

# Paso Robles High School Course Submission

## Basic Course Information

1. Course Title    Short Story Popular Novel	9. Subject Area/Discipline  12th Grade English
2. Abbreviations: Transcript	
3. Abbreviations: Course Code	
4. School: Paso Robles High School	
5. District   Paso Robles Joint Unified School District	
6. City        Paso Robles, CA	10. Is this course being submitted for possible UC honors designation? If so, the course will be reviewed against UC honors criteria.  Yes        No X
7. School / District Web Site    pasoschools.org	11. Grade Levels: 12th Grade
8. School Course List Contact Name: Carrie Baldovin  Title/Position: English department Chair  Phone: Ex. 50933  E-mail: cbaldovin@pasoschools.org	12. Length of Course   1.0 (one year equivalent)  Other: _____
13. Date of School Board Approval:	
14. Program Status: Has the course being added been previously approved for an educational provider that has "program status" with UC? Yes        No	
15. Online Publisher Course: Is the course being added been offered by a previously approved online course publisher?        Yes X        No If "Yes", who is the provider: Springboard	
16. Reinstate an Archived Course: Has the course being added been previously approved on the school's "a-g" course list but is not currently listed? Yes        No X If so, year removed from list?        Under what course title?	
17. A-G Course Modeled After an Approved Course Outside the District: Has the course being added been previously approved elsewhere outside the district? Yes If so, which school(s)? Fremont Union High School District	

18. Prerequisite and/or Co-requisites: None

19. Course Overview (Brief Description of Course):

### **Short Story Popular Novel**

Prerequisites:

Grade: 12

This college-preparatory course is designed to prepare students to master the eight California English Language Arts Content Standards. Students will read a variety of short stories, plays, novels, and non-fiction selections; In addition, students will perform writing tasks that include responses in the style of: response to literature, persuasion, response to poetry, expository, literary performance, and film analysis. The course reading includes a unit with an emphasis on World Mythology and Creative Writing.

## **COURSE DESCRIPTION**

### **Course Content**

**For each unit** of the course provide (See example below – Repeat as necessary):

1. A brief description (5-10 sentences) of topics to be addressed that demonstrates the critical thinking, depth and progression of content covered.

<b>Unit 1:</b> Perception is Everything	<p><b>Basic Overview:</b></p> <p>Students will read an assortment of short stories and poetry that challenges their perception of the world. The unit ends with an image essay where students take a position on a topic they are passionate about.</p> <p>Students will use Reader Response Literary Criticism and Cultural Criticism as a lens for the unit. Students will read a novel during the course of this unit. Suggested novels are, but not limited to:</p> <ul style="list-style-type: none"><li>● <i>Catcher in the Rye</i> by J.D. Salinger (In library)</li></ul>
--	---

<b>Unit 2:</b> The Collective Perception	<p><b><u>Basic Overview:</u></b></p> <p><b>The Collective Perspective:</b> Students will use Archetypal, Marxist, and Feminists literary theory lens to analyze the Collective Perspective. This unit provides an opportunity for students to continue their focus on critical perspectives including Archetypal, Feminist, and Marxist literary criticism. Students will be asked to focus their attention on characters, characterizations, and the relationship between and among individuals and groups in a variety of texts including fiction, drama, film, and non-fiction. This unit not only asks students to examine and analyze text, but also asks them to consider the social and cultural implications of presenting a text from a particular perspective. By studying texts this way, students will start to access various textual readings and reflect on how these perspectives enhance their enjoyment and understanding.</p> <p>Possible Larger Readings for Unit:</p> <ul style="list-style-type: none"> <li>• <i>The Awakening</i> by Kate Chopin</li> <li>• <i>Pygmalion</i> by George Bernard Shaw</li> <li>• <i>Country of the Pointed Firs</i> by Sarah Orne Jewett</li> <li>• <i>Maggie Girl of the Streets</i> by Stephen Crane</li> </ul>
<b>Unit 3:</b> World Perspectives	<p><b><u>Basic Overview:</u></b></p> <p>Throughout the reading and studying of the world mythology unit, students will have the opportunity to identify the key structures and characteristics of a myth. This includes creation stories, trickster tales, and heroic quests. Students will apply critical perspectives to the various myths to their own work. The sequence of instruction begins with a reading and analysis of creation stories and ends with heroic quests, culminating in the final assessment where students write and present their own myth following the structure and characteristics of myths read throughout the unit. Students will read a survey of myths from multiple cultures.</p>
<b>Unit 4:</b> Evolving Perspectives	<p><b><u>Basic Overview:</u></b></p> <p>Throughout their reading and study of <i>Othello</i>, students will have opportunities to practice performing and staging Shakespeare’s drama. They will also apply critical perspectives to scenes in anticipation of their own interpretive performances. Viewing and comparing film and filmed stage versions of <i>Othello</i> allows students to see a variety of interpretations. The sequence of instruction begins with a reading and analysis of <i>Othello</i>, culminating in Embedded Assessment 1 with a written analysis in which students apply a critical perspective to <i>Othello</i>.</p>

