

High School Course Description for **English IV: British Literature**

Course Title: English IV: British Literature

Curricular Area: English

Course Number: ENG401, ENG402, ENG431, ENG432, ENG481, ENG482

Length: One year

Grade Level: 12

Prerequisites: None

Meets a UC a-g Requirement: B

Meets NCAA Requirement: yes

Meets High School Graduation Requirement for:
English Credit

Course Description

English IV is an in-depth study of British literature and literary nonfiction from the first recorded texts in English to the complex texts published in the 20th century. In this course, students will understand and analyze substantive, complex expository works of literary nonfiction as well as a diverse spectrum of stories, poems, plays, and novels. Through complex reading tasks and multiple research projects, students focus on recurrent themes in British literature to determine how multiple themes produce a complex narrative or explanation, and to discover how the British literary tradition has shaped us as Americans. Also, students evaluate the premises, arguments, and rhetoric present in a variety of texts from British history. In English III, students make oral and written arguments that are logical and well-reasoned, objectively assessing the evidence on all sides of an issue, and their writing should possess the fluency, flexibility, and focus to produce high-quality drafts under tight deadlines and be equally proficient at editing and revising their written work (over multiple drafts if needed). They demonstrate college and career readiness by being able to respond thoughtfully when encountering diverse perspectives and by skillfully presenting findings both orally and in writing.

Alignment

This course is aligned to the California Common Core State Standards for English-Language Arts

Instructional Materials

Required Textbook

1. *Timeless Voices, Timeless Themes: The British Tradition*; Prentice Hall 2002 (Board Approved June 20, 2002)

Supplemental Textbook

2. *Writing and Grammar—Communication in Action* Diamond Edition; Prentice Hall 2001 (Board Approved March 1, 2001)

Web Sites

3. www.pearsonsuccessnet.com

High School Course Description for **English IV: British Literature**

Grading Criteria

<u>Activities</u>	<u>Percentage</u>
Practice (Into & Through).....	35%
<ul style="list-style-type: none"> • Critical reading/Reading annotations • Discussions and seminars • Writing and research • Homework • Classwork 	
Guided Assignments (Beyond).....	45%
<ul style="list-style-type: none"> • Essays • Projects, products, and presentations • Quizzes & Checkpoints • Exit tickets 	
Independent Mastery (Summative Assessments)	20%
<ul style="list-style-type: none"> • Unit assessments (Performance Tasks) • End-of-Semester final 	
Total	100%

Development Team

This Course of Study was developed in 2013 by Caroline Khan (CHS), David Rainey (CHS), Ricardo Ruiz (SMHS), Tami Senzaki (CHS), Betsy Slusarski (GTHS), Daniel Smith (GTHS), & Scott Warden (BHS).

Instructional Guide for **English IV: British Literature**

Learning Experiences and Instruction:

Teachers utilize the Direct Interactive Instruction model to introduce new skills and concepts that are essential to the grade level content standards, then reinforce and develop those skills each quarter with the goal of bringing students to mastery by the end of the fourth quarter. All instruction will be based on the “I do, We do, You do” scaffolding model with an emphasis on individual differentiation as needed. Teachers will use a variety of the following:

- Inquiry-based learning
- Engaged reading opportunities
- Think-pair-share
- Reciprocal teaching
- Cloze reading & writing
- Guided reading & writing
- Cognitive modeling
- Questioning strategies
- Graphic organizers/concept attainment
- Student-led groups
- Peer pairing
- Metacognitive learning: self-regulation, goal-setting, self-monitoring, and self-questioning

Support for English Language Learners:

Extra time or modified versions of assignments will be given. The District will provide a language assistant. Additional strategies will be developed through the Response to Intervention plans –such as:

- SDAIE strategies
- Texts/materials in first language.
- Flexible grouping
- Structured engagement
- Peer pairing
- Academic vocabulary development
- Realia

Support for Special Education Students:

Extra time or modified versions of assignments will be given. The District will provide an instructional assistant. Additional strategies will be developed through the Individual Education Plan process – such as:

- Realia
- Texts/materials in first language
- SDAIE strategies
- Flexible grouping
- Peer pairing
- Audio & visual aids
- Individualized academic instruction
- Modified assignments
- Modified texts
- Testing accommodations
- Tutoring (peer & teacher)

Stretching the Lesson for GATE Students:

Differentiated curriculum will be provided to challenge the student and provide the student with opportunities to develop their identified talent. Teachers will use a variety of the following:

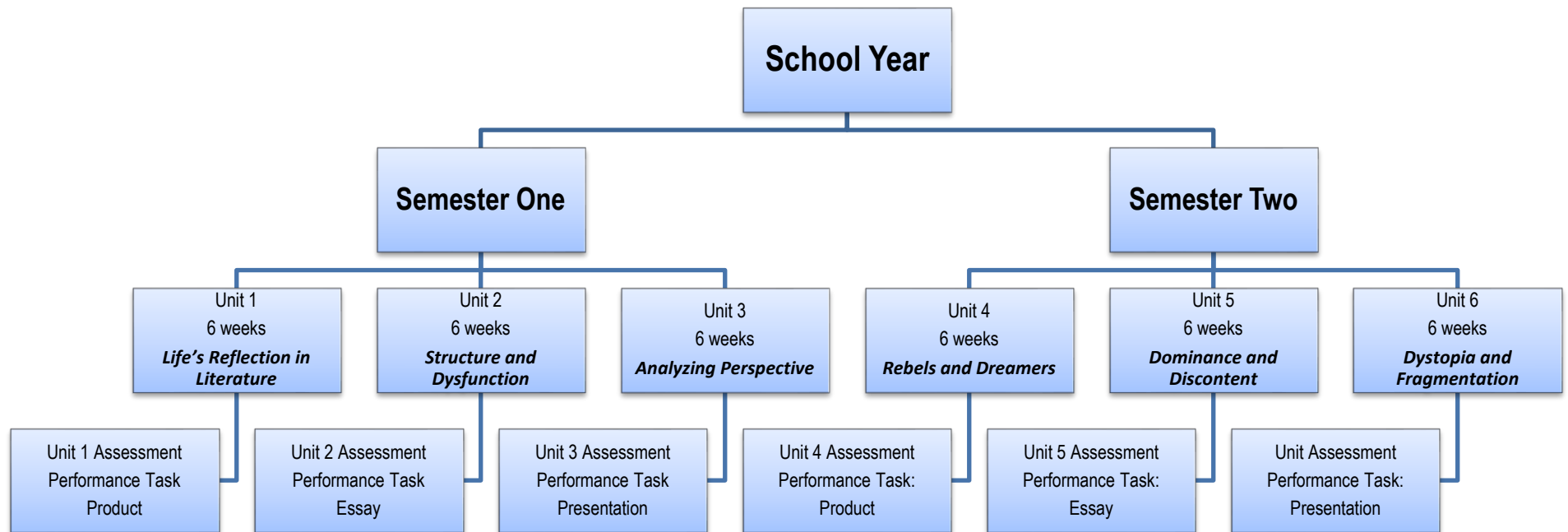
- Independent study supplemented with mentoring/tutoring
- Compacting
- Acceleration
- Depth & Complexity icons
- Modified texts
- Modified assignments
- Flexible grouping
- Inquiry-based Learning
- Enriched materials and learning experiences

Pacing Guide for English IV: British Literature—Overview

Pacing Guide Introduction

This pacing guide outlines the *sequence* and *duration* in which the English-language arts (ELA) content standards should be taught for grade twelve. As this is a standards-based pacing guide, the ELA content standards drive instruction rather than the literature; this guide dictates when the standards are to be covered, yet allows the classroom teacher the choice as to how and to what extent he or she brings students to mastery of the standards. As such, the pacing guide *suggests* the required and optional texts along with the minimum writing requirements with which the standards can best be taught.

