

Glendale Unified School District

High School

June 18, 2019

Department: English

Course Title: English 12

Course Code: 1291D/1292D

Grade Level(s): 12

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 11

Recommended

Textbook: *SpringBoard English Language Arts Senior English*

Course Overview: Senior English is a one-year course in which students will understand and analyze complex expository works as well as a variety of stories, poems, plays, and novels. Students will analyze literature through a variety of perspectives and evaluate the premises, arguments, and rhetoric present in expository texts. In Senior English, students demonstrate college and career readiness by making logical, well-reasoned, thorough arguments in both written and oral formats. The purpose of the course is to prepare students for the rigors of college and/or vocational environments they will enter after graduation.

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: Perception is Everything**

*(7 weeks)*

**STANDARDS**

RL. 11-12.1, RL. 11-12.4, RI. 11-12.1, RI. 11-12.3, RI. 11-12.4, RI. 11-12.7, RI. 11-12.10, W.11-12.1a, W.11-12.2, W.11-12.2a, W.11-12.3, W.11-12.3a, W.11-12.3d, W.11-12.3e, W.11-12.5, W.11-12.7, W.11-12.9, W.11-12.10, SL.11-12.1, SL.11-12.1a, SL.11-12.1d, SL.11-12.4a, SL.11-12.5, L.11-12.3, L.11-12.3a, L.11-12.6

- A. In this unit students are introduced to the concept of perspective and are asked to consider how one's perception determines his or her interpretation of the world. A corollary of this fact is the idea that one's perception of reality is often filtered through various values, prejudices, and attitudes. In this unit, students will learn about and apply multiple literary theories as filters in order to have deeper and richer ways to think about, interpret, and critique literature and life. Literary theory is presented to introduce the idea that the world is full of ideologies, theories, and biases through which students construct an understanding of their own as well as others' experiences. Studying theory is a means to make students aware of competing visions of truth that they will examine and define from multiple perspectives.

Students will read, listen to, and apply the literary theories of Reader Response Criticism and Cultural Criticism to readings that illustrate three different themes: Perspectives from world to self, imperialism, and being a stranger. Texts include various poems (by Roethke, Cummings, Peter Davison, Plath, Edward Montez, Kipling, and George McNeill), non-fiction pieces (essays on colonial imperialism, pieces by Ralph Ellison, magazine advertisements, and speeches on women's suffrage), and fiction (vignettes from *The House on Mango Street* by Sandra Cisneros and chapters from Amy Tan's *The Joy Luck Club*). As they interact with the texts, students will focus on the theories' impact on point of view, imagery, diction, detail, syntax, and theme. They will utilize close reading, group discussions, and informal writing to not only explain their basic understanding of the texts, but also to construct thoughtful analyses of them. As the unit progresses, students move from reading texts for developing conceptual understanding of Reader Response Criticism and Cultural Criticism, to reading texts for applying the theories, to reading texts as models of the writing they will undertake. First, students interpret imagery of poetic texts and transform it into visual representations of poets' and readers' perspectives. Next, they examine models of argumentation and explore how argumentation can be supported with visual imagery, both in print and non-print texts. They then examine the function and use of stylistic elements in reflective essay writing and their impact on the reader. In the culminating reading, students take a deep dive into Ralph Ellison's reflective essay, "Stranger in the Village", through close reading, jigsaw activities, short writing assignments, and a Socratic seminar in order to synthesize their understanding of perspective and ultimately transfer their knowledge of the elements of rhetoric and critical theory to the creation of their own photo essay for Embedded Assessment 1 and a reflective essay for Embedded Assessment 2.

- B. **Assessment:** The first half of the unit focuses on analyzing and developing perspectives through written and visual rhetoric, culminating in an assignment to create and present a photo essay arguing a perspective or position on a topic of the student's choice. Students will draft, revise, and develop a written argument through a workshop process, then recast their argument in a visual format using at least 10 images. Also, the product will include the intended thesis and a written rationale explaining how the images convey this thesis. This assignment reinforces students' understanding that personal experience is the basis of reflective texts, and their ability to think in and communicate with images.

For the second half, students examine reflective writing and write a reflective essay based on an event that illustrates the concept of being perceived as a stranger, modeled on "Stranger in the Village" by Ralph Ellison. Their assignment is to write and formally present a reflective essay that illustrates an event in which one felt like a "stranger in the village" or were perceived as a stranger by some group. Students will work from preliminary drafts to flesh out memories or ideas, or to explore ideas for restructuring their narrative. In writing conferences, students will provide constructive feedback for each other and will use the scoring rubric as a tool for revision. Finally, students will work with partners to adapt their written essays to a formal oral presentation (to be delivered in class or submitted as shared digital video or audio). This assignment challenges students to apply the elements of narrative and reflective writing in their own work, and reinforces that texts are to be read and analyzed, but also serve as writing mentors.