	<p>Embedded Assessment 2 requires students to plan and stage an interpretive performance of a scene.</p> <p>You may wish to form acting companies almost immediately so that students may build cohesion in teams. The size of the groups should be determined by the interests and needs of your students, keeping in mind that grouping allows for differentiation.</p>
<b>Unit 5:</b> Creating Perspectives	<p><b><u>Basic Overview:</u></b></p> <p>During this year, you have explored the idea of perspective by learning about and applying various critical lenses to literary texts. These perspectives allow you to view texts through a particular set of assumptions. Looking at real events, rather than literary texts, poses the different but related challenge of discerning which representation of reality—if any—is closest to the objective truth. This challenge is particularly significant in the context of how the media relate events. From reporting a war in a foreign country to covering a local city council meeting, the media have an obligation to represent the facts of the story as objectively as possible. In this unit, you will explore how an event’s meaning is shaped by reporting. You will be asked to analyze the reporting of events. You will examine how reports appear to show a critical perspective and what you see if you apply a critical perspective to reports. This unit asks you to become an active rather than passive viewer of media and government reports, recognizing that informational texts, like literary texts, need to be read or “decoded” carefully. Students will achieve this standard of perspective and assumptions through analysis of events, author credibility, and reading the novel <i>The Tortilla Curtain</i> by T.C. Boyle.</p>
<b>Unit 6:</b> Multiple Perspectives	<p><b><u>Basic Overview:</u></b></p> <p>This unit expands students’ understanding of critical perspectives by offering them opportunities to apply multiple critical perspectives to a single text. As students reflect on how different perspectives inform their understanding of a text, they begin to see the importance of multiple ways of looking at texts, at events, and at life.</p> <p>The process of applying multiple critical perspectives and engaging in student-led discussion is scaffolded through the reading of an approved outside reading. Initially led by the teacher, students gradually move to greater independence throughout their reading. Students then apply the skills they have learned to independently read and analyze a novel or play of literary merit and participate in a student-led discussion group. This blend of independent work and collaboration</p>

	<p>prepares students for the investigation and presentation they will prepare as culminating activities in Unit 5.</p> <p>With the understanding that the task of the Embedded Assessment is to analyze a work of fiction using one of the critical perspectives students have learned over the semester, the unit instruction begins with modeling the application of each of the critical perspectives to a single work of literary merit.</p> <p>In Units 1 through 4, you explored the concept “Perception Is Everything” by learning to apply various critical perspectives to the texts you encountered. Unit 5 expands this understanding by guiding you to apply all of the critical perspectives to a single text. At the same time, you will begin engaging in an ongoing process to help you keep track of how Cultural Criticism enhances your understanding of the entire text. You will then build on this foundation as you explore a play or novel with a small group, choosing which critical perspectives to apply and evaluating how each one helps you make meaning. By the end of the unit, you and your group should be well prepared to demonstrate in a presentation how multiple critical perspectives enriched your understanding of the play or novel you read.</p>
--	--

**Major Assignment(s):**

2. A brief summary (2-4 sentences) of 1-2 assignments that explains what a student produces, how the student completes the assignment and what the student learned.

<b>Unit 1</b>	<p><b><u>Assessment:</u></b></p> <p>Your assignment is to create and present a photo essay expressing your perspective (position) about an issue or topic of importance to you. You can use the argument you wrote in Activity 1.14 to develop a final product, using at least 10 images to develop a visual argument. Include your intended thesis and a written rationale explaining how your images convey this thesis.</p> <p>-Rubric and guiding questions are found in Springboard.</p> <p><b>Reflection</b></p> <p>After presenting your photo essay to the class, think about how you went about accomplishing this assignment, and respond to the following:</p> <p>Considering the elements of Reader Response Criticism, how did the feedback from your peers relate to your original intent, and what changes would you make if you were to do this project again?</p>
---------------	--