English IV Curriculum Organization



English IV Required Texts

All required texts are in the Prentice Hall textbook

British Literature	World Literature
<ul style="list-style-type: none"> • <i>Beowulf</i>, trans. by Seamus Heaney • <i>The Rime of the Ancient Mariner</i> by Samuel Taylor Coleridge • <i>MacBeth</i> by William Shakespeare 	<ul style="list-style-type: none"> • <i>The Divine Comedy</i> by Dante Alighieri • <i>The Iliad</i> by Homer

Pacing Guide for English IV: British Literature—Overview

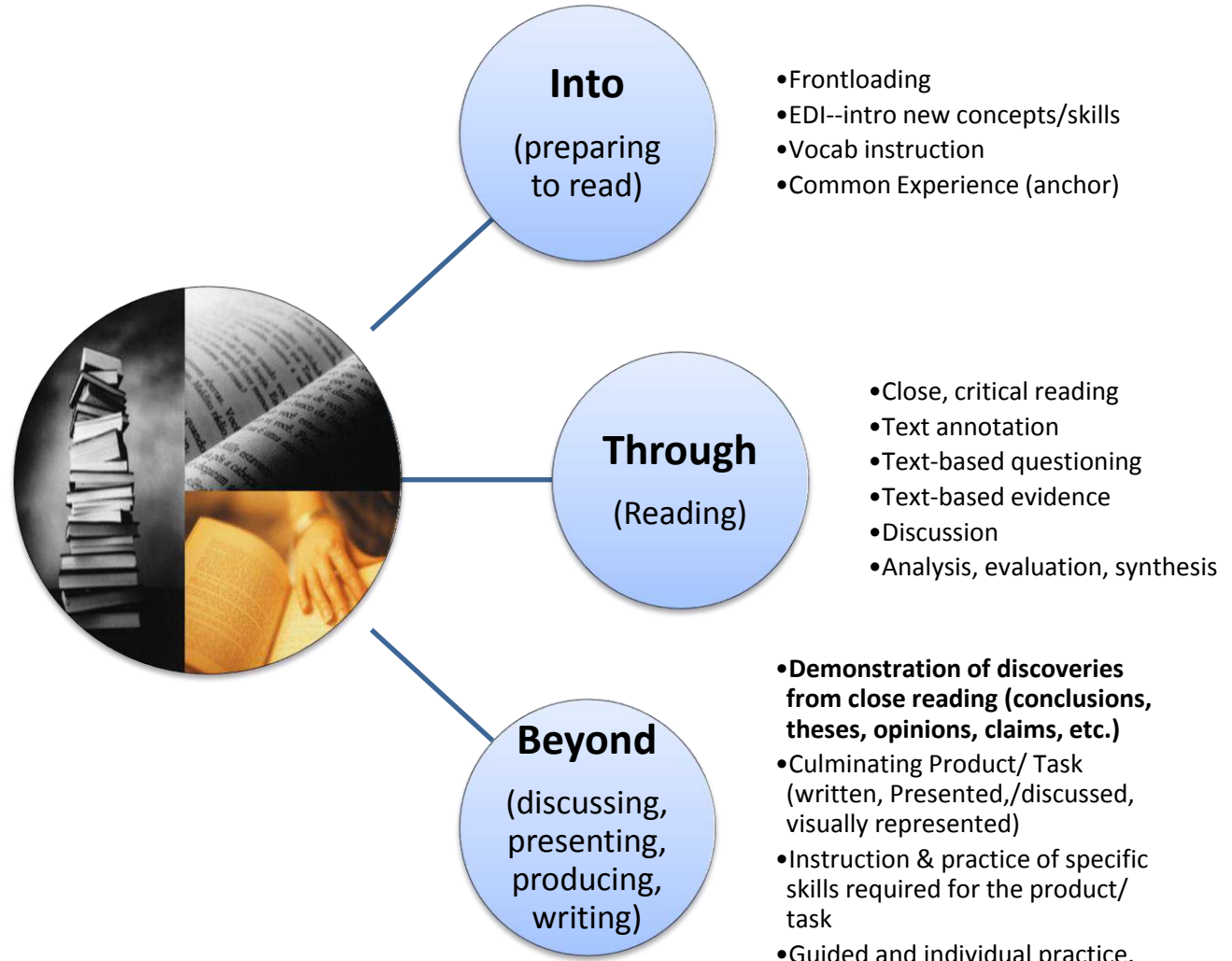
Structure of Each Unit

Unit Organizer

- Theme, Topic, or concept/Skill
- Essential Question—content-based

Objectives to be assessed at end of unit

- What students should know
- What students should do
- Essential questions—standards-based



Unit Assessment: Performance Task—students’ independent demonstration of tasks from **Beyond** portion. Assessment common to every student in the district

Pacing for **English IV: British Literature**—Overview

Colton Joint Unified School District

Grade 12 Curriculum Overview



OVERVIEW

English IV provides an in-depth study of British literature and literary nonfiction from the first recorded texts in English to the complex texts published in the 20th century. In this course, students will understand and analyze substantive, complex expository works of literary nonfiction as well as a diverse spectrum of stories, poems, plays, and novels. Through complex reading tasks and multiple research projects, students focus on recurrent themes in British literature to determine how multiple themes produce a complex narrative or explanation, and to discover how the British literary tradition has shaped us as Americans.

UNIT OVERVIEW

Semester 1

- Unit 1: Life’s Reflection in Literature
- Unit 2: Structure and Dysfunction
- Unit 3: Analyzing Perspective

Semester 2

- Unit 4: Rebels and Dreamers
- Unit 5: Dominance and Discontent
- Unit 6: Dystopia and Fragmentation

Secondary ELA Priority Standards

	7	8	9	10	11	12
RL.1	1	1		S		
RL.2	1	1				
RL.3	1	2				S
RL.4	2	2		S		
RL.5				S		
RL.6	1	2				
RL.7						
RL.8						
RL.9						
RL.10						
RI.1	1	1				
RI.2	1	1				
RI.3	1	2				
RI.4	2	2				
RI.5						
RI.6	1	2				
RI.7						
RI.8	2	1				S
RI.9	1	1				

Pacing for **English IV: British Literature**—Overview

RI.10						
W.1	1	1				
W.2	1	1				S
W.3	2					
W.4						
W.5						
W.6						
W.7						
W.8	1	1				
W.9	1	1				
W.10						
SL.1	1	1				
SL.2		P				
SL.3						
SL.4	2					
SL.5						
SL.6						
L.1	2	2		A		
L.2						
L.3	2					
L.4						
L.5	1	2		B		
L.6						

1—Primary priority (unit-building standard)

2—Secondary priority (standard that is foundational to primary standard)

S—Supporting standard

Pacing for **English IV: British Literature—Unit One**

Unit One: Life’s Reflections in Literature
Semester One — Weeks 1 – 6

Grade 12 Unit 1

Life’s Reflections in Literature

Through the examination of Medieval literature, this initial unit raises the question of how literature explores and expresses the cultural and societal norms throughout history.



OVERVIEW

Although early English history often is characterized as a period of darkness, the literature and art of the time typically suggest a more complex picture. Through a combination of close reading and exposure to an array of texts, students observe how the writings of the time reflect the ideas and values of the period in which they are written.

BIG IDEAS/ ESSENTIAL UNDERSTANDING

- Literature explores and expresses the cultural norms of a period.
- Analyzing the central message is essential to critical interpretation

ESSENTIAL/GUIDING QUESTIONS

- How do the cultural norms of the period present themselves in a text?
- How does interpreting the author’s central message help you understand the human condition?
- What are the important details from the text?
- How does this text relate to a previously studied text?
- How can you visually represent the organization of ideas in a single or multiple texts?
- Why is it important to support claims with credible sources?
- How can you find information that relates to the texts and ideas under discussion?

CONCEPTS (Students will know)

- Central message
- Logical organization of ideas
- Claims
- Evidence
- Research
- Writing process (prewriting, drafting, publishing)
- MLA citation format

SKILLS (Students will be able to do)

- SKILLS (Students will be able to do)**
- Listening & speaking
- Interpret the central message when listening
 - Organize ideas logically in a presentation
- Research
- Conduct research to investigate a given topic
- Writing
- Make changes to improve clarity of claims
 - Write arguments that establish a claim supported with citations
 - Use appropriate vocabulary for purpose and audience when writing and revising
- Reading
- Evaluate how plot, setting, and characters reinforce the themes of a text and reflect the cultural mores of the texts' time period

Pacing for English IV: British Literature—Unit One

UNIT OBJECTIVES TO BE ASSESSED

- Interpret a central message
- Organize ideas logically
- Recognize claims
- Clearly express a claim
- Clearly support a claim with credible evidence
- Revise writing to clarify claims
- Choose appropriate vocabulary to fit purpose and audience

UNIT ASSESSMENT—PERFORMANCE TASK: PRODUCT

Given 3 grade-level sources, create a concept organizer where students identify the unifying message connecting the pieces. Students will identify the central message, supporting evidence, and the relevance of each piece.

