

PHILOSOPHY/RATIONALE

English 2 is a full year required course taught at the tenth grade level for which students receive five credits upon completion. English 2 reinforces the understanding of genre learned in English 1 while emphasizing recognition and comprehension of universal themes found in examples of American, British, and world literatures. The content area of the course is organized around four essential questions posed to guide the study of a core piece of literature and supplementary works:

Unit I: How does the individual come of age within his/her society?

Unit II: Who cares for the “weak” ones in society?

Unit III: How does violence affect the individual and society?

Unit IV: How does speculative fiction question and evaluate society?

English 2 is divided into content units and skills units. It is not necessary to teach the content units in order. The teaching order of the content units will be assigned by the district supervisor. In order to meet the requirements of the New Jersey Language Arts Core Curriculum Content Standards and the High School Proficiency Assessment, teachers must teach all skills. The five standards are: reading, writing, speaking, listening, and viewing.

Reading: As a result of reading fiction and nonfiction, students will broaden vocabulary and general knowledge base. Students will also develop strategies to cull information from texts to create appropriate written and oral responses.

Writing: As a result of their analysis of prose and poetry throughout the course, students will be able to identify and employ effective writing techniques. These will be demonstrated through several modes of writing: report, research, letters, critical writing, persuasive essay, five paragraph essay.

Speaking: As a result of class discussion and oral presentation, students will be able to communicate their thoughts clearly, present a four minute persuasive speech, and participate in a formal debate.

Listening: As a result of class lecture, discussion, and listening exercises, the students will be able to respond appropriately by answering specific questions and participating in focused discussions.

Viewing: As a result of exposure to various visual aids, students will be able to interpret and analyze content, meaning, and organization of the material.

COURSE PROFICIENCIES

COURSE OBJECTIVES

1. To encourage students' ability to think critically about literature, author's purpose, and the significance of historical context. (3.1/E1-3, G1-11)
2. To develop students' sense of awareness of universal themes in literature through the study of core texts and various genres. (3.1/G1-5)
3. To broaden students' exposure to world literature through the study of core texts and various genres. (3.1/D1-3)
4. To develop students' ability to identify literary techniques and devices through the study of core texts and various genres. (3.2/B1)
5. To develop students' ability to analyze literature and convey their ideas through written and oral reflection. (3.1/E1-3)
6. To develop students' comfort with and ability to write in a variety of modes as they practice writing as a process. (3.2/A1-7)
7. To emphasize instruction in the following writing modes: persuasion, comparison/contrast, informational. (3.2/A1-7, D1-5,7,8)
8. To prepare students' standardized tests (HSPA/SAT) through familiarizing them with the tests' formats and expectations for achievement. (3.2/D1,2)
9. To increase student competency in the use of Standard English conventions in all writing, such as sentence structure, grammar and usage, punctuation, capitalization, and spelling. (3.2/C1)
10. To increase student ability to demonstrate a well-developed knowledge of English syntax to express ideas in a lively and effective style. (3.2/C2)
11. To provide opportunities and instruction for students to hone their questioning and speaking skills through preparation for, and delivery of, speeches, presentations, small group discussions, and class discussions. (3.3/A-D all indicators)
12. To develop student listening comprehension and active listening skills. (3.4/A-B all indicators)
13. To use print and electronic media texts to explore human relationships, new ideas, and aspects of culture (e.g. racial prejudice, dating, marriage, family, and social institutions). (3.5/C1-3)

STUDENT PROFICIENCIES

Student Objectives and NJ Core Standards

Upon completion of the English 2 course of study, students will be able to:

NJ Core Standards	Indicator	Skills
3.2	A1,2,3,4,5,6,7 B1,2,3,4,5,7,8 C1,2,3,4,5,6,7 D1,2,3,5,7	WRITING <ol style="list-style-type: none"> 1. Understand and apply the writing process to develop a coherent five-paragraph essay with a thesis statement 2. Demonstrate the ability to edit and revise an essay 3. Write essays and/or letters to persuade an audience 4. Demonstrate familiarity with techniques used in speeches to persuade an audience 5. Write a critique or evaluative piece of a text, performance, or movie 6. Write a written comparison/contrast of theme 7. Document materials according to MLA guidelines 8. Write letters requesting information for a real purpose and real audience 9. Employ structures to support the reader such as transition words, chronology, hierarchy or sequence, and forms, such as headings and subtitles 10. Understand and apply the HSPA/SAT rubrics for holistic scoring and original teacher developed rubrics 11. Understand the basic verbal strategies used for approaching standardized tests 12. Understand sentence completion techniques 13. Identify sentence errors 14. Demonstrate understanding of basic rules of grammar and syntax 15. Develop mastery of timed 20 minute writing tasks
3.1	D1-3, D2 G7,8,11 D1-3 D1-3, E1-3, 12 F1,2 G1-5,7-11 H1-3,	READING <ol style="list-style-type: none"> 1. Read, interpret, and examine literature of a variety of genres which explore each unit's essential question and themes. 2. Explore in Unit 1 the themes of coming of age, psychological trauma/fear, innocence/experience 3. Explore in Unit 2 the themes of friendship/family relationships and loneliness 4. Explore in Unit 3 the themes of violence/anti-violence, decision making and decision influences, rebellion 5. Explore in Unit 4 the role of heroes and myths in society and how knowledge affects individuals and society 6. Read, demonstrate comprehension, interpret, and examine each unit's core (required) text(s):

