

English 10 & Honors English 10

Fall Semester (Q1, Q2)

Reading List (DRAFT - TBD)

Literature for this course strives to align with at least two of the following three pillars:

- I. **MCAA' Literacy Curriculum Goals** to include 50% of resources created by, sourced from, or authored by historically under-represented and marginalized people or groups
- II. **Alabama' state academic standards for English Language Arts, Grade 10: CL.10.1.** *Read, analyze, and evaluate complex literary and informational texts written from various cultural perspectives, with an emphasis on works originating outside the United States and the British Isles from 1600 to the present.*
- III. **National Lexile measurements and guidance** for increasing literary text complexity for Grade 10: 1050L to 1335L. However, this measurement is imperfect and used as a reflection tool for teachers to promote increasingly complex texts in the classroom. The suggested ranges differ from state-to-state and expert-to-expert.

The following resources were used to help inform reading list choices:

- [MetaMetrics Lexiles](#)
- [Common Sense Media reviews](#)

Proposed Reading List

English II and Honors English II courses may incorporate all or a portion of the literature listed below. Text choices are subject to change based on the needs and students. Supplemental model texts for support or short study may also be incorporated as necessary although not currently listed. This occurs when new information, research, or resources become available over the course of the school year.

Academic Resources	Memoirs	Op-Eds	Satires	Novel Study	Short Stories
<ul style="list-style-type: none"> • How to Read Literature Like a Professor by Thomas C. Foster (1150L) • How to Read Literature Like a Professor for Kids by Thomas C. Foster (820L) 	<ul style="list-style-type: none"> • This is Not Who We Are by Naomi Shihab Nye (1000L) • Crying in the Bathroom (selected excerpt) by Erika L. Sanchez • The Storyteller (selected excerpt) by Dave Grohl • Is Everyone Hanging Out Without Me? (selected excerpt) by Mindy Kaling • Persepolis by Marjane Satrapi (GN380L) • The Art of Learning by Josh Waitzkin • Maus by Art Spiegelman 	<ul style="list-style-type: none"> • Here's why you shouldn't high-five a child by John Rosemond • Tears of the Kingdom Gave Me A Life Lesson I Really Needed by Jess Howard • 	<ul style="list-style-type: none"> • Animal Farm by George Orwell (1170L) - (book pairings) • Gulliver's Travels by Jonathan Swift (1300L) • Wealthy Teen Nearly Experiences Consequences by The Onion Staff • Brave New World by Aldous Huxley (870L) • Fahrenheit 451 by Ray Bradbury (890L) • 	<ul style="list-style-type: none"> • The Amazing Adventures of Kavalier and Clay by Michael Chabon (1170L) • The Kite Runner by Khaled Hosseini (840L) • The House on Mango Street by Sandra Cisneros (870L) • The Poet X by Elizabeth Acevedo (800L) • The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson (1060L) • St Lucy's Home for Girls Raised by Wolves by Karen Russell 	<ul style="list-style-type: none"> • The Interlopers by Saki • Safety of Numbers by Lucy Tan (890L) • Cooking Time by Anita Roy (790L) • The Wretched and the Beautiful by E. Lily Yu (1170L) • The Possibility of Evil by Shirley Jackson • Lather and Nothing Else by Hernando Tellez (640L) • The Fall of the City by Alden Nowlan • Our Shadows Have Claws: 15 Latin American Monster Stories • A Dead Woman's Secret by Guy de Maupassant (1180L)

