

*Academic Year:* Fall 2019 - Spring 2020

*Teacher:* Lauren McKean

*Classroom:* 101

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*Office Hours:* Tuesday -Thursday, 7:50-8:05 AM & 3:20-3:45 PM

## Literature and Composition Course Syllabus

### Required Supplies

- 2 composition notebooks
- Writing utensils

### Recommended Supplies

- 3-ring binder
- Notecards for studying
- Highlighters

### Course Description

This course is developed to help students cultivate a personal voice in their own writing, learn the skills of compelling rhetoric, and learn to discuss ideas in an intelligent, respectful manner. To that aim, each unit analyzes a social injustice through the lens of a literary theory. The students will analyze how fiction and non-fiction critique and mend our culture. Then, the students will create their own pieces. Those pieces (research papers, projects, and presentations) will build upon their reading, writing, listening and speaking skills to prepare them for college, work, and life.

Furthermore, this course utilizes a framework developed by the National Program of Writing Administrators, the National Council of Teachers of English, and the National Writing Project to prepare students for college writing through 8 habits of mind.

According to the [Council for Writing Program Administrators](#), "Habits of mind refers to ways of approaching learning that are both intellectual and practical and that will support students' success in a variety of fields and disciplines. The Framework identifies eight habits of mind essential for success in college writing:

Curiosity – the desire to know more about the world.

Openness – the willingness to consider new ways of being and thinking in the world.

Engagement – a sense of investment and involvement in learning.

Creativity – the ability to use novel approaches for generating, investigating, and representing ideas.

Persistence – the ability to sustain interest in and attention to short- and long-term projects.

Responsibility – the ability to take ownership of one's actions and understand the consequences of those actions for oneself and others.

Flexibility – the ability to adapt to situations, expectations, or demands.

Metacognition – the ability to reflect on one's own thinking as well as on the individual and cultural processes used to structure knowledge.

We'll foster these habits of mind while developing rhetorical knowledge, critical thinking skills, the writing process, knowledge of conventions, and writing across subjects and media.

### **Course Objectives**

Because NPA's senior English course aims to prepare our students for college-level writing, I've designed this course to address the objectives in the [WPA Outcomes Statement for First-Year Composition](#).

#### *"Rhetorical Knowledge*

- Learn and use key rhetorical concepts through analyzing and composing a variety of texts
- Gain experience reading and composing in several genres to understand how genre conventions shape and are shaped by readers' and writers' practices and purposes
- Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure
- Understand and use a variety of technologies to address a range of audiences
- Match the capacities of different environments (e.g., print and electronic) to varying rhetorical situations"

#### *"Critical Thinking, Writing, and Composing*

- Use composing and reading for inquiry, learning, critical thinking, and communicating in various rhetorical contexts
- Read a diverse range of texts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay between verbal and nonverbal elements, and to how these features function for different audiences and situations
- Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources"

#### *"Writing Processes*

- Develop a writing project through multiple drafts
- Develop flexible strategies for reading, drafting, reviewing, collaborating, revising, rewriting, rereading, and editing
- Use composing processes and tools as a means to discover and reconsider ideas
- Experience the collaborative and social aspects of writing processes
- Learn to give and to act on productive feedback to works in progress
- Adapt composing processes for a variety of technologies and modalities
- Reflect on the development of composing practices and how those practices influence their work"

### *“Knowledge of Conventions*

- Develop knowledge of linguistic structures, including grammar, punctuation, and spelling, through practice in composing and revising
- Understand why genre conventions for structure, paragraphing, tone, and mechanics vary
- Gain experience negotiating variations in genre conventions
- Learn common formats and/or design features for different kinds of texts
- Explore the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions
- Practice applying citation conventions systematically in their own work”

## Units

### **1. Personal Narrative Unit**

To gauge the students’ reading comprehension and writing skills, as well as to emphasize writing traits like using concrete details over the abstract, we’ll begin with personal narratives. The students will then write their own personal narratives and submit them as college entrance essays.

#### *Primary Materials:*

- “Girl” by Jamaica Kincaid
- “Notes of a Native Son” by James Baldwin
- “Death of the Moth” by Virginia Woolf
- “The Braindead Megaphone” by George Saunders
- “Goodbye to All That” by Joan Didion

### **2. Rhetoric and Body Image Unit**

In this unit, students will learn how to apply rhetorical analysis to advertisements, and how those advertisements manipulate people into purchasing products. At the end of the unit, students will write rhetorical analyses: one of a print advertisement and one of a website.