		<p>READING (continued)</p> <ul style="list-style-type: none"> a. Unit 1: <i>The Catcher in the Rye</i> by J.D. Salinger b. Unit 2: <i>Of Mice and Men</i> by John Steinbeck and <i>Antigone</i> by Sophocles c. Unit 3: <i>Julius Caesar</i> or <i>Othello</i> by William Shakespeare or <i>A Streetcar Named Desire</i> by Tennessee Williams d. Unit 4: <i>Anthem</i> by Ayn Rand <ul style="list-style-type: none"> 7. Read and offer independent analysis of a poem 8. Demonstrate comprehension of summer reading text(s) 9. Demonstrate comprehension of outside reading texts through tests, essays, book talks, or creative projects 10. Recognize Greek word origins 11. Use a variety of research materials to gather information for a report 12. Cull relevant information from informational texts 13. Recognize authentic information and primary sources used for research 14. Understand critical reading techniques such as understanding inference and dialogue used to support successful achievement on standardized tests 15. Understand and use vocabulary words selected from literature 16. Judge the most appropriate graphic organizers to use with various text types for memory retention and monitoring comprehension
<p>3.3</p> <p>3.1</p> <p>3.3</p>	<p>C1-2</p> <p>D1-6</p> <p>D2</p> <p>A1,2,3,4</p> <p>B1,2,3</p> <p>D2,3,4</p>	<p>SPEAKING</p> <ul style="list-style-type: none"> 1. Present a persuasive speech 2. Become familiar with techniques used in speeches to persuade an audience 3. Read texts aloud with fluency 4. Participate thoughtfully in class literature discussions 5. Extend peer contributions by elaboration and illustration 6. Present information discovered through research or analysis 7. Recognize the value of speech pace, tone, volume, and clarity 8. Ask prepared and follow-up questions in interviews and other discussions 9. Analyze, evaluate, and modify group processes 10. Use a variety of organizational strategies (e.g. focusing idea, attention getters, clinchers, repetition, transition words) 11. Demonstrate effective delivery strategies (e.g. eye contact, body language, volume, intonation, articulation) when speaking

		<p>SPEAKING (continued)</p> <p>12. Edit drafts of speeches independently and in peer discussions</p>
3.4	A12,3 B12,3,4	<p>LISTENING</p> <ol style="list-style-type: none"> 1. Listen to audio tapes to acquire information and recognize tone 2. Listen skillfully to distinguish emotive and persuasive rhetoric 3. Demonstrate appropriate listener response to ideas in a persuasive speech, oral interpretation of literary selection, or scientific or educational presentation or debate 4. Evaluate the credibility of the speaker 5. Determine when propaganda and argument are used in oral forms 6. Listen and respond appropriately to a debate
3.5	C1-3	<p>VIEWING AND MEDIA LITERACY</p> <ol style="list-style-type: none"> 1. Respond to questions based on a variety of media 2. Use print and electronic media texts to explore human relationships, new ideas, and aspects of culture (e.g., racial prejudice, dating, marriage, family, and social institutions)

METHODS OF EVALUATION

1. Homework and class work.
2. Class participation.
3. Tests and quizzes.
4. Writing assignments.
5. Authentic assessment projects:
 - a. Book talks
 - b. Research
 - c. Debate
 - d. Web page development
 - e. Arts based projects (see attached)

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

English II Regular

The student will be able to:

N. J. Core Curriculum Standards	Indicators	Course Outline/Student Objectives *(see note at end of outline)
3.1 8.1 9.1 9.2	D-G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2	I. Unit I - Essential Question: How Does the Individual Come of Age Within His/Her Society? A. Thematic Focus Areas Within This Unit Include: <ol style="list-style-type: none"> 1. Coming of age 2. Psychological trauma or fear 3. Innocence vs. experience B. Literary Content (Teacher may choose the order in which texts are taught) <ol style="list-style-type: none"> 1. Core Text: <i>The Catcher in the Rye</i> by J.D. Salinger 2. “Geraldo No Last Name” by Sandra Cisneros (p.559) [short story] 3. “Catch the Moon” by Judith Ortiz Cofer (p. 234) [short story] 4. “The Bass, the River and Sheila Mant” by W.D. Wetherell (p. 244) [short story] 5. “Through the Tunnel” by Doris Lessing (p. 401) [short story] 6. Informational Text (p. 411 – 415) 7. “Ex-Basketball Player” by John Updike (p. 519) [poem] 8. “We Real Cool” by Gwendolyn Brooks (p. 532) [poem] 9. “It’s Raining Love” by Richard Brautigan (p. 251) [poem] C. Literary Focus/Terms <ol style="list-style-type: none"> 1. Both the core text and the supporting literature must be taught with Literary Focus/Terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit <ol style="list-style-type: none"> a. allegory (p. 399) b. conflict c. diction (p. 559, 561) e. figurative language (p. 402) f. first person narrative g. irony (p. 408) h. plot (p. 406)

