

Honors English III Course Syllabus

Tuloso-Midway High School

Karine Hayes

Email Contact: khayes@tmisd.us

Phone Contact: 361-903-6700 ext. 3137

Conference Period: 8th Period 3:35 p.m. – 4:20 p.m.

Tutorial Availability: **Morning Tutorials 7:45 am-8:40 am** **Room 212** **Everyday**
 After School Tutorials in the Library (4:25-5:25pm) **Monday-Thursday**

GRADING POLICY—Students will receive authentic grades reflecting mastery on assignments and assessments. As this is a weighted course, no retests will be provided, and no late work will be accepted. As per the campus grading guidelines, the weight of assignment grades will be 50% for major grades and 50% for minor grades. Skills are spiraled in from assignment to assignment, meaning all assignments are important for consistent understanding. Assignments will be graded and recorded in a timely manner. For longer essays and in-depth projects, grading may take up to two weeks after the due date to be recorded. Periodically, students will be given “bonus point” opportunities in class. Students must be present on the day the opportunity takes place in order to earn bonus points. There will be no “make-up” bonus point opportunities.

Course Objective: **This** rigorous course is designed for sophomores of advanced ability. It ensures students become skilled readers and writers of a variety of texts. Classroom activities build on prior knowledge to strengthen reading, writing, and oral language skills. Students will read and write on a daily basis. The goal is to foster student responsibility for scholarship by providing the opportunity to work at a pre-college level to better prepare students for future advanced courses, as well as success on grade-level EOC, TSIA2, SAT, and ACT standardized tests.

TEXTS: A Variety of American Literature Novels
Vocabulary Power Plus: Science of Reading (Level 3)
Texas Write Source Grade 11
No Red Ink Digital Grammar Platform
My Perspectives Literature Anthologies for English III

Supply List:

#2 pencils with erasers	Glue Sticks
Highlighters (multiple colors)	Wide Ruled Notebook Paper
Blue/Black Ink pens only	2/3 inch Binder with pockets
Red Pens	One Box of Kleenex Tissues (to be turned in)
Colored Pencils	Chromebook (School-Owned Required) Needed in
Sharpie Markers (multiple colors) - Optional	Class Daily
Markers	

*Other materials will be needed for special projects (poster board, fabric, foam core board, markers, etc.) and will be assigned as needed.

English III Honors is 90% technology-based to reflect the methodologies of college courses. Students will need internet access and a device to be successful. ***The school will provide devices.***

Paperback novels: As a general practice, the English Honors teachers take an order for all paperbacks needing to be purchased approximately 3 weeks prior to their use.

Students and parents will receive reminder notifications through email, Parent Square/Student Square, and Google Classroom. This allows for better alignment of novel editions and discounted prices. Students will need their own copies of these novels. They may order them through the English department, purchase them used from Amazon.com or other such resale shops, borrow them from a friend, or check them out from the library.

Unit 1: “The Crucible” by Arthur Miller
Unit 2: Their Eyes Were Watching God by Zora Neale Hurston
Unit 3: The Great Gatsby by F. Scott Fitzgerald
Unit 4: To Kill A Mockingbird by Harper Lee
Unit 5: The Things They Carried by Tim O’Brien
Unit 6: American Voices Capstone Project—Literature as History, History as Literature

Unit 1 (Six Weeks)

Title: Foundations of Literary Analysis & American Identity

Themes:

- Foundational Myths and American Mortality
- Faith, Fear, Conformity, Identity
- Colonial to Early American Voices
- Gendered Persecution and Resistance

Anchor Texts:

“The Crucible” by Arthur Miller

How to Read Literature Like a Professor by Thomas C. Foster—Chapters: 1, 2, 3, 10, 19

Nonfiction:

Arthur Miller’s “Why I Wrote the Crucible”

Jonathan Edwards’ “Sinners in the Hands of an Angry God”

“The Danger of a Single” Chimamanda Ngozi Adichie

Poetry:

Anne Bradstreet—“Upon the Burning of Our House”

Phillis Wheatley—“On Being Brought from Africa to America”

Walt Whitman—“I Hear America Singing”

Margaret Atwood—“Half-Hanged Mary”

Unit 2 (Six Weeks)

Title: Voice, Identity, and the Search for Self

Themes:

- Voice, Self-Determination, Resilience
- Language and Power
- Gender, Race, and Cultural Legacy

Anchor Texts:

Their Eyes Were Watching God by Zora Neale Hurston

How to Read Literature Like a Professor by Thomas C. Foster—Chapters: 4, 12, 16, 18

Nonfiction:

How it Feels to be Colored Me—Zora Neale Hurston

Ain’t I a Woman?—Sojourner Truth

Alice Walker interview on Hurston

Poetry:

Maya Angelou— “Still I Rise”

Paul Laurence Dunbar—“We Wear the Mask”

Gwendolyn Brooks—“The Bean Eaters” or “A Song in the Front Yard”

Nikki Giovanni—“Ego Tripping”

Unit 3 (Six Weeks)

Title: The American Dream and Disillusionment

Themes:

- Wealth and Moral Decay
- Dreams vs. Reality
- Class, Exclusion, and Voice

Anchor Texts

The Great Gatsby by F. Scott Fitzgerald

How to Read Literature Like a Professor by Thomas C. Foster—Chapters: 5, 7, 8, 13, 14

Nonfiction:

“Rethinking the American Dream” –David Kamp

Emerson’s Self-Reliance (excerpt)

Carnegies' Gospel of Wealth (excerpt)

Poetry:

Langston Hughes—"Let America Be America Again" and "I, Too"

Edwin Arlington Robinson—"Richard Cory"

Emma Lazarus—"The New Colossus"

Claude McKay—"America"

Unit 4 (Six Weeks)

Title: Justine, Morality, and the American Legal System

Themes:

- Racial injustice and moral courage
- Coming of age and ethical awareness
- Law, power, and social hierarchy
- Empathy, prejudice, and the human condition

Anchor Texts:

To Kill a Mockingbird by Harper Lee

How to Read Literature Like a Professor by Thomas C. Foster—Chapters 6, 15, 17, 21

Nonfiction:

"The Courthouse Ring" by Malcolm Gladwell

Excerpt from Just Mercy by Bryan Stevenson (Ch. 1)—Stevenson explicitly references the novel and discusses its enduring influence on American perceptions of justice and race.

Article: "World's Columbian Exposition of 1893" - PBS

Poetry:

Langston Hughes—"Justice" or "As I Grew Older"

Maya Angelou—"Caged Bird"

Gwendolyn Brooks—"Bronzeville Mother Loiters in Mississippi, Meanwhile, a Mississippi Mother Burns Bacon"

Unit 5 (Six Weeks)

Title: War, Trauma, and Storytelling

Themes:

- Psychological and moral burdens of war
- Fear and Shame as Motivation
- Memory, storytelling, and healing
- Generational Trauma

Anchor Texts:

The Things They Carried by Tim O'Brien

How to Read Literature Like a Professor by Thomas C. Foster—Chapters: 9, 11, 20, 22, 24

Nonfiction:

War is a Force That Gives Us Meaning—Chris Hedges

Redeployment—Phil Klay

Veterans' Oral Histories (Library of Congress or StoryCorps)

Poetry:

Brian Turner—"Here, bullet."

Yusef Komunyakaa—"Facing It"

Walt Whitman—"Vigil Strange I Kept on the Field One Night"

Bruce Weigl—"The Beautiful Country"

Unit 6 (Six Weeks)

Title: **American Voices Capstone Project—Literature as History, History as Literature**

Overview:

Students will synthesize their understanding of American literature, rhetoric, and historical context by designing and presenting a capstone project. The project will trace a central theme (e.g., justice, identity, resistance, or the American Dream) across multiple periods and genres of American writing. Students will incorporate fiction, nonfiction, and poetry, as well as historical documents and critical perspectives.

Themes:

Civil Rights and Justice

Identity and the American Self

War, Trauma, and Healing

Voice and Resistance

The American Dream: Ideal vs. Reality

***Note:** The literature selections listed for each grading period may be changed or added to at the discretion of the teacher. Units listed are a framework for the year and may need to be adjusted due to time constraints.*

Attendance Expectations: *Regular school attendance is essential for a student to make the most of his or her education—to benefit from teacher-led and school activities, to build each day's learning on the previous day's, and to grow as an individual.* Absences from class may result in serious disruption of a student's mastery of the instructional materials; therefore, the student and parent should make every effort to avoid unnecessary absences.

- Make-up work will be allowed for full credit. If a student is absent on the day of an assessment and/or assignment due date, the student should be prepared to take the make-up assessment and/or turn in work due on the date of absence on the day of return.
- If students are absent when an assignment is given, the student will be given the same number of days absent beyond the original due date to complete the assignment.