SCORING CRITERIA FOR UNIT ASSESSMENT

District rubric

KEY ASSIGNMENTS

Checkpoint assignments to scaffold to performance task:

- Create a graphic organizer
- Identify central message, supporting evidence, and the relevance of each piece.
- Synthesize multiple texts

SUGGESTED WORKS

<i>Literary Texts</i>	<i>Informational texts</i>	<i>Non-Print Texts</i>	<i>Connected Texts</i>
<p>Fiction:</p> <ul style="list-style-type: none"> • From <i>Morte d'Arthur</i>, Malory <p>Poetry:</p> <ul style="list-style-type: none"> • The Seafarer, Translated by Raffel • The Wanderer, Translated by Kennedy • The Wife's Lament, Translated by Stanford • from Trista, Ovid • Far Corners of Earth, Tu Fu • Excerpts from The Canterbury Tales, Chaucer • from Sir Gawain and the Green Knight, Translated by Borroff • The Twa Corbies, Anonymous • Lord Randall, Anonymous • Get Up and Bar the Door, Anonymous 	<ul style="list-style-type: none"> • <i>The Changing English Language: The Beginnings of English</i>, Lederer • Chaucer's Guided Tour of Medieval Life and Literature • from A History of the English Church and People, Bede • from The Anglo-Saxon Chronicle, Translated by Savage • Elizabeth II: A New Queen, The London Times • Letters of Margaret Paston, Paston 	<p>Maps:</p> <ul style="list-style-type: none"> • Literary Map of Great Britain and Ireland, located in textbook 	

Pacing for English IV: British Literature—Unit One

<ul style="list-style-type: none"> • Barbara Allan, Anonymous <p>Epic:</p> <ul style="list-style-type: none"> • from Beowulf, Translated by Raffel • from Gilgamesh, Translated by Ferry • from The Iliad, Homer • from The Nibelungenlied, Translated by Hatto 			
ACADEMIC VOCABULARY		CONTENT-SPECIFIC VOCABULARY	
<ul style="list-style-type: none"> • graphic organizer • central message / theme • claim • evidence • close reading • MLA format • prewriting • drafting • evaluate • reinforce • support • unify • relevance • concept • abstract • interpret • deduce • infer • implicit • explicit 	<ul style="list-style-type: none"> • cultural values • epic • epic hero • epic language • extended metaphor • epic simile • appositive phrases • patronymics • kenning • plot • character • setting • caesura • flaw • archetypes • Deus ex machina • invocation to the muse • in media res • epithets • quest • journey to underworld • old English • middle English 		
PRIORITY STANDARDS		SUPPORTING STANDARDS	
<p>W.1 (a, b), W.5, W.8, L.3, (RL/I.1)</p> <p>W 1: Write arguments to support claims in as analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ol style="list-style-type: none"> Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases. 	<p>RL/I.2, RL.3, RL.4, RL.6, RI.5, RI.6, RI.7, L.5</p> <p>RL 2: 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.</p> <p>RI 2: Determine two or more 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 provide a complex analysis; provide an objective summary of the text.</p> <p>RL 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/archetypes are introduced and developed).</p> <p>RL 4: Determine the meaning of words and phrases as they are</p>		

Pacing for English IV: British Literature—Unit One

W 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or typing a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W 8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.

L 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning and style, and to comprehend more fully when reading or listening.

- a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

(RL/I 1): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

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. (Include Shakespeare as well as other authors.)

RL 6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement.)

RI 5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. Analyze the use of text features (e.g., graphics, headers, captions) in public documents.

RI 6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective; analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

RI 7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

L 5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations.

INSTRUCTIONAL STRATEGIES/INSTRUCTIONAL APPROACH/LEARNING EXPERIENCES

- Socratic Seminar
- Debates
- Think-Pair-Share
- Whole and Small Group Discussion
- Collaborative groups
- Graphic organizers
- TP-CASTT
- Posters
- Realia
- SDAIE Strategies
- Oral response
- Presentation
 - Binders

- Journaling
- Personalized Dictionary
- Book Report
- Skit
- Tableau Vivant
- 60-Second skit
- Monologue
- Timeline
- Research
- PowerPoint
- Video
- Diorama

- Visual Art
- Interviews
- Creative Writing
- Screenplay
- Paper Bag Report
- Cornell Notes
- Mandela
- Scrapbook
- Newspaper
- Peer Editing
- Puppet Show
- Readers Theater

- Raps/Songs
- Four-Corners
- Philosophical Chairs
- Annotation
- Digital Learning Experiences (Edmodo)
- Dialectical Journals
- Gallery Walks
- Essays
- DIDLS
- SOAPStone
- Sociograms
- Open Mind
- One-Pager

Pacing for English IV: British Literature—Unit 2

Unit Two: Structure and Dysfunction

Semester One — Weeks 7 – 12

Structure and Dysfunction

This six-week unit introduces students to the literature of the Renaissance and Reformation, exploring its continuity with the departure from the literature of the Middle Ages.



OVERVIEW

Students consider Renaissance writers' interest in ancient Greek and Latin literature and myth; their preoccupation with human concerns and life on earth; their aesthetic principles of harmony, balance, and divine proportion; and exceptions to all of these. This leads to discussion of how literary forms themselves reflect religious, philosophical, and aesthetic principles. As students compare the works of the Renaissance with those of the Middle Ages, they will recognize the overlap and continuity of these periods. In addition, they consider how the outstanding works of the era transcend their time and continue to inspire readers and writers. The English Renaissance of the sixteenth and seventeenth centuries includes works by William Shakespeare and other writers. In their essays, students may analyze the ideas, principles, and form of a literary work; discuss how a work bears attributes of both the Middle Ages and the Renaissance; discuss convergences of Renaissance literature and arts; or pursue a related topic of interest.

BIG IDEAS/ ESSENTIAL UNDERSTANDING

- We make sense of our existence through literature and the arts.
- Correct use of rhetorical appeals strengthens an argument.
- Revision strengthens one's ideas and overall coherency of their work.
- Understanding how to utilize credible sources over bias texts will strengthen your claim.
- Writing with your audience in mind will strengthen your claim.

ESSENTIAL/GUIDING QUESTIONS

- How do you clearly express your ideas using reason and evidence?
- What makes an argument strong/ valid?
- How does the revision process help in understanding and strengthening your ideas?
- How do you delineate credible sources and know how to use them as evidence for your claim?
- Why is it important to know and understand your audience when writing?

CONCEPTS (Students will know)

- How to analyze, and synthesize multiple sources
- The process of designing and developing their own logical argument or claim
- How to write and revise for purpose and audience
- How to interpret their supporting evidence and use it to draw conclusions
- The correct way to cite evidence using mla format
- The significance of critiquing their own and other's products
- Analyze and interpret sources
- Peer editing process
- Rhetorical/persuasive strategies

SKILLS (Students will be able to do)

LISTENING & SPEAKING

- Analyze the point of view and purpose when listening
- Analyze the reason and evidence used to support claims when listening
- Maintain a consistent focus throughout when presenting

RESEARCH

- Use a variety of credible sources to collect relevant evidence when presenting

WRITING

- Make changes to improve supporting evidence
- Write short arguments that organize ideas logically
- Write short arguments that use appropriate language and transitions
- Use appropriate language for purpose and audience when writing and revising

READING

- Evaluate how point of view and style reinforce theme

Pacing for English IV: British Literature—Unit 2

STUDENT UNIT OBJECTIVES TO BE ASSESSED

- Students will synthesize the central message of 3 or more texts in order to argue a uniting central message
- Organize ideas logically in an essay using persuasive techniques

UNIT ASSESSMENT—PERFORMANCE TASK: ESSAY

Through the integration of 3 sources (print/ multimedia), write an argumentative essay that establishes a clear claim, maintains consistent focus throughout, and is supported by reason and evidence from the sources. Students must use appropriate language for purpose and audience and transitions that establish connection between ideas. Students will produce prewriting (i.e. graphic organizer or outline), a rough draft, and final product.

SCORING CRITERIA FOR UNIT ASSESSMENT

District generated rubric

Performance Task

- 3 sources
- 1 essay

KEY ASSIGNMENTS

- Concept organizer
- Annotate and critically read
- Establish central ideas
- Justify textual evidence
- Establish a well constructed claim
- Synthesize sources
- Utilize the writing process with special attention to audience and purpose

SUGGESTED WORKS

<i>Literary Texts</i>	<i>Informational texts</i>	<i>Non-Print Texts</i>	<i>Connected Texts</i>
<p>Poetry:</p> <ul style="list-style-type: none"> • Spenser Sonnets • Sidney Sonnets • Shakespeare Sonnets • Petrarch Sonnets • Neruda Sonnets <p>Drama:</p> <ul style="list-style-type: none"> • <i>The Tragedy of Macbeth</i>, Shakespeare * • from <i>Oedipus the King</i>, Sophocles <p>Fiction:</p> <ul style="list-style-type: none"> • from Utopia, Sir Thomas More <p>Screenplay:</p> <ul style="list-style-type: none"> • from <i>A Man for All Seasons</i>, Robert Bolt 	<ul style="list-style-type: none"> • from Speech Before Her Troops, Queen Elizabeth I • from The Defense of Poesy, Sidney • Elizabethan Theater • Shakespeare on Stage • Shakespeare on Film <p>Scripture: from The King James Bible:</p> <ul style="list-style-type: none"> • Psalm 23 • from the Sermon on the Mount • The Parable of the Prodigal Son 	<p>Art:</p> <ul style="list-style-type: none"> • Queen Elizabeth I playing the lute, Nicholas Hilliard (PH Fine Art Transparencies, Volume 2) • St. Paul’s Cathedral, exterior, Sir Christopher Wren (PH Fine Art Transparencies, Volume 2) • Falstaff Examining His Recruits, from Henry IV by Shakespeare, William Hogarth (PH Fine Art Transparencies, Volume 2) • For <i>Macbeth</i>: Textbook, Volume 1: p. 302, 313, 330, 342, 347, 356, 376 <p>Film</p> <ul style="list-style-type: none"> • Clips of Oedipus and The Chorus in <i>Mighty Aphrodite</i>, Woody Allen • Great Performances: <i>Macbeth</i> Starring Patrick Stewart • <i>Macbeth</i>, Starring Orson 	