## Unit 2: The Collective Perspective

(8 weeks)

### STANDARDS

RL.11-12.1, RL.11-12.2, RL.11-12.4, RL.11-12.7, RL.11-12.10, RI.11-12.1, RI.11-12.5, RI.11-12.6, W.11-12.2, W.11-12.2a, W.11-12.2b, W.11-12.2c, W.11-12.2d, W.11-12.2e, W.11-12.f, W.11-12.3, W.11-12.3a, W.11-12.b, W.11-12.c, W.11-12.d, W.11-12.e, W.11-12.4, W.11-12.5, W.11-12.9, W.11-12.10, SL.11-12.1, SL.11-12.1a, SL.11-12.1b, SL.11-12.1c, SL.11-12.4b, L.11-12.6

- A. This unit provides an opportunity for students to continue their focus on critical perspectives including Archetypal, Feminist, and Marxist literary criticism. Students will be asked to focus their attention on characters, characterizations, and the relationship between and among individuals and groups in a variety of texts including fiction, drama, film, and nonfiction. This unit not only asks students to examine and analyze text, but also asks them to consider the social and cultural implications of presenting a text from a particular perspective. By studying texts this way, students will start to access various textual readings and reflect on how these perspectives enhance their enjoyment and understanding.

The sequence of instruction begins with activities establishing an understanding of key themes and components of Archetypal Criticism. Students will then examine the characters, dialogue, subtexts, and plot of a longer text such as George Bernard Shaw's

*Pygmalion* through various reading, writing, and performance pieces. With a clear understanding of the text, students will learn and apply the Marxist critical perspective. Having learned two more critical perspectives, students will be asked to transform a scene from the play to reflect a specific critical perspective in Embedded Assessment 1. In the second part of the unit, students will study Feminist Criticism and will apply their new understanding to a work of nonfiction, a folk tale, a children’s story, and a film, such as Alfred Hitchcock’s film *Rear Window*. Students apply Feminist Criticism to this film, not only by discussing and writing about the main plot and characters, but also by creating a graphic that represents a Feminist interpretation of minor characters and subplots. Finally, students are asked to apply Marxist and Archetypal Criticism to illuminate a different understanding of the story. These varied experiences will help students with the final embedded assessment.

- B. Assessment: Small groups of students will work collaboratively to brainstorm, draft, revise, and perform a scene that communicates a clear claim through characterization, dialogue, and subtext. This assignment will allow them to demonstrate a sophisticated understanding of drama in its multiple versions and how it conveys a critical perspective.

After practicing the assessment skills on Faulkner's "A Rose for Emily" as a class project, students will write an analytical essay applying the Feminist Critical Perspective to one of two short stories: "The Story of an Hour" by Kate Chopin or "The Chaser" by John Collier. Students will work through the reading and writing process through collaborative discourse in small groups, individual drafting, peer conferences, and final reflections, all to discover how their text analysis is shaped by the assumptions of the Feminist Criticism.

## Course Content-Second Semester

### Unit 3: Evolving Perspectives

(6 weeks)

#### STANDARDS

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.7, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.10, W.11-12.1, W.11-12.1a, W.11-12.1b, W.11-12.1c, W.11-12.1d, W.11-12.1e, W.11-12.1f, W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.9, W.11-12.9a, W.11-12.10, SL.11-12.1, SL.11-12.1a, SL.11-12.1b, SL.11-12.1c, SL.11-12.1d, SL.11-12.6, L.11-12.1a, L.11-12.6

- A. Looking at a classic play, such as William Shakespeare’s *The Tragedy of Othello, the Moor of Venice*, through the lens of Historical Criticism yields a rich perspective from which to view a play that has been in continuous production for more than 400 years. Shakespeare’s characters and conflicts continue to be relevant to every age and country in which his plays are produced. Unit 3 asks students to apply new critical perspectives to Shakespeare’s *Othello*. They will understand it as performers, and they will consider its ever evolving interpretations. Reading, listening to, and even watching a drama can have an impact on students, but only by speaking the lines and interpreting the parts can students truly make meaning and own a drama. Students read and grapple with

Shakespeare's text, analyze interpretations of scenes, apply critical perspectives, and plan and rehearse a presentation of a scene from Othello.

Throughout their reading and study of Othello, students will have opportunities to practice performing and staging Shakespeare's drama. They will also apply critical perspectives to scenes in anticipation of their own interpretive performances. In this unit, the class is transformed into an acting company; the "players" read and annotate scenes from Othello, then interpret them in various writing, speaking and listening activities in which they provide rationale for their interpretations. Small troupes perform their scene interpretations for feedback from the company, then follow with reflection and revision. Troupes then stage and perform their final draft of their scene that brings out a new, deeper understanding of Othello. As they view their performances and compare them with film and filmed stage versions of Othello, students see a variety of interpretations and understand how the various perspectives are shaped.

- B. Assessment: 1. Students construct an argumentative essay defending a critical lens that provides modern society with the most compelling view of literature--students will choose among Historical, Cultural, or Feminist for this assignment. Students will support their claim with valid reasoning and with relevant and sufficient evidence from their reading and observations of Shakespeare's Othello. 2. Students (in small groups) will interpret a scene from Othello using one of the critical perspectives studied and then plan, rehearse, and perform the scene.

