

# El Monte Union High School District

## Course Outline

April 2011

### High School District-Wide

| <p>Title: <u>English 1P Accelerated</u></p> <p>Transitional* _____ (Eng. Dept. Only)</p> <p>Sheltered (SDAIE)* _____ Bilingual* _____</p> <p>AP** _____ Honors** _____</p> <p>Department: <u>English</u></p> <p>Grade Level (s): <u>9</u></p> <p>Semester _____ Year <u>X</u></p> <p>Year of State Framework Adoption <u>2007 and California Common Core State Standards</u></p> | <p>This course meets graduation requirements:</p> <p><input checked="" type="checkbox"/> English</p> <p><input type="checkbox"/> Fine Arts</p> <p><input type="checkbox"/> Foreign Language</p> <p><input type="checkbox"/> Health &amp; Safety</p> <p><input type="checkbox"/> Math</p> <p><input type="checkbox"/> Physical Education</p> <p><input type="checkbox"/> Science</p> <p><input type="checkbox"/> Social Science</p> <p><input type="checkbox"/> Elective</p> | <table border="0" style="width: 100%;"> <thead> <tr> <th style="text-align: left;">Department/Cluster Approval</th> <th style="text-align: left;">Date</th> </tr> </thead> <tbody> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> <tr><td>_____</td><td>_____</td></tr> </tbody> </table> | Department/Cluster Approval | Date | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
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| Department/Cluster Approval  | Date  |  |                             |      |       |       |       |       |       |       |       |       |       |       |       |       |       |       |       |       |       |       |
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\*Instructional materials appropriate for English language learners are required.

\*\*For AP/Honors course attach a page describing how this course is above and beyond a regular course. Also, explain why this course is the equivalent of a college level class.

**1. Prerequisite(s):** Any two of the following is suggested:

- ELA CST score of 370 or higher
- Writing sample (see attached prompt)
- 8<sup>th</sup> grade ELA teacher recommendation
- Student or parent request (signed agreement may be required)

**2. Short description of course that may also be used in the registration manual:**

Accelerated English is a course designed to train students to read critically and analyze a wide range of literature across genres, themes, and contexts. Through close critical analysis students learn to read a work while focusing on structure, style, and themes, and investigate and understand how a writer uses the tools of figurative language, literary devices, rhetoric and other elements of language to create meaning. Students are also expected to develop their writing skills in a variety of assignments as they prepare for writing at the

college level. Expository, analytical, argumentative and research writing are the main focus of the writing element of the course, but many other types of writing are addressed as well. The rigor of the class requires students to write persuasive, cogent essays about literature, and students should expect to write frequently, with the intention of becoming proficient self-editors and critical thinkers.

**3. Describe how this course integrates the schools ESLRS (Expected Schoolwide Learning Results):**

Refer to site ESLRS

**4. Describe the additional efforts/teaching techniques/methodology to be used to meet the needs of English language learners:**

The special needs of English language learners are met throughout the course in a number of ways:

- a. by using the sheltered instruction, observation protocol (SIOP) once the protocol has been implemented and training has occurred
- b. by presenting in all classrooms a curriculum rich in a variety of multicultural literature that fosters self-esteem and cultural worth,
- c. by probing prior knowledge to connect existing knowledge with knowledge to be learned,
- d. by teaching concepts for which English learners may not have a cultural reference, including historical and mythological references, obscure terms, and dialect,
- e. by defining abstract concepts in concrete terms, and using specific examples,
- f. by using graphic organizers and rubrics to set expectations and facilitate organization of thought,
- g. by using a variety of other visual aids during instruction, such as pictures, films, realia, and audiotapes,
- h. by using AVID, Marzano, and STRP strategies to improve reading and thinking skills,
- i. by reading literature aloud, as necessary,
- j. by encouraging students to express themselves in a variety of modalities.

**5. Describe the interdepartmental articulation process for this course:**

All departments teach reading, writing, listening, and speaking skills; critical thinking, research skills, and study skills; vocabulary and text structure. Staff development time allows teachers to compare goals and develop activities that identify the needs of the students. The ESLRs were developed in uniform and accord by all departments, and the English department incorporated these results when developing the goals and activities of each course.

**6. Describe how this course will integrate academic and vocational concepts, possibly through connecting activities. Describe how this course will address work-based learning/school to career concepts:**

This course will integrate reading, writing, speaking, and listening skills pertinent to success in future collegiate and career endeavors.

**7. Materials of Instruction (Note that materials of instruction for English language learners are required and should be listed below.)**

A. Textbook(s) and Core Reading(s): McDougal Littell Literature California 2010 Edition

B. Supplemental Materials and Resources: (any of the following may be used but are not required)

- *McDougal Littell Grammar for Writing*
- *McDougal Littell Workbooks: Grammar for Writing, Interactive Reader...*
- Dictionaries, thesauruses
- newspapers, magazines, teacher-developed guides for learning and review, rubrics for assessing writing provided in the program (McDougal Littell)
- Classzone.com - on-line resource provided by McDougal Littell
  - Literature and Reading Center
  - Writing and Grammar Center
  - Media Center
  - Vocabulary Center
  - Research Center

