



PISCATAWAY TOWNSHIP SCHOOLS

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ENGLISH III

Content Area: English

Grade Span: 11th Grade

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Piscataway Township Schools

COURSE OVERVIEW

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COURSE OVERVIEW

| Description | | | | | | | | | | | | | | | | | |
|---|--|---------|------|-------|--------|--------|---|---------|--------|---|---------|--------|--|---------|--------|--|---------|
| <p>English III focuses on an exploration of the literature of the time period associated with British and European colonialism and post-colonial responses to colonial encounters. The course will examine the motivations, effects, and legacy of colonialism as a whole. It will focus on historical as well as literary themes through reading, writing, listening/viewing, and speaking. Particular attention is paid to analytical reading skills, critical literacy, and the development of skills essential for college writing.</p> | | | | | | | | | | | | | | | | | |
| Goals | | | | | | | | | | | | | | | | | |
| <p>The broad goals of this course are:</p> <ol style="list-style-type: none"> 1. Students will read fluently with comprehension and appreciation. 2. Students will write effectively for a variety of purposes and audiences. 3. Students will orally express and discuss their ideas effectively, purposefully, and respectfully. 4. Students will listen to the ideas of others critically and respectfully. 5. Students will understand and critically analyze works of literature and nonfiction from different periods of history and from diverse cultures. 6. Students will understand the impact British colonialism had on global civilization and culture 7. Students will examine the contributions and history of individuals from diverse backgrounds and social/economic circumstances and with diverse identities. | | | | | | | | | | | | | | | | | |
| Scope and Sequence | | | | | | | | | | | | | | | | | |
| <table border="1" style="width: 100%; border-collapse: collapse; text-align: center;"> <thead> <tr> <th style="width: 10%; padding: 5px;">Unit</th> <th style="width: 70%; padding: 5px;">Topic</th> <th style="width: 20%; padding: 5px;">Length</th> </tr> </thead> <tbody> <tr> <td style="padding: 5px;">Unit 1</td> <td style="text-align: left; padding: 5px;">Colonialism: Conquest, Control, and the Creation of the “Other”</td> <td style="padding: 5px;">9 weeks</td> </tr> <tr> <td style="padding: 5px;">Unit 2</td> <td style="text-align: left; padding: 5px;">Assimilation & Hybridity: a Search for Belonging and Identity</td> <td style="padding: 5px;">9 weeks</td> </tr> <tr> <td style="padding: 5px;">Unit 3</td> <td style="text-align: left; padding: 5px;">Resistance and Reconstruction: Confronting the Legacy of Colonialism</td> <td style="padding: 5px;">9 weeks</td> </tr> <tr> <td style="padding: 5px;">Unit 4</td> <td style="text-align: left; padding: 5px;">Rewriting the Narrative: Looking Forward and Backward in a New Way</td> <td style="padding: 5px;">9 weeks</td> </tr> </tbody> </table> | | | Unit | Topic | Length | Unit 1 | Colonialism: Conquest, Control, and the Creation of the “Other” | 9 weeks | Unit 2 | Assimilation & Hybridity: a Search for Belonging and Identity | 9 weeks | Unit 3 | Resistance and Reconstruction: Confronting the Legacy of Colonialism | 9 weeks | Unit 4 | Rewriting the Narrative: Looking Forward and Backward in a New Way | 9 weeks |
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| Unit 1 | Colonialism: Conquest, Control, and the Creation of the “Other” | 9 weeks | | | | | | | | | | | | | | | |
| Unit 2 | Assimilation & Hybridity: a Search for Belonging and Identity | 9 weeks | | | | | | | | | | | | | | | |
| Unit 3 | Resistance and Reconstruction: Confronting the Legacy of Colonialism | 9 weeks | | | | | | | | | | | | | | | |
| Unit 4 | Rewriting the Narrative: Looking Forward and Backward in a New Way | 9 weeks | | | | | | | | | | | | | | | |
| Resources | | | | | | | | | | | | | | | | | |
| <p>Core Texts: <i>Othello</i> (Shakespeare), <i>Frankenstein</i> (Shelley), <i>Born a Crime</i> (Noah), <i>American Born Chinese</i> (Yang), <i>Kindred</i> (Butler), <i>Binti</i> (Okorafor), <i>The Time Machine</i> (Wells), <i>Heart of Darkness</i> (Conrad), <i>The</i></p> | | | | | | | | | | | | | | | | | |

