

***The Joy Luck Club* by Amy Tan (1989)**

The English Department has carefully evaluated *The Joy Luck Club* as a whole and deemed it worthy for the 10th grade World Literature curriculum.

I. PLOT SUMMARY

Amy Tan's *The Joy Luck Club* is a multi-generational story that follows the lives of four Chinese women and their daughters. The women gather to share stories about their childhoods, relationships, marriages, and immigration to America. Tan's novel challenges the reader to evaluate the differences in culture, religion, and societal and generational beliefs of differing time periods.

II. RATIONALE AND LEARNING OBJECTIVES

This unit is grounded in a study of the text's cultural and historical contexts. Specifically, students examine the nature of the immigration experience for Asian migrants entering the U.S., especially during the late 1800s and early 1900s (particularly those affected by the Chinese Exclusion Act). Students focus their analysis on Tan's development of thematic tension in the four fable sections and sixteen interlocking vignettes that make up the book. Students are asked to consider whether or not the themes of ignorance v. knowledge, loss v. gain, rebellion v. obedience, and bad luck v. good intentions presented between the stories of the mothers and daughters are resolved in the text, and what factors promote or prevent resolution of this thematic tension. In addition, students will critically analyze the text's complex structure and characterization, as well as identify how the author uses literary techniques including point of view and symbolism to illustrate thematic tension.

III. COMMON CORE STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RL.1)
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (9-10.RL.4)
- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (9-10.RL.6)
- Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape*)

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with the Fall of Icarus). (9-10.RL.7)

- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). (9-10.RL.9)
- By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. (10.RL.10)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *The Joy Luck Club*: violence, brief references to sex, implied abortion, and profanity.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the novel. The English Department feels that the literary merit of the novel more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***Persepolis* by Marjane Satrapi (2001)**

AND

Film Adaptation (Vincent Paronnaud and Marjane Satrapi, 2007, rated PG-13)

The English Department has carefully evaluated both the text and film *Persepolis* – each as a whole – and deemed them worthy for the 10th grade World Literature curriculum.

I. PLOT SUMMARY

Marjane Satrapi's graphic novel *Persepolis* is an autobiographical account of life in Iran during the 1979 Iranian Revolution. Satrapi recounts her life between the ages of nine and fourteen. Marji struggles to reconcile what she is being taught at home with what the government is imposing on her society and school. Students will examine the components of the graphic novel genre and analyze how Satrapi uses it to present historical fact within literature, specifically examining the Iranian and Islamic revolutions. Students will also compare and contrast the written text with the film.

II. RATIONALE AND LEARNING OBJECTIVES

This unit is grounded in a study of the text's cultural and historical contexts. Students conduct guided research about Iran and its Islamic revolution that occurred in the late 1970s as they begin reading Satrapi's memoir. Students also examine the use of conventional literary techniques in graphic novels – an unconventional genre that has received critical acclaim in academic/literary communities. As *Persepolis* is a memoir, students draw on their knowledge from the previous memoir unit to consider how writers use literary devices to generate meaning and influence interpretation. To finish the unit, students demonstrate their comprehension of the text, understanding of its context, and learning about the graphic novel genre by crafting an argument for which form (novel, graphic novel, or film) Marji's story is most effective in and why.

III. COMMON CORE STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RL.1)
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (9-10.RL.6)

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- Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*). (9-10.RL.7)
- By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. (10.RL.10)

Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
 - Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.
 - Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - Provide a concluding statement or section that follows from and supports the argument presented. (9-10.W.1)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Persepolis*: profanity, violence, and brief sexual references.

In the classroom, sensitive topics will be dealt with in a mature fashion toward an understanding of why this material is included in the graphic novel and its film adaptation. The sensitive topics in *Persepolis* help to make Marji’s experience growing up during the Iranian Revolution more realistic and relatable, which helps students better understand her story and its importance. The English Department feels that the literary merit of the graphic novel and its film adaptation more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***The Kite Runner* by Khaled Hosseini (2003)**
AND
Film Adaptation (Mark Forster, 2007)

The English Department has carefully evaluated *The Kite Runner* and its film adaptation—each as a whole—and deemed them worthy for the 10th grade World Literature curriculum. However, the suggestive scene from chapter seven of the novel will be omitted for the purpose of class screening of the movie.