#### *Primary Materials:*

- “Thank You for Arguing” by Jay Heinrichs
- The Illusionists by Elena Rossini

### **3. Gaze and Social Media Unit**

This unit will be the students’ introduction to literary theory. In literary analysis, the gaze has influence over the observed. The class will discuss two methods of observation: the spectacle and the panopticon. The spectacle is like a circus in that many people watch a few performers. The panopticon is the opposite in that it allows one person to view many people. Today, people are under constant observation: cameras, work, social outings, and social media. With our online presences, people can peruse our profiles and judge us at any moment. This changes our behavior. The students will read examples of the negative effects of both types of

observation, read Carter's examples of how to break that cycle, and write their own persuasive essays about how people should interact with social media.

For the semester final, students will choose one of ten topics about the effects of the panopticon and spectacle on a real life event, and then engage in a Lincoln-Douglas style debate.

*Primary Materials:*

- "Daughter" by Erksine Caldwell
- "Shooting an Elephant" by George Orwell
- 1984 by George Orwell
- *Nights at the Circus* by Angela Carter
- Stories from *Burning Your Boats* by Angela Carter

#### **4. Diversity Unit**

In this unit, students will apply Edward Said's "Other" to diversity and discrimination in the present. We'll begin with two prominent types of discrimination: sexism and racism. And in each section, students will identify traditional methods of discrimination through narrative, and then they'll read empowering narratives that counter those.

The unit will end with a social justice project in which the students apply technical writing practices, research, and literary theory to create a website. That website will identify a specific type of discrimination in a specific situation that the student chooses.

*Primary Materials:*

- "The Yellow Wallpaper" by Charlotte Perkins Gilman
- "The Men We Carry in Our Minds" by Scott Russell Sanders
- "Ain't I a Woman?" by Sojourner Truth
- "The Courtship of Mr. Lyon" by Angela Carter
- "The Tiger's Bride" by Angela Carter
- "I Have a Dream" by Martin Luther King Jr.
- *Why Are All the Black Kids Sitting Together in the Cafeteria? And Other Conversations about Race* by Beverly Daniel Tatum
- "A Dream Deferred" by Langston Hughes
- "I, Too, Sing America" by Langston Hughes
- "Mother Tongue" by Amy Tan
- "The History of Red" by Linda Hogan
- "Heritage" by Linda Hogan
- "Afro-Latina" by Elizabeth Acevedo
- "Accents" by Denice Frohman
- "Brief History" by Jose Soto

## 5. Marxism Unit

It says Marxism, which can be alarming, but I'm teaching Marxist literary theory, not Marx's beliefs about societal structure. Marxist literary theory analyzes how class structure, industry, and the market type affect identities, ideologies, opportunity, working conditions, and other superstructures.

To do this, students will learn about the American market from the Industrial Revolution on. We'll end with a book and documentary about what the market looks like now and where it's trending. Ideally, this knowledge will help students consider future careers, what healthy workplaces look like, and how they can do work that positively impacts both local and global populations.

To demonstrate comprehension and skills, the students will write a tech-writing-style report about an industry they'd like to enter. In that industry, they'll analyze how it affects workers' identities and bodies, why the industry's structure exists, and if it can be improved.

*Primary Materials:*

- *The Grapes of Wrath* by John Steinbeck
- *The Dustbowl* by Ken Burns
- *Nickel and Dimed* by Barbara Ehrenreich
- *The Triangle Shirtwaist Fire* by Jamila Wignot and Mark Zwonitzer
- *The Jungle* by Upton Sinclair
- *Generation Start Up*
- *The True Cost* by Andrew Morgan and Michael Ross
- *The Rise of the Creative Class* by Richard Florida

## General Policies

### Grades

*Unit Final Papers and Projects- 40%*

- Unit 1- College Entrance Essay
- Unit 2- Rhetorical Analysis
- Unit 3- LD Debate Speech
- Unit 4- Social Justice Blog
- Unit 5- Workplace Report

*In-Class Writing Assignments, Presentations, and Discussions- 30%*

This category is for smaller assignments like journal entries, exit tickets, and Socratic Discussions.

If you are absent and miss a Socratic discussion, you must submit an MLA-formatted, 1-page written response on the topic within three days of your return to school. Please send it to my

email. I'll send you a confirmation email by the next school day. If I have not sent the confirmation, resend the report.

#### *Semester Portfolios- 20%*

Students will create an electronic portfolio as the semester finals for fall and spring. Each portfolio will have students reflect on the 8 habits of mind, how their work has grown, and require students to submit original and edited versions of their best assignments from the unit.

#### *Participation- 10%*

Participation is based upon the student interacting with the class material, whether that's asking a thoughtful question, commenting on something, or helping others.

- Students will receive a point each day for thoughtful participation.
- No participation results in no points. Absences also result in no points for the day, unless there has been a crisis. If there is, come talk with me, and we'll work something out.
- Disruptive behavior results in the subtracting of points.