COURSE OVERVIEW

Kite Runner (Hosseni), The Tempest (Shakespeare), Black Panther (Coogler)

Unit 1: Colonialism: Conquest, Control, and the Creation of the “Other”

| Summary and Rationale | |
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| <p>This unit will focus on the history and motivations behind British colonialism. It will also explore how interactions between cultures create and frame identities. The texts and assignments will explore how dominant cultures portray those with whom they come into contact as uncivilized, lacking in intelligence and knowledge, and/or exotic, and how this portrayal and the mode of thinking it engenders reinforces political and social power imbalances.</p> | |
| Recommended Pacing | |
| 9 weeks | |
| State Standards | |
| Standard Reading | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| RL.11-12.10 | By the end of grade 11, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed. |
| RL.11-12.9. | Demonstrate knowledge of and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics. |
| Standard Writing | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| W.11-12.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. Conduct short as well as more sustained research projects to answer a question |

Unit 1: Colonialism: Conquest, Control, and the Creation of the “Other”

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| W.11-12.7 | (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. |
| Standard Speaking and Listening | |
| CPI # | Cumulative Progress Indicator (CPI) |
| SL.11-12.4 | Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience. |
| SL.11-12.5. | Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. |
| Instructional Focus | |
| Unit Enduring Understandings | |
| <ul style="list-style-type: none"> ● Hiding under the veneer of “civility”, colonialism is often fueled by barbarity and the thirst for power. ● Throughout history, physical violence has been used to subjugate marginalized groups. ● Power imbalances can be created by manipulating symbols and images to create a narrative of subjugation. ● “Othering” leads to prejudice, marginalization, and inequality. ● Cultures of both dominant and marginalized groups are altered through colonization. ● Colonialism can be physical as well as cultural in nature. | |
| Unit Essential Questions | |
| <ul style="list-style-type: none"> ● What were the motivations that fueled colonialism? ● What methods are used to establish control and subjugate people? ● How does the violence of colonialism produce lasting consequences for both colonizers and colonized? | |

Unit 1: Colonialism: Conquest, Control, and the Creation of the "Other"

- What person(s) or groups are identified as "other"? How are such persons/groups described and treated?

Objectives

Students will know:

- The history of British and European colonialism
- The role of colonialism in fueling inequality and conflict
- Ideas of "The Other" and "Orientalism"
- The prevalence of the "white savior" narrative
- The ways that physical and cultural colonialism were implemented

Students will be able to:

- Define colonialism and provide examples of colonialism throughout history
- Identify how the concept of "othering" affects human thinking and behavior
- Identify the methods and outcomes of colonialism
- Construct well-organized arguments utilizing the PIECE writing methodology
- Research and compose a presentation on a territory that was colonized by England

Resources

- Core Texts: *Frankenstein* (Shelley), *Heart of Darkness* (Conrad), *The Time Machine* (Wells), *Lord of the Flies* (Golding), *The Tempest* (Shakespeare)
- Nonfiction: Excerpts from *Guns Germs and Steel* (Diamond), "Killing an Elephant" (Orwell), *Whistling Vivaldi* (Steele)
- Poetry: "From," (Asghar & Ewing), "On Listening to Your Teacher Take Attendance," (Nezhukumatathil); "Second Generation," (Sapigao), "My Dream" (Rosetti), "What It Must Have Felt Like," (Limon), "White Man's Burden" (Kipling)
- Visual Texts: *Avatar* (Cameron), *District 9* (Blomkamp), *Arrival* (Villeneuve), *Exterminate all the Brutes* (Peck)

Unit 2: Assimilation & Hybridity: a Search for Belonging and Identity

| Summary and Rationale | |
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| <p>This unit will examine how the interaction between cultures, particularly those involving colonialist and colonized people, can, at times, result in people attempting to transform their identities to match those of the dominant culture and/or the formation of new, hybrid identities for both groups. To explore these ideas, students will read texts such as <i>Born a Crime</i>, Trevor Noah’s memoir of life in South Africa around the time of the fall of the apartheid regime. Students will examine how Noah uses humor and narrative techniques to tell his story and compare his experiences with other texts from the course. Finally, students will compose a personal memoir using the texts in this unit as mentor texts.</p> | |
| Recommended Pacing | |
| 9 weeks | |
| State Standards | |
| Standard Reading | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| NJLSA.R2. | Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. |
| RL.11-12.3. | Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). |
| RL.11-12.4 | Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. |
| Standard Writing | |
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Unit 2: Assimilation & Hybridity: a Search for Belonging and Identity