<b>Unit 2</b>	<p><b><u>Assessment:</u></b></p> <p>Your assignment is to write an analytical essay applying the Feminist Critical Perspective to a short story. You have two stories to read and choose from, “The Story of an Hour” by Kate Chopin or “The Chaser” by John Collier.</p> <p>Reflection</p> <p>In this assignment, you were asked to transform a dramatic scene. Drama is a deeply interactive process between the writer and the audience; how effective is drama as a way to present ideas? How can staging choices and acting choices create a new interpretation of a play? How can an audience’s perspective mold and affect an interpretation or understanding of ideas?</p>
<b>Unit 3</b>	<p><b><u>Assessment:</u></b></p> <p>Create your own myth:</p> <p>Your assignment is to write and present your own myth following the structure and characteristics of at least one of the following types of myth: a creation story, a trickster tale, or a heroic quest. If students wish, they may use more than one type of myth in their story (For example: mixing a creation myth with a trickster tale).</p> <p>This presentation could be, but is not limited to:</p> <p>Slideshow presentation</p> <p>Video</p> <p>Illustration/art</p> <p>Storyboard</p> <p>Animation</p> <p>Graphic Novel</p> <p>Or, a teacher approved method of delivery</p> <p>Set up an appointment with your to get your method approved!</p> <p>Reflection:</p> <p>How have these ancient myths stood the test of time, and why do we still study these stories? Are the traditional ways of telling a myth still effective in today’s society? Do we currently have a better way of telling stories?</p>
<b>Unit 4</b>	<ol style="list-style-type: none"> <li>1. Your assignment is to construct an argumentative essay that defends the critical lens that you feel provides modern society with the most compelling view of literature (choose among Historical, Cultural, or Feminist for this assignment). You will support the claim with valid reasoning and with relevant and sufficient evidence from your reading and observations.</li> </ol>

	<p>a. Reflection</p> <p>After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:</p> <p>How were you able to consider your audience when crafting your argument, anticipating what information they would need, and what potential questions or objections they might have?</p> <p>2. Your assignment is to interpret a scene from <i>Othello</i> using one of the critical perspectives you have studied and then plan, rehearse, and perform the scene.</p> <p>a. Reflection</p> <p>After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:</p> <p>The goal of applying a critical perspective to a text is to bring out a new, deeper understanding of the work. How did you manage the challenge of making changes to your scene in order to highlight the chosen critical perspectives without completely altering the scene's original meaning?</p>
<b>Unit 5</b>	<p>Assignment 1</p> <p>Your assignment is to write an argumentative essay, including an annotated bibliography, that argues for the use of a particular critical lens to interpret an event, supporting your argument with evidence from at least five texts gathered alone or with your group members.</p> <p>Assessment 1 Reflection</p> <p>After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following:</p> <p>How did your own perspective on your chosen issue affect your work on this essay? Consider how you responded to each of the sources and their varied interpretations of the event.</p> <p>Assignment 2</p> <p>Your assignment is to create a documentary text in a media channel of your choice (TV news magazine, short documentary film, network news broadcast, podcast, etc.) in which you transform the information you gathered from your research into an argument concerning the topic/issue you have chosen. Your</p>

	presentation should last 10 to 15 minutes. It may be recorded or presented live.
<b>Unit 6</b>	<p><b>Assignment</b> Your assignment is to work with a group to present a novel or play to an audience of your peers. You will collaboratively prepare an analysis of the literary work through multiple critical perspectives and present it in a performance-based or visual medium of your choice. Your analysis should include a summary of the text in the format of a graphic novel.</p> <p><b>Reflection</b> How did analyzing a text from multiple critical viewpoints help to generate a deeper understanding than a reading from a single perspective?</p>

## **COURSE MATERIALS**

### **Texts & Instructional Materials- Springboard 12th Grade**

#### **Textbook: Springboard 12th Grade**

453 Springboard

450 *Catcher in the Rye*

*The Things they Carried* (this will be text for unit 4, if we cannot purchase *The Tortilla Curtain*)

*The Awakening* by Kate Chopin

*A Midsummer Night's Dream* by William Shakespeare

*Othello* by William Shakespeare

*The Tortilla Curtain* by T.C. Boyle

#### **Technology: Chromebook**

## FINANCIAL IMPLICATIONS

### Financial Implications

Estimated Budget Required/Start-up Costs (Be specific):

-A purchase of one novel not currently in the library, but there is a backup plan if that is not possible. All books listed below are already in library with the exception of *The Tortilla Curtain*.

Textbooks below have already been purchased and are currently in the bookroom

453 Springboard

450 *Catcher in the Rye*

*The Things they Carried* (this will be text for unit 4, if we cannot purchase *The Tortilla Curtain*)

*The Awakening* by Kate Chopin

*A Midsummer Night's Dream* by William Shakespeare

*Othello* by William Shakespeare

*Pygmalion* by George Bernard Shaw

*Country of the Pointed Firs* by Sarah Orne Jewett

*Maggie Girl of the Streets* by Stephen Crane

Itemized Cost of Textbooks, Supplemental Materials, Supplies & Equipment necessary to initiate the course as presented:

A supplemental novel purchase: *The Tortilla Curtain* \$2,000.

Funding Source: PRHS Lottery