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| **School Year** | 2016-2017 | **Teacher Name** | Sarah Steinbach-Ball |
| **Office** | Room 115A | **Website** | http://deductionandanalysis.weebly.com |
| **Phone** | 720-972-4600 | **Office Hours** | Period Seven (T,Th, F)  Academic Intervention/Norse Success (W) |
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| **Course Name** | **College Preparatory English 9 Literature and Composition** | | | |
| **Course Description** | College-Preparatory English 9 is a year-long course offered for students who desire a more challenging learning opportunity. In this course, students will explore their own cultural identities as well as the cultural identities of people from around the world through the study of literature both within and outside of the United States. They will also understand how experiences and cultural expectations shape attitudes. Students will solve problems, analyze language, and provide supporting evidence in order to communicate clearly in both writing and speaking. This course builds upon students’ prior knowledge of grammar, vocabulary, word usage, and the mechanics of writing and usually includes the four aspects of language reading, writing, speaking, and listening. Typically, this class introduces and defines various genres of literature; writing exercises are often linked to reading selections. | | | |
| **Unit of Study** | **Approximate Timeline of Unit** | **Primary Text(s) with Descriptions from Amazon.com and notation of mature content** | **Text(s) support students with the following assessments:** | **Targeted Date of Assessment** |

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| Transformational and Informational Literature | 8 weeks | Students will read excerpts from a variety of nonfiction and literary texts. Teachers may also opt to teach an additional novel from the list used for “The Narrative Experience” Unit of Study. | Informational Writing, Editing, and Publishing | Mid to late October 2015 |