First Semester Overview

Timeline	Unit/Theme	Standard	Student Focused Objective	Resources/Suggested Activities
July - Aug	<p data-bbox="254 256 409 464">Welcome: Identity, Memoirs, and Studying Story Structures</p> <p data-bbox="268 496 394 524">Weeks 0-5</p>	<p data-bbox="436 256 884 444">CL.10.1. Read, analyze, and evaluate complex literary and informational texts written from various cultural perspectives, with an emphasis on works originating outside the United States and the British Isles from 1600 to the present.</p> <p data-bbox="436 477 884 568">CL.10.3. Analyze how an author’s cultural perspective influences style, language, and themes.</p> <p data-bbox="436 600 884 756">CL.10.4. Interpret an author’s use of characterization, connotation, denotation, figurative language, literary elements, and point of view to create and convey meaning in a variety of texts.</p> <p data-bbox="436 789 852 912">CL.10.5. Analyze context and organizational structures to determine theme, tone, and the meaning of the work as a whole.</p> <p data-bbox="436 945 884 1166">CL.10.6. Compare and/or contrast the perspectives in a variety of fiction, nonfiction, informational, digital, and multimodal texts produced from diverse historical, cultural, and global viewpoints, not limited to the grade-level literary focus.</p> <p data-bbox="436 1198 884 1484">CL.10.9. Compose both short and extended narrative, informative/explanatory, and argumentative writings that are clear and coherent, use an appropriate command of language, and demonstrate development, organization, style, and tone that are relevant to task, purpose, and audience. Examples: paragraphs,</p>	<p data-bbox="913 256 1348 412">Teacher will establish structures for learning - <i>close reading, note-taking, and presenting</i> - using model texts focused on memoirs.</p> <p data-bbox="913 444 1318 519">Students will study memoirs using close reading strategies.</p> <p data-bbox="913 552 1354 626">Students will write a memoir about a significant memory.</p> <p data-bbox="913 659 1348 734">Students will create and present a Petcha Kucha about assigned topics.</p>	<p data-bbox="1390 256 1457 284">Texts</p> <ol data-bbox="1436 326 1976 967" style="list-style-type: none"> <li data-bbox="1436 326 1913 401">1. Your Identity is your Superpower by America Ferrara (YouTube) <li data-bbox="1436 407 1856 482">2. The Danger of a Single Story by Chimamanda Ngozi Adichie <li data-bbox="1436 488 1913 563">3. Names (excerpt from <i>The Poet X</i>) by Elizabeth Acevedo <li data-bbox="1436 570 1940 597">4. American History by Judith Ortiz Cofer <li data-bbox="1436 604 1976 678">5. Crying in the Bathroom (excerpt) by Erika L. Sanchez <li data-bbox="1436 685 1940 712">6. The Storyteller (excerpt) by Dave Grohl <li data-bbox="1436 719 1940 794">7. Is Everyone Hanging Out Without Me? (excerpt) by Mindy Kaling <li data-bbox="1436 800 1919 875">8. The Art of Learning (excerpt) by Josh Waitzkin <li data-bbox="1436 881 1955 967">9. How to Read Literature Like a Professor for Kids by Thomas C. Foster

		<p>constructed responses, essays</p> <p>a. Write a memoir, narrative essay, or personal or fictional narrative to convey a series of events, establishing a clear purpose, using narrative techniques, and sequencing events coherently.</p> <p>DL.10.15. Create and deliver an individual or collaborative presentation that is suitable in purpose and tone for its intended audience and occasion.</p>		
Sept	<p>Op-Eds, Developing an Informed Stance, and Constructive Writing</p> <p>Weeks 6-8</p>	<p>CL.10.2. Analyze and evaluate information from graphic texts to draw conclusions, defend claims, and make decisions.</p> <p>CL.10.8. Through active listening, evaluate tone, organization, content, and non-verbal cues to determine the purpose and credibility of a speaker.</p> <p>CL.10.9. Compose both short and extended narrative, informative/explanatory, and argumentative writings that are clear and coherent, use an appropriate command of language, and demonstrate development, organization, style, and tone that are relevant to task, purpose, and audience. Examples: paragraphs, constructed responses, essays</p> <p>b. Write explanations and expositions that incorporate relevant evidence, using effective transitions that</p>	<p>Teacher will establish structures for writing using model texts focused on Op-Eds.</p> <p>Students will study Op-Eds using close reading strategies.</p> <p>Students will create an Op-Ed over a topic of their choice.</p>	<p>Texts</p> <ol style="list-style-type: none"> 1. Here's why you shouldn't high-five a child by John Rosemond 2. Cursing negatively affects society by Sarah Day 3. The Beauty industry must clean up its dangerous secret by Elizabeth Reyes 4. The Onion Is The Country's Best Op-Ed Page. Seriously. by Noreen Malone 5. Bird species are being renamed! Here are my suggestions! by Alexandra Petri 6. Why are orcas attacking boats? Hint: It's not a war on humans. by David Neiwert 7. They're Programmed to Work — What Happens If They Stop? (YouTube) 8. Advanced Pressure (YouTube) 9. Why Blaming Video Games for Violence is Wrong (YouTube) 10. How to Disagree Better (YouTube) <p>Podcasts</p>

