

# Curriculum Framework for English Language Arts

School: Sussex Preparatory Academy

Curricular Tool: Common Core Curriculum Maps<sup>1</sup>

Grade: 9

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments																				
<p><b>Unit One: How Well Do We Tell Stories?</b>  <b>Timeline : 4 weeks</b>  <b>Suggested Works:</b></p> <p><b>Short Stories</b></p> <table border="0"> <tr> <td>“The Gift of the Magi” (O. Henry)</td> <td>“The Black Cat” (Edgar Allan Poe)</td> </tr> <tr> <td>“The Overcoat” (Nikolai Gogol)</td> <td>“The Tell-Tale Heart” (Edgar Allan Poe)</td> </tr> <tr> <td>“The Most Dangerous Game” (Richard Connell)</td> <td>“The Scarlet Ibis” (James Hurst)</td> </tr> <tr> <td>“The Kitchen Boy” (Alaa Al Aswany)</td> <td>“Everyday Use” (Alice Walker)</td> </tr> <tr> <td>“The Secret Life of Walter Mitty” (James Thurber)</td> <td>“The Minister's Black Veil” (Nathaniel Hawthorne)</td> </tr> <tr> <td>“The Cask of Amontillado” (Edgar Allan Poe)</td> <td>“How Much Land Does a Man Need?” (Leo Tolstoy)</td> </tr> </table> <p><b>Art</b></p> <table border="0"> <tr> <td>Michelangelo, <i>The Creation of Adam</i>, Sistine Chapel (1482)</td> <td>Pablo Picasso, <i>Young Acrobat on a Ball</i> (1905)</td> </tr> <tr> <td>Sultan Muhammad, <i>From a Khamsa of Nizami</i> (1539-43)</td> <td>Tina Barney, <i>Marina’s Room</i> (1987)</td> </tr> <tr> <td>Jacob Lawrence, <i>On The Way</i> (1990)</td> <td>Roy DeCarava, <i>Untitled</i> (1950)</td> </tr> <tr> <td>Emanuel Leutze, <i>Washington Crossing The Delaware</i> (1851)</td> <td></td> </tr> </table> <p><b>Media</b></p> <p><i>Brooklyn Bridge</i> (documentary film, Ken Burns, director)</p> <p><i>BMW short films</i> (e.g., “Chosen,” Ang Lee, director)</p>				“The Gift of the Magi” (O. Henry)	“The Black Cat” (Edgar Allan Poe)	“The Overcoat” (Nikolai Gogol)	“The Tell-Tale Heart” (Edgar Allan Poe)	“The Most Dangerous Game” (Richard Connell)	“The Scarlet Ibis” (James Hurst)	“The Kitchen Boy” (Alaa Al Aswany)	“Everyday Use” (Alice Walker)	“The Secret Life of Walter Mitty” (James Thurber)	“The Minister's Black Veil” (Nathaniel Hawthorne)	“The Cask of Amontillado” (Edgar Allan Poe)	“How Much Land Does a Man Need?” (Leo Tolstoy)	Michelangelo, <i>The Creation of Adam</i> , Sistine Chapel (1482)	Pablo Picasso, <i>Young Acrobat on a Ball</i> (1905)	Sultan Muhammad, <i>From a Khamsa of Nizami</i> (1539-43)	Tina Barney, <i>Marina’s Room</i> (1987)	Jacob Lawrence, <i>On The Way</i> (1990)	Roy DeCarava, <i>Untitled</i> (1950)	Emanuel Leutze, <i>Washington Crossing The Delaware</i> (1851)	
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<sup>1</sup> Elements of this map are taken from the *Common Core Curriculum Maps in English Language Arts*, available at [www.commoncore.org](http://www.commoncore.org), accessed November 28, 2011.

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC9-10RL10.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>CC9-10RL10.5:</b> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>CC9-10W10.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CC9-10SL10.1:</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9-10 Language standards 1 and 3 on pages 54 for specific expectations.) <b>CC9-10SL6</b></p>	<p>Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. They present complex stories in which the inner and outer lives of human beings are revealed.</p> <p>Sometimes the author makes his/her meaning plain; often however, a reader must dig beneath the “surface” of the text to find the meaning.</p> <p>Understanding that a good story has a pattern or plan helps the reader appreciate the complexity when an author diverts from the plan.</p>	<p><b>Essential Questions:</b></p> <p>How do artists create visual narratives in photography and painting?</p> <p><b>Learning Targets:</b></p> <p>Identify and explain plot structure (i.e., exposition, rising action, crisis/climax, falling action, resolution) in stories read.</p> <p>Understand and explain why plots in short stories usually focus on a single event.</p> <p>Analyze how authors create the setting in a short story.</p> <p>Define the concept of theme and identify the theme(s) in stories read.</p> <p>Identify and explain characterization techniques in short stories.</p> <p>Identify and explain the use of figurative language in short stories.</p> <p>Analyze how authors create tone in short stories.</p> <p>Identify the point of view in a short story and analyze how point of view affects the reader’s interpretation of the</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Essay Select a short story and write an essay that analyzes how a particular literary element plays a part in the essence and workings of one of the chosen stories. State thesis clearly and include at least three pieces of evidence to support the thesis.</li> <li>• Discussion Select two works of art to view as a class. Compare the two works, focusing the discussion on the relationship between character and setting, and on how the artists combined these to suggest a narrative.</li> <li>• Essay Select a short story and an artwork and write an essay in which you discuss the use of symbolism in each. State thesis clearly and include at least three pieces of evidence to support the thesis.</li> <li>• Speech Select a one minute passage from one of the short</li> </ul>

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<p><b>CC9-10L10.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). <b>CC9-10RL4</b></p>		<p>story.</p> <p>Write a coherent essay of literary analysis with a clear thesis statement, at least three pieces of evidence from texts, and a strong introduction and conclusion.</p>	<p>stories and recite it from memory. Include an introduction that states what the excerpt is from, who wrote it, which literary element is exemplified and why. (RL.9-10.2, SL.9-10.6)</p>
<p><b>Unit Two: From Writer To Reader (Delaware Model Unit)</b> <b>Timeline: 2 weeks</b></p>			
<p><b>CC 9-10 RL 2</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CC 9-10 RL 4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>CC 9-10 RL 6</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p>	<p>Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. It presents complex stories in which the inner and outer lives of human beings are revealed.</p> <p>Often the intent of an author of fiction is to expose the truth about human nature.</p> <p>Readers are able to recognize their own thoughts and behaviors in literary characters.</p> <p>Prior experiences influence a reader's perceptions and insights about their reading: As a result, a</p>	<p><b>Essential Questions:</b> How can a literary piece of text reveal truth?  How does literature reveal us to ourselves?  How do a reader's experiences influence his/her response to text?</p> <p><b>Learning Targets:</b> Identify the point of view of a literary selection.</p> <p>Explain the influence of a writer's choice of point of view on the reader.</p> <p>Explain the reasons for a character's actions.</p> <p>Utilize a specific point of view to impact a reader's reactions.</p>	<p><b>Suggested Formative Assessments:</b> <i>Character Development Organizer</i>—for the story, "Checkouts"</p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b> <b>Performance Task #1</b></p> <p><i>That was then - This is now . . .</i> You are a freelance writer who is interested in</p>

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	reader's response to text is an individually unique experience.		<p>submitting a piece of your original writing to the literary magazine, <i>Personal Reflections</i>. You have been informed that an upcoming issue of the magazine will feature poems, song lyrics, narratives, and reflection journals which deal with insights about human nature at various stages of a human being's development. You have decided to create a literary piece (a poem, a song, a narrative, or a reflection journal) which expresses an insight you have about individuals in a particular stage of their growth, and then submit it to the Editorial Board of that magazine for approval. You will need to determine the genre in which you wish to work, the point of view from which you will write, and the ways in which you will convey your insight. You will want to consider how the point of view you selected will impact on the insight you want to express, as well as how it will affect the readers of the magazine. You will also want to be sure that you develop any characters (including the speaker/narrator) so that their words, actions, and feelings contribute to the expression of the insight about human nature.</p> <p><b><i>Feedback from the Editorial Board</i></b></p> <p>You serve on the Editorial Board of the literary magazine, <i>Personal Reflections</i>. It is your job to provide feedback to the writers who have submitted pieces to be considered for publication in an upcoming issue. The magazine has devised a feedback form which provides the structure for giving the writers specific reactions and suggestions for revision. You will be reading and evaluating three pieces of writing which have been sent to the magazine. Your job is to consider each piece in light of the criteria established on the Feedback Form. You will then complete a Feedback Form for each piece of writing, providing your responses and suggestions for revisions to the writer.</p> <p><i>Quizzes</i>—on use of context clues to determine</p>

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			meanings of unfamiliar words and identification of point of view  <i>Unit Assessment</i> —on use of context clues to determine meanings of unfamiliar words, the influence of point of view on a reader, and methods of character development with a new reading selection (“The Crush”)
<p><b>Unit Three: What’s Up with Global Climate Change? (Fall Expedition)</b>  <b>Timeline: 5 weeks</b>  <b>Suggested Readings:</b></p> <p><b>Literary Texts:</b>  <i>Climate and Literature: Reflections of Environment</i> (edited by Janet Perez and Wendell Aycock)</p> <p><b>Online Anthology</b>  <i>Thoreau’s Legacy: American Stories About Global Warming</i></p> <p><b>Online Art Gallery</b>            “Collection of Global Warming Art for the Green at Heart”            By Prakash Ghodke   Published September 15th, 2010</p> <p><b>Online Resources:</b>            Energy.gov            Alternative-energy-resouces.net  <a href="#">Sustainable bio-composites from renewable resources: opportunities and challenges in the green materials world</a>-Google Scholar</p> <p><b>Current Events Articles:</b>            New York Times, Science Section            “Global Warming”            “Nations Meet to Address Problems of Climate Change”            “Young Voices Reverberate at Indeterminate Climate Talks”            The Climate Reality Project-Journal Articles-Al Gore et al.</p> <p><b>Media</b>            “An Inconvenient Truth”</p>			
<b>Case Study One:</b> <b>Global Climate Change</b>	Human interaction with the environment can help or	<b>Essential Questions:</b> How will global climate	<b>Suggested Formative Assessments:</b> <ul style="list-style-type: none"> <li>Reading response logs</li> </ul>

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<p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. <b>CC9-10RL1</b></p> <p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. <b>CC9-10RI1</b></p> <p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. <b>CC9-10W1</b></p> <p>a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. <b>CC9-10W1a</b></p> <p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. <b>CC9-10W1b</b></p> <p>c. Use words, phrases, and clauses 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. <b>CC9-10W1c</b></p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. <b>CC9-10W1d</b></p> <p>e. Provide a concluding</p>	<p>harm the environment.</p> <p>People can make conscious, earth friendly choices.</p>	<p>change impact our future?</p> <p>How are we going to power cities in the 21<sup>st</sup> century?</p> <p>What are sustainable choices I can make?</p> <p>What are sustainable choices Sussex county can make?</p> <p><b>Learning Targets:</b> Research interactions of earth systems and identify relationships of change.</p> <p>Identify energy sources used by humans and identify pros and cons of each energy source on the environment.</p>	<ul style="list-style-type: none"> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> <li>• Self assessment and revision</li> <li>• Peer critique</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Debate of the identified pros and cons of human used energy sources and the relationship of these energy sources to changes in the environment.</li> <li>• PSA regarding effects of global warming</li> <li>• PSA ‘debunking’ global warming</li> <li>• Written proposal to local businesses in how to “go green”</li> <li>• Prototype of alternative means of energy</li> <li>• “Greenprint” publication</li> <li>• Rubric</li> </ul>

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<p>statement or section that follows from and supports the argument presented. <b>CC9-10W1e</b></p> <p><b>Case Study Two:</b> Energy Sources Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. <b>CC9-10W7</b></p> <p>Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation. <b>CC9-10W8</b></p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9-10 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively. <b>CC9-10SL1</b></p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. <b>CC9-10SL1a</b></p> <p>b. Work with peers to set rules for</p>			

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<p>collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. <b>CC9-10SL1b</b></p> <p>c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. <b>CC9-10SL1c</b></p> <p>d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. <b>CC9-10SL1d</b></p> <p><b>Case Study Three:</b> “The Greenprint” Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source. <b>CC9-10SL2</b> Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. <b>CC9-10SL4</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings,</p>			



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<p>reasoning, and evidence and to add interest. <b>CC9-10SL5</b></p> <p>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. <b>CC9-10L1</b></p> <p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <b>CC9-10L2</b></p> <p>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. <b>CC9-10L3</b></p>			
<p><b>Unit Four: What Can <i>To Kill a Mockingbird</i> Teach Us about Honor?</b></p> <p><b>Timeline: 5 weeks</b></p> <p><b>Suggested Works:</b></p> <p><b>LITERARY TEXTS</b></p> <p><b>Novels</b></p> <p><i>The Killer Angels</i> (Michael Shaara)      <i>The Color Purple</i> (Alice Walker)      <i>Black Boy</i> (Richard Wright)  <i>All Quiet on the Western Front</i> (Erich Maria Remarque)      <i>Of Mice and Men</i> (John Steinbeck)      <i>To Kill A Mockingbird</i> (Harper Lee)</p> <p><b>INFORMATIONAL TEXTS</b></p> <p>Famous American Trials: “The Scottsboro Boys” Trials (1931-37) (University of Missouri-Kansas School of Law) (<i>Note: This website contains primary and secondary source accounts of “The Scottsboro Boys” trial.</i>)</p> <p><b>ART, MUSIC, AND MEDIA</b></p> <p><b>Art (Photographs)</b></p> <p>Dorothea Lange, selected photographs taken for the Farm Security Administration during the Great Depression  “<a href="#">America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945</a>” (Library of Congress)</p>			