		<p>I. Essential Question: How Does the Individual Come of Age Within His/Her Society? (continued)</p> <ul style="list-style-type: none"> i. point of view (p. 402) j. rhyme, meter, alliteration (p. 519, 532) k. setting (p. 403-404) l. style (p. 558, 561, 406) m. theme and character (p. 234, 235) n. theme and conflict (p. 245, 247 – 249) o. stream of consciousness p. symbolism (p. 402, 405) <p>D. Suggested Outside Reading:</p> <ul style="list-style-type: none"> 1. <i>Black Boy</i> by Richard Wright 2. <i>In Country</i> by Bobbie Ann Mason 3. <i>Demian</i> by Herman Hesse 4. <i>Nectar in the Sieve</i> by Kamala Markandaya
<p>3.1 8.1 9.1 9.2</p>	<p>D–G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>II. Unit II - Essential Question: Who is Responsible for the “Weak” Ones in Society?</p> <p>A. Thematic Focus Areas Within This Unit Include:</p> <ul style="list-style-type: none"> 1. Friendship, relationships, family connections 2. Loneliness <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ul style="list-style-type: none"> 1. <i>Of Mice and Men</i> by John Steinbeck 2. “Everyday Use” by Alice Walker (p. 77) [short story] 3. “Two Kinds” by Amy Tan (p. 99) [short story] 4. “Powder” by Tobias Wolf (p. 130) [short story] 5. “The Cold Equations” by Tom Godwin (p. 164) [short story] 6. “Typhoid Fever” from <i>Angela’s Ashes</i> by Frank McCourt (p. 194) [excerpt] 7. “The Man in the Water” by Roger Rosenblatt (p. 273) [personal essay] 8. Connecting Material (p. 278 – 280) 9. “The Taxi” by Amy Lowell (p. 481) [poem] 10. “I Am Offering This Poem” by Jimmy Santiago Baca (p. 483) [poem] 11. “The Friendship Only Lasted a Few Seconds” by Lily Lee Adams (p. 629) [poem] <p>C. Literary Focus/Terms</p> <ul style="list-style-type: none"> 1. Both the core text and the supporting literature must be taught with Literary Focus/Terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit: <ul style="list-style-type: none"> a. characterization (p. 74, 78, 80, 82, 132, 195) b. conflict (p. 79, 82)

		<p>II. Unit II - Essential Question: Who is Responsible for the “Weak” Ones in Society? (continued)</p> <ul style="list-style-type: none"> c. conflict and motivation (p. 100, 102, 103 – 107) d. diction (p. 198) e. historic context f. imagery g. lyric poetry (p. 483) h. microcosm i. non-fiction narrative j. personal essay (p. 244) k. point of view (p. 165, 167, 169-170, 173, 174, 176, 178 – 181) l. setting m. social commentary n. suspense (p. 169, 172, 176, 181) o. theme (p. 173, 176) p. tone (p. 195) q. voice (p. 194, 196, 198) <p>C. Suggested Outside Reading</p> <ul style="list-style-type: none"> 1. <i>A Separate Peace</i> by John Knowles 2. <i>Ordinary People</i> by Judith Guest 3. <i>Brighton Beach Memoirs</i> by Neil Simon 4. <i>Our Town</i> by Thornton Wilder 5. <i>Children of a Lesser God</i> by Mark Medoff 6. <i>A Member of the Wedding</i> by Carson McCullers
<p>3.1 8.1 9.1 9.2</p>	<p>D–G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>III. Unit III - Essential Question: How Does Violence Affect the Individual and Society?</p> <p>A. Thematic Focus Areas Within This Unit Include:</p> <ul style="list-style-type: none"> 1. Violence/anti-violence 2. Decision making/influences on decisions 3. Rebellion <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ul style="list-style-type: none"> 1. <i>The Tragedy of Julius Caesar</i> by William Shakespeare OR <i>The Tragedy of Othello</i> by William Shakespeare OR <i>A Streetcar Named Desire</i> by Tennessee Williams 2. <i>The Chocolate War</i> by Robert Cormier 3. “Lamb to the Slaughter” By Roald Dahl (p. 317) 4. “Biography and History” by Kylene Beers (p. 618) 5. “Where Have You Gone, Charming Billy” by Tim O’Brien (p. 621) 6. Informational Supporting Text (p. 634 – 641) (p. 712 – 714) <p>C. Literary Focus/Terms</p> <ul style="list-style-type: none"> 1. Both the core text and the supporting literature must

		<p>III. Unit III - Essential Question: How Does Violence Affect the Individual and Society? (continued)</p> <p>be taught with literary focus/terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit:</p> <ol style="list-style-type: none"> a. apostrophe b. aside c. author’s purpose (p. 626) d. biographical elements (p. 625) e. classic tragedy/tragic hero f. conflict (p. 627) g. historic context (p. 622, 624, 627) h. iambic pentameter i. imagery (p. 626) j. metaphor/simile/conceit k. persuasion l. point of view (p. 322) m. primary source n. prose vs. verse o. rhyming couplet p. soliloquy q. theme (p. 623) r. tone (p. 623) <p>D. Suggested Outside Reading:</p> <ol style="list-style-type: none"> 1. <i>Hiroshima</i> by John Hersey 2. <i>All Quiet on the Western Front</i> by E.M.Remarque 3. <i>One Flew Over the Cuckoo’s Nest</i> by Ken Kesey 4. <i>The Chocolate War</i> by Robert Cormier 5. <i>An Enemy of the People</i> by Henrich Ibsen (on-line) 6. <i>The Maltese Falcon</i> by Dashiell Hammett 7. <i>Dawn</i> by Elie Wiesel
<p>3.1 8.1 9.1 9.2</p>	<p>D–G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>IV. Unit IV - Essential Question: How Does Speculative Fiction Question and Evaluate Society?</p> <p>A. Focus Areas Within This Unit Include:</p> <ol style="list-style-type: none"> 1. Role of heroes and myths in society 2. Science fiction as speculation on society <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ol style="list-style-type: none"> 1. <i>Anthem</i> by Ayn Rand 2. “The Pedestrian” by Ray Bradbury (p. 47) [short story] 3. “By the Waters of Babylon” by Stephen Vincent Benet (p. 141) [short story] 4. “All Watched Over by Machines of Loving Grace” by Richard Brautigan (p. 184) [poem]