Pacing for English IV: British Literature—Unit 2

		<p style="text-align: center;">Welles</p> <p>Music</p> <ul style="list-style-type: none"> • “Madness” by Muse • “We are the Champion” by Queen • “Witchy Woman” by The Eagles • “And When I Die” by Blood, Sweat, and Tears • “New World in the Morning” by Roger Whittaker • “No Where to Run” and “Heat Wave” by Martha and the Vandellas • “Kill the King” by Magadeth • “Papercut” by Linkin Park 	
PRIORITY STANDARDS		SUPPORTING STANDARDS	
<p>W.1 (c ,d), W.5, W.8, L.3, (RL/I.1)</p> <p>W 1: Write arguments to support claims in as analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p style="padding-left: 20px;">c. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).</p> <p style="padding-left: 20px;">d. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>W 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or typing a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W 8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.</p> <p>L 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning and style, and to comprehend more fully when reading or listening.</p> <p style="padding-left: 20px;">a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p> <p>(RL/I 1): Cite strong and thorough textual evidence to support</p>		<p>RL/I.2, (RL.3, RL.4, RL.6 RI.5, RI.6, RI.7 L.5)</p> <p>RL 2: 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.</p> <p>RI 2: Determine two or more 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 provide a complex analysis; provide an objective summary of the text.</p> <p>(RL 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/archetypes are introduced and developed.</p> <p>(RL 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. (Include Shakespeare as well as other authors.)</p> <p>(RL 6): Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement.)</p> <p>(RI 5): Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. Analyze the use of text features (e.g., graphics, headers, captions) in public documents.</p> <p>(RI 6): Determine an author’s point of view of purpose in a text in which the rhetoric is particularly effective; analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>(RI 7): Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually,</p>	

Pacing for English IV: British Literature—Unit 2

<p>analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p>quantitatively) as well as in words in order to address a question or solve a problem.</p> <p>(L 5): Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ol style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.
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INSTRUCTIONAL STRATEGIES/INSTRUCTIONAL APPROACH/LEARNING EXPERIENCES

<ul style="list-style-type: none"> • Socratic Seminar • Debates • Think-Pair-Share • Whole and Small Group Discussion • Collaborative Groups • Graphic Organizers • TP-CASTT • Posters • Realia • SDAIE Strategies • Oral Response • Presentation 	<ul style="list-style-type: none"> • Philosophical Chairs • Annotation • Digital Learning Experiences (Edmodo) • Dialectical Journals • Gallery Walks • Essays • DIDLS • SOAPSTone • Sociograms • Open Mind • One-Pager • Binders 	<ul style="list-style-type: none"> • Journaling • Personalized Dictionary • Book Report • Skit • Tableau Vivant • 60-Second Skit • Monologue • Timeline • Research • PowerPoint • Video • Diorama • Visual Art 	<ul style="list-style-type: none"> • Interviews • Creative Writing • Screenplay • Paper Bag Report • Cornell Notes • Mandela • Scrapbook • Newspaper • Peer Editing • Puppet Show • Readers Theater • Raps/Songs • Four-Corners
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Pacing for English IV: British Literature—Unit 3

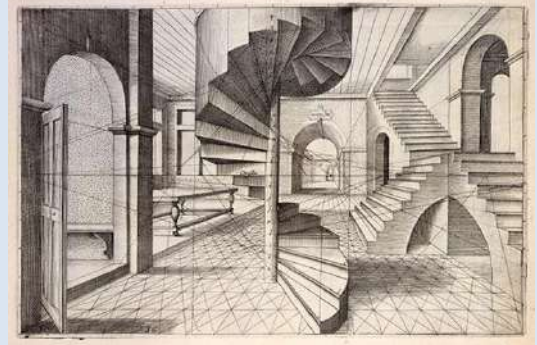
Unit Three: *Analyzing Perspective*

Semester One — Weeks 13 – 18

Grade 12 Unit 3

Analyzing Perspective

Through in-depth poetry analysis, Unit 3 examines how perspective both shapes and expresses one's understanding of and experience in the world



OVERVIEW

One of the key components to understanding poetry is analyzing the perspective of the speaker. This unit involves multiple 17th century writers who bring unique speakers' perspectives to their poems. From the carpe diem poems of Marvell, Herrick, and Jonson, to seeing Satan's first glimpse of hell in Paradise Lost, this literature challenges conventional viewpoints through the use of the speaker's voice.

BIG IDEAS/ ESSENTIAL UNDERSTANDING

- Perspective both shapes and expresses one's understanding of and experience in the world

ESSENTIAL/GUIDING QUESTIONS

- How does poetry manipulate perspective in ways prose cannot?

CONCEPTS (Students will know) and SKILLS (Students will be able to do)

LISTENING & SPEAKING

- Use information to draw conclusions about a topic when listening
- For an oral presentation,
 - Plan and deliver an oral presentation on a topic
 - Establish a well-reasoned and well-supported thesis
 - Use appropriate digital media to support their message
 - Include an appropriate conclusion
 - Employ precise language
 - Employ a style appropriate to their purpose and audience

RESEARCH

- Conduct research to investigate a given topic in a presentation

WRITING

- Make changes to improve organizational structures
- Write an short argument that includes a conclusion
- Cite evidence to demonstrate how an author uses character, plot, point of view, setting, and/or style to develop and reinforce theme
- Use appropriate style for purpose and audience when writing and revising

READING

- Evaluate relevancy, accuracy, and completeness of information from multiple sources

UNIT OBJECTIVES TO BE ASSESSED

- Deliver an oral presentation on a topic
- Establish a well-reasoned thesis for a presentation
- Establish a well-supported thesis for a presentation
- Include an appropriate conclusion in a presentation
- Employ precise language in a presentation
- Employ a style appropriate to their purpose and audience in a presentation
- Conduct research to investigate a given topic in a presentation

Pacing for English IV: British Literature—Unit 3

- Cite appropriate evidence

UNIT ASSESSMENT—PERFORMANCE TASK: PRESENTATION

Students will give a group persuasive multimedia presentation (i.e. PowerPoint, poster, skit, video, audio, etc.) in which they establish a thesis on a relevant, teacher-approved topic. Each presentation will use precise language and style appropriate to purpose and audience and contain a well-constructed conclusion (call to action).

SCORING CRITERIA FOR UNIT ASSESSMENT

District-provided rubric

KEY ASSIGNMENTS

Develop a well-supported thesis

Use precise language

Write for a specific purpose and audience

SUGGESTED WORKS

<i>Literary Texts</i>	<i>Informational texts</i>	<i>Non-Print Texts</i>	<i>Connected Texts</i>
Poetry John Donne <ul style="list-style-type: none"> • Song • A Valediction: Forbidding Mourning Poem • Holy Sonnet 10 • Meditation 17 Ben Johnson <ul style="list-style-type: none"> • On My First Son • Still To Be Neat • Song: To Celia Andrew Marvell <ul style="list-style-type: none"> • To His Coy Mistress Robert Herrick <ul style="list-style-type: none"> • To the Virgins, to Make Much of Time Sir John Suckling <ul style="list-style-type: none"> • <i>Song</i> John Milton <ul style="list-style-type: none"> • Sonnet VII • Sonnet XIX Amelia Lanier <ul style="list-style-type: none"> • <i>from Eve's Apology in Defense of Women</i> Richard Lovelace <ul style="list-style-type: none"> • To Lucasta, on Going to the Wars • To Althea, from Prison Thomas Gray <ul style="list-style-type: none"> • Elegy Written in a Country Churchyard 	Samuel Pepys <ul style="list-style-type: none"> • <i>from The Diary</i> Samuel Johnson <ul style="list-style-type: none"> • <i>from A Dictionary of the English Language, The Preface</i> • Selected Entries <i>from A Dictionary Of The English Language</i> • On Spring James Boswell <ul style="list-style-type: none"> • <i>from The Life of Samuel Johnson</i> Thomas Jefferson <ul style="list-style-type: none"> • <i>from The Declaration of Independence</i> Joseph Addison <ul style="list-style-type: none"> • <i>from The Aims of a Spectator</i> Anna Quindlen <ul style="list-style-type: none"> • Homeless • A Turbulent Time: The Seventeenth and Eighteenth Centuries • The Changing English Language: No Harmless Drudge, He • Making "Darkness Visible": Milton's Epic Ambition Sir Isaac Newton <ul style="list-style-type: none"> • Letter on Light and 	Screenplay Ken Hughes <ul style="list-style-type: none"> • <i>from Oliver Cromwell</i> Music Suzanne Vega <ul style="list-style-type: none"> • Freeze Tag Tracy Chapman <ul style="list-style-type: none"> • New Beginning 	<ul style="list-style-type: none"> •