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<p><b>Media</b> <i>To Kill A Mockingbird</i> (1962) (Robert Mulligan, director)</p>			
<p><b>CC9-10RL10.2:</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CC9-10RL10.3:</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p><b>CC9-10RI10.3:</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p><b>CC9-10W10.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CC9-10SL10.2:</b> Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally), evaluating the credibility and accuracy of</p>	<p>How a person faces conflict determines his or her character.</p>	<p><b>Essential Questions:</b></p> <p>What is a person’s responsibility in protecting innocence from evil?</p> <p>What is the relationship between personal safety and social justice?</p> <p>Who are the “mockingbirds” in history and our lives? What happens to them?</p> <p><b>Learning Targets:</b></p> <p>Learn about the history of the novel as a literary form.</p> <p>Recognize the importance of historical context to the appreciation of setting and character.</p> <p>Identify and analyze major and minor characters.</p> <p>Analyze and explain characterization techniques.</p> <p>Understand that novels may more than one plot and explain the use of multiple plots in <i>To Kill A Mockingbird</i>.</p>	<p><b>Suggested Formative Assessment</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals, reading reflection, comment on the use of literary elements</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Role playing</li> <li>• Pre, during and post reading questions for oral discussion and written response</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Research project of the time period, what was life and culture like during the 1930’s? How did this culture contribute to the elements of the novel? From this research, answer this charge: In the novel, “To Kill a Mockingbird” Tom Robinson tries to escape because he believes that the justice system will never treat him fairly. Do statistics about how African-Americans were sentenced in the 1930s support his belief? How do sentencing trends then compare with sentencing trends now? Present your findings in a chart or spreadsheet.</li> <li>• Presentation</li> </ul>

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<p>each source.</p> <p><b>CC9-10L10.4:</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.</p>		<p>Recognize the importance of point of view in <i>To Kill A Mockingbird</i> and why it wouldn't be the same story told from someone else's point of view.</p>	<ul style="list-style-type: none"> <li>• Rubrics</li> </ul> <p><u>Suggested Summative Assessments:</u></p> <p><b>Essay:</b> Select a quotation from one of the characters of <i>To Kill a Mockingbird</i> (or other novel, if applicable) and write an argument that explains what the quotation reveals about the theme of honor in the book. State thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RL1, CC9-10RL2, CC9-10RL3)</p> <p><b>Essay:</b> Write an essay that compares primary source accounts of the “Scottsboro Boys” trial with Scout’s account of the trial in TKAM. Discuss how novels can reveal dimensions of history even though they are fictional. State thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RL1, CC9-10RI7, CC9-10W2)</p> <p><b>Essay:</b> Select a documentary photograph from the Library of Congress’s website of Farm Security Administration-Office of War Information Collection (FSA-OWI) or an excerpt from the primary or secondary source accounts of “The Scottsboro Boys” trial and explain in an essay how the image or the source account helps illuminate your understanding of life during the depression in the American south. State thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RI7, CC9-10W2)</p> <p><b>Speech:</b> Select a one-minute descriptive passage from <i>To Kill A Mockingbird</i> and recite it from memory. Include an introduction that states what the excerpt is, why the book is significant, how the passage exemplifies one of the book’s themes. (CC9-10RL2, CC9-10SL4)</p> <p><b>Oral Presentation:</b> Describe whether the 1962 film version of <i>To Kill A Mockingbird</i> is faithful to the novel. Cite evidence for why or why not, explaining why you think the film’s director chose to omit or emphasize certain events. State thesis clearly and</p>

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			<p>include at least three pieces of evidence to support the thesis. (CC9-10RL7)</p> <p><b>Oral Presentation:</b> Present several photographs of small southern towns during the depression from Dorothea Lange’s or The Library of Congress’ collections and compare them the description of Maycomb in <i>To Kill A Mockingbird</i>. Say which rendering is more vivid to you and explain why. State your thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RL4, CC9-10SL5)</p>
<p><b>Unit Five: Our Brother’s Keeper? Of Mice and Men (Delaware Model Unit)</b>  <b>Timeline: 3 weeks</b></p>			
<p><b>CC 9-10 RL 1</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>CC 9-10 RL 2</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CC 9-10 RL 3</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p><b>CC 9-10 RL 4</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or</p>	<p>Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. It presents complex stories in which the inner and outer lives of human beings are revealed.</p> <p>Authors place their characters in believable situations, where they face difficult decisions.</p> <p>The solution to a problem often reflects the values of the era.</p> <p>A writer’s word choice and syntax are characteristics of voice that help to personalize text.</p> <p>Reading helps us form our opinions.</p>	<p><b>Essential Questions:</b>  How does an author make characters seem real?  Can a wrong action ever be right?  What responsibility do we have for each other’s welfare?</p> <p><b>Learning Targets:</b>  Analyze a character’s motivation, beliefs and values in order to assume a persona. Plan, organize, and create a graphic depiction of a character’s life, explicit and inferred.</p> <p>Relate themes, dilemmas, and challenges found in a novel to other real-life situations.</p>	<p><b>Suggested Formative Assessment:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals, reading reflection, comment on the use of literary elements</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Role playing</li> <li>• Pre, during and post reading questions for oral discussion and written response</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b>  <i>IT’S MY LIFE!</i> - Imagine you are one of the characters in <i>Of Mice and Men</i>. Create a scrapbook that depicts your life before, during and after the time</p>

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>informal tone).</p> <p><b>CC 9-10 RL 5</b> Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise</p> <p><b>CC 9-10 RL 9</b> Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p><b>CC 9-10 RL 10</b> By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><b>CC 9-10 W 9a</b> Apply grades 9-10 <i>Reading standards</i> to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").</p> <p><b>CC 9-10 W 9b</b> Apply grades 9-10 <i>Reading standards</i> to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").</p> <p><b>CC 9-10 W 3a</b> Engage and orient the reader by setting out a problem, situation, or</p>			<p>portrayed in this novel. This scrapbook should reflect major events, feelings and relationships in your life -- those that were revealed in the book and those that may have happened before or after the events of the book. The end result should provide an image through which those close to you can really come to "know" you as a person. This scrapbook can contain pictures, mementos, journal entries, captions or other appropriate memorabilia. This task will be capstoned by your presentation of the scrapbook to the class, speaking as your character. Your understanding will be assessed by the attached rubric.</p> <p><i>WHOSE BEST INTEREST?</i> - Imagine you are a member of a town council. The council is facing a difficult zoning decision. A new prison will be constructed in your town. The town council must select the best location for this prison from among four available sites in the town: next to a nursing home, next to an elementary school, on the marshlands near the town park, or in the neighborhood where you live. As a council member, you will be attending an upcoming meeting, during which each council member must present his recommendation for the site to be selected. Write a speech advocating your choice of site for the prison and supporting your thinking.</p>

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<p><b>Unit Six: Poetry-Beauty</b>  <b>Timeline: 4 weeks</b>  <b>Suggested Works:</b></p> <p><b>Poems</b></p> <table border="0"> <tr> <td data-bbox="157 581 787 609">“The Sound of the Sea” (Henry Wadsworth Longfellow)</td> <td data-bbox="829 581 1249 609">“The Underground” (Seamus Heaney)</td> <td data-bbox="1438 581 1753 609">“Poetry” (Marianne Moore)</td> </tr> <tr> <td data-bbox="157 620 787 647">“I wandered lonely as a cloud” (William Wordsworth)</td> <td data-bbox="829 620 1249 647">“In Trackless Woods” (Richard Wilbur)</td> <td data-bbox="1438 620 1879 647">“The Darkling Thrush” (Thomas Hardy)</td> </tr> <tr> <td data-bbox="157 659 787 686">“Morning Glory” (Naomi Shihab Nye)</td> <td data-bbox="829 659 1249 686">“The Reader” (Richard Wilbur)</td> <td data-bbox="1438 659 1837 686">“Campo di Fiori” (Czeslaw Milosz)</td> </tr> <tr> <td data-bbox="157 698 787 725">Haiku selection</td> <td data-bbox="829 698 1249 725">“Walking Distance” (Debra Allbery)</td> <td data-bbox="1438 698 1774 725">“Lord Randall” (Anonymous)</td> </tr> <tr> <td data-bbox="157 737 787 764">“Elegy Written in A Country Churchyard” (Thomas Gray)</td> <td data-bbox="829 737 1333 764">“The Lady of Shalott” (Alfred, Lord Tennyson)</td> <td data-bbox="1438 737 1774 764">Psalm 96 (King James Bible)</td> </tr> <tr> <td data-bbox="157 776 787 803">“Phantom Limbs” (Anne Michaels)</td> <td data-bbox="829 776 1123 803">“The Gift” (Li-Young Lee)</td> <td data-bbox="1438 776 1921 803">“I Ask My Mother to Sing” (Li-Young Lee)</td> </tr> <tr> <td data-bbox="157 815 787 842">“In Time of Silver Rain” (Langston Hughes)</td> <td data-bbox="829 815 1249 842">“Dream Variations” (Langston Hughes)</td> <td data-bbox="1438 815 1837 842">“Saturday’s Child” (Countée Cullen)</td> </tr> <tr> <td data-bbox="157 854 787 881">“A Lemon” (Pablo Neruda)</td> <td data-bbox="829 854 1123 881">“Love Is” (Nikki Giovanni)</td> <td data-bbox="1438 854 1774 881">“Homecoming” (Julia Alvarez)</td> </tr> <tr> <td data-bbox="157 893 787 920">“Mending Wall” (Robert Frost)</td> <td data-bbox="829 893 1417 920">“We grow accustomed to the Dark” (Emily Dickinson)</td> <td data-bbox="1438 893 1837 920">“Ode on a Grecian Urn” (John Keats)</td> </tr> <tr> <td data-bbox="157 932 787 959">“Sonnet 73” (William Shakespeare)</td> <td data-bbox="829 932 1165 959">“The Raven” (Edgar Allan Poe)</td> <td data-bbox="1438 932 1858 959">“Ozymandias” (Percy Bysshe Shelley)</td> </tr> </table> <p><b>Informational Text</b></p> <p>Excerpts from <i>Faulkner in the University: Class Conferences at the University of Virginia 1957-1958</i> (William Faulkner, Frederick L. Gwynn, ed.)</p> <p>Excerpts from “Crediting Poetry,” the Nobel Prize Lecture, 1995 (Seamus Heaney)</p> <p><b>Music</b></p> <p>Giacomo Puccini, “Un bel di, vedremo” (<i>Madama Butterfly</i>, 1904)</p> <p>Giacomo Puccini, “O mio babbino caro” (<i>Gianni Schicchi</i>, 1918)</p> <p><b>Art and Architecture</b></p> <table border="0"> <tr> <td data-bbox="157 1380 703 1408"><i>Leonardo da Vinci, Mona Lisa (1503-06)</i></td> <td data-bbox="724 1380 1060 1408">Michelangelo, <i>David</i> (1504)</td> </tr> <tr> <td data-bbox="157 1419 703 1446">Sandro Botticelli, <i>The Birth of Venus</i> (1486)</td> <td data-bbox="724 1419 1060 1446">The Parthenon (447-432 BC)</td> </tr> </table>				“The Sound of the Sea” (Henry Wadsworth Longfellow)	“The Underground” (Seamus Heaney)	“Poetry” (Marianne Moore)	“I wandered lonely as a cloud” (William Wordsworth)	“In Trackless Woods” (Richard Wilbur)	“The Darkling Thrush” (Thomas Hardy)	“Morning Glory” (Naomi Shihab Nye)	“The Reader” (Richard Wilbur)	“Campo di Fiori” (Czeslaw Milosz)	Haiku selection	“Walking Distance” (Debra Allbery)	“Lord Randall” (Anonymous)	“Elegy Written in A Country Churchyard” (Thomas Gray)	“The Lady of Shalott” (Alfred, Lord Tennyson)	Psalm 96 (King James Bible)	“Phantom Limbs” (Anne Michaels)	“The Gift” (Li-Young Lee)	“I Ask My Mother to Sing” (Li-Young Lee)	“In Time of Silver Rain” (Langston Hughes)	“Dream Variations” (Langston Hughes)	“Saturday’s Child” (Countée Cullen)	“A Lemon” (Pablo Neruda)	“Love Is” (Nikki Giovanni)	“Homecoming” (Julia Alvarez)	“Mending Wall” (Robert Frost)	“We grow accustomed to the Dark” (Emily Dickinson)	“Ode on a Grecian Urn” (John Keats)	“Sonnet 73” (William Shakespeare)	“The Raven” (Edgar Allan Poe)	“Ozymandias” (Percy Bysshe Shelley)	<i>Leonardo da Vinci, Mona Lisa (1503-06)</i>	Michelangelo, <i>David</i> (1504)	Sandro Botticelli, <i>The Birth of Venus</i> (1486)	The Parthenon (447-432 BC)
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Vincent van Gogh, <i>Starry Night</i> (1889)                      Frank Lloyd Wright, Frederick C. Robie House (1909)			
<p><b>CC9-10RL10.4:</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of several word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>CC9-10RI.10.2:</b> Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CC9-10W10.8:</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.</p> <p><b>CC9-10SL10.5:</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p><b>CC9-10L10.3:</b> Apply knowledge of language to understand how language functions in</p>	<p>Poetry is different from prose in that it has the liberty to utilize for freely expressive potential imagery and other kinds of figurative language.</p>	<p><b><u>Essential Questions:</u></b> What similarities can we find between great poems and masterpieces of other kinds?</p> <p><b><u>Learning Targets:</u></b> Define and offer examples of various forms of poetry.</p> <p>Identify the form, rhyme scheme, and meter of poems studied.</p> <p>Define and explain poetic devices, such as alliteration, assonance, consonance, and enjambment, and describe the ways in which they help reveal the theme(s) of the poem.</p> <p>Recognize and explain the distinguishing characteristics of various kinds of poetry, such as ballads, odes, lyric poetry, blank verse, haiku, and sonnets.</p> <p>Describe how poetry differs from prose and explain why authors would choose one form over another for a</p>	<p><b><u>Suggested Formative Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals, reading reflection, comment on the use of literary elements</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Pre, during and post reading questions for oral discussion and written response</li> <li>• Individual check-ins with students</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b> <b>Essay:</b> Write an essay that compares and contrasts aspects of the use of a literary device in two different poems. Discuss at least three aspects. (CC9-10RL4, CC9-10W2) <b>Essay:</b> Choose a painting from among those you've viewed and compare it to one of the poems you've studied. Then choose one of the following poetic elements: mood, metaphor, symbol, or pattern. Write an essay in which you compare how the author and painter develop that element in each work. Cite at least three pieces of evidence for each work. (CC9-10RL7,</p>