I. PLOT SUMMARY

Khaled Hosseini's *The Kite Runner* is a story about two young boys growing up in Afghanistan during the Soviet occupation of 1978. Through a series of flashbacks interwoven with present day, Hosseini tells the story of Amir and his servant/best friend Hassan and how their choices have devastating effects on both of their lives. Hosseini presents a world under Taliban rule, examples of class division, racism, and the power of choice.

II. RATIONALE AND LEARNING OBJECTIVES

As with each text studied in this course, *The Kite Runner* unit is grounded in an examination of the book's historical and cultural contexts, which is particularly relevant given the U.S.'s involvement in Afghanistan after the events of September 11, 2001. Students will delve into the text to analyze the themes of ethnic prejudice, honor, betrayal, guilt, and redemption.

Students will be introduced to literary criticism in this unit--specifically to historicism, formalism, psychoanalytic criticism, and sociological criticism. They will explore the text through one of these lenses in a critical essay.

III. COMMON CORE STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RL.1)
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (9-10.RL.6)
- Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape*)

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with the Fall of Icarus). (9-10.RL.7)

- By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. (10.RL.10)

Writing

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
 - Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - Use precise language and domain-specific vocabulary to manage the complexity of the topic.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). (9-10.W.2)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *The Kite Runner*: profanity, sexual content, attempted suicide, and violence.

In the classroom, sensitive topics will be dealt with in a mature fashion toward an understanding of why this material is included in the novel and its film adaptation. In this text specifically, the sexual content is a product of the antagonist’s quest for power and domination. The scene is a critical turning point for the protagonist, Amir, who witnesses the rape of his friend. Students can and should be warned about the potentially upsetting nature of this scene; it will not be shown during screening of the film adaptation. Amir’s lack of action plagues him with guilt and opens the door to important classroom discussions about choices and consequences, including how and when to speak up for others (and how to access resources to help themselves and others in traumatic situations).

The English Department feels that the literary merit of the novel and its film adaptation more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

The Odyssey by Homer

The English Department has carefully evaluated *The Odyssey* in its entirety and deemed it worthy for the 10th grade Honors World Literature curriculum.

I. PLOT SUMMARY

The Odyssey is a classic epic poem that tells the myth of Odysseus, who has been missing for ten years after fighting in the Trojan War. Homer presents a story that includes Greek gods, monsters, and adventure. After overcoming a series of obstacles, the hero Odysseus returns home to Ithaca, where he reunites with his wife, Penelope.

II. RATIONALE AND LEARNING OBJECTIVES

Students begin their study of this text by investigating ancient Greek culture and the functions of mythology as defined by Joseph Campbell, emphasizing the crucial role myth plays across time and culture. Students critically evaluate how mythology influences worldview and analyze Homer's presentation of the archetypal hero and the hero's journey (or monomyth). In a culminating project, students will write their own creative interpretation of the monomyth.

III. COMMON CORE STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RL.1)
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (9-10.RL.4)
- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (9-10.RL.6)
- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). (9-10.RL.9)
- By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. (10.RL.10)

Writing

- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
 - Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth

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- progression of experiences or events.
- Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
- Use precise words and phrases, relevant descriptive details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (9-10.W.3)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *The Odyssey*: violence, mild suggestive sexual content.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the text and film. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

Enrique's Journey: The Story of a Boy's Dangerous Odyssey to Reunite with his Mother by Sonia Nazario (2006)

The English Department has carefully evaluated *Enrique's Journey* as a whole and deemed it worthy for the 10th grade World Literature curriculum.

I. PLOT SUMMARY

Enrique's Journey began as a series of Pulitzer Prize winning articles in the *Los Angeles Times* describing the plight of the immigrant. Nazario tells the story of a young boy from Honduras, Enrique, and how he will do anything to be reunited with his mother, an immigrant to the United States. Enrique attempts to enter the United States seven times before he is finally successful. Students will evaluate complex ideas of human nature, identity, survival, immigration, racism, poverty and how government policy molds these ideas.

II. RATIONALE AND LEARNING OBJECTIVES

Students will be introduced to a new genre of writing in this unit: investigative journalism. As they read, students will examine how Nazario gathers and presents information as she attempts to humanize migrants while simultaneously illustrating the complex nature of illegal immigration, an issue that is central to recent political discourse in the U.S., especially in Arizona. Students will also read a variety of shorter investigative pieces on a topic of their choice, exploring how journalists attempt to present objective and meaningful stories. The culminating writing project of the unit will be to write a journalistic article about that topic.