Pacing for English IV: British Literature—Unit 3

<p>Anne Finch</p> <ul style="list-style-type: none"> • A Nocturnal Reverie <p>Epic Poetry</p> <p>John Milton</p> <ul style="list-style-type: none"> • <i>from</i> Paradise Lost <p>Mock Epic Poetry</p> <p>Alexander Pope</p> <ul style="list-style-type: none"> • <i>from</i> An Essay on Man • <i>from</i> The Rape of the Lock 	Color		
ACADEMIC VOCABULARY		CONTENT-SPECIFIC VOCABULARY	
<ul style="list-style-type: none"> • perspective • speaker • thesis • conclusion • presentation • evaluate • accuracy • support • research • precise / precision • digital media • organizational structure • relevancy • accurateness • completeness • source 		<ul style="list-style-type: none"> • carpe diem • speaker • conceit • epic • hero • in media res • ethos, pathos, logos • evocation of the muse • parallel structure • sonnet • character • plot • point of view • setting • style • elegy 	
PRIORITY STANDARDS		SUPPORTING STANDARDS	
<p>W.1 (e, f), W.5, W.8, L.3, (RL/I.1)</p> <p>W 1: Write arguments to support claims in as analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>W 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or typing a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W 8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.</p> <p>L 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning and style, and to comprehend more fully when reading or listening.</p>		<p>RL/I.2, (RL.3, RL.4, RL.6, RI.5, RI.6, RI.7, L.5)</p> <p>RL 2: 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.</p> <p>RI 2: Determine two or more 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 provide a complex analysis; provide an objective summary of the text.</p> <p>RL 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/archetypes are introduced and developed.</p> <p>RL 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. (Include Shakespeare as well as other authors.)</p> <p>RL 6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement.)</p> <p>RI 5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including</p>	

Pacing for English IV: British Literature—Unit 3

<p>a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p> <p>(RL/I 1): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p>whether the structure makes points clear, convincing, and engaging. Analyze the use of text features (e.g., graphics, headers, captions) in public documents.</p> <p>RI 6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective; analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>RI 7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p>L 5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p style="padding-left: 20px;">a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p style="padding-left: 20px;">b. Analyze nuances in the meaning of words with similar denotations.</p>
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INSTRUCTIONAL STRATEGIES/INSTRUCTIONAL APPROACH/LEARNING EXPERIENCES

<ul style="list-style-type: none"> • Socratic Seminar • Debates • Think-Pair-Share • Whole and Small Group Discussion • Collaborative Groups • Graphic Organizers • TP-CASTT • Posters • Realia • SDAIE Strategies • Oral Response • Presentation • Philosophical Chairs 	<ul style="list-style-type: none"> • Annotation • Digital Learning Experiences (Edmodo) • Dialectical Journals • Gallery Walks • Essays • DIDLS • SOAPSTone • Sociograms • Open Mind • One-Pager • Binders • Journaling • Personalized Dictionary 	<ul style="list-style-type: none"> • Book Report • Skit • Tableau Vivant • 60-Second Skit • Monologue • Timeline • Research • PowerPoint • Video • Diorama • Visual Art • Interviews 	<ul style="list-style-type: none"> • Creative Writing • Screenplay • Paper Bag Report • Cornell Notes • Mandela • Scrapbook • Newspaper • Peer Editing • Puppet Show • Readers Theater • Raps/Songs • Four-Corners
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Pacing for **English IV: British Literature—Unit 4****Unit Four: *Rebels and Dreamers*****Semester Two — Weeks 20 – 25****Grade 12 Unit 4****Rebels and Dreamers**

In this 6-week unit, students will read a variety of genres from the 18th and early 19th centuries, paying particular attention to the relationship between man and nature.

**OVERVIEW**

Observing themes relating to nature as well as “natural” forms and language, students consider whether nature appears as a force of good or of menace. Observing narrative digressions, idiosyncrasies, exaggerations, and biases, they consider human, unpredictable, and idiosyncratic aspects of storytelling. They have the opportunity to practice some of these narrative techniques in their own fiction and nonfiction writing. Students also explore some of the philosophical ideas in the literary texts- questions of freewill, fate, human conflict, and loss. In seminar discussions, students consider philosophical questions in relation to a particular text. Students write short essays and may also develop an essay or topic from an earlier unit, refining a thesis and consulting additional sources. These essays can be used to inform and inspire longer research papers in later units that answer the essential question. By the end of this unit, students will have an appreciation for some of the tendencies of early Romanticism and will recognize that this era, like all others, is filled with exceptions, contradictions, and subtleties.

BIG IDEAS/ ESSENTIAL UNDERSTANDING

- What is the relationship between nature and man?

ESSENTIAL/GUIDING QUESTIONS

- How does an author’s work influence worldviews or your own?
- How does biographical, historical, and philosophical background impact an author’s work?
- How do you use evidence to persuade your audience?
- How does using precise language clarify a claim?
- How must one unpack research

CONCEPTS (Students will know)

- Connections between an author’s background and writing style to the central message in a work
- Effective presentation using pathos, ethos, and logos
- How to evaluate a claim’s relevancy to real life
- Effective revision approaches
- MLA
- Integrate and synthesize multiple sources
- Perform a critical analysis

SKILLS (Students will be able to do)LISTENING & SPEAKING

- Interpret the central message and connect to the author’s background and writing style
- Organize ideas logically in a presentation using persuasive techniques

WRITING

- Make changes to improve clarity of claims and evaluate the relevance of that claim to real life
- Make changes to improve claims by applying rhetorical appeals (pathos, logos, and ethos)
- Argue a claim by maintaining appropriate voice and style
- Use vocabulary and diction appropriate to purpose and audience
- Cite evidence to demonstrate how an author uses character, plot, point of view, setting, and/or style to develop and reinforce theme

Pacing for English IV: British Literature—Unit 4

READING

- Conduct research and use it to gather information on an author's background (biography, historical, influences, philosophical views and beliefs, writing styles, etc.)
- Evaluate how characters' actions or lack thereof reinforce theme
- Evaluate how plot reinforces theme through use of style and technique
- Evaluate how setting and multiple points of view impact tone, mood, and theme across multiple texts.

UNIT OBJECTIVES TO BE ASSESSED

- Interpret the central message and connect to the author's background and writing style
- Conduct research and use it to gather information on an author's background (biography, historical, influences, philosophical views and beliefs, writing styles, etc.)
- Synthesize the central message of 3 or more texts in order to argue a unifying central message
- Organize ideas logically in a presentation using persuasive techniques

UNIT ASSESSMENT—PERFORMANCE TASK: PRODUCT

Given a minimum of 3 sources, students will visually demonstrate their knowledge of the unifying message using a concept organizer. The concept organizer must include a clear central message, textual evidence, and justification for each work. Lastly, students will compose a unifying statement of theme that encompasses all works.