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| **Unit of Study** | **Approximate Timeline of Unit** | **Primary Text(s) with Descriptions from Amazon.com and notation of mature content** | **Text(s) support students with the following assessments:** | **Targeted Date of Assessment** |
| Narrative Experience | 5 weeks | ***The classroom teacher will determine which of the following books will be used for this unit and throughout the rest of the year:***  ***Of Mice and Men***:  Over seventy-five years since its first publication, Steinbeck’s tale of commitment, loneliness, hope, and loss remains one of America’s most widely read and taught novels. An unlikely pair, George and Lennie, two migrant workers in California during the Great Depression, grasp for their American Dream. They hustle work when they can, living a hand-to-mouth existence. For George and Lennie have a plan: to own an acre of land and a shack they can call their own. When they land jobs on a ranch in the Salinas Valley, the fulfillment of their dream seems to be within their grasp. But even George cannot guard Lennie from the provocations, nor predict the consequences of Lennie's unswerving obedience to the things George taught him. (Sexual Content, Profanity, Violence)  ***Persepolis***:  Wise, funny, and heartbreaking, *Persepolis* is Marjane Satrapi’s memoir of growing up in Iran during the Islamic Revolution. In powerful black-and-white comic strip images, Satrapi tells the story of her life in Tehran from ages six to fourteen, years that saw the overthrow of the Shah’s regime, the triumph of the Islamic Revolution, and the devastating effects of war with Iraq. The intelligent and outspoken only child of committed Marxists and the great-granddaughter of one of Iran’s last emperors, Marjane bears witness to a childhood uniquely entwined with the history of her country.  *Persepolis* paints an unforgettable portrait of daily life in Iran and of the bewildering contradictions between home life and public life. Marjane’s child’s-eye view of dethroned emperors, state-sanctioned whippings, and heroes of the revolution allows us to learn as she does the history of this fascinating country and of her own extraordinary family. Intensely personal, profoundly political, and wholly original, *Persepolis* is at once a story of growing up and a reminder of the human cost of war and political repression. It shows how we carry on, with laughter and tears, in the face of absurdity. And, finally, it introduces us to an irresistible little girl with whom we cannot help but fall in love. (Sexual Content, Profanity, Violence)  ***To Kill a Mockingbird:***  Harper Lee's Pulitzer prize-winning masterwork of honor and injustice in the deep south—and the heroism of one man in the face of blind and violent hatred, available now for the first time as an e-book. One of the best-loved stories of all time, *To Kill a Mockingbird* has been translated into more than forty languages, sold more than thirty million copies worldwide, served as the basis for an enormously popular motion picture, and was voted one of the best novels of the twentieth century by librarians across the country. A gripping, heart-wrenching, and wholly remarkable tale of coming-of-age in a South poisoned by virulent prejudice, it views a world of great beauty and savage inequities through the eyes of a young girl, as her father-a crusading local lawyer-risks everything to defend a black man unjustly accused of a terrible crime. (Sexual Content, Profanity, Violence)  ***Ender’s Game:***  In order to develop a secure defense against a hostile alien race's next attack, government agencies breed child geniuses and train them as soldiers. A brilliant young boy, Andrew "Ender" Wiggin lives with his kind but distant parents, his sadistic brother Peter, and the person he loves more than anyone else, his sister Valentine. Peter and Valentine were candidates for the soldier-training program but didn't make the cut--young Ender is the Wiggin drafted to the orbiting Battle School for rigorous military training. Ender's skills make him a leader in school and respected in the Battle Room, where children play at mock battles in zero gravity. Yet growing up in an artificial community of young soldiers, Ender suffers greatly from isolation, rivalry from his peers, pressure from the adult teachers, and an unsettling fear of the alien invaders. His psychological battles include loneliness, fear that he is becoming like the cruel brother he remembers, and fanning the flames of devotion to his beloved sister. Is Ender the general Earth needs? But Ender is not the only result of the genetic experiments. The war with the Buggers has been raging for a hundred years, and the quest for the perfect general has been underway for almost as long. Ender's two older siblings are every bit as unusual as he is, but in very different ways. Between the three of them lie the abilities to remake a world. If the world survives, that is. (Profanity, Violence)  ***Speak:***  "Speak up for yourself--we want to know what you have to say." From the first moment of her freshman year at Merryweather High, Melinda knows this is a big fat lie, part of the nonsense of high school. She is friendless, outcast, because she busted an end-of-summer party by calling the cops, so now nobody will talk to her, let alone listen to her. As time passes, she becomes increasingly isolated and practically stops talking altogether. Only her art class offers any solace, and it is through her work on an art project that she is finally able to face what really happened at that terrible party: she was raped by an upperclassman, a guy who still attends Merryweather and is still a threat to her. Her healing process has just begun when she has another violent encounter with him. But this time Melinda fights back, refuses to be silent, and thereby achieves a measure of vindication. In Laurie Halse Anderson's powerful novel, an utterly believable heroine with a bitterly ironic voice delivers a blow to the hypocritical world of high school. She speaks for many a disenfranchised teenager while demonstrating the importance of speaking up for oneself. *Speak* was a 1999 National Book Award Finalist for Young People's Literature. (Sexual Content, Profanity, Violence) | * Text-based discussions * Writing a narrative | Mid December 2015 |

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| **Unit of Study** | **Approximate Timeline of Unit** | **Primary Text(s) with Descriptions from Amazon.com and notation of mature content** | **Text(s) support students with the following assessments:** | **Targeted Date of Assessment** |
| Rhetorical Analysis and Argument | 11 weeks | Students will read excerpts from a variety of informational and narrative nonfiction texts. | * Writing a rhetorical analysis of a persuasive text * Argumentative speech or presentation including research | End of February 2015 |
| Analyzing Point of View | 11 weeks | Students will read excerpts from a variety of literary texts as well as a Shakespearean play. | * Text-based discussions * Literary Analysis of an Author’s Perspective | End of May 2015 |

**Parents or students may opt out from materials with mature content by providing an email or other written request for assignment of alternate material to the instructor. The written notice should be provided to the instructor at least five school days prior to the planned commencement of the mature content so that the instructor has adequate time to identify alternative materials and instructional supports for the student. An opt-out notice provided less than five school days in advance of commencement of the material shall not preclude the students/parent from opting out but may delay the identification of alternative materials and implementation of alternative instructional supports.**