III. COMMON CORE STANDARDS

Reading Informational Text

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RI.1)
- Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RI.2)
- Analyze how the author constructs an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them. (9-10.RI.3)
- Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone. (9-10.RI.4)
- Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter). (9-10.RI.5)
- Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. (9-10.RI.6)
- Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account. (9-10.RI.7)
- Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning. (9-10.RI.8)
- Analyze seminal/primary documents of historical and literary significance, including how they address

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related themes and concepts. (9-10.RI.9)

- By the end of the year, proficiently and independently read and comprehend informational texts and nonfiction in a text complexity range determined by qualitative and quantitative measures appropriate to grade 10. (9-10.RI.10)

Writing

- Use technology, including the internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. (9-10.W.6)
- Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (9-10.W.7)
- Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation. (9-10.W.8)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Enrique's Journey*: violence, drug use, sexual content, and profanity.

In the classroom, sensitive topics will be dealt with in a mature fashion toward an understanding of why this material is included in the text. The English Department feels that the literary merit of this text more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***Things Fall Apart* by Chinua Achebe (1958)**

The English Department has carefully evaluated *Things Fall Apart* as a whole and deemed it worthy for the 10th grade World Literature curriculum.

I. PLOT SUMMARY

Chinua Achebe's novel *Things Fall Apart* takes place in Nigeria during the British colonization. Achebe presents a perspective on tribal life and how the tribe of Okonkwo is losing control of their traditions and land. The reader follows Okonkwo as he rises and falls as a leader in his community. This complex text challenges the reader to evaluate the impact of colonization on self and community.

II. RATIONALE AND LEARNING OBJECTIVES

As with each text studied in this course, *Things Fall Apart* unit is grounded in an examination of the book's historical and cultural contexts. Nigerian novelist Chinua Achebe published this text just as his country was moving from colonial rule toward independence from Great Britain. Achebe is considered the "grandfather of African literature," and this text is well established in the literary canon. Students will compare and contrast Achebe's work with dominant European narratives of colonization, specifically as relayed by authors like Rudyard Kipling in his poem, "The White Man's Burden" (1899), and Joseph Conrad in his novella, *Heart of Darkness* (1899). Specifically, students will compose an analytical essay in which they examine how Achebe's novel draws on yet subverts the European narrative of colonialism of the African continent.

III. COMMON CORE STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RL.1)
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (9-10.RL.4)
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (9-10.RL.6)
- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). (9-10.RL.9)
- By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. (10.RL.10)

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Possible sensitive topics contained in *Things Fall Apart*: violence.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the novel. The English Department feels that the literary merit of the novel more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, the student should meet with the teacher to discuss his/her concerns.

***A Long Way Gone: Memoirs of a Boy Soldier* by Ishmael Beah (2007)**

The English Department has carefully evaluated *A Long Way Gone: Memoirs of a Boy Soldier* by Ishmael Beah as a whole and deemed it worthy for the 10th grade World Literature curriculum.

I. PLOT SUMMARY

A Long Way Gone recounts the author's childhood experiences during the civil war in Sierra Leone. This beautifully written account of a child soldier reveals the traits that make us human and how that humanity can be lost under the influence of violent leaders.

II. RATIONALE AND LEARNING OBJECTIVES

We begin our exploration of this text by examining the conditions in Sierra Leone that led up to the country's civil war. Beah's story offers students a first-hand recent account of war conditions in another country and the persistent tragedy of child soldiers. Beah recounts his transition from a child running from war into a vicious soldier and through rehabilitation with brutal honesty. *A Long Way Gone* will allow students to recognize the importance of childhood innocence, question the identification of a clear enemy, and explore the resilience of the human spirit. In this unit, we will focus on literature's role in spreading awareness and fostering resilience.

III. COMMON CORE STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RL.1)
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (9-10.RL.4)
- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (9-10.RL.6)
- Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*). (9-10.RL.7)
- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). (9-10.RL.9)
- By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. (10.RL.10)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *A Long Way Gone: Memoirs of a Boy Soldier* by Ishmael Beah: violence, drug use, Post Traumatic Stress Disorder, language, and references to sexual violence.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the memoir – to show readers the brutal reality of war as it affects children and young adults around the world and encourage them to work to prevent it. The English Department feels that the literary merit of the memoir more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, they should meet with the teacher to discuss their concerns.