		<p>IV. Unit IV - Essential Question: How Does Speculative Fiction Question and Evaluate Society? (continued)</p> <ol style="list-style-type: none"> 5. “Notes from a Bottle” by James Stevenson (p. 375) [short story] 6. “A Very Old Man with Enormous Wings” by Gabriel Garcia Marquez (p. 587) [short story] 7. “The Sword and the Stone” from <i>Le Morte d’Arthur</i> by Sir Thomas Malory (p. 645) [short story] 8. “The Tale of Sir Launcelot du Lake” from <i>Le Morte d’Arthur</i> by Sir Thomas Malory (p. 652) [short story] 9. “Theseus” retold by Edith Hamilton (p. 663) [short story] 10. “Sigurd, the Dragon Slayer” retold by Olivia E. Coolidge (p. 674) [short story] <p>C. Literary Focus/Terms</p> <ol style="list-style-type: none"> 1. Both the core text and the supporting literature must be taught with Literary Focus/Terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit: <ol style="list-style-type: none"> a. ambiguity/subtlety (p. 375, 377) b. archetype (p. 677, 680, 681) c. character (p. 592, 594, 646) d. extrapolation e. figurative language (p. 681) f. flashback (p. 665) g. imagery (p. 593, 681) h. irony (p. 591) i. legend (p. 646, 647) j. magic realism (p. 588, 591, 594) k. myth: traditional vs. science fiction l. myth (p. 664, 667, 677 681, 683) m. plot (p. 683) n. point of view (p. 141, 147, 184) o. romance (p. 653 – 655) p. setting and mood (p. 47, 50) q. style (p. 654) s. theme (p. 184) <p>D. Suggested Outside Reading:</p> <ol style="list-style-type: none"> 1. <i>Siddartha</i> by Herman Hesse 2. <i>The Odyssey</i> by Homer 3. <i>Fahrenheit 451</i> by Ray Bradbury 4. <i>Cat’s Cradle</i> by Kurt Vonnegut, Jr. 5. <i>A Choice of Weapons</i> by Gordon Parks 6. <i>The Martian Chronicles</i> by Ray Bradbury
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SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

English 2 Honors

The student will be able to:

N. J. Core Curriculum Standards	Indicators	Course Outline/Student Objectives *(see note at end of outline)
3.1 8.1 9.1 9.2	D-G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2	I. Unit One - Essential Question: How Does the Individual Come of Age Within His/Her Society? A. Thematic focus areas within this unit include: 1. Coming of age 2. Psychological trauma or fear 3. Innocence vs. experience B. Literary Content (Teacher may choose the order in which texts are taught) 1. Core Text: <i>The Catcher in the Rye</i> by J.D. Salinger 2. “The Bridegroom” by Alexander Pushkin (p. 59) [poem] 3. “A Walk to the Jetty” by Jamaica Kincaid (p.70) [short story] 4. “A Visit to Grandmother” by William Melvin Kelley (p. 182) [short story] 5. “Through the Tunnel” by Doris Lessing (p. 242) [short story] 6. From “Speak, Memory” by Vladimir Nabokov (p. 342) [personal narrative] C. Literary Focus/Terms 1. Both the core text and the supporting literature must be taught with Literary Focus/Terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit: a. characterization: static/dynamic (p. 181) b. conflict (p. 241) d. inference (p. 69) e. flashback (p. 69) g. foreshadowing (p. 49, 65) h. inference (p. 69) i. plot: climax (p. 241) j. point of view (p. 69) D. Suggested Outside Reading: 1. <i>Black Boy</i> by Richard Wright 2. <i>In Country</i> by Bobbie Ann Mason 3. <i>Demian</i> by Herman Hess 4. <i>Nectar in the Sieve</i> by Kamala Markandaya

		I. Unit One - Essential Question: How Does the Individual Come of Age Within His/Her Society? (continued) k. personal narrative (p. 349)
3.1 8.1 9.1 9.2	D-G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2	II. Unit II - Essential Question: Who is Responsible for the “Weak” Ones in Society? A. Thematic focus areas within this unit include: 1. Friendship, relationships, family connections 2. Loneliness B. Literary Content (Teacher may choose the order in which texts are taught) 1. Core Text: <i>Of Mice and Men</i> by John Steinbeck 2. Core Text: <i>Antigone</i> by Sophocles (p. 772) 3. From <i>Angela’s Ashes</i> by Frank McCourt (p. 474) [autobiography] 4. “Damon and Pythias” retold by William F. Russell, EdD. (p. 109) [short story] 5. “The Way to Rainy Mountain” by N. Scott Momady (p. 676) [short story] 6. “Two Friends” by Guy de Maupassant (p. 102) [short story] 7. “Civil Peace” by Chiuva Acheba (p.442) [short story] 8. “The Cabuliwallah” by Rabindranath Tagore (p. 318) [short story] 9. “The Good Deed” by Pearl S. Buck (p. 376) [short story] 10. “Meeting at Night” by Robert Browning (p. 940) [poem] 11. “Thoughts of Hanoi” by Nguyen Thi Vinh (p. 398) [poem] 12. “Cat’s in the Cradle” by Harry and Susan Chapin (p.934) [song] 13. “What are Friends For” by Rosellen Brown (p. 974) [poem] 14. “I Am Not One of Those Who Left the Land” by Anna Akhmatova (p.368) [poem] C. Literary Focus/Terms 1. Both the core text and the supporting literature must be taught with Literary Focus/Terms in mind. The following may be found in the core text and, as the D. Suggested Outside Reading: 1. <i>A Separate Peace</i> by John Knowles 2. <i>Ordinary People</i> by Judith Guest 3. <i>Brighton Beach Memoirs</i> by Neil Simon 4. <i>Our Town</i> by Thornton Wilder 5. <i>Children of a Lesser God</i> by Mark Medoff 6. <i>A Member of the Wedding</i> by Carson McCullers