SCORING CRITERIA FOR UNIT ASSESSMENT

Department created rubric

Performance task:

- Multiple sources
- Statement of Theme
- Justification of evidence

KEY ASSIGNMENTS

Checkpoint assignments used in scaffolding for the Performance Task:

- Create a visual (poster, power point, etc.)
- Analyze and identify theme (Create a statement of theme, use textual evidence, explain relevance of evidence to theme)
- Synthesize multiple works by one author
- Connect author's background and style to a central message

SUGGESTED WORKS

<i>Literary</i>	<i>Informational</i>	<i>Non-Text</i>	<i>Connected</i>
<p>Short Story Edgar Allan Poe</p> <ul style="list-style-type: none"> • The Oval Portrait <p>Screenplay dramatized by Emma Thompson</p> <ul style="list-style-type: none"> • <i>from</i> Sense and Sensibility <p>Poetry Robert Burns</p> <ul style="list-style-type: none"> • To a Mouse • To a Louse <p>Joanna Baillie</p> <ul style="list-style-type: none"> • Woo'd and Married and A' 	<p>Mary Wollstonecraft Shelley</p> <ul style="list-style-type: none"> • Introduction to Frankenstein <p>Thomas Babington Macaulay</p> <ul style="list-style-type: none"> • On the Passing of the Reform Bill <p>Jane Austen</p> <ul style="list-style-type: none"> • On Making an Agreeable Marriage <p>George Gordon, Lord Byron</p> <ul style="list-style-type: none"> • Speech to Parliament: In Defense of the Lower Class <p>Mary Wollstonecraft</p>	<p>Documentary</p> <ul style="list-style-type: none"> • Rockin' the Wall <p>Movie</p> <ul style="list-style-type: none"> • Mary Poppins, chimney sweepers clips 	<p>Film</p> <ul style="list-style-type: none"> • Opening scene from <i>The Unbearable Lightness of Being</i> remove

Pacing for English IV: British Literature—Unit 4

<p>William Blake</p> <ul style="list-style-type: none"> • The Lamb • The Tyger • The Chimney Sweeper • Infant Sorrow <p>William Wordsworth</p> <ul style="list-style-type: none"> • Lines Composed a Few Miles Above Tintern Abbey • <i>from</i> The Prelude • The World is Too Much with Us • London, 1802 <p>Samuel Taylor Coleridge</p> <ul style="list-style-type: none"> • The Rime of the Ancient Mariner* • Kubla Khan <p>George Gordon, Lord Byron</p> <ul style="list-style-type: none"> • She Walks in Beauty • <i>from</i> Childe Harold’s Pilgrimage • Apostrophe to the Ocean • <i>from</i> Don Juan <p>Percy Bysshe Shelley</p> <ul style="list-style-type: none"> • Ozymandias • Ode to the West Wind • To a Skylark • A Song: “Men of England” <p>John Keats</p> <ul style="list-style-type: none"> • On First Looking into Chapman’s Homer • When I Have Fears That I May Cease to Be • Ode to a Nightingale • Ode on a Grecian Urn <p>Heinrich Heine</p> <ul style="list-style-type: none"> • The Lorelei <p>Haiku by...</p> <ul style="list-style-type: none"> • Bashō • Yosa Buson • Kobayashi Issa 	<ul style="list-style-type: none"> • <i>from</i> a Vindication of the Rights of Women <p>Introduction: Timeline 1798-1832</p> <p>Richard Lederer</p> <ul style="list-style-type: none"> • The Changing English Language: The Romantic Age <p>Poetry and Friendship in the Romantic Age</p> <p>Francis Jeffrey</p> <ul style="list-style-type: none"> • Early Reviews of Wordsworth 		
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SUGGESTED ACTIVITES

- *Rockin’ the Wall* – a documentary that shows the symbiotic relationship between the artist/movement and society. It examines the relationship between rock ‘n roll and the Cold War. Students may also need some background on the Capitalism, Communism, and the Cold War.
- Opening scene from *The Unbearable Lightness of Being* where the steps are full of people and life before the Communist take-over, then the scene of the same steps after as deserted and forlorn. Harkens back to the idea of the lack of color in Communist Eastern Europe from the documentary.
- Contrast of Richard Wright’s hopes under Communism and the reality of fear and oppression he experienced when he joined the Party (as reflected in *Black Boy*).

Pacing for **English IV: British Literature**—Unit 4

ACADEMIC VOCABULARY	CONTENT-SPECIFIC VOCABULARY
<ul style="list-style-type: none"> • perspective • speaker • thesis • conclusion • presentation • evaluate • accuracy • support • research • precise / precision • digital media • organizational structure • relevancy • accurateness • completeness • source • compare/contrast • imagination 	<ul style="list-style-type: none"> • rhyme scheme • onomatopoeia • alliteration • assonance • consonance • dialect • inverted word order • internal rhyme • symbolism • imagery • allusion • Gothic novel elements • lyric poem • diction • tone • mood • syntax • suspension of disbelief • ode: Pindaric, Horatian, and Irregular • simile • metaphor • personification
PRIORITY STANDARDS	SUPPORTING STANDARDS
<p>W.1 (c, d), W.5, W.8, L.3, (RL/I.1)</p> <p>W 1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p style="padding-left: 20px;">c. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).</p> <p style="padding-left: 20px;">d. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>W 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or typing a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W 8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.</p> <p>L 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning and style, and to comprehend more fully when reading or listening.</p> <p style="padding-left: 20px;">a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an</p>	<p>RL/I.2, (RL.3, RL.4, RL.6, RI.5, RI.6, RI.7, L.5)</p> <p>RL 2: 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.</p> <p>RI 2: Determine two or more 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 provide a complex analysis; provide an objective summary of the text.</p> <p>(RL 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/archetypes are introduced and developed).</p> <p>(RL 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. (Include Shakespeare as well as other authors.)</p> <p>(RL 6): Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement.)</p> <p>(RI 5): Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. Analyze the use of text features (e.g., graphics, headers, captions) in public documents.</p> <p>(RI 6): Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective; analyzing how style and content contribute to the power, persuasiveness, or beauty of</p>

Pacing for English IV: British Literature—Unit 4

<p>understanding of syntax to the study of complex texts when reading.</p> <p>(RL/I 1): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p>the text.</p> <p>(RI 7): Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p>(L 5): Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ol style="list-style-type: none"> Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. Analyze nuances in the meaning of words with similar denotations.
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INSTRUCTIONAL STRATEGIES/INSTRUCTIONAL APPROACH/LEARNING EXPERIENCES

<ul style="list-style-type: none"> • Socratic Seminar • Debates • Think-Pair-Share • Whole and Small Group Discussion • Collaborative Groups • Graphic Organizers • TP-CASTT • Posters • Realia • SDAIE Strategies • Oral Response • Presentation • Philosophical Chairs 	<ul style="list-style-type: none"> • Annotation • Digital Learning Experiences (Edmodo) • Dialectical Journals • Gallery Walks • Essays • DIDLS • SOAPSTone • Sociograms • Open Mind • One-Pager • Binders • Journaling 	<ul style="list-style-type: none"> • Personalized Dictionary • Book Report • Skit • Tableau Vivant • 60-Second Skit • Monologue • Timeline • Research • PowerPoint/Prezis • Video • Diorama • Visual Art 	<ul style="list-style-type: none"> • Interviews • Creative Writing • Screenplay • Paper Bag Report • Cornell Notes • Mandela • Scrapbook • Newspaper • Peer Editing • Readers Theater • Raps/Songs • Four-Corners
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Pacing for English IV: British Literature—Unit 5

Unit Five

Semester Two —Weeks 7-12

Grade 12 Unit 5

Dominance and Discontent

This six-week unit introduces students to the literature of the Victorian Age and how it reflects both the social mores of the period and the vast expansion of the British Empire and the problems inherent in colonialism.

**OVERVIEW**

*“The sun never sets on the British Empire,” was a popular 19th century saying, and the Victorian Period in British history was a time of national expansion and progress, coupled with deep introspection into the nature of life, love, and one’s place in the world. Students explore Victorian writers’ varied takes on colonialism, expansion, conquest, and how these national memes served as symbols for relationships both on a personal and national level. The contemporary film **Hotel Rwanda** opens up discussion about the aftermath of imperialism, racial prejudice, and also ties back into **Beowulf** in the sense that we have shifting ideas about heroism. Students examine the connections between how 19th century Britons viewed their lives as vapid and empty, longing for the nostalgia of the Medieval period or the Renaissance, (“The Lady of Shallot,” “My Last Duchess,”) and how modern day youth create a fuzzy mythology surrounding the 1950s and 60s. Students investigate emotive language as a persuasive tool, for example in the newspapers of the time (“Condition of Ireland,” an invective against the government’s policies during the Irish potato famine) and compare it to 20th century prejudice in Los Angeles in the 1940s against Mexican Americans (“Zoot Suit Riots” documentary film). The contemporary documentary “Supersize Me,” serves as a metaphor for the British expansionism, allowing students to discuss the global “empire” of McDonald’s and how it has altered opinions through propaganda and sugar. Students’ culminating performance task will be an essay tied in with the presentations planned for Unit 6 to come.*

BIG IDEAS/ ESSENTIAL UNDERSTANDING

- Our past informs our present—the good, the bad, and the ugly.
- A strong argument uses reason and evidence
- Correct use of the rhetorical appeals strengthens an argument.
- Revision strengthens one’s ideas and overall coherency of their work.
- Understanding how to utilize credible sources over bias texts will strengthen your claim.
- Writing with your audience in mind will strengthen your claim.

