

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL
ENGLISH DEPARTMENT**

ENGLISH 3
#0053

ENGLISH 3 HONORS
#0052

Curriculum Guide

September 2005

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education
at the regular meeting held on 9/15/2005.

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PHILOSOPHY/RATIONALE

English 3 is a full year required course taught at the eleventh grade level for which students receive five credits upon completion. English 3 reinforces the understanding of genre learned in English 1 and 2 while emphasizing recognition and comprehension of universal themes found in American Literature. 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 one define an American?

Unit II: How does the quest for freedom affect/guide the individual and society?

Unit III: What is the American dream?

Unit IV: How does nature affect the American vision and hero?

English 3 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: persuasion, comparison/contrast, informational, essay (descriptive, reflective, critical, autobiographical, expository), and a critical analysis essay that incorporates research of professional literary criticisms.

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 lectures, discussions, 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 American 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, essay (descriptive, reflective, critical, autobiographical, expository). (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 cultural forces (e.g. racial prejudice, freedom/independence, marriage, family, and social institutions). (3.5/C1-3)

STUDENT PROFICIENCIES

Student Objectives and NJ Core Standards

Upon completion of the English 3 course of study, students will be able to:

NJ Core Standards	Indicator	Skills
3.2/11	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	<p>WRITING</p> <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. 16. Demonstrate ability to synthesize literary criticism with original student thinking through writing a critical analysis essay. 17. Demonstrate proficiency in embedding quotations to support an original thesis statement.
3.1/11	D1-3,2 G7,8,11 D1-3 D1-3, E1-3,12 F1,2 G1-5,7-11 H1-3	<p>READING</p> <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 national and personal identity within the American experience. 3. Explore in Unit 2 the themes of the journey and the exploration for individual freedom.

		<p>READING (continued)</p> <ol style="list-style-type: none"> 4. Explore in Unit 3 the theme of the American dream and correlating societal values as they have changed throughout history. 5. Explore in Unit 4 the American hero and how the natural world affects that hero. 6. Read, demonstrate comprehension, interpret, and examine each unit's core (required) text(s): <ol style="list-style-type: none"> a. Unit 1: <i>The Color of Water</i> by James McBride and/or <i>Angela's Ashes</i> by Frank McCourt and/or <i>Hunger for Memory</i> by Richard Rodriguez and/or <i>The Bluest Eye</i> by Toni Morrison (honors) b. Unit 2: <i>Catch 22</i> by Joseph Heller (regular) <i>Incidents in the Life of a Slave Girl</i> by Harriet Jacobs <i>Adventures of Huckleberry Finn</i> by Mark Twain c. Unit 3: <i>The Crucible</i> by Arthur Miller or <i>The Death of a Salesman</i> by Arthur Miller and <i>The Great Gatsby</i> by F. Scott Fitzgerald <i>The Natural</i> by Bernard Malamud or <i>A Death in the Family</i> by James Agee d. Unit 4: <i>The Scarlet Letter</i> by Nathaniel Hawthorne or <i>Ethan Frome</i> by Edith Wharton (honors) <i>A Farewell to Arms</i> by Ernest Hemingway or <i>Slaughterhouse Five</i> by Kurt Vonnegut 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. 17. Understand the role of literary criticism through integration in a literary analysis paper.
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<p>3.1/11 3.3/11</p>	<p>A1,2,3,4 B1,2,3 C1-2 D1-6,2,3,4</p>	<p>SPEAKING</p> <ol 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. 12. Edit drafts of speeches independently and in peer discussions.
<p>3.4/11</p>	<p>A12,3 B12,3,4</p>	<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.
<p>3.5/11</p>	<p>C1-3</p>	<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, freedom/independence 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.
 - f. Presentations.

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

English III Regular

The student will be able to:

NJ Core Curriculum Standards/ Grade	Strands & Indicators	Course Outline/Student Objectives
3.1/11 3.2/11 8.1/11 9.1/11 9.2/11	D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2	I. Unit I – Essential Question: How Does One Define An American? A. Thematic Focus Areas Within This Unit Include: 1. The definition of an American writer and voice 2. The emergence of a national and personal identity B. Literary Content (Teacher may choose the order in which texts are taught) 1. Core text: <i>The Color of Water</i> and/or <i>Angela’s Ashes</i> and/or <i>Hunger of Memory</i> by Richard Rodriguez 2. “The Sun Still Rises in the Same Sky: Native American Literature” by Joseph Bruchac (p. 21-23) 3. “The Sky Tree” and “The Earth Only” (p. 24) 4. “I Hear America Singing” by W. Whitman (p. 311) 5. Excerpts from “Song of Myself” by W. Whitman (p. 314-320) 6. Contemporary fiction (p. 791-809) 7. Excerpt from “The Autobiography” by B. Franklin (p. 65-75) 8. Excerpt from “In Search of Our Mothers Gardens” by Alice Walker (p. 1007-1012) 9. “The Book of the Dead” by Edwidge Danticat (p. 952-963) 10. “Daughter of Invention” by Julia Alvarez (p. 899-909) 11. “The Latin Deli” by J. O. Cofer (p. 1077-1080) 12. “Who Understands Me but Me” by J. S. Baca (p. 371) 13. “The Bells” and “Young” by Anne Sexton (p. 1055-1059). 14. “Tell all the Truth but Tell it Slant” by E. Dickinson (p. 342) 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