**For additional information regarding primary texts in alignment with Superintendent Policy 6230, the links below are intended to provide families with multiple perspectives**

*(The opinions and views expressed at or through these websites are the opinions of the designated authors and do not necessarily reflect the opinions or views of the classroom teacher.)*

**For additional information regarding primary texts please visit:**

* Amazon book reviews: [www.amazon.com](http://www.amazon.com)
* Goodreads.com: [www.goodreads.com](http://www.goodreads.com)
* Common Sense Media: [www.commonsensemedia.com](http://www.commonsensemedia.com)
* Thriving Family--A Focus on the Family publication: [www.thrivingfamily.com/family/Media.aspx](http://www.thrivingfamily.com/family/Media.aspx)

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| **Grading Scale** | | **Grade Percentages/Weights** | |
| **A** | 90-100 | **Summative Assessments & Projects** | **80%** |
| **B** | 80-89 | **Formative Assessments & Projects** | **20%** |
| **C** | 70-79 | **\*Weekly progress grades are posted at https://ic.adams12.org/campus/portal/adams12.isp** | |
| **D** | 60-69 |
| **F** | 59 or below |

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| **General Expectations**   * Grades are based upon the demonstration of proficiency on units associated with a standard given during each formative or summative assessment. Formative grades in addition to summative unit assessments will be used to holistically determine your grade. * **Summative: 80%** Summative measures of achievement are taken when unit master is expected. (i.e., unit tests, culmination of a project, embedded assessments, etc.) * **Formative: 20%** Formative assessments measure the scaffolding skills and/or content embedded in the unit. Formative assessments are taken frequently, after a student has practiced a skill or become familiar with content. Examples of formative assessments include but are not limited to exit tickets, paragraphs, oral check for understanding, warm-ups, stages in a large project, etc. * Assessments will be graded based on teacher/district/state rubrics. * On group projects, students will receive a grade for individual work and a group grade. * Grades are based on achievement of Content Standards and Grade Level Expectations. |
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| **Class Expectations**  **Missing or incomplete assignments/assessments for this course:** Superintendent Policies 6280 Homework and 6281 Make-Up Work, will be followed for this course. |
| ***Class Materials:***   * Loose-leaf paper; 3-ring binder (may be used for other classes) * Two-pocket folder (for handouts/resources) * Appropriate writing utensils – pens and pencils (you will need both) * Highlighters (three different colors) * Independent reading book (brought to class every day!)   ***The Big Picture:***  This class has many objectives. It is a reading class. It is a writing class. It is an analysis class. It is a class designed to get you ready for Advanced Placement classes and, ultimately, college. Consequently, this class will be both intense and demanding, but if you take it seriously, you will learn a ton about reading, writing, and yourself this year.  **The first commitment you must make is to the readings.** Doing well in this course requires thinking well, and thinking well begins with reading well. You are expected to come to class each day not only having read the assigned material, but having thought about the meaning, having made interpretations. You should be ready to discuss that material, ask questions about it, and even argue for your particular way of reading the text at hand. When you sit down to read the material for this class, have a pencil in hand and take notes in the text or on paper about what strikes you as significant, interesting, or confusing; underline important passages and passages you want to ask questions about. Reading in a careful and focused manner throughout the year is the only way to succeed in writing papers, completing examinations, and maintaining an active and valuable presence in the classroom. Real reading is about YOU as much as it is about the text. **What do YOU think?**  **The second (and equally important) commitment you must make is to improving your writing.** You have accomplished some level of success with your writing or you wouldn’t be here, and that’s important to acknowledge. However, we are all in this class to learn to improve our writing skills. I am still improving mine. You must be ready to improve yours.   * **The only way to become a better writer is to write.** Reading helps; it’s informative; it’s the flip side of the coin. But you don’t learn how to hit a homerun by watching baseball. You need to grab a bat and take a swing—or several hundred, more likely (particularly if you play for the Rockies this year). * **Good writing is hard to produce.