaborative discussions as they follow the writing process from brainstorming, to outline, to drafting and peer feedback, to revision and presentation.

For Embedded Assessment 1, students will write a narrative about an incident, either real or imagined, that conveys a cultural perspective. Throughout this unit, students have studied narratives in multiple genres, and have explored a variety of cultural perspectives. Students will then select the genre that is most appropriate to convey a real or fictional experience that includes one or more elements of culture.

For Embedded Assessment 2, students will research an issue that resonates across cultures and develop an argument about the issue to present in an essay. They will choose a position, target audience, and effective genre to convey your argument to a wide audience.

Course Content-Second Semester

Unit 3: Culture in Conflict

(7 weeks)

STANDARDS

RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.3, RI.9-10.4, RI.9-10.10, W.9-10.3, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10, SL.9-10.2, SL.9-10.4, SL.9-10.5, SL.9-10.6, L.9-10.6

- A. This unit continues the exploration of culture by examining what happens to a community when outsiders try to influence it. Students will read Chinua Achebe's novel *Things Fall Apart*, learning about the African Ibo culture, making connections to their own culture, and considering their responses to the cultural changes. Although the unit is primarily a novel study, students will conduct research and present their findings in a group presentation. They will also have opportunities to refine their academic writing skills. Two poems and an interview with Chinua Achebe complement the novel. By the end of this unit, student should become more proficient in close reading, formal writing, literary analysis, research, and communication.

The instructional sequence begins with pre-reading activities to build contextual knowledge for the study of *Things Fall Apart*. Short and sustained research are important in this unit, both to build knowledge prior and to deeply understand an aspect of the Ibo tribal culture for Embedded Assessment 1. As students read the novel, they will keep a double-entry journal to track their connections and thinking as they analyze aspects of the novel. Many activities will direct students to their journals; however, in some activities, they will still be expected to write in their books or on sticky notes.

After the first Embedded Assessment, students will continue to analyze the complex characters in the novel, the development of the theme, the cultural views of gender reflected in the novel, and the concept of a tragic hero. To prepare to successfully complete a literary analysis of the novel for Embedded Assessment 2, students will be given a variety of short writing tasks and they will use evidence from the text to support their analysis.

- B. Unit Assignment(s): In this full-length novel study, the activities and assignments reinforce the impact of context on a literary text, and how it affects the author's development of plot, character, and theme. The embedded assessments also reveal how texts and their contexts illuminate the students' current reality. For both assessments, students will engage in academic discourse and collaborative discussions as they follow the creative process from brainstorming, to outline, to drafting and peer feedback, to revision and presentation.

For Embedded Assessment 1, students will choose one aspect of tribal culture in *Things Fall Apart*, explain its significance to the Ibo community, and then compare and contrast how that cultural aspect changed from precolonial to postcolonial Nigeria. Students will create a presentation that reflects their research.

For Embedded Assessment 2, students will write an analytical essay about *Things Fall Apart* that examines a character's response to the cultural collision caused by the introduction of Western ideas into Ibo culture. Students' essays will analyze how the collision challenges the character's sense of identity, and explain how his or her response shapes the meaning of the work as a whole.

Unit 4: **Dramatic Justice**

(8 weeks)

STANDARDS

RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.10, RI.9-10.1, W.9-10.2, W.9-10.4, W.9-10.5, W.9-10.7, W.9-10.9, W.9-10.10, SL.9-10.4, SL.9-10.6, L.9-10.6

- A. In this unit, students will explore how an author develops a character to advance a narrative plot and to develop themes. By deconstructing monologues from Shakespeare's *The Tragedy of Romeo and Juliet* and *The Tragedy of Julius Caesar*, *Les Misérables* by Victor Hugo, and *Oedipus Rex* by Sophocles, and presenting them in an oral presentation, students will demonstrate an understanding of the methods of characterization and how they influence dramatic delivery.

The second half the unit focuses on the classic Greek drama *Antigone* by Sophocles, analyzing the playwright's use of characterization to create conflict and develop a theme. Students use textual evidence to analyze characterization by making inferences about characters from *Antigone*, and then by composing a character sketch. These activities are deepened in the second part of the unit as students analyze how characters influence a narrative and develop a theme. Literature circles, reading notebooks, and collaborative discussion group activities scaffold the reading, writing, and language skills needed to write an analytical essay on the effect of character interaction in the development of Creon as a tragic hero in the play *Antigone*.

- B. Unit Assignment(s): For Embedded Assessment 1, students will research, analyze, and present an oral interpretation of a monologue. The student's monologue will represent a point of view or cultural experience reflected in a work of literature from outside the United States, and will demonstrate vocal and visual delivery to convey a complex character's voice. In addition, students will write a character sketch of the character to be portrayed, evaluate their own and other students' performances, and finally write a reflection on their oral interpretation.

For Embedded Assessment 2, students will write an analytical essay about the effect of character interaction in the play *Antigone*. Each student will choose a character whose words, actions, or ideas contrast with Creon's character, then explain how these conflicting motivations contribute to Creon's development as a tragic hero and how the character interactions advance the plot or develop themes of the play.

Unit 5: **Building Cultural Bridges**

(7 weeks)

STANDARDS

RL.9-10.1, RL.9-10.4, RL.9-10.7, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10, W.9-10.1, W.9-10.2, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.10, SL.9-10.1, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6, L.9-10.2, L.9-10.3, L.9-10.4, L.9-10.6

- A. This unit and its culminating research project is designed to challenge students as readers, writers, researchers, collaborators, and speakers through a deep engagement with nonfiction texts in both print and non-print media. In particular, the unit introduces students to active viewing of nonfiction film texts, paralleling this activity to the process of reading nonfiction print texts. Students apply various viewing strategies to evaluate the subjectivity of documentary films (March of the Penguins directed by Luc Jacquet, Life in the Freezer: The Big Freeze directed by Alastair Fothergill, and The 11th Hour directed by Nadia Connors and Leila Connors Petersen). The unit immerses students in a collaborative research project, guiding them through the process of documenting, evaluating, and citing their sources. The unit and culminating research project also builds on the work done in previous units in structuring and presenting arguments, but here the focus shifts to mediating conflicting points of view in order to present a solution to a complex problem.
- B. Unit Assignment(s): For one of the Embedded Assessments, students will conduct group research of an environmental conflict and present a solution that addresses the conflict. Each group will deliver a presentation designed to contextualize the conflict for their classmates and justify their approach to resolving it. Students will use the study of nonfiction film to design a short film to also present to the class. Students will be responsible for identifying stakeholder positions. Student also evaluate subjectivity and credibility of sources, cite their sources, and use researched information to develop and present their solution.

As in previous units, students will engage in academic discourse and collaborative discussions, and will follow the creative process from brainstorming, to outline, to rough draft and peer feedback, to revision and presentation.

The final Embedded Assessment requires that students turn their presentation into a documentary proposal for a solution. Students must use research-based evidence, persuasive appeals, and documentary film techniques (which students study and discuss within the unit) to engage an audience and convince them of their argument. The final reflection asks students to reflect on the process of creating a documentary film compared to planning a class presentation.

Additional Recommended Materials - Must be approved by Board of Education.