		<p>I. Unit I – Essential Question: How Does One Define An American? (continued)</p> <ul style="list-style-type: none"> a. autobiographical narrative (p. 964-965) b. archetype and myth (p. 25) c. alliteration, assonance, parallel structure, cadence (318) d. free verse (p. 314) e. onomatopoeia (p. 317) f. anecdote (p. 316) g. aphorism (p. 65) h. autobiography (p. 70) i. epitaph (p. 67) j. personal essay (p. 1007, 1013) k. irony (verbal, situational, dramatic) (p. 952) l. conflict (external, internal) (p. 898) m. idiom (p. 900) n. flashback (p. 955) o. concrete/abstract language (p. 1078) p. allusion (p. 1076) q. slant rhyme (p. 341) r. autobiographical narrative (p. 964) <p>D. Writing Lessons</p> <ul style="list-style-type: none"> 1. Writing a reflective essay (p. 363, 368) 2. Writing a short story (p. 284-291) 3. Writing an autobiographical narrative (p. 964-965) 4. Writing a biographical narrative (p. 739-740) <p>E. Suggested Outside Reading Texts:</p> <ul style="list-style-type: none"> 1. <i>Native Son</i> by Richard Wright 2. <i>Winesburg Ohio</i> by Sherwood Anderson 3. <i>First Sightings: Contemporary Short Stories of American Youth</i>
<p>3.1/11 3.2/11 8.1/11 9.1/11 9.2/11</p>	<p>D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>II. Unit II – Essential Question: How Does The Quest For Freedom Affect/Guide The Individual And Society?</p> <p>A. Thematic Focus Areas Within This Unit Include:</p> <ul style="list-style-type: none"> 1. Expressing the journey - both spiritual and geographical 2. Internal/external conflicts: protest and rebellion <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ul style="list-style-type: none"> 1. Core texts: <i>Catch 22</i> and a minimum of the following selected chapters from <i>Adventures of Huckleberry Finn</i> (Ch. I, VII, XV, XVIII, XXXI, XXXV) and selections from <i>Incidents in the Life of a Slave Girl</i> 2. Excerpt from “The Narrative of the Life of Frederick Douglass” (p. 399-403)

		<p>II. Unit II – Essential Question: How Does The Quest For Freedom Affect/Guide The Individual And Society? (continued)</p> <ol style="list-style-type: none"> 3. Excerpt from “My Bondage and My Freedom” (p. 413) 4. “The Leader of the People” by John Steinbeck (p. 669 - 683) 5. “The Soldier’s Home” by Ernest Hemingway (p. 610-619) 6. Persuasive techniques: political point of view (p. 208-209) 7. “Speech to the Virginia Convention” by Patrick Henry (p. 78 – 83) 8. Excerpt from “The Crisis, No. 1” by Thomas Paine (p. 85 – 91) 9. “Elsewhere” by Derek Walcott (p. 1065 -1068) 10. “The Memory of Elena” by C. Forche (p. 1069 -1073) 11. Excerpt from “The Way to Rainy Mountain” by N. S. Momaday (p. 996-1005) 12. “Visions and Interpretations” by Li-Young Lee (p. 1088-1091) 13. “Game” by Donald Barthelme (p. 876 – 885) 14. “American Romanticism” (p. 138-148) 15. Excerpt from “Resistance to Civil Government” by H.D. Thoreau (p. 210-217) 16. Excerpt from “On Non-Violent Resistance” by Mohandas Ghandi (p. 219-220) 17. Excerpt from “Letter from Birmingham City Jail” by M.L. King (p. 221 – 222) 18. Excerpt from “Dust Tracks on a Road” by Z. N. Hurston (p. 762 – 770) 19. “The Bean Eaters” by G. Brooks (p. 1060-1064). 20. “Success is Counted Sweetest” by E. Dickinson (p. 345) <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. satire (p. 886) b. novel analysis (p.779-781) c. persuasive techniques (p. 208-209) d. political approach (p. 404) e. characterization (p. 680)
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		<p>II. Unit II – Essential Question: How Does The Quest For Freedom Affect/Guide The Individual And Society? (continued)</p> <ul style="list-style-type: none"> f. antihero (p. 610) g. persuasion (p. 79) h. rhetorical question (p. 83) i. allusion (p. 83) j. analogy (p. 86) k. counterclaim (p. 92) l. repetition, mood (p. 1066) m. elegy (p. 1002) n. satire (p. 880) o. paradox (p. 210) p. direct address, parallelism, repetition (p. 220) q. persuasive techniques (logical, ethical, emotional) (p. 223) r. philosophical approach (p. 770) s. internal/end rhyme (p. 1064) t. pun (p. 346) <p>D. Writing Lessons</p> <ul style="list-style-type: none"> 1. Analyzing non-fiction (p. 1031-1032) 2. Analyzing and using media (p. 1102-1109) <p>E. Suggested Outside Reading Texts:</p> <ul style="list-style-type: none"> 1. <i>The Sun Also Rises</i> by Ernest Hemingway 2. <i>In Cold Blood</i> by Truman Capote 3. <i>Look Homeward Angel</i> by Thomas Wolfe
<p>3.1/11 3.2/11 8.1/11 9.1/11 9.2/11</p>	<p>D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>III. Unit III – Essential Question: What Is The American Dream?</p> <p>A. Thematic Focus Areas Within This Unit Include:</p> <ul style="list-style-type: none"> 1. The transformation and/or fragmentation of the American dream and American values 2. Re-envisioning the American dream <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ul style="list-style-type: none"> 1. Core texts: <i>The Crucible</i> or <i>The Death of a Salesman</i> and <i>The Natural</i> or <i>A Death in the Family</i> 2. “Upon the Burning of Our House” by Anne Bradstreet (p. 27-30) 3. Excerpt from “Sinners in the Hands of an Angry God” (p. 44-49) 4. Excerpt from “The Autobiography: The Declaration of Independence” by Thomas Jefferson (p. 95-104) 5. Excerpt from “The Iroquois Constitution” Dekanawida (p. 106-108) 6. “Letter to John Adams” by A. Adams (p. 109)