		<p>II. Unit II - Essential Question: Who is Responsible for the “Weak” Ones in Society? (continued)</p> <p>page numbers indicate, in the supporting literature for this unit:</p> <ul style="list-style-type: none"> a. characterization: attitude (p.443) b. characterization: static/dynamic (p.317, 375) c. dramatic situation (p.365) d. music devices (p.937) e. personification (p.397) f. protagonist/antagonist (p.771) g. theme: universal (p.102)
<p>3.1 8.1 9.1 9.2</p>	<p>D-G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>III. Unit III - Essential Question: How Does Violence Affect the Individual and Society?</p> <p>A. Thematic focus areas within this unit include:</p> <ul style="list-style-type: none"> 1. Violence/anti-violence 2. Decision making/influences on decisions 3. Rebellion <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ul style="list-style-type: none"> 1. Core Text: <i>The Tragedy of Julius Caesar</i> by William Shakespeare OR <i>The Tragedy of Othello</i> by William Shakespeare 2. “Calling Home” from <i>Going After Cacciato</i> by Tim O’Brien (p. 414) [excerpt] 3. From <i>Snow Falling on Cedars</i> by David Guterson (p. 312) [excerpt] 4. “The Uprooting of a Japanese American Family” from <i>Desert Exile</i> by Yoshiko Uchida (p. 300) [autobiography] 5. Speech on Japanese American Internment by Gerald Ford (p. 308) [speech] 6. “Keep Memory Alive” by Elie Wiesel (p. 687) [speech] 7. “Speech During the Invasion of Constantinople” by Empress Theodora (p. 369) [speech] 8. “Eulogy for a Fallen Leader (Yitzhak Rabin)” by Noah Ben Artzi-Pelossof (p. 882) [speech] 9. From <i>The Analects</i> by Confucius (p. 220) [philosophic essay] <p>C. Literary Focus/Terms</p> <ul style="list-style-type: none"> 1. Both the core text and the supporting literature must be taught with Literary Focus/Terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit: <ul style="list-style-type: none"> a. apostrophe

		<p>III. Unit III - Essential Question: How Does Violence Affect the Individual and Society? (continued)</p> <ul style="list-style-type: none"> b. aside c. classic tragedy/tragic hero d. iambic pentameter e. metaphor/simile/conceit f. persuasion g. primary source h. prose vs. verse i. rhyming couplet j. soliloquy k. dramatic situation (p. 371) l. narration (p. 418) m. reflective essay (p. 418, 675, 689) n. persuasive essay (p. R26, 330, 675, 689) o. writer’s purpose (p. 299) <p>D. Suggested Outside Reading:</p> <ol style="list-style-type: none"> 1. <i>Hiroshima</i> by John Hersey 2. <i>All Quiet on the Western Front</i> by E.M.Remarque 3. <i>One Flew Over the Cuckoo’s Nest</i> by Ken Kesey 4. <i>The Chocolate War</i> by Robert Cormier 5. <i>An Enemy of the People</i> by Henrich Ibsen (on-line) 6. <i>The Maltese Falcon</i> by Dashiell Hammett 7. <i>Dawn</i> by Elie Wiesel
<p>3.1 8.1 9.1 9.2</p>	<p>D-G A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>IV Unit IV - Essential Question: How Does Speculative Fiction Question and Evaluate Society?</p> <p>A. Focus areas within this unit include:</p> <ol style="list-style-type: none"> 1. Role of heroes and myths in society 2. The pursuit and use of knowledge and its effect of society 3. Science fiction as speculation on society <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ol style="list-style-type: none"> 1. Core Text: <i>Anthem</i> by Ayn Rand 2. “There Will Come Soft Rains” by Ray Bradbury (p. 614) [short story] 3. “By the Waters of Babylon” by Stephen Vincent Benet (p. 576) [short story] 4. From “The Future of Luxury” by Hans Magnus Enzensberger 5. “The Orphan Boy and the Elk Dog” Blackfoot Myth (p. 484) [myth] 6. From <i>Sundiata</i> “An Epic of Old Mali” by D.T. Niane (p. 1064) [myth] 7. “Arthur Becomes King of Britain from <i>The Once and Future King</i>” by T.H. White (p. 1030) [excerpt]