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening</p>		<p>particular purpose.</p> <p>Complete a literary research paper, citing at least three sources.</p>	<p>CC9-10W2)</p> <p><b>Essay:</b> View a reproduction of a Grecian Urn and write an essay in which you discuss the ways in which reading Keats’s rendering of the urn is a different experience than viewing it. Discuss at least three differences. (CC9-10RL7, CC9-10W2)</p> <p><b>Research Paper:</b> Select a poet and write a research paper in which you analyze the development of the writer's poetry in his/her lifetime using at least three poems and citing at least three secondary sources. (CC9-10RI1, CC9-10RI5, CC9-10RI6, CC9-10W2, CC9-10W7, CC9-10W8)</p> <p><b>Speech:</b> Select a poem and recite it from memory. Include an introduction that states the title author, and type of poem and how the poem exemplifies the stated type of poetry. (CC9-10SL6)</p> <p><b>Oral Presentation:</b> Discuss whether you agree with Seamus Heaney when he credits poetry “because credit is due to it, in our time and in all time, for its truth to life, in every sense of that phrase.” Say why or why not and give examples from poems studied or other poems to illustrate your position. State thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RI4, CC9-10RI5, CC9-10RI6, CC9-10SL4, CC9-10SL6)</p>
<p><b>Unit Seven: Drama-Fate</b>  <b>Timeline: 4 weeks</b>  <b>Suggested Works:</b></p> <p><b>Plays</b>  <i>Romeo and Juliet</i> (William Shakespeare)  <i>Antigone</i> (Sophocles)  <i>Oedipus the King</i> (Sophocles)</p> <p><b>Informational Text</b></p>			



Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>Excerpt on comedy and tragedy from <i>Poetics</i> (Aristotle)</p> <p><b>Prompt: Art</b>  Pablo Picasso, <i>The Tragedy</i> (1903)  Caravaggio, <i>The Death of the Virgin</i> (1604-1606)  Artemesia Gentileschi, <i>Judith and Her Maidservant with the Head of Holofernes</i> (1625)</p>			
<p><b>CC9-10RL.10.3:</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p><b>CC9-10RL.10.5:</b> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>CC9-10RL.10.9:</b> Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p> <p><b>CC9-10RI.10.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text</p>	<p>Love is sometimes irrational—passion sometimes colors perception.</p> <p>Literature is Art and Art imitates Life.</p> <p>Rhythm, punctuation, and imagery are ways in which authors help convey the motives, thoughts, and feelings of characters is indicative</p>	<p><b>Essential Questions:</b></p> <p>What similarities exist between how playwrights and painters depict tragedy?</p> <p>What’s in a name?</p> <p>Who am I and how do I find my place in the world?</p> <p>What influences gender/cultural roles in society?</p> <p>How can I have the courage to do what is right, and who determines what is right or wrong?</p> <p>What makes a classic story?</p> <p>Are we governed by fate or free will?</p> <p><b>Learning Targets:</b></p> <p>Identify and explain the elements of drama in general and Greek drama in particular</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <p><b>Essay:</b> Write an essay that compares and contrasts aspects of tragic illumination in the tragedies of <i>Romeo and Juliet</i> and <i>Antigone</i> (or <i>Oedipus the King</i>). State thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RL2, CC9-10RL3, CC9-10W2)</p> <p><b>Essay:</b> Write an essay in which you discuss the extent to which one of the dramas studied adheres to Aristotle’s definition of tragedy. State thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RL2, CC9-10RL3, CC9-10W2)</p>

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC9-10W10.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CC9-10SL10.1:</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>CC9-10L10.6:</b> Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>		<p>(see terminology).</p> <p>Explain the structure of the plot(s) and describe the dramatic techniques the playwright uses to advance them.</p> <p>Trace the development of major and minor characters and explain how characterization advances the plot or theme.</p> <p>Understand Aristotle’s definitions of comedy and tragedy and explain how the other works studied exemplify the term “tragedy.”</p> <p>Analyze the playwright’s use of irony.</p> <p>Identify the poetic devices used in <i>Romeo and Juliet</i> and explain their effect.</p>	<p><b>Speech:</b> Select a one-minute passage from one play and recite it from memory. Include an introduction that states what the excerpt is, why the passage is significant, and how the passage exemplifies one of the play’s themes. (CC9-10RL2, CC9-10SL4, CC9-10SL6)</p> <p><b>Oral Presentation:</b> Compare the rendering of Carravagio’s <i>The Death of the Virgin</i> to Act V, scene iii of <i>Romeo and Juliet</i>. How do the artist and the playwright create dramatic effects? Describe and explain the significance of at least three examples. (CC9-10RL7)</p>
<p><b>Unit Eight: Car Safety (Spring Expedition)</b>  <b>Timeline: 4 weeks</b>  <b>Suggested Works:</b></p> <p><b>Literary journals/articles</b>  Fell, J., Voas, R. (2007). Mothers Against Drunk Driving (MADD): The First 25 Years. <i>Traffic Injury Prevention</i> 7(3), 195-212.</p>			

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<p>Ferguson, S., Leaf, W., Williams, A., Preusser, D. (1996). Differences in young driver crash involvement in states with varying licensure practices. <i>Accident Analysis and Prevention</i> 28(2), 171-180.</p> <p>Shope, J., &amp; Bighm, C. (2008). Teen driving: Motor-vehicle Crashes and Factors that Contribute. <i>American Journal of Preventive Medicine</i> 35(3), S261-S271.</p> <p><b>Media</b> Smashed: Toxic Tale of Teens and Alcohol</p> <p><i>Note: It is important that during the course of this expedition, students are provided with time to investigate and research the areas of brain development, local MADD and/or SADD chapters, and statistical research on the effects of destructive decisions on teenagers and their families. In addition to “car safety” students will be taking the issue of safety to another level by investigating the actual physiological concerns associated with driving. The above articles are suggestions of scholarly journal articles that can be provided to your students to use as models for how informative, scholarly texts can be found, and how they can be critically read for information. Additional literary resources should be found by students, but a sample pool of literature should be identified prior to implementation of this expedition for students who require additional assistance in what constitutes research and materials relevant to the topic of car and driver safety.</i></p>			
<p>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. <b>CC9-10RI1</b></p> <p>Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account. <b>CC9-10RI7</b></p> <p>Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning. <b>CC9-10RI8</b></p> <p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. <b>CC9-10W1</b></p> <p>a. Introduce precise claim(s), distinguish the claim(s) from alternate or</p>	<p>Brain development and physiological attributes are directly related.</p> <p>Making the choice to drink and drive can be deadly.</p>	<p><b>Essential Questions:</b></p> <p>What forces are involved in collisions? What causes these forces to occur? What happens as a result of these forces?</p> <p>Why do I need to wear a seatbelt? What style of seatbelt protects me best?</p> <p>Why are some cars safer than other cars?</p> <p>How do scientists determine safety in cars?</p> <p>How many deaths/ injuries per year are the result of car accidents? What percentages of these involve teens? What percentages of these involve minorities?</p> <p>How can science help me</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> <li>• Self assessment and revision</li> <li>• Peer critique</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Students research published data on car crash statistics and create a Public Service announcement geared towards teenagers to</li> </ul>

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. <b>CC9-10W1a</b></p> <p>b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns. <b>CC9-10W1b</b></p> <p>c. Use words, phrases, and clauses 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. <b>CC9-10W1c</b></p> <p>d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. <b>CC9-10W1d</b></p> <p>e. Provide a concluding statement or section that follows from and supports the argument presented. <b>CC9-10W1e</b></p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. <b>CC9-10W2</b></p> <p>a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. <b>CC9-</b></p>		<p>become a safer driver?</p> <p><b>Learning Targets:</b> Students will identify the dangers of alcohol consumption and driving by citing specific evidence from research.</p> <p>Students will identify the advocacy and awareness organizations that exist within their communities.</p> <p>Students will engage in brain research, identify the portions of the brain, the functions they serve and the ages at which these brain areas are at full development.</p>	<p>promote safe driving practices.</p> <ul style="list-style-type: none"> <li>• Students write persuasive letters to teenagers, highlighting the statistics and research surrounding teenage car crashes and deaths from unsafe driving habits.</li> <li>• Brain studies and research of the teenage brain development. Students create an ad campaign advocating for or against the legal driving age in Delaware with supporting evidence cited from the brain research. Students will then create technological or diorama representations of the human brain at its stages of development, identifying and labeling all major pieces and their functions. They will identify the areas that must be alert and engaged while people drive and make specific reference to the brain of a 16 year old to determine if they feel as though necessary brain parts are to satisfactory development to carry out the function of driving. They will support their findings with identified brain research.</li> <li>• Students research Mothers Against Drunk Driving (MADD) and create awareness materials for their school on the dangers of drinking and driving and the emotional effects those choices can lastingly have on families.</li> <li>• Students Against Drunk Driving (SADD) and organize proposal materials for a SADD campaign to be started at the Sussex Preparatory Academy.</li> <li>• Students will create awareness materials in a “kid friendly” manner and create lessons that can be delivered at the elementary school level regarding the dangers of reckless teenage driving. Students will present their lessons to younger students and their families at a community night.</li> </ul>

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>10W2a</b></p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. <b>CC9-10W2b</b></p> <p>c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. <b>CC9-10W2c</b></p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic. <b>CC9-10W2d</b></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. <b>CC9-10W2e</b></p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented <b>CC9-10W2f</b></p> <p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) <b>CC9-10W4</b></p> <p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. <b>CC9-10W7</b></p>			<ul style="list-style-type: none"> <li>Simulation of car crashes, identifying and explaining the energy and transfer of energy as it relates to Newton's Law.</li> </ul>

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation. <b>CC9-10W8</b></p> <p>Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source. <b>CC9-10SL2</b></p> <p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9-10 reading and content</i>, choosing flexibly from a range of strategies. <b>CC9-10L4</b></p> <ul style="list-style-type: none"> <li>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. <b>CC9-10L4c</b></li> <li>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). <b>CC9-10L4d</b></li> </ul>			
<p><b>Unit Nine: Literary Nonfiction- Reflection ( The Memoir, The Essay, and The Speech)</b>  <b>Timeline: 4 weeks</b></p> <p><b>Suggested Works:</b>  <b>Memoirs</b></p> <p><i>One Writer's Beginnings</i> (Eudora Welty)                      “A Four Hundred Year Old Woman” (Bharati Mukherjee)</p>			

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><i>A Childhood: The Biography of a Place</i> (Harry E. Crews)</p> <p><i>Running in the Family</i> (Michael Ondaatje)</p> <p>“Learning to Read and Write” (Frederick Douglass)</p> <p>“A Sketch of the Past” (Virginia Woolf)</p>	<p><i>In Search of Our Mothers’ Gardens</i> (Alice Walker)</p> <p><i>The Woman Warrior: Memoirs of a Girlhood Among Ghosts</i> (Maxine Hong Kingston)</p> <p><i>Notes of a Native Son</i> (James Baldwin)</p>		
<b>Essay</b>			
Excerpts from <i>Life on the Mississippi</i> (Mark Twain) (EA)			
<b>INFORMATIONAL TEXTS</b>			
<b>Speeches</b>			
“Second Inaugural Address” (E) and/or “The Gettysburg Address” (Abraham Lincoln) (E)			
“Address at the March on Washington” and/or “Letter from a Birmingham Jail” (Martin Luther King, Jr.) (E)			
Nobel Prize in Literature Acceptance Speech 1949 (William Faulkner) (EA)			
“Sinews of Peace Address” (Winston Churchill) and/or “Brandenburg Gate Address” (Ronald Reagan)			
<b>Essays</b>			
“Politics and the English Language” (George Orwell) (E)			
“The Lost Childhood” (Graham Greene)			
Excerpts from <i>The 100 Most Influential Books Ever Written: The History of Thought from Ancient Times to Today</i> (Martin Seymour-Smith)			
“Lear, Tolstoy, and The Fool” (George Orwell)			
“Avant-Garde and Kitsch” (Clement Greenberg)			
“Preface to Lyrical Ballads” (William Wordsworth)			
<b>Art</b>			
Vincent van Gogh, <i>Self-Portrait</i> (1889)		Rembrandt van Rijn, <i>Self-Portrait at an early age</i> (1628)	
Jan van Eyck, <i>Self-Portrait</i> (1433)		Rembrandt van Rijn, <i>Self-Portrait at the Age of 63</i> (1669)	
Albrecht Durer, <i>Self-Portrait at the age of 13</i> (1484)		Jacob Lawrence, <i>Self-Portrait</i> (1977)	
Leonardo da Vinci, <i>Possible Self-Portrait of Leonardo da Vinci</i> (c.1513)		Gustave Courbet, <i>The Desperate Man</i> (self-portrait) (1843)	
Francis Bacon, <i>Self-Portrait</i> (1973)		Balthus, <i>Le roi des chats</i> (The king of cats) (1935)	
Pablo Picasso, <i>Self-Portrait</i> (1907)		Louisa Matthíasdóttir, <i>Self-Portrait with Dark Coat</i> (No Date)	

Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
Artemisia Gentileschi, <i>Self-Portrait as the Allegory of Painting</i> (1630s)			
<p><b>CC9-10RL10.4:</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of several word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>CC9-10RI10.3:</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p><b>CC9-10RI10.9:</b> Analyze seminal U.S. documents of historical and literary significance (e.g., Washington’s Farewell Address, the Gettysburg Address, Roosevelt’s Four Freedoms speech, King’s “Letter from Birmingham Jail”), including how they address related themes and concepts.</p> <p><b>CC9-10W10.3:</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>CC9-10SL10.3:</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p>	<p>Our culture defines us.</p>	<p><b>Essential Questions:</b></p> <p>How is a self-portrait like a memoir?</p> <p>How does knowing where you came from help shape who you become?</p> <p>What do primary source documents allow us to understand about our nation’s history?</p> <p><b>Learning Targets:</b></p> <p>Identify and explain the characteristics of a memoir</p> <p>Distinguish between an autobiography and a memoir.</p> <p>Identify and explain the effect of stylistic devices used in memoirs.</p> <p>Identify and explain the characteristics of various types of essays (e.g., literary, narrative, etc.).</p> <p>Identify and analyze the effect of rhetorical strategies in speeches such as alliteration, repetition, and extended</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <p><b>Memoir:</b> Write a memoir (after the style of one of those read—optional) recounting a specific person, place, experience, event, day, moment, work of art, or another specific thing and convey its significance to you. (CC9-10W3)</p> <p><b>Literary Criticism Essay:</b> Write an essay in which you discuss how two literary texts studied illustrate Faulkner’s thesis in his 1949 Nobel Prize acceptance speech. State your thesis clearly and include at least three pieces of evidence to support it. (CC9-10RL2, CC9-10RI9, CC9-10W2)</p> <p><b>Speech:</b> Select a one-minute passage from one of the speeches here and recite it from memory. Include an introduction that explains the occasion/context of the speech and its literary and historic significance (CC9-10SL6)</p> <p><b>Oral Presentation:</b> Discuss how one of the paintings</p>



Standards Alignment	Unit Concepts Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC9-10L10.1:</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>		<p>metaphors.</p> <p>Apply rhetorical strategies learned in this lesson to essay writing projects of their own.</p>	<p>studied exhibits characteristics of self-reflection and compare it to one of the memoirs read. State thesis clearly and include at least three pieces of evidence to support the thesis. (CC9-10RL7, CC9-10SL5)</p>

# Curriculum Framework for English Language Arts

School: Sussex Preparatory Academy

Curricular Tool: Common Core Curriculum Maps<sup>1</sup>

Grade: 10

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Unit One: Are Staircases in Sussex County Safe? (Year-long expedition)</b>  <b>Timeline: Year-long Expedition</b>  <b>Suggested Works:</b></p> <p><b>Non-Fiction</b>            “Staircases or Treadmills? Labor Market Intermediaries and Economic Opportunity in a Changing Economy-Chris Benner, Laura Leete, Manuel Pastor            Delaware State Building Codes</p> <p><b>Poems:</b>            The Winding Stair (WB Yeats)            Nude Descending a Staircase (XJ Kennedy)            From Mother to Son (Langston Hughes)</p> <p><b>Music</b>            Stairway to Heaven-Led Zepelin</p> <p><b>Art</b>            The Metropolitan Museum of Art-Cubism            Nude Descending a Staircase Number 1(Marcel Duchamp)            Nude Descending a Staircase Number 2 (Marcel Duchamp)</p> <p><b>Media</b>            Muppet Show. Robin the Frog-Halfway Down the Stairs</p> <p><b>Web</b>  <a href="http://weburbanist.com/2008/11/26/creative-modern-stairs-staircase-designs/">http://weburbanist.com/2008/11/26/creative-modern-stairs-staircase-designs/</a></p>			
<p><b>CC SL.9-10.6</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate</p>	<p>Staircases in literature are figurative for a range of human struggles and emotions.</p> <p>The mathematical rationale for the</p>	<p><b>Essential Questions:</b>            In what ways do staircases represent human emotions?</p> <p>What is will steepness and how can</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> </ul>

<sup>1</sup> Elements of this map are taken from the *Common Core Curriculum Maps in English Language Arts*, available at [www.commoncore.org](http://www.commoncore.org), accessed November 28, 2011.

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC RI.9-10.8:</b> Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.</p> <p><b>L.9-10.6:</b> Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p><b>CC W.9-10.4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>CC W.9-10.5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)</p> <p><b>CC W.9-10.6:</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</p>	<p>steepness of stairs is used to ensure safety.</p>	<p>we define it? How can we compare staircases graphically and algebraically?</p> <p>What mathematic is needed to understand staircases?</p> <p>How can data be summarized?</p> <p>How can data be used as evidence to draw conclusions?</p> <p>How can we apply our mathematical understanding of staircases to solve similar problems?</p>	<ul style="list-style-type: none"> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Research</li> <li>• Compile a safety report</li> <li>• Presentations to Public Officials and building owners</li> <li>• Summary of building codes</li> <li>• Project reflection</li> <li>• Oral presentations of findings</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC W.9-10.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>CC W.9-10.7:</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p>			

*Note: Each of the following expeditions is 12 weeks in duration. Schools should select three out of the four. Each unit allows for close study of literary works, as well as consideration of historical and cultural context. The units focus not only on geographical regions, but also on themes and literary forms that pertain to them. Thus students come to grasp the relationship between local concerns and universal questions. Alternatively, teachers can choose to teach all units by shortening each unit and selecting fewer works.*

**Unit Two: World Literature: Latin and Central America**

**Timeline : 12 weeks**

**Suggested Works:**

**LITERARY TEXTS**

**Argentina**

“End of the Game” (Julio Cortázar)

“Letter to a Young Lady in Paris”(Julio Cortázar)

“The Garden of Forking Paths” (Jorge Luis Borges)

“The Secret Miracle” (Jorge Luis Borges)

**Cuba**

“Journey Back to the Source” (Alejo Carpentier)

**Chile**

*The Short Stories of Eva Luna* (Isabel Allende) (selections)

**Columbia**

“The Sea of Lost Time” (Gabriel García Márquez)

“No One Writes to the Colonel” (Gabriel García Márquez)

“Chronicle of a Death Foretold” (Gabriel García Márquez)