		<p>III. Unit III – Essential Question: What Is The American Dream? (continued)</p> <ol style="list-style-type: none"> 7. Excerpt from “Declaration of Sentiments of the Seneca Falls Woman’s Rights Convention” (p. 110) 8. “The Gettysburg Address” by A. Lincoln and Political Points of View: The Civil War (p. 434-450) 9. “Richard Cory” and “Miniver Cheevy” by E. Robinson (p. 522-526) 10. “A Rose for Emily” by William Faulkner (p. 643-655) 11. “The Secret Life of Walter Mitty” by James Thurber (p. 706-713) 12. “The Death of the Hired Man” by Robert Frost (p. 731-735) 13. “The Lovesong of J. Alfred Prufrock” T. S. Eliot (p. 581-589) 14. “Harlem” by L. Hughes (p. 754-758) 15. “Winter Dreams” by F. Scott Fitzgerald (p. 621-642) <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. plain style (p. 28) b. inversion (p. 28) c. extended metaphor (p. 30) d. figures of speech (p. 45) e. metaphor/simile (p. 45) f. parallelism (p. 96) g. style (p. 103) h. persuasion (p. 109, 208-209) i. connotation (p. 523) j. mood/tone (p. 645) k. setting (p. 645) l. parody (p. 707) m. stock characters (p. 773) n. narrative poem (p. 731) o. blank verse (p. 738) p. inference (p. 737) q. dramatic monologue (p. 583) r. motivation (p. 623) s. modernism (p. 562) <p>D. Writing Lesson</p> <ol style="list-style-type: none"> 1. Writing an editorial (p. 114-115) 2. Writing a critical analysis essay (see appendix)
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		<p>III. Unit III – Essential Question: What Is The American Dream? (continued)</p> <p>E. Suggested Outside Reading Texts:</p> <ol style="list-style-type: none"> 1. <i>Babbit</i> by Sinclair Lewis 2. <i>Billy Budd</i> by Herman Melville 3. <i>The Bluest Eye</i> by Toni Morrison
<p>3.1/11 3.2/11 8.1/11 9.1/11 9.2/11</p>	<p>D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>IV. Unit IV – Essential Question: How Does Nature Affect The American Vision And Hero?</p> <p>A. Thematic Focus Areas Within the Unit Include:</p> <ol style="list-style-type: none"> 1. Natural and pastoral imagery in texts throughout American literature 2. Gothic texts 3. Transcendentalism 4. Visions of the American hero and anti-hero <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ol style="list-style-type: none"> 1. Core texts: Selections from <i>The Scarlet Letter</i> and <i>Massacre At Fall Creek</i> or <i>Ethan Frome</i> or <i>In Cold Blood</i> 2. “The Lowest Animal” by Mark Twain (p. 468-473) 3. “A Time of Gifts” by S.J. Gould (p. 474-476) 4. American Romanticism (p. 138-148) 5. “Excerpt from Nature” by R.W. Emerson (p. 179-183) 6. Excerpt from “Self-Reliance” by R.W. Emerson (p.184-188). 7. Excerpt from “Walden, a Life in the Woods” by H.D. Thoreau (p. 189-207). 8. American Realism (p. 377-395) 9. “A Mystery of Heroism” by Stephen Crane (p. 434-444). 10. “To Build a Fire” by Jack London (p. 479-495). 11. “An Occurrence at Owl Creek Bridge” by Ambrose Bierce (p. 422-431). 12. “Speaking of Courage” by Tim O’Brien (p. 866-875). 13. Political Points of View, World War II (T44). 14. “The Tide Rises, The Tide Falls” by H. W. Longfellow (p. 170-177). 15. “Thanatopsis” by William Cullen Bryant (p. 165-169) 16. “I Heard a Fly Buzz” by Emily Dickinson (p. 349). 17. “The Devil and Tom Walker” by Washington Irving (p. 150-163). 18. “The Minister’s Black Veil” by N. Hawthorne (p. 238-250). 19. “The Pit and the Pendulum” by E. Poe (p. 253-270).