** I defy you to find any published writer in the history of language who’s ever said writing is easy. Writers know how painful and frustrating and maddening writing is. And they continue to do it not because they make a lot of money (most don’t), but because it’s intrinsically rewarding. It is the best way to *deeply* learn about the world your place in it. * **There is no one way to write well.** I will provide you with many tools to improve your writing this year. We will discuss and work with the writing process; you will learn how to write an essay that doesn’t contain five paragraphs! But ultimately I won’t improve your writing. If your writing improves, that will be a result of YOUR hard work. You need to find what works for you—through experimentation, repetition, and thinking until your brain hurts. Past students have found that waiting to start working hard on their writing doesn’t work. Your writing assignments will grow increasingly complex as the year progresses. * **You’re taking this class, not your parents.** Active parents are wonderful! I encourage you to show your writing to yours and ask for advice. But you know the assignment best; you have the benefit of classroom instruction; there may come a time when you know more than mom does about what to do. Please keep that in mind.   **“If you cannot write well, you cannot think well; if you cannot think well, others will do your thinking for you.” George Orwell**  This sentiment is especially true in this course. What I look for in your writing is YOU, not an essay which looks like everyone else’s. The more you increase your range of knowledge, the more you will learn to think for yourself, and increasing that talent will have benefits FAR beyond this classroom. I can only bring you so far. The best students are those who are independently curious and who learn to take academic risks, even at the risk of occasional failure. |
| **Student Expectations** |
| ***Attendance and Behavior:***   * You will not be successful in this class unless you **attend regularly**. You simply cannot expect to learn if you aren’t in class. * **Reminder**: You will not be successful in this class unless you attend regularly. If you do become ill or need to miss class for another legitimate reason, you MUST be ready to come in on your own time to work with me. * If you miss class, you are responsible for getting the day's assignments, information, notes, etc. from another student or from my Weebly website. See me if you have questions. * You are expected to have an **independent reading book with you in class every day**. Every day! If you finish your work early, please use that time for independent reading. The only way to improve your reading is to … wait for it … read! * I have a great deal of respect for people who understand when there is too much piling up on their plate and need an extension on an assignment or project. I am willing to work with you, but I do so only if you see me before the assigned due date. You understand far better than I what is going on in the rest of your life (both personal and academic), so you must be proactive rather than reactive in your decision-making**. I cannot help you solve a problem if I do not know it exists**; therefore, communication becomes the key that can unlock the chains that bind you. * Unexcused absences are not your friend. On days essays, projects, or other significant assignments are due you MUST be in class or receive a zero. In situations as these I consider ALL single period absences as unexcused. If you are here for even one period you have time to get your assignment to me. This is not negotiable. **Don’t try to play games with your attendance.** * Students are expected to be **in their assigned seats when the bell rings**. I can handle a tardy or two a semester. Beyond that I consider tardiness an insult to both me and your classmates. * Inevitably, there will be conflicts in this class**. I will expect that if you have a conflict or concern YOU will come to see me privately.** I expect that as you learn how to behave as an eventual college student you will try to solve your own issues. * A word about food, drink, chewing gum, cell phones, and iPods … **you know what you should and should not do in a classroom setting.** You are high school freshman now, and I shouldn’t need to tell you what is and isn’t appropriate. I will address the situation once, and if it becomes a problem a second time, I will ensure that the problem is taken care of to my satisfaction. * **The best way to get in touch with me outside of class is via email.** I check email several times throughout the day, and will typically respond within 24 hours (usually sooner). Voice messages left on my phone tend to get gobbled up by the phone system.   ***Plagiarism:***  **Plagiarism or cheating/copying** of any sort will result in a loss of credit for the entire assignment. If you are working with a classmate, your writing should still be individual. All plagiarism incidents will be documented and referred to Student Relations as well as the Assistant Principal in charge of Curriculum and Instruction, Terrell Price. |