C. Tools, Equipment, Technology, Manipulatives, Audio-Visual:

- Laptop carts with printer, computer labs, video/DVD and television, Internet, selected video and audio tapes, overhead projectors, and other multimedia such as ELMO's, white boards...
- eEdition - provided by McDougal Littell

| Required Texts   | Supplemental/Recommended Texts   |  |
|--|--|--|
| <ul style="list-style-type: none"> <li>• <i>Romeo and Juliet</i></li> <li>• <i>The Odyssey</i> (excerpts)</li> <li>• <i>House on Mango Street</i></li> <li>• <i>Of Mice and Men</i></li> </ul> | <ul style="list-style-type: none"> <li>• <i>Edith Hamilton Mythology</i></li> <li>• <i>Lord of the Flies</i></li> <li>• <i>Animal Farm</i></li> <li>• <i>Their Eyes Were Watching God</i></li> </ul> | <ul style="list-style-type: none"> <li>• <i>My Antonia</i></li> <li>• <i>Nine Stories</i></li> <li>• <i>1984</i></li> <li>• <i>Fahrenheit 451</i></li> <li>• <i>Bartelby the Scrivener</i></li> <li>• <i>About a Boy</i></li> <li>• <i>The Things They Carried</i></li> <li>• <i>...And the Earth Did Not Devour Them</i></li> <li>• <i>Interpreter of Maladies</i></li> </ul> |

8.

▪ **Objectives of Course**

In the class, students read varied genres of high literary merit. They build upon vocabulary and skills learned in previous English classes. Students regularly participate in discussions and write timed essays, as well as analytical and research papers complete with annotation, multiple drafts, and editing. Students write analyses on themes, literary devices, as well as on structure, rhetoric and the historical, social and philosophical approaches to literature. This course prepares students for Eng 2 Acc leading to Advanced Placement English Language and Composition.

- **Unit detail including projects and activities including duration of units (pacing plan)**  
See curricular map attached
- **Indicate references to state framework(s)/standards (If state standard is not applicable then national standard should be used)**  
See curricular map attached
- **Student performance standards/ Evaluation/assessment/rubrics**

| <b>TASK</b>                                    | <b>PERCENT</b> |
|--|----------------|
| Semester District-wide CFBA's (two required)   | 10%            |
| Assessments (Tests, Quizzes, Final, other...)* | 25%            |
| Essays/Writing                                 | 40%            |
| Projects, participation/Class work/Homework    | 25%            |

- **Include minimal attainment for student to pass course**

90-100    A  
80-89     B  
70-79     C  
60-69     D  
Below 60  F

▪ **Units, Standards, Pacing**

| First Quarter  | Second Quarter   |
|--|--|
| <p>Narrative/Structure      Characterization/POV<br/>           Setting<br/>           Theme      Author’s Purpose-literary<br/>           Writing: Thesis</p> <p>R: 1.1, 1.2, 1.3, 2.3, 3.6<br/>           WS: 1.1, 1.2, 1.3 1.9, 2.1 a-e<br/>           WLC: 1.1, 1.2, 1.3,<br/>           WOL: 1.1, 1.2, 1.3</p> <p>Common Core:<br/>           Key Ideas and Details<br/>           1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.<br/>           2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.<br/> <b>L.7.1c.</b> Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers. <b>L.7.3a.</b> Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. <b>L.8.1d.</b> Recognize and correct inappropriate shifts in verb voice and mood. <b>L.9–10.1a.</b> Use parallel structure.</p>   | <p>Mood      Imagery      Symbol<br/>           Figurative Devices      Writing: Close Reading</p> <p>Lit res and analysis: 3.7, 3.8<br/>           WS: 1.1, 1.2, 1.3 1.9, 2.1 a-e<br/>           WLC: 1.1, 1.2, 1.3,<br/>           WOL: 1.1, 1.2, 1.3</p> <p>Common Core:<br/>           Craft and Structure:<br/>           5. Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.<br/>           Key Ideas and Details: 2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.<br/>           L.7.1c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers. L.7.3a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. L.8.1d. Recognize and correct inappropriate shifts in verb voice and mood. L.9–10.1a. Use parallel structure.</p> |
| Third Quarter  | Fourth Quarter   |
| <p>Argument      Persuasion      Style/Voice<br/>           Rhetorical Analysis      Author’s Purpose-nonfiction<br/>           Writing: Persuasive</p> <p>R: 2.0, 2.5<br/>           WS: 1.1, 1.2, 1.3 1.9, 2.1 a-e<br/>           WLC: 1.1, 1.2, 1.3,<br/>           WOL: 1.1, 1.2, 1.3</p> <p>Common Core:<br/>           Key Ideas and Details<br/>           1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.<br/>           Integration of Knowledge and Ideas<br/>           8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.<br/> <b>L.7.1c.</b> Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers. <b>L.7.3a.</b> Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. <b>L.8.1d.</b> Recognize and correct inappropriate shifts in verb voice and mood. <b>L.9–10.1a.</b> Use parallel structure.</p> | <p>Poetry      Drama<br/>           Research      Writing: Literary Analysis</p> <p>Lit: 3.0<br/>           R: 1.1, 1.2, 3.7<br/>           WS: 1.1, 1.2, 1.3 1.9, 2.1 a-e<br/>           WLC: 1.1, 1.2, 1.3,<br/>           WOL: 1.1, 1.2, 1.3</p> <p>Common Core:<br/>           Range of Reading and Level of Text Complexity<br/>           10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.<br/> <b>L.7.1c.</b> Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers. <b>L.7.3a.</b> Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. <b>L.8.1d.</b> Recognize and correct inappropriate shifts in verb voice and mood. <b>L.9–10.1a.</b> Use parallel structure.</p>   |

**PROMPT (see prerequisites)**

**This is a sample text and prompt from a honors class. A prospective honors student should read the text and respond to the prompt as an indication of what will be expected in freshman accelerated English course.**

Kate Chopin's stories often center around the tension between female characters and the society that surrounds them. Using specific examples and quotes from the text, describe the identity of the protagonist and connect that to the relationship that exists between men and women.

"The Story of An Hour"

Kate Chopin (1894)

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and

the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.