		<p>IV. Unit IV – Essential Question: How Does Nature Affect The American Vision And Hero? (continued)</p> <ol style="list-style-type: none"> 20. “Homework” by A. Ginsberg (p. 785). 21. “Man Listening to Disc” by B. Collins (p. 1096-1100). 22. “The Weary Blues” by L. Hughes (p. 749-753). 23. “Mushrooms” by S. Plath (p. 1052-1054). 24. “Apparently With No Surprise” by E. Dickinson (p. 344). <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. exaggeration (p. 468) b. satire (p. 468) c. paraphrase (p. 181) d. aphorism (p. 188) e. reflective essay (p. 188) f. metaphor (p. 191) g. generalization (p. 191) h. parable (p. 206) i. romanticism (p. 207) j. tone (p. 201, 249) k. realism (p. 389, 393) <ol style="list-style-type: none"> l. naturalism (p. 294, 480) m. conflict (p. 866) n. historical context (p. 866) o. spondee (p. 171) p. meter (p. 171) q. scanning (p. 171) r. foot (p. 171) s. personification (p. 177) t. author’s style (p. 350) u. archaic (p. 250) v. gothic style <p>D. Writing Lessons</p> <ol style="list-style-type: none"> 1. Analyzing the novel (p. 774-783) 2. Writing a descriptive essay (p. 605-606) <p>E. Suggested Outside Reading Texts:</p> <ol style="list-style-type: none"> 1. <i>Ironweed</i> by William Kennedy 2. <i>Snows of Kilimanjaro and Other Stories</i> by Ernest Hemingway 3. <i>My Antonia</i> by Willa Cather
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Note: The New Jersey Core Curriculum Content Standards can be accessed at www.state.nj.us

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

English III Honors

The student will be able to:

N. J. Core Curriculum Standards/ Grade	Strands & Indicators	Course Outline/Student Objectives
3.1/11 3.2/11 8.1/11 9.1/11 9.2/11	D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2	I. Unit I - Essential Question: How Does One Define An American? A. Thematic Focus Areas Within This Unit Include: 1. The definition of an American writer 2. The emergence of a national and personal identity B. Literary Content (Teacher may choose the order in which texts are taught) 1. Core text: <i>The Color of Water</i> and <i>The Bluest Eye</i> or <i>Angela's Ashes</i> 2. "The Earth on Turtle's Back" by Onondaga (p.16) 3. Excerpt "When Grizzlies Walked Upright" by Modoc (p. 19) 4. Excerpt from "The Navajo Origin Legend" (p. 22) 5. Excerpt from "Leaves of Grass" by W. Whitman (p.432-435) 6. Excerpt from "Song of Myself" by W. Whitman (p.436-439) 7. Various excerpts from "Leaves of Grass" by W. Whitman (p. 440-445) 8. "Ars Poetica" by Archibald MacLeish (p. 798-799) 9. "I, Too" by L. Hughes (p. 449) 10. Excerpt from "The Autobiography" by B. Franklin (p. 138-145) 11. All Selections from "Defining an American" (p. 201-217) 12. Excerpt from "The Names" by N. Momaday (p. 1040-1046) 13. "Mint Snowball" by N. S. Nye (p. 1047-1048) 14. "Suspended" by J. Harjo (p. 1049-1051) 15. "Antojos" by Julia Alvarez (p. 1080-1093) 16. Excerpt from "The Woman Warrior" by Maxine Hong Kingston (p. 1068-1076) 17. "Every Day Use" by Alice Walker (p. 1054-1065) 18. "The Writer in the Family" by E.L. Doctorow (p. 1200-1215) 19. "Freeway 280" by L. Cervantes (p. 1096-1099)