		<p>IV Unit IV - Essential Question: How Does Speculative Fiction Question and Evaluate Society? (continued)</p> <ol style="list-style-type: none"> 8. “Rama’s Initiation” from <i>Ramayana</i> by R. K. Narayan (p. 1052) [excerpt] 9. “Star Wars: An Epic for Today” by Eric P. Nash (p. 1046) [essay] 10. From <i>Don Quixote</i> by Miguel de Cervantes (p. 1006) [excerpt] 11. “The Stolen Child” by William Butler Yeats (p. 928) [poem] 12. “The Censors” by Luisa Vlenzuela (p. 641) [short story] <p>C. Literary Focus/Terms</p> <ol style="list-style-type: none"> 1. Both the core text and the supporting literature must be taught with Literary Focus/Terms in mind. The following may be found in the core text and, as the page numbers indicate, in the supporting literature for this unit: <ol style="list-style-type: none"> a. advertisement (p. 631) b. atmosphere (p. 927) c. epic conflict (p. 1063) d. epic hero (p. 1063, 1073) e. legend (p. 1019) f. myth g. parody (p. 1005) h. point of view (p. 575) i. romance j. setting (p. 613) <p>D. Suggested Outside Reading:</p> <ol style="list-style-type: none"> 1. <i>Siddartha</i> by Herman Hesse 2. <i>The Odyssey</i> by Homer 3. <i>Fahrenheit 451</i> by Ray Bradbury 4. <i>Cat’s Cradle</i> by Kurt Vonnegut, Jr. 5. <i>A Choice of Weapons</i> by Gordon Parks 6. <i>The Martian Chronicles</i> by Ray Bradbury
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Note: The New Jersey Core Curriculum Standards can be accessed at www.state.nj.us

DIFFERENCES BETWEEN REGULAR ENGLISH 2 AND ENGLISH 2 HONORS

1. Textbooks

The texts are different with the English 2 Honors text slightly more traditional and scholarly and the reading level more difficult.

2. Summer Reading

Students in English 2 will read two books; students in English 2 Honors will read three.

3. Writing Assignments

The length, number, and complexity of writing assignments in English 2 Honors are greater than in English 2.

ENGLISH DEPARTMENT GUIDELINES FOR TEACHERS

1. Teachers are to provide students with written expectations and grading procedures on the first day of class. A sample is listed in this curriculum document.
2. The five Language Arts Literacy Standards must be addressed in each unit in every course. In English 1, 2, and 3, teachers must provide review of skills appearing on the HSPA and the SAT. Teachers in English 4 should address weak skills areas individually or through mini-lessons for larger groups.
3. In English 1 and 2, a cycle of teaching each unit will be developed for the English Department each year so that teachers may utilize the required novels/plays efficiently. In English 3 and 4, teachers should follow the sequence established in the curriculum.
4. Teaching of grammar and mechanics should be an outgrowth of the teaching of writing. Instruction in grammar is to be individualized if students demonstrate deficiency in a particular language skill area. Review of grammar will also be included in preparation for standardized tests.
5. All teachers are to maintain portfolios of student writing, which may include works in progress and finished pieces. The writing portfolios, except for test essays, should be returned to students at the end of the school year.
6. Documentation for research papers must follow the MLA format. Several resources with that format are available in the bookroom.
7. Books have been assigned to certain grade levels and courses. To avoid duplication of efforts, teachers are to use only those books assigned to each grade level or course.
8. Students must complete at least two outside reading books each year. All outside reading is to be assessed by the teacher. In sophomore English, one novel covered in class or in outside reading must be neither British nor American in origin.
9. Summer reading lists for honors and regular level English will be placed on the BHS Website in June. Summer reading should be assessed during the first two weeks of school. All students in advanced placement courses must complete the summer reading assignment provided by his/her teacher.
10. Marking period grades are to be recorded in the teacher's grade book as 0-4.5; no percentage grades are to be used. The final grade for a marking period must be recorded as a letter grade.
11. All seniors must complete a senior project that counts as 25% of the fourth marking period grade. Preparation for the project will take place in marking periods 1, 2, and 3. A grade will be given each marking period to reflect the student's progress during those nine weeks.

ENGLISH DEPARTMENT GUIDELINES FOR TEACHERS (continued)

12. During each grade level, certain modes of writing are to be emphasized. These are delineated in the Modes of Writing document included in this guide.
13. The teaching and learning of vocabulary in context is to be a regular part of reading and studying literature.

MODES OF WRITING

Students should have opportunities to engage in all the following modes of writing during high school. Examples of how each mode may be addressed are provided. The grade level during which each mode should be emphasized is listed in parenthesis. These modes may also be addressed in other grade levels.

Modes of Writing

Examples

Personal history (9)

Write an essay reflecting a coming of age experience.

:Letters (10)

Write a letter to a friend recommending a film, a book, or a course and explaining why.

Story/Narration (9, 11)

Write an original/creative narrative.

Poetry (9)

Devise an original ballad based upon current news about any of the typical ballad subjects.

Poetry (12)

Analyze/explicate a poem in a formal written piece.

Interview (12)

Using any character from the literature under study, write an interview between that character and a media personality.

Write an authentic interview relating to the senior project.

Compare/contrast (9, 10)

Compare/contrast some aspect of two different texts.

Dramatic/Writing Scripts (12)

In preparation for Hamlet, select the basic conflict involving teenagers, sketch three or four main characters, and decide upon the resolution. Then write a script for this drama. (Can be a group activity.)

MODES OF WRITING (continued)

Modes of Writing

Examples

Observation/Description (11)

In conjunction with the novel, select a familiar setting then carefully describe it

Report/Research (9, 10)

For one of the book reviews, do research on the author's life and the critical reception of the book.

A dust jacket can be created including the gathered information.

Critical Analysis (10, 11, 12)

As a final assignment of the year, students could select the work he or she found most interesting and write an evaluation of it.

Persuasion/Argument (9, 12)

Decide whether Hector or Achilles is the more heroic and write an essay presenting his/her arguments.

Journals/Diaries/Logs (11)

For the short story unit, keep a personal reaction journal for each of the short stories assigned.

College Essay (11)

Using actual examples of college essay questions, practice writing college essays.

