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English 10

Course Description and Syllabus

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Description

In 1989 Luis Rodriguez published “‘Race’ Politics,” a poem that recounts a day in his childhood when he and his brother were beaten up because they had crossed Alameda Street in Los Angeles, from Watts into the more affluent neighborhood South Gate. Four years later, in his memoir *Always Running*, Rodriguez published the story again. Like most literary texts, neither Rodriguez’s poem nor his narrative announces its purpose to readers. How Rodriguez’s twice-told story might be taught to a rigorous tenth-grade English class reveals much of what rigor means in English Language Arts.

The study of Rodriguez’s work begins in the spirit of investigation that is the foundation of learning. Students might be asked to reflect on what they already know about Rodriguez or about racial tension in Los Angeles. Then they would be encouraged to explore both texts on their own—allowed, for example, to discover that the poem and the anecdote tell the same story. From such initial investigations, a rigorous course moves on, developing critical literacy by asking students to read and interpret increasingly complex texts. Mary Oliver’s “The Journey” is a short poem that introduces a theme of self-discovery; the first chapter of Richard Wright’s autobiography *Black Boy* develops and revises a similar theme; Herman Hesse’s novel *Siddhartha* explores the theme at length: to study these works in sequence is to introduce students to a series in which each text is more complex than the last. While their thematic similarities supply footholds that students can use to surmount initial misunderstandings, each text also presents students with its own unique challenges. For instance, the first chapter of *Black Boy* concludes with a series of 22 syntactically parallel sentences whose intent is ambiguous. After introducing the definition of parallelism, a teacher of a rigorous course might develop students’ understanding of the figure of speech by asking for conjectures about how the sentences both conclude the chapter and work together to express the book’s themes. The teacher might then ask students to brainstorm other ways that parallelism could be used in literature—a preview of *Siddhartha*’s parallel characters.

Just as important as the arrangement of texts is their variety. A rigorous English 10 course covers texts from a number of time periods and cultures and by a broad range of writers. Because the course’s reading list is broad, it focuses on introducing students to interpretive strategies that they can then use to develop deep understanding of any text they read. The course introduces students to Greek and Latin roots, suffixes, and prefixes; provides them with strategies for annotating significant ideas; coaches them to use context clues to understand difficult passages; and explores theories of literary criticism. Such strategies help students develop a repertoire of reading strategies, the makeup of literacy.

Moreover, because a rigorous English 10 course relies upon a scaffolding of knowledge and skills, the further students are in the course, the more sophisticated their interpretations will be. Therefore, what strategies students deploy in an initial investigation of “‘Race’ Politics” and *Always Running* depends upon when in the academic year Rodriguez’s work falls in the syllabus. Whether at the beginning of the year or the end, however, its exploration relies upon an essential question: “What defines poetry and prose?” It is a question that cannot be wholly answered with characterizations of literary form. The metered lines of poetry or prose’s logical development of ideas marks a good starting point, an identification of difference, but does not fully encompass *poetry* or *prose*. Essential questions supply reasons for student investigations to continue.

A rigorous English 10 course also fosters investigation by encouraging collaborative learning. Where one student might notice that “‘Race’ Politics” develops its setting through images of trash-strewn streets, another might realize that the same imagery is downplayed in *Always Running*: together these two students might construct a definition of poetry that recognizes how reliant upon imagery poetry is. Collaborative study invites students to see that their ideas never occur in isolation. In a way this mirrors literature, itself a web of connections between narrative or poetic conventions, literary texts, historical figures and events, philosophical and theoretical concepts, figurative language, and rhetorical appeals. While reading Edmond Rostand’s play *Cyrano de Bergerac*, students in a rigorous course might form jigsaw groups to research the play’s historical and literary allusions. Each student in a group would choose an allusion to research—Charlemagne, Dante, and Samson, for example. Then, all students researching Charlemagne would work together, all students researching Dante likewise, and so forth, until all students have gained a measure of expertise on their subject. Finally, students rejoin their original groups and teach each other what they have learned. Collaborative learning not only encourages students to think and work together—crucial skills for their future work—but also invests them in the construction of each other’s knowledge.

Having identified differences between “‘Race’ Politics” and *Always Running*, students in a rigorous English 10 course might then be asked to write as a way to draw them into a deeper exploration of Rodriguez’s work. A prompt that asks students to write both a poem and a prose narrative about the same memory asks them to approach Rodriguez’s work as a model for ways of communicating. It also emphasizes writing in response to literature. Through writing, students experiment: they discover how to write in verse; they learn how to tell a story. Through writing, students recognize that literature can be relevant to their lives. Through writing, students discover how to use their own voices outside of the classroom’s walls.