		<p>I. Unit I - Essential Question: How Does One Define An American? (continued)</p> <ol style="list-style-type: none"> 20. “Who Burns for the Perfection of Paper” by M. Espada (p. 1100) 21. “Most Satisfied By Snow” by D. Chang (p. 1101) 22. “Hunger in New York City” by S. Ortiz (p. 1102) 23. “What For” by G. Hongo (p. 1103-1105) 24. “To My Dear and Loving Husband” by Anne Bradstreet (p. 102-103) <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. origin myth (p. 15) b. free verse and diction (p. 433) c. inferring attitude (p. 435) d. autobiography (p. 141) e. aphorism (p. 149) f. anecdote (p. 1041) g. epistles and primary source documents (p. 203) h. rites of passage (p. 1041) i. elements of plot (exposition, inciting incident, development, climax, denouement, resolution) (p. 1081, 1093) j. memoir (p. 1069) k. limited third person point of view (p. 1069) <ol style="list-style-type: none"> l. character motivation (p. 1055) m. first person point of view (p. 1055) n. static and dynamic characters (p. 1201) o. cultural context (p. 1201) p. voice and alienation (p. 1097) q. puritan plain style (p. 103) r. paraphrase (p. 103) <p>D. Writing Lessons</p> <ol style="list-style-type: none"> 1. Reflective essay (p. 105) 2. Exposition: problem-and-solution essay (p. 220) 3. Autobiographical account (p. 151) 4. Advice column (p. 1217) 5. Character analysis (p. 1079) 6. New version of the story (p. 1095) <p>E. Suggested Outside Reading Texts:</p> <ol style="list-style-type: none"> 1. <i>Native Son</i> by Richard Wright 2. <i>Winesburg Ohio</i> by Sherwood Anderson 3. <i>First Sightings: Contemporary Short Stories of American Youth</i>
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		I. Unit I - Essential Question: How Does One Define An American? (continued) 4. <i>Hunger of Memory</i> by Richard Rodriguez
3.1/11 3.2/11 8.1/11 9.1/11 9.2/11	D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2	II. Unit II - Essential Question: How Does The Quest For Freedom Affect/Guide The Individual And Society? A. Thematic Focus Areas Within This Unit Include: 1. Expressing the journey - both spiritual and geographical 2. Internal and external conflict: protest and rebellion B. Literary Content (Teacher may choose the order in which texts are taught) 1. Core text: <i>Adventures of Huckleberry Finn</i> and <i>Incidents in the Life of a Slave Girl</i> 2. Excerpt from “My Bondage and My Freedom” by F. Douglass (p. 494-503) 3. Introduction: Unit 4 (p. 460-472) 4. “Mark Twain: The American Bard” (p. 560-562) 5. Excerpt from “Life on the Mississippi” by M. Twain (p. 564-568) 6. “The Notorious Jumping Frog of Calaveras County” (p. 569-575) 7. Excerpt from “The Crisis, Number 1” by T. Paine (p. 160-163) 8. Excerpt from “Letter From a Birmingham City Jail” by M.L. King (p. 180-182) 9. Excerpt from “Civil Disobedience” by H. D. Thoreau (p. 412-414) 10. “Speech in the Virginia Convention” P. Henry (p. 184-190) 11. “Speech in the Convention” by B. Franklin (p. 191-193) 12. “Inaugural Address” by J. F. Kennedy (p. 196-200) 13. “Douglass” by P. L. Dunbar (p. 656-659) 14. “Emily Dickinson” poetry (p. 418-429), teacher selected 15. “We Wear the Mask” by P. L. Dunbar (p. 660-661) 16. “An Account of an Experience with Discrimination” by Sojourner Truth (p. 547-549) 17. “War Diaries, Journals and Letters” (p. 552-558) 18. “The First Seven Years” by B. Malamud (p. 988-997) 19. “Occurrence at Owl Creek Bridge” by A. Bierce (p. 506-517) 20. Excerpt from “Dust Tracks on the Road” by Z. N. Hurston (p. 912-921) 21. “Disillusion, Defiance and Discontent” (p. 706-714) 22. “Story of an Hour” by K. Chopin (p. 632-639) C. Literary Focus/Terms

		<p>II. Unit II - Essential Question: How Does The Quest For Freedom Affect/Guide The Individual And Society? (continued)</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. autobiography (p. 495) b. realism and naturalism (p. 470) c. humor and regional dialect (p. 563) d. persuasion, aphorism, and audience (p. 163) e. elements of written/oral speeches (restatement, repetition, parallelism, rhetorical question) (p. 185) f. rhyme (true, slant, end, and internal rhyme) (p. 657) g. diaries, journals, letters (p. 549) h. epiphany (p. 907) i. conflict (p. 907) j. point of view (objective, third person limited, stream of consciousness) (p. 507) k. autobiography (p. 913) <ol style="list-style-type: none"> l. exact rhyme (p. 419) m. slant rhyme (p. 419) D. Writing Lessons <ol style="list-style-type: none"> 1. College admission essay (p. 505) 2. Analytic essay (p. 577) 3. Writing speeches (p. 195) 4. Writing personal narrative (p. 655) 5. Problem/solution essay (p. 551) 6. Moment of inspiration (p. 923) 7. Evaluate literary themes (p. 218-219) E. Suggested Outside Reading Texts: <ol style="list-style-type: none"> 1. <i>The Sun Also Rises</i> by Ernest Hemingway 2. <i>In Cold Blood</i> by Truman Capote 3. <i>Look Homeward Angel</i> by Thomas Wolfe 4. <i>Catch 22</i> by Joseph Heller
<p>3.1/11 3.2/11 8.1/11 9.1/11 9.2/11</p>	<p>D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>III. Unit III - Essential Question: What Is The American Dream?</p> <ol style="list-style-type: none"> A. Thematic Focus Areas Within This Unit Include: <ol style="list-style-type: none"> 1. The transformation and/or fragmentation of the American dream and American values throughout history 2. Re-envisioning the American dream B. Literary Content (Teacher may choose the order in which texts are taught) <ol style="list-style-type: none"> 1. Core texts: <i>The Great Gatsby</i> and <i>The Crucible</i> or <i>Death of a Salesman</i>