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| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| W.11-12.3 | Write narratives to develop real or imagined experiences or events using effective technique, well- chosen details, and well-structured event sequences. |
| Standard Speaking and Listening | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| SL.11-12.1 | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. |
| Instructional Focus | |
| Unit Enduring Understandings | |
| <ul style="list-style-type: none"> ● Pretending to be someone else can lead to feelings of alienation. ● Cultures of both dominant and marginalized groups are created by the interactions of multiple cultures. ● Identities of individuals are formed by their interactions with others and self-definition. | |
| Unit Essential Questions | |
| <ul style="list-style-type: none"> ● How does society pressure individuals to conform to lifestyles presented as privileged? ● To what extent can one choose their identity? ● What influences perceptions of identity, class, gender, and race? ● How do cultural differences combine to form individual identities and shape our perceptions of ourselves, others, and the world? | |
| Objectives | |
| <p>Students will know:</p> <ul style="list-style-type: none"> ● Plot, characters, themes of <i>Born a Crime</i> ● The social and political system known as apartheid ● Idea of “hybridity” ● What satire is and how it can be used to challenge injustice ● The complexity entailed in navigating multiple cultural worlds | |

Unit 2: Assimilation & Hybridity: a Search for Belonging and Identity

Students will be able to:

- Analyze how individuals from marginalized cultures use methods of assimilation
- Analyze how individuals from marginalized cultures develop hybrid identities
- Construct a personal memoir that shows self-reflection on an aspect of their own identity

Resources

- Core Text: *Born a Crime* (Noah), *Othello* (Shakespeare), *American Born Chinese* (Yang),
- Poetry: “One Child Has Brown Eyes,” Marilyn Chin, “Second Generation,” (Sapigao), “Imaginary Number” (Seshadri), “(citizen) (illegal)” (Olivarez)
- Non-fiction: “‘Passing’ Review: Black Skin, White Masks” (Dargis), “Good Muslim, Bad Muslim” (Elhillo), “On Seeing England for the First Time” (Kincaid)
- Visual Texts: *Passing* (Hall), *Persepolis* (Satrapi); *Judas and the Black Messiah* (King), *Everything, Everywhere, All at Once* (Kwan), *The Namesake* (Lahiri), Interviews with Trevor Noah (Youtube)
- Short Story: “Interpreter of Maladies” (Lahiri)

Unit 3: Resistance and Reconstruction: Confronting the Legacy of Colonialism

| Summary and Rationale | |
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| <p>In this unit, students will explore the ways that colonized peoples have resisted cultural and physical hegemony during colonization, including the role of art in perpetuating and/or challenging cultural imperialism. They will also read and analyze texts that explore the effects of decolonization, especially the issues that have arisen with the independence of formerly subjugated groups.</p> | |
| Recommended Pacing | |
| 9 weeks | |
| State Standards | |
| Standard Reading | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| RL.11-12.5. | Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. |
| RI.11-12.10 | By the end of grade 11, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed. |
| Standard Writing | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| W.11-12.1. | Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. |
| Standard Speaking and Listening | |
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Unit 3: Resistance and Reconstruction: Confronting the Legacy of Colonialism

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| CPI # | Cumulative Progress Indicator (CPI) |
| SL.11-12.1 | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. |
| Instructional Focus | |
| Unit Enduring Understandings | |
| <ul style="list-style-type: none"> ● People take multiple approaches to resisting oppressive forces. ● Rebellion can take many forms. ● Modern writers combine many disparate influences to create new forms. ● The legacy of violence affects multiple generations. | |
| Unit Essential Questions | |
| <ul style="list-style-type: none"> ● How does family relate to culture? ● What does it mean to tell one’s own story? ● How does the way a story is told affect its meaning? ● What is postcolonialism? ● Are there forms of colonialism and imperialism that exist today? ● How does literature depict the results of the colonial encounter that can still be felt in the present? | |
| Objectives | |
| <p>Students will know:</p> <ul style="list-style-type: none"> ● The various ways that cultures resisted physical and cultural colonization ● Post-colonial identity can be difficult and frustrating to navigate ● The person telling the story can have a powerful effect on the story <p>Students will be able to:</p> <ul style="list-style-type: none"> ● Identify means of resistance within non-dominant cultures ● Identify new issues that arose once the colonizers left ● Construct an analytical essay that showcases well-organized arguments utilizing the PIECE writing methodology | |
| Resources | |