As with reading, the sophistication of student writing in a rigorous course increases throughout the year. In fact, from the course’s first day students are immersed in a continuous conversation about the writing process. Informal writing, for example, is central to the everyday classroom. Three-minute papers, which ask students to write in 3–5 minutes as much as they can in response to a prompt, help to focus students’ thinking; other, longer assignments build students’ confidence with ideas and give them time and opportunity to try out new rhetorical appeals and figurative language. Meanwhile, students are introduced to and encouraged to use prewriting strategies—both individual, such as freewriting and webbing, and collaborative, such as brainstorming. Writer’s workshops further enable students to work together to develop each other’s ideas and refine each other’s writing. From generating ideas to writing, revising, and finishing drafts, writing in a rigorous English 10 course is a significant means by which students develop their facility with language.

The fact that writing is rhetorical is also emphasized in a rigorous English 10 course. The course explores how all texts are purposeful and addressed to an audience. As part of that exploration, students learn and evaluate common tools of persuasion, such as those used in advertisements and editorials; in their writing, they practice the same skills. After reading an editorial by the conservative African American columnist John McWhorter that argues against rap music and rap artists, they might write a letter to the editor to support or counter McWhorter’s thesis. After listening to and studying Winston Churchill’s 1940 speech to Parliament, “Blood, Toil, Tears, and Sweat,” which marked Great Britain’s entry into World War II, students might write and deliver a speech intended to motivate others to act. Students further practice the rhetorical skills they gain by writing in a variety of academic and literary forms. In addition to the informal writing they do, students write formal essays, including brief constructed-response and lengthier comparison/contrast essays, persuasive and critical essays, and informational papers. They

write poetry and literary prose, too—as in their responses to *Always Running*—including personal narratives, lyric essays, and short stories. The variety of forms in which students write emphasizes the rhetorical nature of all communication.

A rigorous English 10 course treats reading and writing as components of an ongoing, directed conversation about literature and language. When students have finished their poems and narratives modeled on “Race’ Politics” and *Always Running*, they might return to discuss how writing has helped them to understand Rodriguez’s work differently than they did before. The conversational nature of the course allows the class flexibility. Grammatical instruction can take place in the context of language’s use. Assessments can be used to ascertain what students are learning and to identify how instruction can be adjusted to compensate for those students who might be falling behind. Study skills, from note taking to test taking, can be emphasized when necessary. The conversational nature of a rigorous English 10 course allows learning to be recursive: understanding is developed by revisiting, revising, and adding to what has already been learned and by pushing toward ever deeper understanding.

By encouraging students’ critical literacy and the development of their facility with language, a rigorous English 10 course enables students to take responsibility for their learning. While one student comes to realize why “Race’ Politics” is political, another might realize how poetry can argue through images, and a third might interpret Rodriguez’s matter-of-fact description of racial tension in *Always Running* in light of the difficulty of writing a story well. Rigorous study offers students the best chance to move past superficial responses to literature and toward deep understanding. It does so, moreover, by asking students to work together and discover how literature and writing are relevant to their lives. Because it enables them as thinkers, a rigorous English 10 course puts students in position to succeed.

Model Course Syllabus—English 10

On Course for Success (2004) revealed that rigorous English 10 syllabi share several important characteristics. Not only do they describe the course and identify the content it will cover, but also they outline policies to which teachers and students are held accountable. This model syllabus is a composite drawn from the syllabi studied in *On Course for Success*. As a model, it is addressed to students and should be used as a general guideline, adapted according to a particular district’s, school’s, or teacher’s policies.

Course Overview

In this course you will read short stories and novels, autobiographies and other types of nonfiction, poems, and plays. The works come from a broad range of time periods and cultures. As you read and analyze the literature, you will become more skilled interpreters of literature and the world in which we live.

In addition to reading, you will be writing expository, narrative, and persuasive essays as well as stories and poems. In journals, you will also have opportunity to express yourself informally; your journals will serve as a record of your growth and development as writers and thinkers during your sophomore year. We will not, of course, neglect grammar study and vocabulary development.