		<p>III. Unit III - Essential Question: What Is The American Dream? (continued)</p> <ol style="list-style-type: none"> 2. "The Declaration of Independence" by T. Jefferson (p. 154-159) 3. Excerpt from "The Iroquois Constitution" (p. 24-27) 4. Excerpt from "Sinners in the Hands of an Angry God" (p. 106-113). 5. "The Gettysburg Address" by A Lincoln (p. 520-524) 6. "Average Waves in Unprotected Waters" by Anne Tyler (p. 1026-1037) 7. "Luke Havergal" and "Richard Cory" by E. Robinson (p. 664-668) 8. "Lucinda Matlock" and "Richard Bone" by E. Masters (p. 669-671) 9. "The Love Song of J. Alfred Prufrock" by T.S Eliot (p. 716-723) 10. "The Unknown Citizen" by W. H. Auden (p. 779-780) 11. "Anxiety" by Grace Paley (p. 832-834) 12. All "Selections from Focus on Literary Forms: Essay" (p. 1109-1144) 13. "Chicago" and "Grass" by C. Sandburg (p. 836-841) 14. Excerpt from "On Social Plays by Arthur Miller (p. 1338-1341) 15. The Harlem Renaissance: A Cultural Revolution (p. 910-911) 16. "Dream Variations" and "Refugee in America" by Langston Hughes (p. 928-929) 17. "The Tropic in New York" by Claude McKay (p. 930) <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. persuasion (p. 155) b. charged words (p. 155) c. oral tradition (p. 27) d. sermon (p. 107 and 113) e. oratory (p. 107) f. diction (p. 521) g. foreshadowing (p. 1027) h. suspense (p. 1027) i. flashback (p. 1037) j. attitude (p. 665) k. dramatic monologue (p. 717) l. allusion (p. 717)
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		<p>III. Unit III - Essential Question: What Is The American Dream? (continued)</p> <ul style="list-style-type: none"> m. satirize (p. 781) n. analytical essay (p. 1111) o. expository essay (p. 1111) p. satirical essay (p. 1111) q. tone (p. 1111) r. apostrophe (p. 837) s. personification (p. 837) t. critical commentary (p. 1338) <p>D. Writing Lessons</p> <ul style="list-style-type: none"> 1. The essay (p. 1125) 2. A proposal to the principal (p. 165) 3. Social worker's report (p. 1039) 4. Poetry comparison (p. 933) 5. Writing a critical analysis essay (see appendix) <p>E. Suggested Outside Reading Texts:</p> <ul style="list-style-type: none"> 1. <i>Babbit</i> by Sinclair Lewis 2. <i>Billy Budd</i> by Herman Melville 3. <i>This Side of Paradise</i> by F.S. Fitzgerald 4. <i>A Death in the Family</i> by James Agee
<p>3.1/11 3.2/11 8.1/11 9.1/11 9.2/11</p>	<p>D-G A-D A1 B2,5,7,9,11,12 B4 A1-4 B2 C1,2 D1,2</p>	<p>IV. Unit IV – Essential Question: How Does Nature Affect The American Vision And Hero?</p> <p>A. Thematic Focus Areas Within the Unit Include:</p> <ul style="list-style-type: none"> 1. Natural and pastoral imagery in texts throughout American literature 2. Gothic texts 3. Visions of the American hero and anti-hero <p>B. Literary Content (Teacher may choose the order in which texts are taught)</p> <ul style="list-style-type: none"> 1. Core texts: <i>The Scarlet Letter</i> or <i>A Farewell to Arms</i> and <i>Ethan Frome</i> or <i>Slaughterhouse Five</i> 2. “In Another Country” by Ernest Hemingway (p. 806-819) 3. “A Worn Path” by Eudora Welty (p. 820-829) 4. “The Corn Planting” by Sherwood Anderson (p. 815-819) 5. Excerpt from “Here is New York” by E. B. White (p. 903-907) 6. “The Rock Pile” by James Baldwin (p. 1146-1157) 7. Excerpt from “Hiroshima” by John Hersey (p. 1160-1172) 8. “Losses” and “The Death Turret Gunner” by Randall Jarrell (p. 1173-1175) 9. “Ambush” by Tim O’Brien (p. 1222-1224)

		<p>IV. Unit IV – Essential Question: How Does Nature Affect The American Vision And Hero?</p> <ol style="list-style-type: none"> 10. “Camouflaging in Chimera” by Yusef Komunyakaa (p. 1218-1221) 11. “The Tide Rises, The Tide Falls” and “A Psalm of Life” by H. W. Longfellow (p. 256-261) 12. “Thanatopsis” by W. C. Bryant (p. 264-269) 13. All selections from Unit 3, Part 3 “The Human Spirit and the Natural World” (p. 384-414) 14. “Fall of the House of Usher” by E. Poe (p. 306-325) 15. “The Minister’s Black Veil” by N. Hawthorne (p. 334-349) (if students do not read <u>The Scarlet Letter</u>) 16. “Where is Here” by Joyce Carol Oates (p. 374-382) 17. Excerpt from “Pilgrim at Tinker Creek, Seeing” by Annie Dillard (p. 300-304) 18. “To Build a Fire” by Jack London (p. 606-622) 19. Excerpt from “Lonesome Dove” by L. McMurty (p. 626-630) <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. transcendentalism (p. 387) b. romanticism c. gothic (p. 307 and 312) d. point of view (p. 808 and 829) e. hyperbole (p. 907) f. informal essay (p. 907) g. cause and effect relationships (p. 1147) h. objective account (p. 1161) i. subjective account (p. 1161) j. imply (p. 1161) k. infer (p. 1161) <ol style="list-style-type: none"> l. form (p. 1219) m. stanzas (p. 257) n. couplet (p. 257) o. quatrain (p. 257) p. cinquain (p. 257) q. mood (p. 257) r. meter (p. 267) s. parable (p. 235) <p>D. Writing Lessons</p> <ol style="list-style-type: none"> 1. Description of a natural wonder (p. 295) 2. Literary analysis (p. 625)
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		<p>IV. Unit IV – Essential Question: How Does Nature Affect The American Vision And Hero?</p> <ol style="list-style-type: none"> 3. Book review (p. 1177) 4. Critical review (p. 879) <p>E. Suggested Outside Reading Texts:</p> <ol style="list-style-type: none"> 1. <i>Ironweed</i> by William Kennedy 2. <i>Snows of Kilimanjaro and Other Stories</i> by Ernest Hemingway 3. <i>My Antonia</i> by Willa Cather 4. <i>The Sound and the Fury</i> by William Faulkner
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Note: The New Jersey Core Curriculum Content Standards can be accessed at www.state.nj.us