***Kony 2012* by Invisible Children (2012)**

The English Department has carefully evaluated the *Kony 2012* documentary as a whole and deemed it worthy for the 10th grade World Literature curriculum.

I. PLOT SUMMARY

Kony 2012 is a short documentary film that became the most viral video in history when it was released on YouTube in 2012. The video intended to spread awareness about the atrocities committed by warlord Joseph Kony and spark a movement demanding his arrest. The non-profit organization Invisible Children, which created the video, explains the crimes committed by Kony and his rebel group, the Lord's Resistance Army through central Africa. Kony's extensive recruitment of child soldiers is emphasized in the video and will help students to realize the issue exists beyond the pages of *A Long Way Gone* and affects thousands of children.

II. RATIONALE AND LEARNING OBJECTIVES

We will watch this documentary in class, along with excerpts from follow-up videos by Invisible Children, after reading *A Long Way Gone*. Students will analyze the video for its effectiveness and use of rhetoric, comparing it to Beah's memoir. To complete the unit, students will choose an issue they are passionate about and argue which medium (book or documentary) will be most effective to spread awareness about it.

III. COMMON CORE STANDARDS

Reading Informational Text

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RI.1)
- Analyze how the author constructs an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them. (9-10.RI.3)
- Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter). (9-10.RI.5)
- Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. (9-10.RI.6)
- Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account. (9-10.RI.7)
- Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning. (9-10.RI.8)
- By the end of the year, proficiently and independently read and comprehend informational texts and nonfiction in a text complexity range determined by qualitative and quantitative measures appropriate to grade 10. (9-10.RI.10)

Writing

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- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
 - Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
 - Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
 - Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
 - Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - Provide a concluding statement or section that follows from and supports the argument presented. (9-10.W.1)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *Kony 2012*: violence, disturbing images, and references to sexual violence.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the documentary – to show viewers the brutal reality of war as it affects children and young adults around the world and encourage them to work to prevent it. The English Department feels that the literary merit of the video more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to express their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, they should meet with the teacher to discuss their concerns.

***The Tempest* by William Shakespeare (1623)
AND
Film adaptation (Julie Taymore, 2010, rated PG-13)**

The English Department has carefully evaluated *The Tempest* and its film adaptation—each as a whole—and deemed them worthy for the 10th grade World Literature curriculum.

I. PLOT SUMMARY

The Tempest is set on a remote island where Prospero, the rightful Duke of Milan, plots revenge and plans to reclaim his dukedom using illusion and skillful manipulation. He conjures up a storm, the eponymous tempest, to lure his enemies to the island. Once there, they are subject to his whims through the spirits and slaves who are tasked with his bidding.

II. RATIONALE AND LEARNING OBJECTIVES

The Tempest is a rich text in which to consider matters of sight and perspective. It raises significant questions concerning the ways in which different characters and cultures see and understand each other. The events that take place on the island take on different meanings based on the perspective from which they are seen. Prospero can be seen as a lovingly caring father to Miranda or an overbearingly protective patriarch. His treatment of Caliban can be understood as the result of frustrated good intentions or the actions of a treacherous tyrant. Caliban himself can be seen as an ugly, dangerous savage or an innocent and oppressed native, fighting for his freedom. Each of these perspectives is valid in that the text is open to interpretation and supports each reading. Students will discover how imperfect knowledge often results in a skewed perception of others—a valuable lesson that will far outlast their understanding of the particulars of Shakespeare's play.

III. COMMON CORE STANDARDS

Reading Literature

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (9-10.RL.1)
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (9-10.RL.2)
- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (9-10.RL.3)
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (9-10.RL.4)
- Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (9-10.RL.5)
- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (9-10.RL.6)
- Analyze the representation of a subject or a key scene in two different artistic mediums, including what is

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emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*). (9-10.RL.7)

- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). (9-10.RL.9)
- By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently. (10.RL.10)

IV. ADDRESSING SENSITIVE SUBJECTS

Possible sensitive topics contained in *The Tempest*: mild language, mild sexual content, drunkenness, and violence.

In the classroom, sensitive topics will be dealt with in a mature fashion, toward an understanding of why this material is included in the play. The English Department feels that the literary merit of the play more than compensates for the inclusion of this sensitive subject matter. Students are encouraged to feel comfortable in expressing their beliefs and views openly within the classroom environment. If a student is uncomfortable at any time, they should meet with the teacher to discuss their concerns.