Unit 3: Resistance and Reconstruction: Confronting the Legacy of Colonialism

- Core Text(s): *Kite Runner* / *And the Mountains Echoed* (Hosseni), *Things Fall Apart* (Achibe), *Kindred* (Butler)
- Non-Fiction: Excerpts from *Orientalism* (Said), “The Master’s Tools Will Never Dismantle the Master’s House” (Lorde)
- Visual Text(s): *Invictus* (Eastwood), *Whale Rider* (Caro) *Lagaan: Once Upon a Time in India* (Gowariker), *RRR* (Rajamouli),
- Poetry: *Omeros* (Walcott); “We Wear the Mask” (Dunbar)

Unit 4: Re-writing the Narrative: Looking Forward and Backward in a New Way

| Summary and Rationale | |
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| <p>As students have already learned how selective culture and history can reinforce colonial hegemony, this unit introduces texts that will challenge students to reimagine the past and consider it through unique perspectives. As an example, students examine texts in which the skin color of characters deviates from what is expected by the dominant culture. Additionally, students will synthesize the concepts discussed throughout the rest of the course to analyze the hit Marvel film Black Panther. Students will examine thematic ideas that play prominent roles in the movies, such as assimilation vs. resistance, Afro-futurism, casting, Orientalism, and hybridity.</p> | |
| Recommended Pacing | |
| 9 weeks | |
| State Standards | |
| Standard Reading | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| RL.11-12.3 | Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). |
| RI.11-12.1 | Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain. |
| Standard Writing | |
| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| W.11-12.1. | Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. |

Unit 4: Re-writing the Narrative: Looking Forward and Backward in a New Way

| Standard Speaking and Listening | |
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| CPI # | <u>Cumulative Progress Indicator (CPI)</u> |
| SL.11-12.1. | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. |
| Instructional Focus | |
| Unit Enduring Understandings | |
| <ul style="list-style-type: none"> • The victor gets to write both the story and the history. • Selective culture and history can reinforce colonial hegemony. • It is difficult for something to become a reality without it being imagined first. | |
| Unit Essential Questions | |
| <ul style="list-style-type: none"> • What can speculative fiction reveal about the “real world”? • What influences perceptions of identity, class, gender, and race? • What does it mean for a story to be “accurate” or “realistic”? • What does it mean to tell one’s own story? • How does the way a story is told affect its meaning? • How do the expectations of an audience affect their understanding of a text? | |
| Objectives | |
| <p>Students will know:</p> <ul style="list-style-type: none"> • The plot, characters, themes, and historical context of <i>Black Panther</i> • The concept of Afro-futurism • How much of history is selective • Although the past can influence the present, so can the imagined future • That reimagining the past can reimagine the future <p>Students will be able to:</p> <ul style="list-style-type: none"> • Analyze a film scene by focusing on specific choices made by the director, cinematographer, and actors • Analyze the influence of past storytelling traditions on a modern text • Reflect on how subtle changes to a story can have powerful repercussions | |

Unit 4: Re-writing the Narrative: Looking Forward and Backward in a New Way

- Construct well-organized arguments utilizing the PIECE writing methodology
- Apply the concepts learned throughout the course to *Black Panther*
- Write a poem that considers an alternative interpretation of a previously read text from the perspective of a non-privileged character

Resources

- Core Texts: *Black Panther* (Coogler), *Binti* (Okorafor), *Akata Witch* (Okorafor)
- Visual Texts: *Hamilton* (Miranda), *Exterminate All the Brutes* (Peck), Interviews with Ryan Coogler (Youtube)
- Non-Fiction : Excerpts from *An Indigenous People's History of the United States* (Dunbar-Ortiz)
- Poetry: "Race" (Alexander)
- Articles/Essays: "Racist 'Star Wars' Fans aren't New" (Deggans); "Why Hamilton is as Frustrating as it is Brilliant" (Romano), "'Hamilton,' 'The Simpsons' and the Problem With Colorblind Casting," (Phillips); "Danger of a Single Story" (Adichie); "Black to the Future" (Dery)