ESSENTIAL/GUIDING QUESTIONS

- How do literature, media, and the arts reveal the intentions of society and their consequences, whether intended or not?
- What role do/should literature, media, and the arts play in “keeping us honest”?
- How do you clearly express your ideas using reason and evidence?
- What makes an argument strong/ valid?
- How does the revision process help in understanding and strengthening your ideas?
- How do you delineate credible sources and know how to use them as evidence for your claim?
- Why is it important to know and understand your audience when writing?

Pacing for English IV: British Literature—Unit 5

CONCEPTS (Students will know)	SKILLS (Students will be able to do)
<ul style="list-style-type: none"> • How to analyze, and synthesize multiple sources • The process of designing and developing their own logical argument or claim • How to write and revise for purpose and audience • How to interpret their supporting evidence and use it to draw conclusions • The correct way to cite evidence using mla format • The significance of critiquing their own and other’s products • How to use persuasive techniques effectively 	<ul style="list-style-type: none"> • Closely read a text, annotate, paraphrase, summarize ideas, and make logical connections with the text • Analyze central message within a work and across multiple texts • Use the revision process specifically for purpose and audience • Find the connections between one’s claim and supporting evidence • Cite evidence using MLA citation format • Use the peer editing process to improve their writing • Utilize persuasive techniques effectively to prove a claim

STUDENT OBJECTIVES TO BE ASSESSED

<p><u>LISTENING & SPEAKING</u></p> <ul style="list-style-type: none"> • Analyze the point of view and purpose when listening • Analyze the reason and evidence used to support claims when listening • Maintain a consistent focus throughout when presenting <p><u>RESEARCH</u></p> <ul style="list-style-type: none"> • Use a variety of credible sources to collect relevant evidence when presenting <p><u>WRITING</u></p> <ul style="list-style-type: none"> • Make changes to improve supporting evidence • Write short arguments that organize ideas logically • Write short arguments that use appropriate language and transitions • Use appropriate language for purpose and audience when writing and revising <p><u>READING</u></p> <ul style="list-style-type: none"> • Evaluate how point of view and style reinforce theme across multiple texts.

PERFORMANCE TASK: ESSAY

Students will write an essay that ties in with the performance task presentation for Unit 6. Students will be asked to choose a final project topic and write an essay describing it in detail. Students must use appropriate language for purpose and audience and transitions that establish connection between ideas. Students will produce a polished final product.

SCORING CRITERIA FOR UNIT ASSESSMENT

District-provided rubric

KEY ASSIGNMENTS

- Topic précis/abstract
- Rough drafts of essay
- Polished final product.

SUGGESTED WORKS

<i>Literary</i>	<i>Informational</i>	<i>Non-Text</i>	<i>Connected</i>
<p>Poetry Tennyson</p> <ul style="list-style-type: none"> • from In Memoriam, A.H.H. • The Lady of Shalott • from The Princess: Tears, Idle Tears • Ulysses <p>Browning</p>	<ul style="list-style-type: none"> • The Changing English Language: The Victorian Age • The Curious Workshop of Charles Dickens: Making Myths • Condition of Ireland, London News 	<p>Website</p> <ul style="list-style-type: none"> • The Victorian Web, Landow • The Zoot Suit Riots (PBS) http://www.pbs.org/wgbh/amex/zoot/ <p>Speech</p> <ul style="list-style-type: none"> • Opening Statement for the Inaugural Session of 	

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<ul style="list-style-type: none"> • My Last Duchess, • Life in a Love • Love Among the Ruins <p>Barrett Browning</p> <ul style="list-style-type: none"> • Sonnet 43 <p>Sappho</p> <ul style="list-style-type: none"> • You Know the Place: Then <p>Baudelaire</p> <ul style="list-style-type: none"> • Invitation to the Voyage <p>Arnold</p> <ul style="list-style-type: none"> • Dover Beach, <p>Kipling</p> <ul style="list-style-type: none"> • Recessional, • The Widow at Windsor <p>Bronte</p> <ul style="list-style-type: none"> • Remembrance <p>Hardy</p> <ul style="list-style-type: none"> • The Darkling Thrush • “Ah, Are You Digging on My Grave?” <p>Hopkins</p> <ul style="list-style-type: none"> • God’s Grandeur • Spring and Fall: To a Young Child <p>Housman</p> <ul style="list-style-type: none"> • To an Athlete Dying Young, • When I Was One-and-Twenty <p>Rimbaud</p> <ul style="list-style-type: none"> • Eternity <p>Fiction</p> <ul style="list-style-type: none"> • from <i>Hard Times</i>, Dickens • from <i>Jane Eyre</i>, Bronte • from <i>War and Peace</i>, Tolstoy 	<ul style="list-style-type: none"> • Progress in Personal Comfort, Smith 	<p>the Forum for Peace and Reconciliation, McGuinness</p> <p>Music</p> <ul style="list-style-type: none"> • “It was a very good year,” Frank Sinatra • “I Wanna Rule the World”- 10cc • “Empire” - Queensryche • “The Man Who Sold the World” - David Bowie • “Dreamworld” - Midnight Oil • “Get Up Stand Up” - Bob Marley • “Dear Mama” – Tupac Shakur • “People of the Sun” - Rage Against the Machine • “You Can Call Me Al” Paul Simon • “Hammer to Fall” - Queen • “Zombie” - Fela Kuti <p>Films</p> <ul style="list-style-type: none"> • “Zoot Suit Riots” PBS documentary • <i>Hotel Rwanda</i> • <i>Supersize Me</i> (http://www.youtube.com/watch?v=-Z74og9HbTM) 	
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ACADEMIC VOCABULARY	CONTENT-SPECIFIC VOCABULARY
<ul style="list-style-type: none"> • paraphrase • annotate • close read • collaborate • analyze • evaluate • apply • synthesize • revise • thesis 	

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<ul style="list-style-type: none"> • evidence • persuasion/argument/rhetoric • point of view • purpose • consistency • relevance • transitions • style • claim • social commentary 	
<p>PRIORITY STANDARDS</p>	<p>SUPPORTING STANDARDS</p>
<p>W.1 (c, d), W.5, W.8, L.3, (RL/I.1)</p> <p>W 1: Write arguments to support claims in as analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p style="padding-left: 20px;">c. Use specific rhetorical devices to support assertions (e.g., appeal to logic through reasoning; appeal to emotion or ethical belief; relate a personal anecdote, case study, or analogy).</p> <p style="padding-left: 20px;">d. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>W 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or typing a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p>W 8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.</p> <p>L 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning and style, and to comprehend more fully when reading or listening.</p> <p style="padding-left: 20px;">a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.</p> <p>(RL/I 1): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p>RL/I.2, (RL.3, RL.4, RL.6 RI.5, RI.6, RI.7 L.5)</p> <p>RL 2: 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.</p> <p>RI 2: Determine two or more 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 provide a complex analysis; provide an objective summary of the text.</p> <p>(RL 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/archetypes are introduced and developed.</p> <p>(RL 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. (Include Shakespeare as well as other authors.)</p> <p>(RL 6): Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement.)</p> <p>(RI 5): Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. Analyze the use of text features (e.g., graphics, headers, captions) in public documents.</p> <p>(RI 6): Determine an author’s point of view of purpose in a text in which the rhetoric is particularly effective; analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>(RI 7): Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p> <p>(L 5): Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p style="padding-left: 20px;">a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p style="padding-left: 20px;">b. Analyze nuances in the meaning of words with similar denotations.</p>

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INSTRUCTIONAL STRATEGIES/INSTRUCTIONAL APPROACH/LEARNING EXPERIENCES

<ul style="list-style-type: none"> • Socratic Seminar • Debates • Think-Pair-Share • Whole and Small Group Discussion • Collaborative Groups • Graphic Organizers • TP-CASTT • Posters • Realia • SDAIE Strategies • Oral Response • Presentation • Philosophical Chairs 	<ul style="list-style-type: none"> • Annotation • Digital Learning Experiences (Edmodo) • Dialectical Journals • Gallery Walks • Essays • DIDLS • SOAPSTone • Sociograms • Open Mind • One-Pager • Binders • Journaling 	<ul style="list-style-type: none"> • Personalized Dictionary • Book Report • Skit • Tableau Vivant • 60-Second Skit • Monologue • Timeline • Research • PowerPoint/Prezis • Video • Diorama • Visual Art 	<ul style="list-style-type: none"> • Interviews • Creative Writing • Screenplay • Paper Bag Report • Cornell Notes • Mandela • Scrapbook • Newspaper • Peer Editing • Readers Theater • Raps/Songs • Four-Corners
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Pacing for English IV: British Literature—Unit 6

Unit Six: Dystopia and Fragmentation

Semester Two —Weeks 13 – 18

Grade 12 Unit 6

Dystopia and Fragmentation

This six-week unit investigates the literature and culture of the Twentieth Century—a time of rapid technological change, improvements in living standards, coupled with unbelievable destruction: not only of society as a whole but of the individual spirit. Writers explored their place in a society that seemed to be doomed, and coined terms such as “The Lost Generation” to characterize life in this time.