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Novels</b>			
<b>Chile</b>			
<i>House of Spirits</i> (Isabel Allende and Magda Bogin)			
<b>Mexico</b>			
<i>The Underdogs: A Novel of the Mexican Revolution</i> (Mariano Azuela and Sergio Waisman, trans.)		<i>The Book of Lamentations</i> (Rosario Castellanos)	
<i>Like Water for Chocolate</i> (Laura Esquivel and Thomas Christensen, trans.)		<i>The Old Gringo</i> (Carlos Fuentes and Margaret Sayers Peden,	
<b>Columbia</b>			
<i>One Hundred Years of Solitude</i> (Gabriel García Márquez)			
<b>Plays</b>			
<i>The Impostor: A Play for Demagogues</i> (Rodolfo Usigli and Ramon Layera, trans.) (Mexico)			
<b>Poems</b>			
<b>Mexico</b>			
<i>Eagle or Sun?</i> (prose poems) (Octavio Paz) (selections)			
<b>Chile</b>			
<i>Gabriela Mistral: A Reader</i> (Gabriela Mistral, Maria Giachetti, trans., Marjorie Agosin, ed.) (selections)		“Book of Twilight” (Pablo Neruda)	
<i>Twenty Love Poems and a Song of Despair</i> (Pablo Neruda and W.S. Merwin, trans.) (selections)			
<b>Informational Text</b>			
“Complex Feelings about Borges” in <i>The Noé Jitrik Reader: Selected Essays on Latin American Literature</i> (Noé Jitrik and Susan E. Benner, trans.) (essays on Borges and Cortázar)			
<i>The Noé Jitrik Reader: Selected Essays on Latin American Literature</i> (Noé Jitrik and Susan E. Benner, trans.)			
Excerpts from <i>The Testimony of Contemporary Latin American Authors</i> (Doris Meyer, ed.)			
<b>Speeches</b>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
Nobel Prize in Literature Acceptance Speech 1982 (“The Solitude of Latin America”) (Gabriel García Márquez)			
<p><b>CC RL.9-10.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>CC RL.9-10.2</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text</p> <p><b>CC SL.9-10.6</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate</p> <p><b>CC RL.9-10.4:</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>CC RL.9-10.6:</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> <p><b>CC RI.9-10.5:</b> Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger</p>	<p>The point of view from which a story is told can affect the tone for the reader.</p> <p>Religious, generational and cultural conflicts, as well as the effects of modernization, political struggles, and other themes are common to many literary works.</p>	<p><b>Essential Questions:</b> How does magical realism reveal new perspectives of reality?</p> <p><b>Learning Targets:</b> Explore the role of the magical and fantastic in Latin American literature.</p> <p>Explore narrative forms and techniques in Latin American literature.</p> <p>Analyze the role of time in Latin American narrative.</p> <p>Listen to and analyze Latin American poetry in the original and in translation.</p> <p>Explore the role of local and universal themes in Latin American literature.</p> <p>Consider the challenges of translation, including the different connotations that various cultures attach to given words.</p> <p>Offer insightful inferences</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Essay Select a short story and write an essay that analyzes how a particular literary element plays a part in the essence and workings of one of the chosen stories. State thesis clearly and include at least three pieces of evidence to support the thesis.</li> <li>• Discussion Analyze the theme of the poems and make comparisons between the themes of the different locations.</li> <li>• Essay Select a short story and an informational text piece and write an essay in which you discuss the use</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>portions of a text (e.g., a section or chapter).</p> <p><b>CC RI.9-10.8:</b> Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.</p> <p><b>CC W.9-10.4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>CC W.9-10.5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)</p> <p><b>CC W.9-10.6:</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</p> <p><b>CC W.9-10.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>		<p>regarding the themes of the text.</p> <p>Create clear, original, specific thesis statements.</p> <p>Organize concrete evidence and supporting textual details to support a thesis statement.</p> <p>Use precise language, avoiding casual language and clichés.</p> <p>Write appropriate transitions to organize paragraphs.</p> <p>Analyze how literary devices produce meaning.</p>	<p>of symbolism in each. State thesis clearly and include at least three pieces of evidence to support the thesis.</p> <ul style="list-style-type: none"> <li>• <b>Speech</b> Select a one minute passage from one of the short stories and recite it from memory. Include an introduction that states what the excerpt is from, who wrote it, which literary element is exemplified and why.</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments						
<p><b>CC SL.9-10.6:</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 on pages 54 for specific expectations.)</p> <p><b>CC L.9-10.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p><b>CC L.9-10.6:</b> Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>									
<p><b>Unit Three: World Literature: Asia</b>  <b>Timeline: 12 weeks</b>  <b>Suggested Works:</b>  <b>LITERARY TEXTS</b></p> <p><b>Note: This unit should include excerpts from an ancient work; one novel; one play; several short stories; and a long poem or selection of poems. The teacher may choose two novels or two plays instead of one novel and one play. In addition, students should consult informational texts and secondary sources, online and in the library, for their essays.</b></p> <p><b>Novels</b></p> <table data-bbox="128 1170 1766 1437"> <tr> <td data-bbox="128 1170 709 1268"> <p><b>China</b>  <i>Dream of the Red Chamber</i> (Cao Xueqin) (selections)  <i>Family</i> (Pa Jin)</p> </td> <td data-bbox="825 1170 1241 1276"> <p><b>India</b>  <i>Midnight’s Children</i> (Salman Rushdie)  <i>In Custody</i> (Anita Desai)</p> </td> <td data-bbox="1314 1208 1766 1276"> <p><i>Nectar in a Sieve</i> (Kamala Markandaya)  <i>The God of Small Things</i> (Arundhati Roy)</p> </td> </tr> <tr> <td data-bbox="128 1320 541 1437"> <p><b>Japan</b>  <i>The Sound of Waves</i> (Yukio Mishima)  <i>After Dark</i> (Haruki Murakami)</p> </td> <td colspan="2" data-bbox="642 1367 1050 1395"> <p><i>Norwegian Wood</i> (Haruki Murakami)</p> </td> </tr> </table> <p><b>Short Stories</b></p>				<p><b>China</b>  <i>Dream of the Red Chamber</i> (Cao Xueqin) (selections)  <i>Family</i> (Pa Jin)</p>	<p><b>India</b>  <i>Midnight’s Children</i> (Salman Rushdie)  <i>In Custody</i> (Anita Desai)</p>	<p><i>Nectar in a Sieve</i> (Kamala Markandaya)  <i>The God of Small Things</i> (Arundhati Roy)</p>	<p><b>Japan</b>  <i>The Sound of Waves</i> (Yukio Mishima)  <i>After Dark</i> (Haruki Murakami)</p>	<p><i>Norwegian Wood</i> (Haruki Murakami)</p>	
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Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>China</b></p> <p><i>Strange Tales from a Chinese Studio</i> (Pu Songling, ed.)</p> <p><i>Under The Red Flag</i> (Ha Jin) (selections)</p> <p><b>Japan</b></p> <p><i>Rashomon and Other Stories</i> (Ryunosuke Akutagawa)</p> <p><b>Plays</b></p> <p><b>China</b></p> <p><i>Thunderstorm</i> (Cao Yu)</p> <p><b>India</b></p> <p><i>The Post Office</i> (Rabindranath Tagore) (EA)</p> <p><b>Poems</b></p> <p><b>Sanskrit</b></p> <p>Excerpts from the <i>Ramayana</i> (attributed to the Hindu sage Valmiki)</p> <p><b>China</b></p> <p><i>The Jade Mountain: A Chinese Anthology, Being Three Hundred Poems of the T'ang Dynasty 618-906</i> (Kiang Hang-Hu and Witter Bynner, trans.) (selections)</p> <p>“A Song of Ch'ang-kan” (Li Po) (E)</p> <p>“Substance, Shadow, and Spirit” (T’ao Ch’ien)</p> <p>“On a Gate-tower at Yuzhou” (Chen Zi’ang)</p> <p><b>India</b></p> <p>“Song VII” (Rabindranath Tagore) (E)</p> <p><i>The Golden Craft</i> (Rabindranath Tagore) (EA)</p> <p><b>Informational Text</b></p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><i>The Columbia Companion to Modern East Asian Literature</i> (Joshua Mostow, ed.)</p> <p><i>Historical Dictionary of Modern Japanese Literature and Theater</i> (J. Scott Miller)</p>	<p><i>Trading Places: The East India Company and Asia, 1600-1834</i> (Anthony Farrington)</p> <p><i>The Scandal of Empire: India and the creation of Imperial Britain</i> (Nicholas B. Dirks)</p>		
<b>Literary Nonfiction</b>			
<b>China</b>			
<i>The Analects</i> (Confucius) (selections)	<i>The I Ching</i> (transmitted by Fei Zhi)		
<i>The Tao Te Ching</i> (Lao Tzu) (selections)	The Tao of Pooh and the Te of Piglet (Benjamin Hoff) (selections)		
<b>Autobiography</b>			
<i>Six Records of a Floating Life</i> (Shen Fu) (China)			
<b>Art</b>			
<b>Japan</b>			
Ando Hiroshige, <i>One Hundred Views of Edo</i> (1856)	<b>China</b>	Ma Lin, <u>wall scroll</u> (1246)	
Arita, <u>Porcelain plate with design of dragon</u> (1690s-1730s)	<u>Moon-shaped flask with birds</u> (1723-1725)		
<u>Kimono with carp, water lilies, and morning glories</u> (1876)	<u>Han Clothing</u> , pre-17th century		
<b>India</b>			
<i>Radha at night</i> , Mughal painting (1650)			
<u>Box with lid</u> , late 16th century			
<i>Princess Damayanthi talking with Royal Swan about Nalan Hindu</i> (no date)			
<b>Media</b>			
<i>Chinese Poems of the Tang and Sung Dynasties: Read by Lo Kung-Yuan in Northern Chinese, Peking Dialect</i> (Folkways Records, 1963)			
<b>Film</b>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><i>Rashomon</i> (1950) (Akira Kurosawa, dir.)  <i>Curse of the Golden Flower</i> (2006) (Zhang Yimou, dir.)</p>			
<p><b>CC RL.9-10.2:</b> Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p><b>CC RL.9-10.5:</b> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>CC RI.9-10.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>CC RI.9-10.4:</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</p> <p><b>CC W.9-10.7:</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the</p>	<p>Ancient philosophies, universal themes and Western influences all play a role in the themes or Asian literature.</p>	<p><b><u>Essential Question:</u></b>  How does Asian literature both honor and challenge cultural traditions?</p> <p><b><u>Learning Targets:</u></b>  How does the study of select Asian objects give us a greater understanding of the depth and diversity of Asian literary forms and genres?</p> <p>Explore ancient and modern works of literature from Asian countries, particularly China, India, and Japan.</p> <p>Consider how Asian literature both draws on and questions cultural traditions.</p> <p>Consider how certain Asian authors integrate Western literary influences into their cultural contexts.</p> <p>Compare two or more translations of a single poem.</p> <p>Write a close literary analysis of a work of poetry, fiction, or drama, considering language use and</p>	<p><b><u>Suggested Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b>  <b>Seminar and Essay:</b> Analyze Akutagawa’s story “In a Bamboo Grove” and Kurosawa’s film <i>Rashomon</i>. How do the story and the film portray the characters’ psychological states? (Note: Kurosawa’s <i>Rashomon</i> is based on Akutagawa’s “In a Bamboo Grove,” not on his “Rashomon,” though a few details from the latter story appear in the film.) Write an essay using at least three pieces of textual evidence to support an original thesis statement. (CC9-10RL7, CC9-10SL1, CC9-10W2)</p> <p><b>Seminar and Essay:</b> How does fiction writer Ryunosuke Akutagawa or playwright Tsao Yu integrate Western</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>subject, demonstrating understanding of the subject under investigation.</p> <p><b>CC W.9-10.10:</b> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><b>CC SL.9-10.1:</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>CC L.9-10.2:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>		<p>literary elements.</p> <p>Offer insightful inferences regarding the themes of the text.</p> <p>Create a clear, original, specific thesis statement.</p> <p>Organize concrete evidence and supporting textual details to support a thesis statement.</p> <p>Use precise language, avoiding casual language and clichés.</p> <p>Write appropriate transitions to organize paragraphs.</p> <p>Analyze how philosophy influences literature.</p> <p>Understand how literary devices convey theme.</p>	<p>literary influences into his work? Use textual evidence from the literary and informational texts to support an original thesis. Write an essay using at least three pieces of textual evidence to support your thesis statement. (CC9-10RL6, CC9-10RL9, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> How are the novels from India <i>Midnight’s Children</i> and <i>Nectar in a Sieve</i> allegorical texts? What does the allegory reveal about the author’s point of view? Use evidence from reference texts <i>Trading Places: The East India Company and Asia, 1600–1834</i> and <i>The Scandal of Empire: India and the creation of Imperial Britain</i>. Write an essay using at least three pieces of evidence from the novels and the reference texts to support an original thesis statement. (SL.9-10.1, W.9-10.2, W.9-10.9)</p> <p><b>Seminar and Essay:</b> Compare and contrast <i>Midnight’s Children</i> and <i>Nectar in a Sieve</i>. How do they differ in meaning? How are they similar in meaning? Write an essay using at least two pieces of textual evidence from each text to support an original thesis statement. (CC9-10RL6, CC9-10RL9, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> What does Amal teach the other characters in Rabindranath Tagore’s <i>The Post Office</i>? Do these teachings reflect the values of Confucianism or Taoism? Write an essay using at least three pieces of textual evidence to support an original thesis.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p>(CC9-10RL1, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> Does the poem “Spirit, Substance, Shadow” connect to the teachings of Lao Tzu or Confucius? What does the poem reveal about these two philosophies? Write an essay using at least three pieces of textual evidence from multiple sources to support an original thesis statement. (CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> How do the works you have read so far in this unit honor or rebel against cultural tradition? Write an essay that supports an original thesis statement, using at least three pieces of textual evidence to describe the cultural traditions. (The teacher may choose to focus on one or two texts.) (CC9-10RL6, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> How do Benjamin Hoff’s allegories reveal Asian teachings? Do the allegories accurately illustrate these teachings? Write an essay that uses textual evidence to support an original thesis statement. Use evidence from more than one text. (CC9-10RL6, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> <i>(This assignment is especially appropriate for bi-lingual students who understand both languages presented in the texts.)</i> Read James Merrill’s poem “Lost in Translation” and discuss it in the context of the works of Asian literature that you have read in this unit. What skills does a good translator need? In translation, is meaning lost</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p>irrevocably to the reader? Write an essay that uses at least three pieces of textual evidence to support an original thesis. (CC9-10RL6, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Essay:</b> Write a close literary analysis of one of the poems in the unit, with attention to its form, figurative language, symbolism, and meaning. Be sure to include any historical context necessary. Use at least three pieces of textual evidence to support your analysis in an essay. (CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Oral Presentation:</b> (<i>This assignment is especially appropriate for bi-lingual students who understand both languages presented in the texts.</i>) Choose a recording of a poem from <i>Chinese Poems of the Tang and Sung Dynasties</i>, or find a different recording. Play the recording and explain the literary structure of the poem. Present two translations of the poem and compare the choices the translators have made. (CC9-10RL5)</p>

**Unit Four: World Literature: Africa and the Middle East**

**Timeline: 12 weeks**

**Suggested Works:**

**Literary Texts:**

**Turkey**

*My Name is Red* (Orhan Pamuk)

**Nigeria**

*Things Fall Apart* (Chinua Achebe) (E)

*The Joys of Motherhood* (Buchi Emecheta)

**South Africa**

*Cry, the Beloved Country* (Alan Paton)

*Waiting for the Barbarians* or *Life and Times of Michael K* (J.M. Coetze)

**Egypt**

*The Thief and the Dogs* (Naguib Mahfouz)

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Senegal</b> <i>So Long a Letter</i> (Mariama Ba)</p> <p><b>Lebanon</b> <i>Beirut Blues</i> (Hanan al-Shaykh)</p>	<p><b>United Kingdom</b> <i>Martha Quest</i> (Doris Lessing)</p> <p><b>Kenya</b> <i>The River Between</i> (Ngũgĩ wa Thiong’o)</p>		
<p><b>Short Stories</b></p> <p><b>Botswana</b> <i>The Collector of Treasures and Other Botswana Village Tales</i> (Bessie Head)</p> <p><b>Mozambique</b> <i>We Killed Mangy-Dog and Other Mozambique Stories</i> (Luis Bernardo Honwana)</p> <p><b>Egypt</b> “The Answer is No” (Naguib Mahfouz)</p>			
<p><b>Poems</b></p> <p><i>The Epic of Gilgamesh</i> (Ancient poem from Mesopotamia)</p> <p><b>Israel</b> <i>Open Closed Open: Poems</i> (Yehuda Amichai) (selections)</p>			
<p><b>General</b> <i>Poems of Black Africa</i> (Wole Soyinka, ed.) (selections)</p> <p><b>Nigeria</b> “Master Harold”... <i>and the boys</i> (Athol Fugard) (E) <i>Woza Albert!</i> (Percy Mtwa, Mbongeni Ngema, and Barney Simon)</p>	<p><b>Iran</b> <i>The Conference of the Birds: A Sufi Allegory</i> (Farīd al Dīn Attār or Attar of Nishapur) <i>The Illuminated Rumi</i> (Jalal Al-Din Rumi Michael Green, and Coleman Barks, trans.) (selections)</p>		
<p><b>Informational Text</b></p> <p><b>Iran</b> <i>Ethics of the Aristocrats and Other Satirical Works</i> (Nezam al-Din Obeyd-e Zakani)</p> <p><b>South Africa</b> <i>Living in Hope and History: Notes From Our Century</i> (Nadine Gordimer)</p>			

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<p><b>Autobiographies</b>  <i>Out of Africa</i> (Isak Dinesen)  <i>Long Walk to Freedom: The Autobiography of Nelson Mandela</i> (Nelson Mandela)</p> <p><b>ART, MUSIC, AND MEDIA</b></p> <table border="0" data-bbox="119 524 1997 849"> <tr> <td data-bbox="119 524 674 849"> <p><b>Africa</b></p> <p>Gabon, <u>mask for the Okuyi Society</u> (late 19<sup>th</sup> century)  Burkina Faso, <u>hawk mask</u> (no date)  Nigeria, <u>coronet</u>, Yoruba (20<sup>th</sup> century)  Ivory Coast, <u>leopard stool</u> (20<sup>th</sup> century)  Mali, <u>standing female figure</u> (late 19<sup>th</sup> or early 20<sup>th</sup> century)  Congo, <u>power figure</u> (19<sup>th</sup>-20<sup>th</sup> century)</p> </td> <td data-bbox="674 524 1108 849"> <p><b>Middle East</b></p> <p>Turkey, <u>dish</u> (2<sup>nd</sup> half of 16<sup>th</sup> Century)  Syria, <u>Qur'an manuscript</u> (late 9<sup>th</sup>–early 10<sup>th</sup> century)  Iranian-American, Shirin Neshat, <u>Untitled</u>, (1996)  Iran, <u>antique Kurdish rug</u> (no date)</p> </td> </tr> </table>				<p><b>Africa</b></p> <p>Gabon, <u>mask for the Okuyi Society</u> (late 19<sup>th</sup> century)  Burkina Faso, <u>hawk mask</u> (no date)  Nigeria, <u>coronet</u>, Yoruba (20<sup>th</sup> century)  Ivory Coast, <u>leopard stool</u> (20<sup>th</sup> century)  Mali, <u>standing female figure</u> (late 19<sup>th</sup> or early 20<sup>th</sup> century)  Congo, <u>power figure</u> (19<sup>th</sup>-20<sup>th</sup> century)</p>	<p><b>Middle East</b></p> <p>Turkey, <u>dish</u> (2<sup>nd</sup> half of 16<sup>th</sup> Century)  Syria, <u>Qur'an manuscript</u> (late 9<sup>th</sup>–early 10<sup>th</sup> century)  Iranian-American, Shirin Neshat, <u>Untitled</u>, (1996)  Iran, <u>antique Kurdish rug</u> (no date)</p>
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<p><b>CC RL.9-10.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>CC RL.9-10.4:</b> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p> <p><b>CC RL.9-10.6:</b> Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p>	<p>Literary devices help create and develop a text’s theme.</p> <p>Religious, generational and cultural conflicts, as well as the effects of modernization , political struggles, and other themes are common to many literary works.</p>	<p><b>Essential Question:</b></p> <p>How does the literature in this unit offer insight into African and Middle Eastern cultural conflicts?</p> <p><b>Learning Targets:</b></p> <p>How does studying objects from Africa and the Middle East offer special insight into the literary cultures of these regions?</p> <p>Read a variety of literary works from Africa and the Middle East, particularly from the postcolonial period.</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b>  <b>Seminar and Essay:</b> What is satire?</p>		