Course Content

Reading

- Reading Across the Curriculum
- Reading Strategies
- Knowledge of Literary and Nonliterary Forms
- Influences on Texts
- Author's Voice and Method
- Persuasive Language and Logic
- Literary Criticism
- Words and Their History

Writing

- Writing Process
- Modes of Writing for Different Purposes and Audiences
- Organization, Unity, and Coherence
- Sentence-Level Constructions
- Conventions of Usage
- Conventions of Punctuation

Research

Listening, Viewing, and Speaking

- Comprehension and Analysis
- Application

Study Skills and Test Taking

Course Materials

- Pen or pencil
- The book and/or essays we're reading
- Class notebook: You'll need a three-ring binder to organize all of your class materials. Divide your binder into the following sections:
 - ✓ Class notes
 - ✓ Writing (rubrics, writer's log)
 - ✓ Grammar and vocabulary
 - ✓ Highlighted and annotated essays
 - ✓ Graded papers, tests, and quizzes other than vocabulary

Course Policies

Attendance/Absences/Makeup Work: Your presence (mind and body) in class is essential. If you must miss class due to illness or other circumstances beyond your control, it is your responsibility to find out which assignments you missed, to acquire the handouts, and to borrow and copy the class notes for the day(s) you were absent. Because you will have at least a week's lead-time for papers and other major assignments, the due date remains the same regardless of your absence. If you are ill the day a paper is due, deliver it to a friend who can

turn it in for you. If an emergency arises (illness or otherwise) and you absolutely cannot complete an assignment, I will need a note from your parent/guardian explaining the situation.

Late Assignments: Your responsibilities in this class include keeping your own up-to-date assignment notebook, maintaining pace with the reading, and turning all assignments in on time. If you do not understand an assignment, ask for help far enough in advance to have time to finish the assignment. If you are having personal difficulties apart from class, talk to me before an assigned due date so that we can make other arrangements. Otherwise, each day an assignment is late, I will subtract 10% from the grade. Once I have graded and returned an assignment, you cannot turn that assignment in for credit.

You will be given at least a week's lead-time for out-of-class papers and other major assignments, so plan accordingly: if you spend most weeknights working on daily homework for other classes, you will probably need to block out a significant amount of time on the weekend for prewriting, writing, and revising your work.

Classroom Rules/Expectations: I expect you to be in class and ready to work when the bell rings. Have your assignment ready to hand in if one is due. Finally, show as much respect toward one another and toward me as I show for you.

Reading: Keeping up with reading assignments is crucial to your success in this class. If you have not read the assignment, you cannot thoughtfully participate in class discussion. If you fall behind in the reading, you will become overwhelmed and set yourself up for frustration when it comes time to write a paper. Bear in mind that some of the reading will be difficult and you may not understand it all the first time. That's OK; I want the reading to stretch your thinking. Do the best you can to understand; meanwhile, write down questions in your notebook that we can address in class. I am always happy to help anyone who asks for help.

Plagiarism/Cheating: I begin the year with complete trust and faith in each of you. Please do not abuse that trust by being dishonest. Learning cooperatively is great, and I encourage you to get together to brainstorm and discuss assignments. When you sit down to complete an individual assignment, however, let the work be yours alone. Penalties for plagiarism—another word for cheating—are stiff. If two papers resemble each other too closely, I will split the points. If a paper is obviously copied, whether from a classmate's work or from the Internet, it will receive no credit.

Grading Policy

Evaluation: For major assignments I will provide the rubrics or explain the expectations that I will use to assess your work. For general reference, however, here are four similes and a metaphor to represent my expectations for assignments:

- A** Like a double mocha cappuccino with whipped cream and sprinkles, "A" work goes above and beyond expectations. It not only demonstrates an understanding of concepts discussed in class, but also takes risks and presents additional insights.
- B** Like a really good cup of coffee, "B" demonstrates understanding of the concepts presented in class and shows thought and effort, but it doesn't take any risks or offer fresh insight.
- C** Like decaf, "C" work is solid, but doesn't pack the punch of "A" or "B" work. It's competent, but not dazzling.
- D** Like the burnt dregs from a gas-station coffee pot, a "D" paper is there, but leaves a bad taste. "D" work just doesn't hang together and probably shows lack of thought and effort.

F As Ani Difranco says, “The coffee is just water dressed in brown.” While “F” is definitely better than zero, it is clearly not up to snuff. “F” work is the result of careless work and poor planning.

Extra Credit: Extra work, at times, merits extra points. I will offer various extra credit opportunities throughout the year.