objectively introduce and develop topics.

c. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning, relevant and sufficient evidence, appropriate transitions, and a concluding section that follows from and supports the information presented.

DL.10.12. Interpret digital texts to determine subject, occasion, audience, purpose, tone, and credibility.

DL.10.13. Interpret a digital audio source to determine subject, occasion, audience, purpose, tone, and credibility.

LL.10.19. Interpret how an author's grammar and rhetorical style contribute to the meaning in both fiction, including poetry and prose, and nonfiction, including historical, business, informational, and workplace documents.

LL.10.20. Analyze the formality of language in a variety of audible sources in order to comprehend, interpret, and respond appropriately.

LL.10.21. Analyze a speaker's rhetorical, aesthetic, and organizational choices in order to determine point of view, purpose, and effectiveness.

- [Brains On! How to find the facts](#)

Guides

- [How to Write an OpEd \(Harvard\)](#)
- [The OpEd Project](#)
- [Writing Effective OpEds \(Duke\)](#)
- [The Washington Post guide to writing an opinion article](#)

		LL.10.22. Apply conventions of standard English grammar, mechanics, and usage, including appropriate formality of language, to communicate effectively with a target audience. a. Exhibit stylistic complexity and sophistication in writing.		
Oct	Short Stories and Writing within Creative Constraints Weeks 9-13	LL.10.19. Interpret how an author’s grammar and rhetorical style contribute to the meaning in both fiction, including poetry and prose, and nonfiction, including historical, business, informational, and workplace documents.	Students will study short stories focusing on how authors work within creative constraints.	Texts <ol style="list-style-type: none"> 1. The Interlopers by Saki 2. Safety of Numbers by Lucy Tan 3. Cooking Time by Anita Roy 4. The Wretched and the Beautiful by E. Lily Yu 5. The Possibility of Evil by Shirley Jackson 6. Lather and Nothing Else by Hernando Tellez 7. The Fall of the City by Alden Nowlan 8. Our Shadows Have Claws: 15 Latin American Monster Stories (excerpts) 9. A Dead Woman's Secret by Guy de Maupassant
Nov	Satires and Symbolism Weeks 14-16	DL.10.14. Create and edit collaborative digital texts that are suitable in purpose and tone for their intended audience and occasion.	Students will study satires and how authors use symbols to express ideas about society.	Texts <ol style="list-style-type: none"> 1. Animal Farm by George Orwell 2. Civil Disobedience by Henry David Thoreau 3. Propaganda: Battling for the Mind by Shelby Ostergaard
Dec	End of Semester	LL.10.23. Deliver a speech suitable for an authentic audience for a specific	Students will independently read a	Texts

Independent Reading Project Weeks 17-19	purpose, demonstrating command of formal English when indicated or appropriate.	grade-level book of their choice. Students will create a book talk about their independent reading.	1. Resources <ul style="list-style-type: none"> ● Model Book Talks (Google Drive)
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Works Cited

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Foster, Thomas C. *How to Read Literature like a Professor: For Kids*. Turtleback Books, 2013.

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Sanchez, Erika L. "Do You Think I'm Pretty? Circle Yes or No." *Crying in the Bathroom*, Penguin Random House LLC, New York, NY, 2023, pp. 113–132.

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Spiegelman, Art. *Maus*. Pantheon Books, 1986.