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC RI.9-10.5:</b> Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</p> <p><b>CC RI.9-10.8:</b> Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.</p> <p><b>CC W.9-10.4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>CC W.9-10.5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)</p> <p><b>CC W.9-10.6:</b> Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.</p>		<p>Consider the challenges of translation, including the different connotations that various cultures attach to given words.</p> <p>Through analysis of literary works, explore the changing social structures of Middle Eastern and African societies.</p> <p>Explore various literary devices in plot development such as suspense, foreshadowing, symbolism, and extended metaphor.</p> <p>Trace the development of an idea or argument in a work of literary nonfiction.</p> <p>Offer insightful inferences regarding the themes of the text.</p> <p>Create a clear, original, specific thesis statement.</p> <p>Organize concrete evidence and supporting textual details to support a thesis statement.</p> <p>Use precise language, avoiding casual language and clichés.</p> <p>Write appropriate transitions to</p>	<p>What is being satirized in <i>Ethics of the Aristocrats</i> or <i>King Baabu</i>? What is the author’s political point of view as revealed by this satire? Write an essay that uses at least three pieces of textual evidence to support an original thesis statement. (CC9-10RL1, CC9-10RL4, CC9-10W2)</p> <p><b>Seminar and Essay:</b> Agree or disagree: “Personal crisis coincides with cultural change.” (Teachers choose the work.) Discuss in seminar and then use at least three pieces of textual evidence to support an original thesis in an organized essay. (CC9-10RL6, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> Writers are meant to: “Describe a situation so truthfully that the reader can no longer evade it.” Choose an essay by Nadine Gordimer and explain what “truth” she develops in her essay. How does she develop that truth? Use at least three pieces of specific textual evidence from her essay to support an original thesis statement in an essay. (CC9-10RI5, CC9-10W2, CC9-10W4)</p> <p><b>Seminar and Essay:</b> What is “chi” in its cultural context? Compare the use of “chi” (personal spirit) in <i>Things Fall Apart</i> and <i>The Joys of Motherhood</i>. After discussion, use two pieces of evidence from <i>each</i> text to support an original thesis statement that compares the two texts in an essay. (CC9-10RL1, CC9-10RL4, CC9-10W2, L5)</p> <p><b>Seminar and Essay:</b> Agree or disagree:</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC W.9-10.9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>CC SL.9-10.6:</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 on pages 54 for specific expectations.)</p> <p><b>L.9-10.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p><b>CC L.9-10.6:</b> Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>		<p>organize paragraphs.</p> <p>Analyze how literary devices convey theme</p>	<p>“It is possible to understand this piece of literature outside of its historical context.” (Teachers choose the work.) In an organized essay, use textual evidence from the work as well as from historical or reference works to support an original thesis statement. (CC9-10W1, CC9-10W2, CC9-10W5, CC9-10W6, CC9-10W7, CC9-10L6)</p> <p><b>Seminar and Essay:</b> Is there a common concern of postcolonial literature, as reflected in the works of this unit? Is there one statement they all seem to be making about colonialism? If so, what is that statement? Write an essay using at least three pieces of textual evidence to support an original thesis statement. (CC9-10W2, CC9-10SL4)</p> <p><b>Seminar and Essay:</b> Agree or disagree: “Moral choices are essentially choices between two sets of values: one belonging to one culture or era, one to another.” Use textual evidence to support your response. After seminar, write an organized essay using at least three pieces of textual evidence to support an original thesis statement. (CC9-10W2, CC9-10SL3)</p> <p><b>Creative Writing/performance:</b> Write a narrative monologue from the point of view of one of the <i>secondary</i> characters in <i>Things Fall Apart</i> or <i>The Lion and the Jewel</i>. Perform the monologue for the class. (CC9-10W3, CC9-10SL6)</p> <p><b>Oral Presentation:</b> Working with a partner, choose a work in this unit with a character facing a difficult choice. Write</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments		
			<p>and perform two monologues, each one defending a particular option. (CC9-10W3, CC9-10SL6)</p> <p><b>Oral Presentation:</b> Choose a poem that you have read on this unit and recite it from memory. Include an introduction that discusses who wrote the poem and when it was written (i.e., historical context); and how the form of the poem and its meaning are related. (CC9-10RL2, CC9-10SL4, CC9-10SL6)</p>		
<p><b>Unit Five: World Literature: Russia</b>  <b>Timeline: 12 weeks</b>  <b>Suggested Works:</b>  <b>LITERARY TEXTS</b></p> <p><i>Note: Teachers may substitute a story for another story by the same author, or they may substitute one author for another major author from the same period. The selections should combine well, and there should be a balance of nineteenth- and twentieth-century literature. Roughly 4-5 weeks should be devoted to nineteenth-century works, 2-4 weeks to a pivotal text, and 4-5 weeks to a twentieth-century work and historical readings.</i></p> <p><b>Short Stories</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>“The Nose” (Nikolai Gogol) (E)</p> <p>“The Overcoat” (Nikolai Gogol)</p> <p>“The Tale of How Ivan Ivanovich Quarrelled with Ivan Nikiforovich” (Nikolai Gogol)</p> <p>“Home” (Anton Chekhov)</p> <p>“Ward No. 6” (Anton Chekhov)</p> <p>“Rothschild’s Fiddle” (Anton Chekhov)</p> <p><i>Today I Wrote Nothing: The Selected Works of Daniil Kharms</i> (Daniil Kharms) (selections)</p> </td> <td style="width: 50%; vertical-align: top;"> <p>“The Duel” (Anton Chekhov)</p> <p>“Sleepy” (Anton Chekhov)</p> <p>“The Head-Gardener’s Story” (Anton Chekhov)</p> <p>“The Steppe” (Anton Chekhov)</p> <p>Tales of the Late Ivan Petrovich Belkin (Alexander Pushkin) (selections)</p> <p><i>Diary of a Madman and Other Stories</i> (Nikolai Gogol)</p> </td> </tr> </table> <p><b>Novels/Novellas</b></p> <p><i>Notes from the Underground</i> (Fyodor Dostoevsky) (EA)</p> <p><i>The Death of Ivan Ilyich</i> (Leo Tolstoy)</p>				<p>“The Nose” (Nikolai Gogol) (E)</p> <p>“The Overcoat” (Nikolai Gogol)</p> <p>“The Tale of How Ivan Ivanovich Quarrelled with Ivan Nikiforovich” (Nikolai Gogol)</p> <p>“Home” (Anton Chekhov)</p> <p>“Ward No. 6” (Anton Chekhov)</p> <p>“Rothschild’s Fiddle” (Anton Chekhov)</p> <p><i>Today I Wrote Nothing: The Selected Works of Daniil Kharms</i> (Daniil Kharms) (selections)</p>	<p>“The Duel” (Anton Chekhov)</p> <p>“Sleepy” (Anton Chekhov)</p> <p>“The Head-Gardener’s Story” (Anton Chekhov)</p> <p>“The Steppe” (Anton Chekhov)</p> <p>Tales of the Late Ivan Petrovich Belkin (Alexander Pushkin) (selections)</p> <p><i>Diary of a Madman and Other Stories</i> (Nikolai Gogol)</p>
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Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><i>One Day in the Life of Ivan Denisovich</i> (Aleksandr Solzhenitsyn)  <i>A Dead Man's Memoir</i> (Mikhail Bulgakov)</p> <p><b>Plays</b>  <i>The Seagull</i> (Anton Chekhov) (EA)  <i>The Inspector-General: A Comedy in Five Acts</i> (Nikolai Gogol) (EA)</p> <p><b>Poems</b>  "The Twelve" (Aleksandr Blok)  "To Urania" (Joseph Brodsky)</p> <p><b>Informational Text</b>  <i>Literary St. Petersburg: A Guide to the City and Its Writers</i> (Elaine Blair) (excerpts about authors in the unit)  <i>Everyday Stalinism: Ordinary Life in Extraordinary Times: Soviet Russia in the 1930s</i> (Sheila Fitzpatrick) (chapters 1, 5, and 8)  <i>The Proud Tower: A Portrait of the World Before the War, 1890-1914</i> (Barbara Tuchman) (chapter 2)  <i>Russia and the Soviet Union: An Historical Introduction from the Kievan State to the Present</i> (John M. Thompson) (chapters 9-12)  Excerpts from <i>The Gulag Archipelago: An Experiment in Literary Investigation</i> (Aleksandr Solzhenitsyn)</p> <p><b>Literary Nonfiction</b>  <i>Nikolai Gogol</i> (Vladimir Nabokov) (chapter 1)  "A Slap in the Face of Public Taste" (Velimir Khlebnikov, Aleksey Kruchenykh, and Vladimir Mayakovsky)  <i>Poets With History and Poets Without History</i> (Marina Tsvetaeva)  <i>My Pushkin</i> (Marina Tsvetaeva)  <i>Night Wraps the Sky: Writings By and About Mayakovsky</i> (Vladimir Mayakovsky and Michael Almerayda, ed.) (selections)</p> <p><b>Music</b>  Dmitri Shostakovich, <i>The Nose</i> (1928)</p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC RL.9-10.3:</b> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p><b>CC RL.9-10.5:</b> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>CC RI.9-10.3:</b> Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</p> <p><b>CC RI.9-10.6:</b> Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p><b>CC RI.9-10.7:</b> Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.</p> <p><b>CC W.9-10.1:</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p>	<p>Literature has both intrinsic qualities as well as historical connections through its context. The human as well as universal elements are evidenced throughout texts of Russian origin.</p>	<p><b>Essential Questions:</b> How does the literature in this unit offer insight into African and Middle Eastern cultural conflicts?</p> <p><b>Learning Targets:</b> Read works of Russian literature both for their intrinsic qualities and for their relation to the historical context.</p> <p>Analyze the motives, qualities, and contradictions of a character in Russian literature (including the narrator).</p> <p>Describe the effect of the narrative structure, pacing, and tone in a work of Russian literature.</p> <p>Analyze the role of utopian ideology in select works of Russian literature.</p> <p>Consider the impact of the Bolshevik Revolution and Communist rule on twentieth-century Russian writers and literature.</p> <p>Offer insightful inferences regarding the themes of the text.</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b> <b>Seminar and Essay:</b> How reliable is the narrator in the short story “The Nose”? What does the loss of the nose symbolize? Why does the author use the absurd in his writing? Use at least three pieces of textual evidence to support an original thesis statement. (CC9-10RL1, CC9-10RL4, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> What is the comment being made by “The Overcoat” on the characteristics of communism? Is the story of “The Overcoat” ironic? How is the story of Akaki an example of carnivalesque? How is it an example of paranormal? Use textual evidence from chapter one of <i>Nikolai Gogol</i> (Vladimir Nabokov) and the short story itself. Write an essay that uses at least three pieces of</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC W.9-10.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CC SL.9-10.3:</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.</p> <p><b>CC L.9-10.3:</b> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>		<p>Create a clear, original, specific thesis statement.</p> <p>Organize concrete evidence and/or supporting textual details to support a thesis statement.</p> <p>Use precise language, avoiding casual language and clichés.</p> <p>Write appropriate transitions to organize paragraphs.</p> <p>Apply new terminology to the texts.</p> <p>Analyze how historical events influence literature.</p> <p>Analyze how literary devices help convey theme.</p>	<p>textual evidence to support an original thesis statement answering one of these questions. (CC9-10RL1, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> Explore the spiritual and emotional changes of Ivan Ilyich in Tolstoi’s <i>The Death of Ivan Ilyich</i> or of Dr. Ragin in Chekhov’s “Ward No. 6.” How and why does the main character change throughout the story? Use textual evidence to support your claims in a seminar. Write an essay using three to six pieces of textual evidence to support an original thesis statement. (CC9-10RL1, CC9-10RL2, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> Why does Dostoevsky’s “Underground Man” reject the idea of the Crystal Palace? Use textual evidence to support your response. Write an essay using at least three textual details to support an original thesis statement. (CC9-10SL1, CC9-10W2, CC9-10W9, CC9-10SL3, CC9-10L3)</p> <p><b>Seminar and Essay:</b> Discuss “A Slap in the Face of Public Taste” before and after learning the historical context. How do historical references affect your interpretation of the document? Refer to the literary and informational texts to support your response. Write an essay using at least three textual details to support an original thesis. (CC9-10RI6, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Seminar and Essay:</b> How does the Bolshevik Revolution help us understand</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p>Blok’s poem “The Twelve” (or another work of early twentieth-century Russian literature)? Use evidence from informational texts, as well as the poem itself. Write an essay using at least three pieces of textual evidence to support an original thesis. (CC9-10RL6, CC9-10RI3, CC9-10SL1, CC9-10W2, CC9-10W9)</p> <p><b>Oral Presentation:</b> Conduct and present research on the life of one of the authors whose work you have read for this course. How have historical events affected the author’s point of view? How does the author express his point of view through the use of a narrator? Cite at least three pieces of textual evidence to support an original thesis statement. (CC9-10SL4)</p> <p><b>Oral Presentation:</b> Cite examples of narrative repetition or digression in one of the works you have read; comment on its significance in the story. (CC9-10RL5)</p> <p><b>Speech:</b> Recite a favorite passage from one of the stories in this unit. Include an introduction that states from where it is excerpted, who wrote it, and its literary significance (CC9-10RL2, CC9-10L4, CC9-10SL6)</p>

# Curriculum Framework for English Language Arts

School: Sussex Preparatory Academy

Curricular Tool: Common Core Curriculum Maps<sup>1</sup>

Grade: 11

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Unit One: The New World</b>  <b>Timeline : 3 weeks</b>  <b>Suggested Works:</b>  <b>LITERARY TEXTS</b></p> <p><b>Poems</b></p> <p>“An Hymn to the Evening” (Phillis Wheatley) (EA)            “On Being Brought from Africa to America” (Phillis Wheatley)            “Upon the Burning of Our House” (Anne Bradstreet)  <i>An Almanack for the Year of Our Lord 1648</i> (Samuel Danforth) (selections)            “The Sot-Weed Factor” (Ebenezer Cook)</p> <p><b>Plays</b></p> <p><i>The Crucible</i> (Arthur Miller) (EA) – For instruction</p> <p><b>INFORMATIONAL TEXTS</b></p> <p><i>Of Plymouth Plantation</i> (William Bradford) (selections)  <i>The Bloody Tenent of Persecution, for Cause of Conscience</i> (Roger Williams) (selections)  <i>The Secret Diary of William Byrd of Westover, 1709-1712</i> (William Byrd) (selections)  <i>The Selling of Joseph: A Memorial</i> (Samuel Sewall)</p> <p>“To His Excellency General Washington” (Phillis Wheatley)            “To My Dear and Loving Husband” (Anne Bradstreet)            “Upon a Spider Catching a Fly” (Edward Taylor)            “The Day of Doom” (Michael Wigglesworth)</p> <p>“Sinners in the Hands of an Angry God” (Jonathan Edwards)  <i>A Key into the Language of America</i> (Roger Williams) (selections)  <i>A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson</i> (Mary Rowlandson)</p>			

<sup>1</sup> Elements of this map are taken from the *Common Core Curriculum Maps in English Language Arts*, available at [www.commoncore.org](http://www.commoncore.org), accessed November 28, 2011.