SUGGESTED MATERIALS

Resources for Students

Probst, Robert E., et.al. Elements of Literature, Fourth Course. Austin: Holt, Rinehart, and Winston, 2005. (English 2)

Prentice Hall Literature: Timeless Voices, Timeless Themes, Platinum. Upper Saddle River, NJ: Prentice Hall, 2005. (English 2 Honors)

Resources for Teachers:

Teacher's Resource Book: Prentice Hall Grammar and Composition Grade 10. Upper Saddle River New Jersey: Prentice Hall, 1990.

Keller, Beverly Turpack. Speech: Skill, Process, Purpose. Villa Maria, PA: The Center for Learning, 1993.

Kaplan. The New SAT 2005 Edition. New York: Simon and Schuster, 2004.

Folger's Library. *Shakespeare Set Free* (Volumes for Julius Caesar or Othello)

SUGGESTED AUDIO VISUAL/COMPUTER AIDS

Unit I: Record Albums: *Gwendolyn Brooks Reading Her Poetry* – “The Bean Eaters”

Black Boy by Richard Wright

Video: Voices and Visions Poetry Series

Catch Me If You Can, Spielberg

Unit II Video: *Of Mice and Men*
Ordinary People
Our Town

Audio Cassette: *Angela’s Ashes*, Frank McCourt

Unit III: Video: *All Quiet On the Western Front*
Julius Caesar 1953
Othello

Unit IV: Record Albums: Kurt Vonegut Jr. Reads *Cat’s Cradle*

Video: Voices and Visions Poetry Series

The Martian Chronicles
The Planet of the Apes 1968

RESOURCES/ACTIVITIES GUIDE

RUBRICS

Students should have experience with using rubrics to assess their own progress. The rubrics that follow should be used by teachers and students as part of assessment.

MLA FORMAT

The MLA format is the most commonly used in English research. There are many Internet sources for the format. Following this page is a brief overview.

RESOURCES/ACTIVITIES GUIDE

Activity 1: The Speech to Convince/Persuade

Objectives

- To understand the basic organization of a speech to convince/persuade
- To deliver a speech to convince/persuade

Notes to the Teacher

Informal speeches based on firm belief or conviction, occur frequently in daily conversation. From simple arguments with siblings and peers to more organized exchanges in classrooms, we are continually expressing our beliefs on issues that are important to us. Presenting these convictions in a public setting is much like expressing them in our conversations: we state the belief, we show why we believe it, and we make an appeal.

This lesson helps students understand the pattern of development that commonly appears in everyday expressions of beliefs. They then apply that pattern by organizing and delivering a three to five minute extemporaneous speech to convince or persuade.

This lesson will require more than one class period.

Procedure

1. Point out to students that in speeches of strong feelings, the speaker discusses a subject that is important to him or her – a subject on which he or she has strong feelings. Such topics are abundant in daily conversations as we frequently express our opinions to our friends, our families, our classmates, and even at times to strangers. To prove this, invite your students to share opinions in a general class discussion on such topics as “the best move of the year” or “the best spectator sport”. Allow five to ten minutes for this activity.
2. Inform your students that organization of ideas for a speech to convince/persuade is similar to the pattern in everyday conversations involving strong feeling inasmuch as the speaker in both cases
 - a. states his or her *belief*
 - b. explains *reasons* for his or her opinion
 - c. *appeals* to the audience to think her or her way
3. In order for students to understand the concept, list one or two examples on the board (or overhead) so that students will understand the three basic divisions in the organization of the speech to convince/persuade:
Example:
Belief - _____ is the best movie I have seen all year.
Reason 1 The acting is superb with emotions ranging from subtle humor to anguish and disdain.
Reason 2 -The plot is full of strong conflicts and suspense.
Reason 3 -The photography is unique and interesting.
Concluding Appeal - It was so good that I think you should go to see it.
4. Distribute **Handout 68** and have students work in small groups to practice the three basic divisions of the speech to convince/persuade.
5. Inform students that they will be preparing a three to five minute extemporaneous speech to persuade, and that the rest of this lesson will be devoted to the procedure for selecting a topic and organizing information into the three basic steps (which then become the *main points* of the speech).

6. Suggest that students select topics about which they have strong beliefs. Remind them, however, that the topics must be appropriate for an audience. (Any highly personal subjects should be avoided.) Students should also decide whether they wish to *convince* their audience (to get them to think their way) or to *persuade* their audience to get them to think their way and then go out and do something as a result).
7. Point out that the first step of organization, stating the belief, is handled in the *introduction* to the speech. In the introduction, the speaker should:
 - a. get the attention of the audience with an interesting fact, example, story, etc.
 - b. tell what the topic is and why it is significant
 - c. state the belief
8. Point out that the speaker uses the body of the speech to show why he or she believes as he or she does – or to give reasons for the belief.

Emphasize the following points to your class:

- a. Although speakers may have many reasons to support their beliefs, they should combine and limit them until they have selected the three or four most important ones. *These become the main points.*
 - b. Speakers must not only give reasons, but must also explain each reason fully with concrete facts, details, examples, etc.
 - c. The strongest reason is presented last because it is the one that the audience will best remember. Therefore, it still does the most to help convince or persuade the audience.
9. Inform students that the first idea in their *conclusions* should be a restatement of the belief in slightly different words to avoid repetition. Then the speech can be ended

with a challenge, a quote, a summary, a prophesy, a question, or an appeal.