DIFFERENCES BETWEEN ENGLISH 3 REGULAR AND HONORS

1. Textbooks: the honors level uses the Prentice Hall *Timeless Voices, Timeless Theme: The American Experience* as the primary text. The regular level uses the Holt *Elements of Literature, Fifth Course* as the primary text. Although many texts within these anthologies are the same, the Prentice Hall text tends to provide a more traditional canon with corresponding exercises and questions that consistently encourage a higher level of thinking.
2. Summer Reading: students in English 3 will read two books; students in English 3 Honors will read three.
3. Writing Assignments: The length, number, and complexity of writing assignments in English 3 Honors are greater than in English 3. Teachers should use department rubrics (provided by department supervisor) to guide writing evaluation at grade/ability level.

The Critical Analysis Writing Assignment: All English 3 and English 3 Honors students are required to write an essay that uses literary criticisms. This assignment serves as the “research” assignment at the 11th grade level. However, expectations for honors and regular students differ. Regular students are expected to understand the purpose of professional literary criticism and to be able to incorporate a literary criticism into an original essay that focuses upon a core text (see sample activities for a model assignment). For regular level students, teachers should provide literary criticisms as demonstrated in the model assignment. Honors students are expected to be exposed to literary criticism in the same manner as regular students, but should be able to research online databases *independently*, identify and select appropriate literary criticisms to support their original thesis statement, select appropriate quotations from the literary criticism to support their thesis statement, and embed those quotations smoothly into their original essay.

RESOURCES/ACTIVITIES GUIDE

- I. Process ideas for teaching students to use and write about literary criticism .
 - A. Sample writing assignment (regular level assignment or as an introductory assignment for honors).
 - B. Rubric for the above assignment.
 - C. Pre-literary criticism research assignment.
- II. Sample rubrics for writing #1-6.
- III. Sample rubric for novel review.
- IV. Correction symbol handout for students.
- V. Documenting materials handouts.
 - A. Using and evaluating Internet sources.
 - B. Works cited page information.
 - C. Model bibliography and note card format handouts.
- VI. Sample research project oral presentation evaluation rubric.
- VII. Model writing activity for *The Crucible*.
- VIII. Reading theater activity for chapter 2, *Adventures of Huckleberry Finn*.
- IX. College admissions essay suggestions.
 - A. The college application.
 - B. Admissions essay writing tips.
 - C. How to write college application essays.
- X. Summer reading suggestions.
 - A. Reader response paper.
 - B. Letter to a publisher.

RESOURCES/ACTIVITIES GUIDE (continued)

- C. Composition.
- D. Cooperative assignment.
- XI. Personal declaration writing to accompany “The Declaration of Independence”.
- XII. Group activity for *The Scarlet Letter*.
- XIII. Journal writing: Colonial Times.
- XIV. Paraphrasing examples.
- XV. Personal essay based upon Thoreau’s “Where I Lived and What I Lived For”.
- XVI. Story Map based upon *Adventures of Huckleberry Finn*.

RESOURCES/ACTIVITIES GUIDE (continued)

Sample Assignment for Critical Analysis Writing Assignment

- Teachers may wish to follow this model with prior process steps to assign regular English 3 students the critical analysis essay
- Teachers may wish to follow this model as a process step as part of an introduction to literary criticism for English 3 Honors students

A Farewell To Arms Writing Assignment

Using Literary Criticism to support your ideas...

Writing Workshop Draft Due:

Final Draft Due:

Your task: Write a thoughtful response to one of the questions listed below. Your response should include an insightful thesis statement that you prove with ample support from A Farewell to Arms and support from at least one of the suggested criticisms.

Guidelines: To successfully complete this writing assignment, you need to have a solid understanding of the novel, A Farewell to Arms, and an understanding of at least one of the criticisms cited below. I recommend that you read more than one of the criticisms so that you use the criticism(s) that best support your response. You will need to use parenthetical citations with every quotation (or paraphrased idea) and you must include a works cited page. A rubric will be provided soon.