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>CC RL.11–12.4:</b> 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><b>CC RL.11–12.9:</b> Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p><b>CC RI.11–12.6:</b> 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><b>CC W.11–12.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis</p>	<p>The intersection of Native American, European, and African cultures was significant in the writing of this time.</p> <p>In the “New World,” elements of “The American Dream” began to emerge as people took command of their own existence.</p> <p>Language and religion served both as a barrier and a bridge to the emergence of our country’s identity.</p> <p>The Great Awakening</p>	<p><b>Essential Question:</b> Why do people explore new worlds?</p> <p><b>Learning Targets:</b> Identify emerging themes in early American literature.</p> <p>Explain the First Great Awakening and how it affected religious belief in Colonial America.</p> <p>Identify and explain elements of Puritan literature.</p> <p>Compare and contrast the experiences of America’s earliest settlers, as revealed through the reading material.</p> <p>Explain the role of religion in early American life.</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b> <b>Seminar and Essay:</b> “Does Anne Bradstreet’s work typify or differ from the other Puritan literature that you have read?” Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RL9, CC11-12W9, CC11-12SL1)</p> <p><b>Seminar and Essay:</b> Select one passage from one of the poems and one from one of the informational texts that treat a similar theme. How are the themes revealed in the different genres? What different techniques/literary devices do the authors use to convey theme? Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RL2, CC11-12W2, CC11-12W9, CC11-12L5)</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>of content.</p> <p><b>CC SL.11–12.1:</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>CC L.11–12.3:</b> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>			<p><b>Seminar and Essay:</b> How could contemporary Americans approaches to religion be traced to Puritan origins? Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RI4, CC11-12RI9, CC11-12W2)</p> <p><b>Classroom Activity, Essay or Seminar Question:</b> View a staged or film version of <i>The Crucible</i>. Discuss the question “Is John Proctor a tragic figure? Why or why not?” Compare him to other tragic figures studied in grade 9, such as Oedipus Rex. Write an essay in which you use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RL3, CC11-12RL7)</p> <p><b>Speech:</b> Select a one to two minute passage from one of the texts and recite it from memory. Include an introduction that states what the excerpt is from, who wrote it, and why it exemplifies Puritan literature. (CC11-12RL9, CC11-12SL6)</p>
<p><b>Unit One Extension: Between a Rock and a Hard Place- The Crucible (DDOE Model Unit)</b>  <b>Timeline: 3 weeks</b></p>			
<p><b>CC 11-12 RL 1</b> 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><b>CC 11-12 RL 2</b> Determine two or more themes or central ideas of a text and analyze their development over the course of the text,</p>	<p>Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. It presents complex stories in which the inner and outer lives of human beings are revealed.</p> <p>Truth is not determined by the number of people who believe it. Perception and belief are often assumed to be true, yet truth stands apart from human fallibility.</p>	<p><b>Essential Questions:</b>  What is evil? What forms does it take?</p> <p>When do ambition and the need to protect one’s own become destructive?</p> <p>What responsibility does an individual have in combating injustice?</p> <p>What is the difference between law and justice?</p>	<p><b>Suggested Formative Assessment</b>  Vocabulary quizzes, reading quizzes that focus on ideas presented in the Enduring Understandings and Essential Questions</p> <p>Formative assessments on characterization and summary</p> <p>Reading reflections entries during reading. In stage 3, the sample reading responses could be adapted as informal reader responses/journal entries or be assigned as</p>

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<p>including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</p> <p><b>CC 11-12 RL 3</b> Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>CC 11-12 RL 4</b> 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><b>CC 11-12 RL 5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact</p> <p><b>CC 11-12 RL 9</b> Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how</p>	<p>Law and justice are often equated, yet laws are determined by men, while justice is often beyond the scope of law. Law is man's imperfect attempt to interpret and insure justice.</p> <p>Along with responsibility come risk and sacrifice.</p> <p>Historical and cultural context of an author's work influences the author's viewpoint and theme.</p> <p>In an individual's quest to take a stand or be a pioneer, he/she may be met with obstacles out of his/her control, and may not always reach the goals he or she sets for him/herself.</p> <p>Stepping out into any frontier brings potential risks and sacrifices.</p> <p>Good readers make personal connects to the text.</p> <p>Time and place influences text.</p> <p>An effective summary can synthesize ideas from various sources.</p> <p>Writers often use other authors' ideas to stimulate their own thoughts and incorporate these ideas in their writings, avoiding plagiarism.</p> <p>Speakers orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes.</p>	<p>What is more important, one's life or one's principles, and why?</p> <p>To what extent do we influence each other's behavior and thoughts?</p> <p>What is the cost/risk of tolerating (understanding) and accepting each other's differences?</p>	<p>more formal essay topics or prompt assignments.</p> <p><b><u>Suggested Summative Assessments:</u></b></p> <p><i>A Legacy</i> Imagine that you are either John Proctor or Rev. John Hale and that you want to leave behind a written document defending your choices and actions as related in <i>The Crucible</i>, by Arthur Miller. Your hope is to leave a legacy for generations to come justifying your actions in the play in the form of a letter, sermon, speech, essay, etc. Your final document should reflect your beliefs (as Proctor or Hale), which guided your actions.</p> <p><i>The Lessons of Salem</i> Can it happen again? What can we do to minimize the likelihood of it happening again? ("The Lessons of Salem." <i>Newsweek</i>, Aug. 31, 1992)</p> <p>You have been invited to present as a panelist in a symposium. This symposium will explore situations from recent world history in which issues of "prejudice over reason and fear over courage" may have dictated people's actions/reactions. As one of the panelists, you should select an event and research it, examining the parallels to the Salem Witch Hunt of 1692 that Miller uses as the basis of <i>The Crucible</i>. Consider what you have discovered about evil, ambition, law, and justice to suggest what we could learn that might prevent or minimize the likelihood of such a reoccurrence. Present the results of your research with an accompanying abstract to give to symposium participants.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>two or more texts from the same period treat similar themes or topics.</p> <p><b>CC 11-12 RL 10</b> By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p><b>CC 11-12 W 9a</b> Apply <i>grades 11-12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").</p> <p><b>CC 11-12 W 9b</b> Apply <i>grades 11-12 Reading standards</i> to literary nonfiction (e.g., "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]").</p> <p><b>CC 11-12 W 3a</b> Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or</p>			

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multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.			
<p><b>Unit Two: Lights, Camera, Reaction (Fall Expedition)</b>  <b>Timeline: 3 weeks</b>  <b>Suggested Works:</b></p> <p><b>Non-Fiction Oral History</b>  <i>My Soul is Rested: The Story of the Civil Rights Movement in the Deep South-</i> Howell Raines</p> <p><b>Non Fiction</b>  <i>Chemical Reactions- Their Theory and Mechanism-K.,</i> George Falk</p> <p><b>Media</b>  “How to start a movement” TedTalks-Derek Sivers  “How to start a movement” YouTube</p>			
<p><b>CC RI.11–12.6:</b> 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><b>CC W.11–12.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CC 11-12 RL 3</b> Analyze the impact of the author's choices regarding how to develop and relate elements</p>	<p>Reactants are necessary for any type of change.</p> <p>In order for a reaction to occur, conditions have to exist that are necessary for the change.</p> <p>Starting a movement can be accomplished with one strong voice.</p> <p>Patterns in movement allow us to predict reactions and their products.</p> <p>A reaction can be expedited with the addition of an effective catalyst.</p>	<p><b>Essential Questions:</b>  What causes change? Social change? Political change? Chemical change?</p> <p>What is the right environment for change?</p> <p>How do patterns allow us to predict chemical reactions and their products?</p> <p>How do chemical reactions affect everyday life?</p> <p>What is a chemical reaction?</p> <p>How does chemical change occur?</p> <p>How can you tell If a change is chemical or physical?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Journal entries documenting scientific processes as well as reflecting on work.</li> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quick writes</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul>

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<p>of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>CC 11-12 RL 5</b> Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact</p> <p><b>CC SL.11-12.4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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 or formal and informal tasks.</p> <p><b>CC L.11-12.1:</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>		<p><b><u>Learning Targets:</u></b> Identify reactants and products in chemical reactions.</p> <p>Identify catalysts for change.</p>	<p><b><u>Suggested Summative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Written summary of all conducted experiments.</li> <li>• Compilation of instructional video</li> <li>• Script writing for instructional video</li> <li>• Research on assigned chemical reaction as it relates to society's waste management procedures.</li> </ul> <p><b>Seminar and Essay</b> How does Howell Raines depict the emerging South during the time of the Civil Rights Movement? How in some ways is he like the "lone, dancing nut?" Write an essay in which you analyze the voice(s) present in the oral history told by Raines. In what way(s) do these oral histories and first-hand accounts serve as the "reactants" in the change reaction of the Civil Rights Movement? (CC11-12RI9, CC11-12W9b, CC11-12SL1)</p> <p><b>Oral Presentation:</b> Students will prepare and give a formal oral presentation of the research paper, fielding questions from peers. (CC11-12SL3, CC11-12SL4)</p>
<p><b>Unit Three: A New Nation</b>  <b>Timeline: 4 weeks</b>  <b>Suggested Works:</b>  <b>LITERARY TEXTS</b></p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Poems</b>			
“The Star-Spangled Banner” (Francis Scott Key)			
“The Wild Honeysuckle” (Philip Freneau)			
“The Indian Burying Ground” (Philip Freneau)			
<b>Prose</b>			
<i>The Autobiography of Benjamin Franklin</i> (Benjamin Franklin)			
<i>Equiano’s Travels: The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i> (Olaudah Equiano)			
<b>Informational Text</b>			
“Declaration of Independence” (Thomas Jefferson)			“Virginia Statute of Religious Freedom” (Thomas Jefferson)
Letter to John Adams (1 August 1816) (Thomas Jefferson)			Benjamin Banneker’s Letter to Thomas Jefferson (August 19, 1791)
Thomas Jefferson’s Letter to Benjamin Banneker (August 30, 1791)			Preamble to the Constitution
“The Way to Wealth,” <i>Poor Richard’s Almanack</i> (Benjamin Franklin) (selections)			Speech to the Virginia Convention (Patrick Henry)
<i>Common Sense</i> or <i>The Crisis</i> (Thomas Paine)			<i>Federalist</i> No. 1 (Alexander Hamilton)
<i>Federalist</i> No. 10 (James Madison)			<i>The Complete Anti-Federalist</i> (Herbert J. Storing) (selections)
“Declaration of Independence” (Thomas Jefferson)			“Virginia Statute of Religious Freedom” (Thomas Jefferson)
<b>Art</b>			
Emanuel Leutze, <i>Washington Crossing The Delaware</i> (1851)		John Copley, <i>Paul Revere</i> (ca. 1768)	
John Trumbull, <i>Declaration of Independence</i> (1819)		Gustavus Hesselius, <i>Lapowinsa</i> (1735)	
Thomas Pritchard Rossiter, <i>Washington and Lafayette at Mount Vernon</i> (1859)		Auguste Couder, <i>Siège de Yorktown</i> (ca. 1836)	
Gilbert Stuart, <i>James Monroe</i> (ca. 1820-1822)			

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<p><b>CC RL.11-12.4:</b> 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><b>CC RI.11-12.5:</b> 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.</p> <p><b>CC RI.11-12.8:</b> Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).</p> <p><b>RI.11-12.9:</b> Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of</p>	<p>The movement toward revolution and the colonists’ desire to establish a new government can be traced through the literature created during the creation of the “new nation.”</p>	<p><b>Essential Questions:</b> How did artists portray historical figures and events from the founding of America?  Why do people explore new worlds?</p> <p><b>Learning Targets:</b> Identify defining themes in American literature, such as American exceptionalism.  Identify and explain the historic and literary significance of America’s founding documents.  Analyze how tone is established in persuasive writing.  Analyze the use of literary elements in persuasive writing.  Compare and contrast points of view on related issues.  Analyze the qualities of an effective argument (i.e., examine the truthfulness and validity of the argument, as well as its rhetorical devices).  Apply knowledge of effective arguments when writing one of your own.</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b> <b>Essay:</b> Imagine that you are an early American colonist. Write a letter to a family member or friend persuading him or her to join your fight for American independence. Use at least three pieces of textual evidence to support an original thesis statement. (CC11-12W1, CC11-12W9b)  <b>Essay:</b> Write essay in which you explain Madison’s use of the term “faction” in <i>Federalist</i> No. 10. Use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RI4, CC11-12W2, CC11-12W9b)  <b>Seminar and Essay:</b> Do The Declaration of Independence and The Constitution share similar tones? Why or why not? Use at least three pieces of textual evidence to support an original thesis statement.</p>