Freebies: I expect your work to be in on time. Still, I know I occasionally get bogged down in work, or something unexpected comes up and I cannot get your papers back to you as quickly as I’d like. I assume the same things happen to you, so each semester I’ll give you one “Freebie”—i.e., a one-school-day extension without penalty.

Course Procedures

Format of Papers: I expect all papers written outside of class to be typed. Hand in to me the final draft along with previous draft(s) stapled to the back. Please adhere to the following guidelines:

- Use white paper and black ink.
- Use a sensible font (for example, 12-point Times New Roman).
- Double-space all text.
- Use one-inch page margins.
- Include on the first page the title of your paper, your name, and your period number.
- Include page numbers on the upper right-hand corner of the page.

Grammar: Good grammar is essential to your success in all classes throughout your high school career. It will also serve you beyond high school in the real world, where you will have to write letters, memos, and other documents. Teaching grammar, however, always presents a conundrum: out of context, it seems artificial and pointless; in context, it can seem punitive. In this class we will compromise by studying grammar in context but without penalty. You will be held especially responsible for correctly applying the grammatical conventions we review in class in all your written work.

Personal Statement

It is very important that you review your notes and homework frequently! This is especially true when homework has a purpose. Most homework has one or more of the following aims:

- *Practice* reinforces the learning of material presented in class and helps you master specific skills.
- *Preparation* provides supporting information—history, skills, definitions—for what’s forthcoming; it will help when new material is covered in class.
- *Extension* or elaboration involves the transfer of previously learned skills to new situations.
- *Integration* asks you to apply skills and concepts to produce a single product.

I will make every effort to communicate the purpose of homework assignments to you. If you are having difficulties with anything covered in this course, see me as soon as possible. Times when I am available for extra help are included below.

I am excited and proud to be teaching this course. The nature of this course is to challenge and to push you to stretch beyond what you already know and can do. Although I expect you to work hard this year, I will never give you an assignment or expect you to do anything I haven't already done or wouldn't/couldn't have done myself when I was your age. I also want to say now that I appreciate your effort and value each of you as important members of the class, regardless of the grade you earn from me. Your grade does not equate to your value as a person. My wish is to help you discover and cultivate your gifts for use in a meaningful life.

Additional Information

I prefer that you ask questions in class. If you do not want to ask a specific question in class, please see me after class or after school. If questions come up outside of regular school hours that cannot wait until the next day, please use the following guidelines:

- E-mail—I prefer out-of-school questions be submitted by e-mail so I can review them and respond when it is convenient for me. My e-mail address is: john.doe@school.state.us. I will try to respond to an e-mailed question within one school day.
- Telephone—If you have a question that simply cannot wait, you may call me at home (555-1234) no later than 9:00 p.m. Please do not abuse this privilege by waiting until the last minute to start homework and then finding out you have questions.

Signature(s): Discuss this course syllabus with your parent(s) or guardian(s). The yellow copy is for you to keep. Please sign and return the blue copy to me by next Friday. I am looking forward to working with you this year.

I, _____ (Student), have read and understand the Geometry course syllabus and the course expectations.

I, _____ (Parent/Guardian), have read and understand the Geometry course syllabus and the course expectations.

Student Signature: _____ Date: _____

Parent/Guardian Signature: _____ Date: _____

PLEASE PLACE THIS DOCUMENT IN YOUR CLASS NOTEBOOK FOR FUTURE REFERENCE.

Suggested Texts for a Rigorous English 10 Course

Like the syllabus, the list of suggested texts was compiled through the *On Course for Success* study. It is not intended to be a comprehensive booklist for any single English 10 course. Rather, it represents a diverse collection of texts that have been taught in successful classrooms. It can be used as a point of comparison to a particular district's, school's, or teacher's current English 10 curriculum and as a means to prompt conversation and reflection among teachers within and across school districts.