#### *Additional Writing/Reading Assignments*

The students will write journal entries so that I can measure their comprehension of the material.

Journal entries can be found on my Planbook. Assignments may be added or subtracted throughout the year at teacher's discretion.

#### *Supplemental Materials*

TedTalks, News Articles, Podcasts

#### *Tests and Quizzes*

Tests and quizzes will be announced at least one week in advance. "Pop" reading quizzes will be given only if students do not appear to be keeping up with the reading for discussion.

#### *Absence/Make-up Work Policy*

- If you are involved in school-sponsored events requiring you to miss class, you must turn in work or complete your assignments before going on the trip or make arrangements with me for submission.

Your assignment must be complete and submitted in class on the day it is due to be eligible for full credit.

ALL LATE ASSIGNMENTS WILL BE DOCKED 10% EVERY DAY PAST THE DEADLINE.

## **Policies**

### *Computer Use & Access*

You will need access to the internet and a word processor for some homework assignments.

Please make plans to use these resources if necessary and as needed to complete your work in a timely manner. Some access to technology can be supplied on campus, but you should prepare to work on portions of this course outside of class that will require technical literacy.

### *Phones, iPods, Etc.*

All electronics will be placed in the “phone rack” before class begins and retrieved after class ends.

Exceptions will be made only in extraordinary circumstances at the request of a parent or guardian.

### *Respectful Classroom Conduct*

Due to the sometimes-troubling nature of history and literature, sensitive subjects and controversial issues may be raised in class. Respect for diversity of opinion and the serious nature of this material is required. All opinions are welcome, but personal attacks and sexist or racist language will not be tolerated.

### *Academic Integrity*

Academic integrity is a personal choice. It is taking responsibility for your own work; it is being individually accountable; and it means honesty in your academic work. In other words, we expect you to make choices that reflect integrity and responsible behavior.

Academic integrity applies to both written work and oral presentations. Examples of academic dishonesty include, but are not limited to, the following: the willful giving or receiving of an unauthorized text, unfair, dishonest, or unscrupulous advantage in academic work over other students using fraud, duress, deception, theft, trickery, talking, signs, gestures, copying, or any other methodology.

### *Plagiarism*

- Submitting or presenting another person's work as your own without proper documentation, including downloaded information from the internet. For example, direct copying and pasting from the internet (or anywhere else) requires quotation marks (indicating that you are using the ideas and words of others), as well as accurate and complete citation information.
- Using another student's material.

### *Cheating*

A student who engages in academic dishonesty can expect to receive an “0” for the assignment. The student may also be placed on academic and/or disciplinary probation.

- Giving or receiving information during a test, quiz, and/or class work assignment without teacher authorization
- Using hand signals, gestures, and the like during tests or quizzes to obtain/give information
- Using or having access to unauthorized materials during a test or quiz

### **Suggestions for Success**

The following strategies will be useful throughout the course:

#### *Google Classroom Advice*

- Submit Google Classroom assignments as Google Docs. I can only attach rubrics to that format.
- Submit online assignments at least 2 hours before they’re due in case you have tech problems.
- Download the Google Classroom app on your phone.

#### *Editing Advice*

- Complete your assignment early and ask me to edit it for you. I’m happy to do it if you ask nicely and give it to me days in advance.
- Ask other people to edit for you.
- Edit like your life depends on it.

### **Contacting the Instructor**

#### *Email*

I read and answer my email every weekday unless I’m out of town or taking a sick day.

Emailing me is the best way to receive a quick response during the work week. On that note, I do not open my email outside of work hours, even on weekdays.

#### *Google Classroom*

Since I don’t look at my work email outside of work, I do allow Google Classroom to give me notifications on my phone. If you’re a student and need help on an assignment, please contact me through Google Classroom. Unless I’ve already fallen asleep, you’ll hear from me that night.

#### *Phone*

My phone’s red message light blinks even when the message box is empty. If you’d like a phone call, please email me and provide your phone number. I will call you.

# 12th Literature and Composition Syllabus Signatures

Thank you for taking time to review the syllabus for Ms. Mckean's 12th Literature and Composition, school year 2019-2020.

By signing below, you are indicating you have read the electronic version of the syllabus found on my NPA teacher page, understand and agree to support the policies presented, and give consent for your student to read the course texts listed above.

Please contact me immediately if you have questions or concerns about the course materials, policies, or expectations.

YOUR EDUCATION IS YOUR RESPONSIBILITY.

Student Printed Name: \_\_\_\_\_

Student Signature: \_\_\_\_\_

Parent/Guardian Printed Name: \_\_\_\_\_

Parent/Guardian Signature: \_\_\_\_\_

Preferred Contact Information for Parent

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Preferred Contact Information for Student

Phone: \_\_\_\_\_

Email: \_\_\_\_\_