Length: 3–4 pages, double-spaced, 12 point font (not to exceed 4 pages)

Essay Questions

1. Critics often discuss Hemingway's fiction as a celebration of a specific type of manhood. What kind of man does A Farewell to Arms celebrate and how does Hemingway achieve this effect?
2. Hemingway explores morality in love and war throughout A Farewell to Arms. How does Hemingway develop Lt. Henry's morality as he interacts with various other characters? What message emerges from the text about morality in love and war?

RESOURCES/ACTIVITIES GUIDE (continued)

Sample Assignment For Critical Analysis Writing Assignment (Continued)

Criticisms from which you should gather support...

To read the criticisms, go to the GL Library online database:

<http://www.bhs.k12.nj.us/imc> (see attached sheet)

“Overview of *A Farewell to Arms*”

Critic: Arnold A. Markley

Source: "Overview of *A Farewell to Arms*," in *Exploring Novels*, Gale, 1998.

Criticism about: *A Farewell to Arms*

Author Covered: Ernest Hemingway

“A Farewell to Arms” (*hand-out)

Critic: Ford Madox Ford

Source: *The Great American Novel*, edited by Anne Skillion

Criticism about: *A Farewell to Arms*

Author Covered: Ernest Hemingway

“The Religion of Death in *A Farewell to Arms*”

Critic: James F. Light

Source: "The Religion of Death in *A Farewell to Arms*," in *The Merrill Studies in "A Farewell to Arms*," edited by John Graham, Charles E. Merrill Publishing Company, 1971, pp. 39-45.

Criticism about: *A Farewell to Arms*

Author Covered: Ernest Hemingway

“*A Farewell to Arms*”

Critic: William A. Glaser

Source: "*A Farewell to Arms*," in *The Sewanee Review*, Vol. LXXIV, No. 2, Spring, 1966, pp. 452-69.

Criticism about: *A Farewell to Arms*

Author Covered: Ernest Hemingway

“*A Farewell to Arms*: The Danger of Imagination”

Critic: Dewey Ganzel

Source: "*A Farewell to Arms*: The Danger of Imagination," in *The Sewanee Review*, Vol. LXXIX, No. 4, Autumn, 1971, pp. 576-97.

Criticism about: *A Farewell to Arms*

Author Covered: Ernest Hemingway

For an interesting and accessible explanation of Literary Theory:

<http://mesastate.edu/~blaga/theoryindex/theoryhomex.html>

SUGGESTED AUDIO VISUAL/COMPUTER AIDS

- Unit I: Angela's Ashes by Frank McCourt (audio book, narrated by Frank McCourt)
Video: Walt Whitman, Voices and Visions Series
Video: Toni Morrison, Profile of a Writer Series
- Unit II: Video: *The Adventures of Huckleberry Finn*
Video: *A Soldier's Story*, based on Ernest Hemingway's Short Story
Video: A Son of Africa: The Slave Narrative of Olaudah Equiano
Video: Langston Hughes, Voices and Visions Series
Video: *The Color Purple*
Video: Against the Odds: The Artists of the Harlem Renaissance
Video: *The Joy that Kills*, based on a short story by Kate Chopin (not available in IMC)
Video: *The Private World of Emily Dickinson*
Video: Emily Dickinson, Voices and Visions Series
- Unit III: Video: *The Great Gatsby*
Video: *The Scarlet Letter*
Video: *The Crucible*
Video: *Death of a Salesman*
Video: T.S. Eliot, Voices and Visions Series
Video: *Ethan Frome*
Video: *A Farewell to Arms*
Video: *The New England Transcendentalists*
Audio Tape: *A Walk in the Woods: Rediscovering America on the Appalachia*, by Bill Bryson
- Unit IV: Video: *The Fall of the House of Usher*
Video: *A Rose for Emily*

Additional Media Sources:

- Video: Robert Frost, Voices and Visions Series
Video: William Faulkner, American Writer
Video: *The Bear*, based on a short story by William Faulkner
Video: *Billy Budd* by Herman Melville
Video: Sylvia Plath, Voices and Visions Series
Video: William Carlos Williams, Voices and Visions Series
Video: Robert Lowell, Voices and Visions Series
Video: Marianne Moore, Voices and Visions Series
Video: Elizabeth Bishop, Voices and Visions Series
Video: Hart Crane, Voices and Visions Series
Video: *The Dead Poet's Society*
Video: *The Big Fish* (not available in IMC)
CD: David Sedaris (There are several CD's by Sedaris that may be used for examples of satire. Not available in IMC.)

SUGGESTED MATERIALS

Resources for Students

Prentice Hall Literature: Timeless Voices, Timeless Themes, The American Experience. Upper Saddle River, New Jersey: Pearson Education, Inc., 2005. (English 2 Honors)

Elements of Literature, Fifth Course, Essentials of American Literature. Austin: Holt, Rinehart, and Winston, 2005. (English 2)

Resources for Teachers

Teacher's Resource Book: Prentice Hall Grammar and Composition Grade 11. Upper Saddle River, New Jersey: Prentice Hall.

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

MLA Handbook.

Hochschild, Jennifer. Facing Up to the American Dream: Race, Class, and the Soul of the Nation (Chapter One). Princeton: Princeton University Press, 1995. (see attached to this guide)