Author	Title
Drama	
Edmond Rostand	<i>Cyrano de Bergerac</i>
William Shakespeare	<i>Julius Caesar</i>
	<i>Macbeth</i>
	<i>Romeo and Juliet</i>
George Bernard Shaw	<i>Pygmalion</i>
Thornton Wilder	<i>Our Town</i>
August Wilson	<i>The Piano Lesson</i>
Tennessee Williams	<i>The Glass Menagerie</i>
Essay	
Jourdon Anderson	"To My Old Master"
James Baldwin	"My Dungeon Shook"
Gordon E. Bigelow	"A Primer of Existentialism"
Carol Cohn	"How We Learned to Pat the Bomb"
Charles W. Eckert	"Initiatory Motifs in the Story of Telemachus"
Ralph Ellison	"An Extravagance of Laughter"
Mari Evans	"Contemporary Poetry: A Personal Essay"
Lorenzo Ezell	"I Could Be a Conjure Doctor and Make Plenty Money"
Henry Louis Gates, Jr.	"A Giant Step"
Coppelia Kahn	"A Voluntary Wound"
Michael Levin	"The Case for Torture"
Maynard Mack	"The Modernity of Julius Caesar"
John H. McWhorter	"How Hip-Hop Holds Blacks Back"
Vladimir Nabokov	"Good Readers and Good Writers"
George Orwell	"Politics and the English Language"
Laurence Perrine	"The Nature and Proof in the Interpretation of Poetry"
Plato	<i>Euthyphro</i>
Edgar Allan Poe	"The Philosophy of Composition"
Ishmael Reed	"America: The Multinational Society"
Alice Walker	"In Search of Our Mothers' Gardens"
Fiction	
Sherwood Anderson	<i>Winesburg, Ohio</i>
James Baldwin	<i>Go Tell It on the Mountain</i>
Ray Bradbury	<i>Fahrenheit 451</i>
Charlotte Brontë	<i>Jane Eyre</i>
Olive Burns	<i>Cold Sassy Tree</i>
Albert Camus	<i>The Stranger</i>

Author	Title
Kate Chopin	<i>The Awakening</i>
Sandra Cisneros	<i>The House on Mango Street</i>
Richard Conrad	<i>The Light in the Forest</i>
Charles Dickens	<i>Great Expectations</i>
George Eliot	<i>Silas Marner</i>
Buchi Emecheta	<i>The Wrestling Match</i>
F. Scott Fitzgerald	<i>The Great Gatsby</i>
Ernest J. Gaines	<i>A Lesson Before Dying</i>
William Golding	<i>The Lord of the Flies</i>
Bette Greene	<i>Summer of My German Soldier</i>
Thomas Hardy	<i>Tess of the D'Urbervilles</i>
Ernest Hemingway	<i>The Old Man and the Sea</i>
Zora Neale Hurston	<i>Their Eyes Were Watching God</i>
Aldous Huxley	<i>Brave New World</i>
John Knowles	<i>A Separate Peace</i>
Camera Laye	<i>Dark Child</i> (translated by James Kirkup and Ernest Jones)
Harper Lee	<i>To Kill a Mockingbird</i>
Lois Lowry	<i>The Giver</i>
Carson McCullers	<i>The Heart Is a Lonely Hunter</i>
Herman Melville	<i>Billy Budd</i> <i>Moby-Dick</i>
Toni Morrison	<i>The Bluest Eye</i>
George Orwell	<i>1984</i>
J. D. Salinger	<i>The Catcher in the Rye</i>
Mary Shelley	<i>Frankenstein</i>
John Steinbeck	<i>The Grapes of Wrath</i> <i>The Pearl</i>
Eli Weisel	<i>Night</i>
Eudora Welty	<i>The Optimist's Daughter</i>
Thornton Wilder	<i>The Bridge of San Luis Rey</i>
Nonfiction	
Alex Haley	<i>The Autobiography of Malcolm X</i>
Bessie Head	<i>When the Rain Clouds Gather</i>
John Hershey	<i>Hiroshima</i>
Marriah Hines	<i>My White Folks Treated Us Good</i>
Itabari Njeri	<i>Every Goodbye Ain't Gone</i>
Daniel Taylor	<i>The Healing Power of Stories</i>
Henry David Thoreau	<i>Walden</i> and "Civil Disobedience"
Dorothy West	<i>Rachel</i>
Lizzie Williams	<i>Don't Guess Names Matter Much No Way</i>
Richard Wright	<i>Black Boy</i>
Al Young	<i>Somebody Done Hoodoo'd the Hoodoo Man</i>
Epic	
Geoffrey Chaucer	<i>The Canterbury Tales</i>
Homer	<i>The Iliad</i> <i>The Odyssey</i>
Derek Walcott	<i>Omeros</i>