**OVERVIEW**

Through the close reading of dystopian works such as *1984*, *The Hollow Men*, and the works of World War I poets such as Wilfred Owen, students consider the problems inherent in fashioning a perfect society or perfect individual. At the same time, they also consider how authors of the 20th century affirm the possibility of beauty and meaning in a world seemingly devoid of spirit and meaning. To gain a deeper appreciation of the role of existentialism in 20th century literature, they appraise connections between poetry and music: for instance, the relation of Eliot’s “*The Hollow Men*” to Queen’s “*Bohemian Rhapsody*.” Examining how authors rework classical stories and themes, students ponder how historical context affects an enduring story or theme. Students complete research projects in which they consult literary criticism and historical materials. They engage in discussions resembling college seminars, where they pursue focused questions in depth over the course of one or two class sessions. At the close of the unit, students have the opportunity to research the literature they have read over the course of the year and then create a presentation on the concepts they have studied.

BIG IDEAS/ ESSENTIAL UNDERSTANDING

- Knowing yourself and what you believe is essential before you can try to persuade others.
- Being aware of the changes wrought upon history by fearless individuals can give one strength to persevere in the face of adversity and criticism.
- Being discerning in your source(s) of information helps your credibility.

ESSENTIAL/GUIDING QUESTIONS

- What do you believe in?
- Why is perfection not possible, and how does its pursuit destroy the pursuer?
- To whom do you turn for information about the world and your place in it?
- Can one person change the world?
- Where do you find hope and how do you foster it? What would you be willing to die for?

CONCEPTS (Students will know)

- How to analyze and synthesize multiple sources
- The process of designing and developing their own logical argument or claim
- How to write and revise for purpose and audience
- How to interpret their supporting evidence and use it to draw conclusions
- How to incorporate diverse media (still pictures/art, video, music, spoken word poetry) into persuasive arguments
- The significance of critiquing their own and other’s products
- How to use persuasive techniques effectively

SKILLS (Students will be able to do)

- Closely read a text, annotate, paraphrase, summarize ideas, and make logical connections with the text
- Analyze central message within a work and across multiple sources, including media
- Use the revision process specifically for purpose and audience
- incorporate diverse media (still pictures/art, video, music, spoken word poetry) into persuasive presentations
- Find the connections between one’s claim and supporting evidence
- Use the peer editing process to improve oral arguments
- Utilize persuasive techniques effectively to prove a claim and call an audience to action

Pacing for English IV: British Literature—Unit 6

UNIT OBJECTIVES TO BE ASSESSED

LISTENING & SPEAKING

- Use information to draw conclusions about a topic when listening
- Plan an oral presentation on a topic
- Deliver an oral presentation on a topic
- Establish a well-reasoned thesis for a presentation
- Establish a well-supported thesis for a presentation
- Use appropriate digital media to support their message in a presentation
- Include an appropriate conclusion in a presentation
- Employ precise language in a presentation
- Employ a style appropriate to their purpose and audience in a presentation

RESEARCH

- Conduct research to investigate a given topic in a presentation

WRITING

- Make changes to improve organizational structures
- Write an short argument that includes a conclusion
- Cite evidence to demonstrate how an author uses character, plot, point of view, setting, and/or style to develop and reinforce theme
- Use appropriate style for purpose and audience when writing and revising

READING

- Evaluate relevancy, accuracy, and completeness of information from multiple sources

UNIT ASSESSMENT—PERFORMANCE TASK: PRESENTATION

Create and deliver a digital media presentation in which a student identifies an author’s central message and explains how it is indicative of the author’s world-view and relevant to modern audiences. Students must research, use, and cite from a minimum of three credible sources. Each presentation will use precise language and style appropriate to purpose and audience and contain a well-constructed conclusion.

SUGGESTED WORKS

<i>Literary</i>	<i>Informational</i>	<i>Non-Print</i>	<i>Connected</i>
<p>Fiction</p> <ul style="list-style-type: none"> ● <i>1984</i>, George Orwell ● <i>Brave New World</i>, Aldous Huxley ● <i>The War of the Worlds</i>, H.G. Wells ● “The Lady in the Looking Glass”, Virginia Woolf ● “The Book of Sand”, Jorge Luis Borges <p>Poetry</p> <ul style="list-style-type: none"> ● The Second Coming, W.B. Yeats ● The Hollow Men, T.S. Eliot ● The Soldier, Rupert Brooke ● Wirers, Siegfried Sassoon ● Do Not Go Gentle into 	<ul style="list-style-type: none"> ● Wartime Speech, Sir Winston Churchill ● Defending Nonviolent Resistance, Mohandas K. Gandhi ● Shooting an Elephant, George Orwell 	<p>Music</p> <ul style="list-style-type: none"> ● “Masters of War”, Bob Dylan ● “War Pigs,” Black Sabbath ● “I Feel Like I’m Fixin’ to Die Rag,” Country Joe and the Fish ● “Ballad of the Green Berets,” S/Sgt Barry Sadler ● “I’d love to change the world” Ten Years After ● “Eve of Destruction,” Barry McGuire 	

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That Good Night, Dylan Thomas Wilfred Owen <ul style="list-style-type: none"> • Anthem for Doomed Youth, • Dulce et Decorum Est • Arms and the Boy 			
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KEY ASSIGNMENTS

- Draft/outline of the content of digital media presentation
- A digital medium presentation in which student identifies an author’s central message and explains how it is indicative of the author’s world-view and relevant to modern audiences.
- Research notes and citations from a minimum of three credible sources.
- Précis of claims & evidence to be presented

ACADEMIC VOCABULARY

- paraphrase
- annotate
- close read
- collaborate
- analyze
- evaluate
- apply
- synthesize
- revise
- thesis
- evidence
- persuasion/argument/rhetoric
- point of view
- purpose
- consistency
- relevance
- transitions
- style
- claim
- social commentary

CONTENT-SPECIFIC VOCABULARY

- protest song
- Lost Generation
- Free verse
- dystopia
- syntax
- tone
- imagery
- allusion
- theme
- foreshadowing
- hyperbole
- allegory
- propaganda
- audience
- symbolism
- motif
- irony
- existentialism
- nihilism
- anarchy
- parallelism
- anti hero
- rhetorical appeals: ethos, pathos, logos
- rhetorical devices (inform, persuade, entertain)

PRIORITY STANDARDS

SL 1: Initiate and participate effectively in a range of collaborative discussions with diverse partners on grade level topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL 11-12.4: Present information, findings, and supportive evidence, conveying a clear and distinct perspective and logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

W 1: Write arguments to support claims in as analysis of

SUPPORTING STANDARDS

RL 2: 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.

RI 2: Determine two or more 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 provide a complex analysis; provide an objective summary of the text.

(RL 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

Pacing for English IV: British Literature—Unit 6

substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

f. Provide a concluding statement or section that follows from and supports the argument presented.

W 5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or typing a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W 8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose and audience; integrate information into text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.

L 3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning and style, and to comprehend more fully when reading or listening.

a. Vary syntax for effect, consulting references (e.g., Tufte’s Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

(RL/I 1): Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

characters/archetypes are introduced and developed.

(RL 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. (Include Shakespeare as well as other authors.)

(RL 6): Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement.)

(RI 5): Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. Analyze the use of text features (e.g., graphics, headers, captions) in public documents.

(RI 6): Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective; analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

(RI 7): Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

(L 5): Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

b. Analyze nuances in the meaning of words with similar denotations.

INSTRUCTIONAL STRATEGIES/INSTRUCTIONAL APPROACH/LEARNING EXPERIENCES

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| <ul style="list-style-type: none"> • Socratic Seminar • Debates • Think-Pair-Share • Whole and Small Group Discussion • Collaborative Groups • Graphic Organizers • TP-CASTT • Posters • Realia • SDAIE Strategies • Oral Response • Presentation • Philosophical Chairs | <ul style="list-style-type: none"> • Annotation • Digital Learning Experiences (Edmodo) • Dialectical Journals • Gallery Walks • Essays • DIDLS • SOAPSTone • Sociograms • Open Mind • One-Pager • Binders • Journaling | <ul style="list-style-type: none"> • Personalized Dictionary • Book Report • Skit • Tableau Vivant • 60-Second Skit • Monologue • Timeline • Research • PowerPoint/Prezis • Video • Diorama • Visual Art | <ul style="list-style-type: none"> • Interviews • Creative Writing • Screenplay • Paper Bag Report • Cornell Notes • Mandela • Scrapbook • Newspaper • Peer Editing • Readers Theater • Raps/Songs • Four-Corners |
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