#### Unit 4: Creating Perspectives

(6 weeks)

#### STANDARDS

RI.11-12.1, RI.11-12.5, RI.11-12.5a, RI.11-12.7, RI.11-12.8, W.11-12.1, W.11-12.1a, W.11-12.1b, W.11-12.1c, W.11-12.1d, W.11-12.1f, W.11-12.2, W.11-12.2a, W.11-12.2b., W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9, SL.11-12.1, SL.11-12.1a, SL.11-12.1b, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, L.11-12.6

- A. This unit asks students to assess how the various critical lenses they have been exploring may be applied to real-world events to inform an understanding of the underlying tensions that contribute to the resonance and importance of an event in the context of society. It is built around texts that explore the many issues surrounding the 2005 storm, Hurricane Katrina. These texts and documentaries are used to model investigation into a significant issue, since students will find their own issue to investigate for the Embedded Assessments.

The sequence of instruction begins with several close-reading activities that ask students to examine journalistic texts to identify the critical perspectives that inform them and to analyze how information and rhetoric (verbal or visual) are used to influence our understanding of the meaning of things. They start with examining the changing landscape of news through Frontline's documentary, "News War, Part III: What's Happening to the News (Chapters 16-18: A New Definition of News)" and a

study of bias in media with two articles with opposing viewpoints. With quickwrites, graphic organizers, and text-dependent questions, students analyze evidence of bias and the persuasive power of rhetorical slanters. They then consider how differing news sources create different representations of events by investigating texts' treatment of Hurricane Katrina and their personal reactions to them: a Congressional Act, a newspaper article, and President George W. Bush's speech outlining the government's hurricane relief efforts. As they explore these texts, they discover how personal and cultural experiences, assumptions, and biases influence perspectives on what is "true" about an event, becoming filters that strongly influence how we interpret the world. By studying how a single event is reported by different journalistic sources (both initially and over time), students will explore how the critical lenses they have examined influence the way we define truth.

- B. **Assessment:** After their close look at Hurricane Katrina through multiple perspectives and purposes, students will then transfer their knowledge of cultural experiences, assumptions, and biases to a collaborative investigation and analysis of an issue or controversy of their choice. Group members will gather texts (both print and nonprint) that represent a variety of slants, perspectives, and understandings of their subject. After preparing and researching in a group, students will individually write an argument asserting that a certain critical perspective is the most appropriate way to understand an event they have researched. In their research groups, students will create a documentary media text for presentation to and evaluation by their peers.

#### Unit 5: **Multiple Perspectives**

(4 weeks)

#### STANDARDS

RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.10, W.11-12.1, W.11-12.1c, W.11-12.1f, W.11-12.2, W.11-12.2a, W.11-12.3, W.11-12.5, W.11-12.7, W.11-12.9, W.11-12.9a, W.11-12.10, SL.11-12.1, SL.11-12.1a, SL.11-12.1b, SL.11-12.1c, SL.11-12.1d, SL.11-12.3, SL.11-12.4, SL.11-12.5, L.11-12.6

- A. This unit expands students' understanding of critical perspectives by offering them opportunities to apply multiple critical perspectives to a single text, the graphic novel *The Arrival* by Shaun Tan. As students reflect on how different perspectives inform their understanding of the text, they begin to see the importance of multiple ways of looking at texts, at events, and at life.

The process of applying multiple critical perspectives and engaging in student-led discussion is scaffolded throughout the reading. Initially led by the teacher, students gradually move to greater independence throughout their reading. In various discussions, journal entries, and note-taking, students will examine the genre of graphic novels and comics and draw upon their understanding of literary and visual media elements to make meaning. They look at textual features of the genre, such as transitions and framing, and consider the effect of the author/illustrator's choices in short writings and extended timed writings. With guidance, students apply each of the

critical perspectives to various parts of the graphic novel, explaining their understanding in informal presentations and writings, and graphic representations.

The central focus of the unit is upon reading a second text, a novel or play agreed upon by students and teacher. Students select a critical perspective to trace while they read the text and discuss their findings with a small group of classmates who are applying other critical perspectives to the same text.

- B. Assessment: Students will work with a group to present a novel or play to an audience of their peers. They will choose a book or play to read independently and to analyze in Literature Circles--the text should have literary merit and lend itself to multiple perspectives--then will collaboratively prepare an analysis of the literary work through multiple critical perspectives and present it in a performance based or visual medium of its choice. The analysis should include a summary of the text in the format of a graphic novel. To complete the project, student groups will devise a plan and set up processes for completing the independent reading and discussion of a novel or play, as well as choosing and tracing a critical perspective and engaging in student-led discussions of the text and how applying a critical perspective can enrich the reading of it. As they read independently and engage in discussion, students will complete summaries and take notes in graphic organizers of their choice; they will also develop and implement checkpoints where they assess how effectively they trace their critical perspective. Once finished with reading and discussion, the group will plan, draft, evaluate and revise all aspects of their presentation: the summary, the visual component, and the group presentation. This assignment is the final opportunity for students to demonstrate their grasp of critical perspectives and the rigorous thinking required to apply it to their own reading of a complex text.

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