10. After students have selected their speech topics, have them complete **Handout 69** to assist them in organizing. Distribute **Handout 70** for students to use as a sample outline. Discuss students completed outlines briefly before delivery practice begins.
11. Begin the round of speeches after reviewing the suggestions for delivery practice found in Lesson 37. Emphasize that delivery practice in front of a friend or a family member is especially necessary in speeches to convince/persuade – in order to get an idea of audience reaction.
12. Remind students to evaluate each speaker in their critique books (See Lesson 39).
13. For this round of speeches, it is recommended that at the conclusion of each student's speech, the audience be permitted to let the speaker know if previous opinions were changed as a result of the speech. Small strips of paper (see sample below) should be typed and duplicated so that they are available and can be filled out quickly at the conclusion of each speech. These slips should be forwarded to the speaker. It is strongly recommended that the slips be anonymous. Sample:
 The Speech to Convince/Persuade
 Speaker's Name _____
 Topic _____
 Check one
 _____ Your speech convinced/persuaded me to think your way on your topic. (Previously I had opposing thoughts or no thoughts at all on the topic.)
 _____ Your speech did not convince/persuade me to agree with you on your topic. (I still hold my own opinion on the topic.)
 _____ Your speech caused me to waver in

13. (continued)
my previous opinion on the topic, but
I have not definitely been convinced
to think your way.

RESOURCES/ACTIVITIES GUIDE (continued)

Activity 2: The Five Paragraph Essay

Writing an essay is a way for students to show that they have factual knowledge of a subject and that they are able to synthesize ideas. The traditional five paragraph essay is a composition in which all parts focus on one main point. An essay must have unity and coherence both within each paragraph and throughout the essay as a whole.

Teacher Resource: Information on essay writing and practice exercises can be found in the *Prentice Hall: Grammar and Composition* notebook.

Suggested Activity:

Forming a Thesis Statement

State your focus in a sentence that you feel effectively expresses what you want to explore in your essay. A thesis statement usually expresses a specific feeling about a subject or highlights a specific feature of it. Write as many versions as it takes to come up with a sentence that establishes the right tone and direction for your writing. Use the following formula if you have trouble forming a statement:

Formula: A specific subject	(Bungee jumping)
+ a specific feeling or feature	+ (stretches safety to the limit)
= an effective thesis statement	= Bungee jumping stretches safety to the limit

Formulate thesis statements for the following topics:

Computers in the Classroom
Pizza
Sports
Dress Codes
Dinner with the Family
Star Wars

See Prentice Hall Text: pp. R24-R28, p. 75-8

See Holt Text: pp. 955-966

RESOURCES/ACTIVITIES GUIDE (continued)

Activity 3: Letter Writing

Letter writing is a way to develop an appropriate voice for different audiences and purposes. The writer must not only know the content, but must communicate it effectively to a specific reader. Letters could be addressed to self, teacher, friend, editor, famous person, or boss, for the purpose of persuading, requesting, complaining, or describing.

Teacher Resource: Information on letter formats and practice exercises can be found in the *Prentice Hall: Grammar and Composition* notebook on pages 146 and 147.

Suggested Student Activity #2:

Assignment: In *The Catcher in the Rye* by J. D. Salinger, the character of Holden Caulfield has a rather complex relationship with the other members of his family. You will be writing a letter which deals with Holden's relationship with his brother D. B., his sister Phoebe, or his parents. You may write a letter from one character to another, for example – from Holden to D. B. describing his adventure in New York City **or** you may write a personal letter to a character in the story, for example to Holden explaining how you feel about your parents in comparison to his feelings about his.

Form: A friendly or personal letter.

Audience: A character from the novel. The letter will sound different depending upon to whom you are writing.

Point-of-view: Your own or the point-of-view of a character in the novel. The letter will sound different depending upon who has written it; yourself or a character.

Length: Two to three paragraphs.

Sources: Novel and personal experiences.

Prewriting: If using a voice other than your own, look through the novel for examples of how the character speaks; catch phrases, vocabulary, etc. If discussing a particular event from the novel, find that section and get the facts straight.

Writing: Prepare a first draft from your notes. Follow the proper form for the type of letter you are writing.

RESOURCES/ACTIVITIES GUIDE (continued)

Activity 4: Character Reference

- Assignment:** In some novels, the characters are created so thoroughly that by the time we finish reading we feel that we know them personally. In this assignment, you will be writing a letter of recommendation for a character for a job, or a “Person of the Year” or other award. (Examples - Brother Leon in *The Chocolate War* for a new teaching position, for one of the doctors in *Hiroshima*, or for Beth in *Ordinary People*.)
- Form:** A formal or business letter.
- Audience:** A personnel director or a member of a selection committee.
- Focus:** Convince the reader that the character is the perfect person for the job or award.
- Length:** Two to three paragraphs.
- Sources:** Novel and want-ads from the newspaper.
- Prewriting:** Take notes on character’s qualities which match the job/award requirements and examples of positive ways in which the character had dealt with difficult situations or situations which are similar to the ones required by the job.
- Writing:** Prepare a first draft from your notes: Follow the proper form for the type of letter you are writing.

Speech to Persuade:

Oral communication is an integral part of education, community, and the business world. Developing effective speaking skills enhances self-concept and self-esteem, improves critical thinking skills, and makes students aware of the feelings and sensitivities of others. A good speech, not unlike a good essay, reflects the student’s knowledge of factual material and synthesizes ideas. It maintains clear focus on a central idea or topic and is clearly delivered to an audience. Speaking to persuade, in particular, requires excellent organization and calculated delivery.

Suggested Activity (see attached):

Also see: Prentice Hall Text: pp. 330-335
Holt Text: pp. 891-902s