Author	Title
Poem	
Maya Angelou	“Willie”
Matthew Arnold	“Dover Beach”
William Blake	“The Tyger”
Gwendolyn Brooks	“The Sonnet-Ballad”
	“We Real Cool”
Lucille Clifton	“Good Times”
Countee Cullen	“Incident”
Kool Moe Dee	“Knowledge Is King”
Rita Dove	“Canary”
Mari Evans	“If There Be Sorrow”
	“The Rebel”
Julia Fields	“High on the Hog”
O. O. Gabugah	“The Old O. O. Blues”
Nikki Giovanni	“Nikki-Rosa”
Frances E. W. Harper	“The Slave Auction”
Robert Hayden	“Frederick Douglass”
	“Runagate Runagate”
	“Those Winter Sundays”
	“The Whipping”
Safiya Henderson	“Harlem/Soweto”
Langston Hughes	“Harlem”
Etheridge Knight	“Hard Rock Returns to Prison from the Hospital for the Criminal Insane”
Larry Neal	“The Middle Passage and After”
Dudley Randall	“Answer to Lerone Bennett’s Questionnaire on a Name for Black Americans”
	“George”
Sonia Sanchez	“Graduation Notes”
	“Letter to Dr. Martin Luther King, Jr.”
Leopold Sedar Senghor	“Be Not Amazed”
Wole Soyinka	“The Telephone Conversation”
Alfred, Lord Tennyson	“The Lady of Shalott”
Melvin Tolson	“Lambda”
Alice Walker	“Women”
Margaret Walker	“Miss Molly Means”
John Greenleaf Whittier	“Snowbound”
Short Story	
Chinua Achebe	“Dead Men’s Path”
	“Marriage is a Private Affair”
Sherman Alexie	“Indian Education”
James Baldwin	“The Rockpile”
	“Roy’s Wound”
	“Sonny’s Blues”
Toni Cade Bambara	“The Lesson”
Jorges Luis Borges	“The Garden of Forking Paths”
Kay Boyle	“Astronomer’s Wife”

Author	Title
Pearl S. Buck	“The Enemy”
	“The Frill”
Raymond Carver	“Cathedral”
Anton Chekhov	“The Kiss”
Charles Chestnut	“The Wife of His Youth”
Alice Childress	“The Pocketbook Game”
Kate Chopin	“Desiree’s Baby”
Sandra Cisneros	“Barbie Q”
Anita Desai	“Diamond Dust”
Gabriel García Márquez	“A Very Old Man with Enormous Wings”
Nathaniel Hawthorne	“Young Goodman Brown”
Ernest Hemingway	“A Clean, Well-Lighted Place”
	“Soldier’s Home”
Ha Jin	“Taking a Husband”
James Joyce	“Araby”
	“The Boarding House”
William Kelly	“Brother Carlyle”
Jamaica Kincaid	“Girl”
Katherine Mansfield	“Bliss”
Paule Marshall	“To Da-duh, In Memoriam”
Bobbie Ann Mason	“Shiloh”
Reginald McKnight	“The Kind of Light that Shines on Texas”
Bharati Mukherjee	“The Tenant”
Alice Munro	“An Ounce of Cure”
Edna O’Brien	“Long Distance”
Tim O’Brien	“The Things They Carried”
Flannery O’Connor	“Good Country People”
Frank O’Connor	“Guests of a Nation”
Diane Oliver	“Neighbors”
Tillie Olsen	“I Stand Here Ironing”
Luigi Pirandello	“War”
Edgar Allan Poe	“The Black Cat”
Annie Proulx	“Bunchgrass Edge of the World”
Isaac Bashevis Singer	“Gimpel the Fool”
Jean Stafford	“Bad Characters”
Ngũgĩ wa Thiong’o	“The Return”
Richard Thurman	“Not Another Word”
Alice Walker	“Everyday Use”
	“The Flowers”
	“Nineteen Fifty Five”
Eudora Welty	“Why I Live at the P.O.”
Speech	
Martin Luther King, Jr.	<i>I Have a Dream</i>
Motion Picture	
Ethan Coen	<i>O Brother, Where Art Thou?</i>
Joseph Kesselring	<i>Arsenic and Old Lace</i>
Barry Levinson	<i>The Natural</i>

Author	Title
Video Biography	
A & E Biography	<i>William Shakespeare: A Life of Drama</i>
Video Lecture	
V. S. Ramachandran	<i>The Brain and Art</i>

References

ACT, Inc., and The Education Trust. (2004). *On course for success: A close look at selected high school courses that prepare all students for college*. Iowa City, IA: Author.