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<p>Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln’s Second Inaugural Address) for their themes, purposes, and rhetorical features.</p> <p><b>CC W.11-12.1:</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>CC SL.11-12.4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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 or formal and informal tasks.</p> <p><b>CC L.11-12.1:</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>			<p>(CC11-12RI9, CC11-12W9b, CC11-12SL1)</p> <p><b>Research Paper:</b> Select one of the texts studied and write a research paper in which you trace the enduring significance of the work through contemporary American history. Cite at least three secondary sources to support an original thesis statement. (CC11-12W7, CC11-12W8, CC11-12W9).</p> <p><b>Oral Presentation:</b> Students will prepare and give a formal oral presentation of the research paper, fielding questions from peers. (CC11-12SL3, CC11-12SL4)</p>
<p><b>Unit Four: American Romanticism</b>  <b>Timeline: 4 weeks</b>  <b>Suggested Works:</b></p> <p><b>LITERARY TEXTS</b></p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Poems</b>			
<p>“The Old Oaken Bucket” (Samuel Woodworth)</p> <p>“Annabel Lee” (Edgar Allan Poe) (EA)</p> <p>“I Hear America Singing” (Walt Whitman) (EA)</p> <p>“A Bird came down the Walk” (Emily Dickinson) (EA)</p> <p>“Because I could not stop for Death” (Emily Dickinson) (E)</p>		<p>“The Raven” (Edgar Allan Poe) (E 9 -10)</p> <p>“Song of Myself” (Walt Whitman) (E)</p> <p>“When Lilacs Last in the Dooryard Bloom’d” (Walt Whitman) (EA)</p> <p>“This is my letter to the World” (Emily Dickinson) (EA)</p>	
<b>Short Stories</b>			
<p>“The Fall of the House of Usher” (Edgar Allan Poe) (EA)</p> <p>“Rip Van Winkle” (Washington Irving)</p> <p>“The Minister’s Black Veil” (Nathaniel Hawthorne) (EA)</p> <p>“Billy Budd” (Herman Melville) (E)</p>		<p>“The Legend of Sleepy Hollow” (Washington Irving)</p> <p>“Rappaccini’s Daughter” (Nathaniel Hawthorne) (EA)</p> <p>“Young Goodman Brown” (Nathaniel Hawthorne) (EA)</p> <p>“The Piazza” (Herman Melville) (EA)</p>	
<b>Novels</b>			
<i>The Scarlet Letter</i> (Nathaniel Hawthorne) (E)			
<i>The Pioneers</i> (James Fenimore Cooper)			
<i>Moby-Dick</i> (Herman Melville) (EA)			
<i>Uncle Tom’s Cabin</i> (Harriet Beecher Stowe)			
<b>INFORMATIONAL TEXTS</b>			
<b>Essays</b>			
“Self-Reliance” (Ralph Waldo Emerson) (EA)			
“Society and Solitude” (Ralph Waldo Emerson) (E)			
<i>Walden; or, Life in the Woods</i> (Henry David Thoreau) (E)			
“Civil Disobedience” (Henry David Thoreau) (EA)			
“Annexation” <i>United States Magazine and Democratic Review</i> 17, No. 1 (1845) (John O’Sullivan)			
<b>Speeches</b>			
"Address to William Henry Harrison" (Shawnee Chief Tecumseh, 1810)			
<b>Art</b>			

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<p><i>Paintings</i></p> <p>Frederic Church, <i>Niagara</i> (1857)</p> <p>George Inness, <i>The Lackannawa Valley</i> (1855)</p> <p>Asher Durand, <i>Kindred Spirits</i> (1849)</p> <p>Albert Bierstadt, <i>Looking Down Yosemite Valley</i> (1865) John Trumbull</p>			
<p><b>CC RL.11-12.2:</b> 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><b>CC RL.11-12.9:</b> Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p> <p><b>CC RL.11-12.5:</b> 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.</p> <p><b>CC W.11-12.3:</b> Write narratives to develop real or imagined</p>	<p>The theme of manifest destiny becomes a prominent theme during the period of American romanticism.</p>	<p><b><u>Essential Questions:</u></b></p> <p>What is American individualism?</p> <p><b><u>Learning Targets:</u></b></p> <p>Define the major characteristics of American romanticism (e.g., use of symbols, myth, and the “fantastic”; veneration of nature, celebration of the “self,” isolationism).</p> <p>Define transcendentalism as an aspect of American romanticism and explain how it differs from it.</p> <p>Trace characterization techniques in American romantic novels.</p> <p>Analyze the structure and effectiveness of arguments in transcendentalist essays studied.</p>	<p><b><u>Suggested Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b></p> <p><b>Essay:</b> Write a narrative essay in the style of <i>Walden</i>. (CC11-12W3, CC11-12W9)</p> <p><b>Seminar and Essay:</b> Agree or disagree with this Emerson quote: "What is popularly called Transcendentalism among us, is Idealism; Idealism as it appears in 1842." Use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RI2, CC11-12SL6, CC11-12W9)</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments				
<p>experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>CC SL.11-12.4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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 or formal and informal tasks.</p> <p><b>CC L.11-12.4:</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</p>			<p><b>Seminar and Essay:</b> Select one of the short stories and explain why you think it is a good example of American romanticism. Use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RL1, CC11-12RL9, CC11-12W2, CC11-12SL1)</p> <p><b>Oral Commentary:</b> Students will be given an unseen passage from one of the other works by Hawthorne or Melville (teacher's choice) and asked to provide a ten-minute commentary on two of the following questions:</p> <ul style="list-style-type: none"> <li>• What is the primary significance of this passage?</li> <li>• Identify the poetic techniques used in this poem (or extract from a poem). Relate them to the content.</li> <li>• Which poetic techniques in this poem or extract from a poem are typical of the writer?</li> <li>• What are the effects of the dominant images used in this extract?</li> <li>• What do you think the important themes in this extract are? (CC11-12RL1, CC11-12SL4, CC11-12SL6)</li> </ul>				
<p><b>Unit Five: A Troubled Young Nation</b>  <b>Timeline: 5 weeks</b>  <b>Suggested Works:</b></p> <p><b>LITERARY TEXTS</b></p> <p><b>Folk Tales</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">“Promises of Freedom”</td> <td style="width: 50%;">“Plantation Proverbs” (<i>Uncle Remus</i>)</td> </tr> <tr> <td>“All God’s Children Had Wings”</td> <td>“The Signifying Monkey”</td> </tr> </table>				“Promises of Freedom”	“Plantation Proverbs” ( <i>Uncle Remus</i> )	“All God’s Children Had Wings”	“The Signifying Monkey”
“Promises of Freedom”	“Plantation Proverbs” ( <i>Uncle Remus</i> )						
“All God’s Children Had Wings”	“The Signifying Monkey”						

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Short Stories</b>			
“Roman Fever” (Edith Wharton)			
“The Celebrated Jumping Frog of Calaveras County” (Mark Twain) (EA)			
“What Stumped the Bluejays” (Mark Twain) (EA)			
<b>Novels</b>			
<i>The Adventures of Huckleberry Finn</i> (Mark Twain)	<i>The Awakening</i> (Kate Chopin)		
<i>Ethan Frome</i> (Edith Wharton)	<i>Daisy Miller</i> (Henry James)		
<i>The Call of the Wild</i> (Jack London)	<i>Sister Carrie</i> (Theodore Dreiser)		
<i>My Ántonia</i> (Willa Cather)			
<b>INFORMATIONAL TEXTS</b>			
<b>Historical Nonfiction</b>			
Letter to Albert G. Hodges (Abraham Lincoln)	<i>Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself</i> (Frederick Douglass)		
<i>Up From Slavery: An Autobiography</i> (Booker T. Washington)	<i>The Narrative of Sojourner Truth</i> (Sojourner Truth and Olive Gilbert)		
Declaration of Sentiments, Seneca Falls Convention (1848)	“The Higher Education of Women” <i>A Voice from the South</i> (Anna Julia Cooper)		
<i>The Autobiography of an Ex-Coloured Man</i> (James Weldon Johnson)	<i>Twenty Years at Hull House</i> (Jane Addams) (selections)		
Letter to Albert G. Hodges (Abraham Lincoln)			
<b>Speeches</b>			
“A House Divided” (Abraham Lincoln) (EA)			
“The Gettysburg Address” (Abraham Lincoln) (E)			
"Ain't I a woman?" (Sojourner Truth) (May 29, 1851)			
“I will fight no more forever” (Chief Joseph the Younger of the Nez Perce Nation) (October 5, 1877)			
<b>Music</b>			
<i>Spirituals</i>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>“Go Down, Moses” (Traditional) “I Thank God I’m Free at Las” (Traditional)</p> <p><b>Art</b> <i>Painters</i> Thomas Eakins Winslow Homer</p> <p><b>Film</b> "Unchained Memories" (HBO Documentary, in conjunction with the Library of Congress, 2003) (Readings From the Slave Narratives)</p>	<p>“Swing Low, Sweet Chariot” (Traditional) “Lift Every Voice and Sing” (James Weldon Johnson)</p>		
<p><b>CC RL.11-12.3:</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>CC RI.11-12.3:</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p><b>CC W.11-12.5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–</p>	<p>The idea of what an American is has its background in both romanticism and transcendentalism, and expanded to the idea of the American as an individual in relation to the pursuit of livery in its various forms.</p>	<p><b><u>Essential Questions:</u></b> What is an American?  What does America promise? To whom?</p> <p><b><u>Learning Targets:</u></b> Determine and analyze the development of the theme or themes in American literature of the nineteenth century (e.g., freedom, the American dream, racism, regionalism, survival, “individual vs. society,” and “civilized society” vs. the wilderness).  Compare the treatment of related themes in different genres (e.g., <i>The Adventures of Huckleberry Finn</i> and <i>Narrative of the Life of Frederick Douglass, an American Slave</i>).  Explain how characters in fictional in late nineteenth century America</p>	<p><b><u>Suggested Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b> <b>Essay and Seminar:</b> Write an essay in which you agree or disagree with the following statement, offering at least three pieces of evidence from the texts to support an original thesis statement: “Women in nineteenth century America could not really be free.” (CC11-12RL1,</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>3 up to and including grades 11–12 on page 54.)</p> <p><b>CC SL.11-12.2:</b> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p><b>CC L.11-12.2:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>		<p>express the challenges facing America at the time, citing both textual evidence from both fiction and nonfiction to make the case.</p>	<p>CC11-12W1)</p> <p><b>Essay and Seminar:</b> Choose two women from among the works studied and compare and contrast their life experiences, noting the ways in which they either exemplified or were an exception to the times in which they lived. Use at least three pieces of evidence from the texts to support an original thesis statement. (CC11-12RL1, CC11-12RI10, CC11-12W1, CC11-12W9)</p> <p><b>Essay and Seminar:</b> “Does Huckleberry Finn embody the values inherent in the American Dream?” Write an essay in which you use at least three pieces of evidence to support an original thesis statement. (CC11-12RL9, CC11-12SL1, CC11-12W9)</p> <p><b>Essay and Seminar:</b> How does Twain address the issue of slavery in <i>The Adventures of Huckleberry Finn</i>. Use at least three pieces of textual evidence to support an original thesis statement. (CC11-12RL6, CC11-12W2, CC11-12W9)</p> <p><b>Speech:</b> Recite “The Gettysburg Address” from memory. Include an introduction that discusses why the excerpt exemplifies America’s core conflicts and its finest values. (CC11-12RI9, CC11-12SL3)</p> <p><b>Oral Presentation:</b> Create a multimedia presentation that summarizes one of the novels you’ve read and present questions that you think the novel raises about its uniquely American themes. (CC11-12RL1, CC11-12W6, CC11-12SL5)</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments																																																																
<p><b>Unit Six: Emerging Modernism</b>  <b>Timeline: 5 weeks</b>  <b>Suggested Works:</b>  <b>LITERARY TEXTS</b></p> <p><b>Poems</b></p> <table border="0" data-bbox="142 438 1953 836"> <tr> <td data-bbox="142 438 558 470">“Tableau” (Countee Cullen) (EA)</td> <td data-bbox="558 438 1020 470"></td> <td data-bbox="1020 438 1463 470">“Yet Do I Marvel” (Countee Cullen) (E)</td> <td data-bbox="1463 438 1953 470"></td> </tr> <tr> <td data-bbox="142 479 558 511">“Richard Cory” (E.A. Robinson)</td> <td data-bbox="558 479 1020 511"></td> <td data-bbox="1020 479 1463 511">“The House on the Hill” (E.A. 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Eliot) (E)</td> <td data-bbox="558 641 1020 673"></td> <td data-bbox="1020 641 1463 673">“Poetry” (Marianne Moore)</td> <td data-bbox="1463 641 1953 673"></td> </tr> <tr> <td data-bbox="142 682 558 714"><i>The Pisan Cantos</i> (Ezra Pound) (selections)</td> <td data-bbox="558 682 1020 714"></td> <td data-bbox="1020 682 1463 714">“Domination of Black” (Wallace Stevens)</td> <td data-bbox="1463 682 1953 714"></td> </tr> <tr> <td data-bbox="142 722 558 755">“A High-Toned Old Christian Woman” (Wallace Stevens)</td> <td data-bbox="558 722 1020 755"></td> <td data-bbox="1020 722 1463 755">“Conscientious Objector” (Edna St Vincent Millay) (EA)</td> <td data-bbox="1463 722 1953 755"></td> </tr> <tr> <td data-bbox="142 763 558 795">“Tableau” (Countee Cullen) (EA)</td> <td data-bbox="558 763 1020 795"></td> <td data-bbox="1020 763 1463 795">“Yet Do I Marvel” (Countee Cullen) (E)</td> <td data-bbox="1463 763 1953 795"></td> </tr> <tr> <td data-bbox="142 803 558 836">“Richard Cory” (E.A. 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Robinson)		“The House on the Hill” (E.A. Robinson)		“The Negro Speaks of Rivers” (Langston Hughes) (EA)		“Mother to Son” (Langston Hughes) (EA)		“Harlem” (Langston Hughes) (EA)		“The Death of the Hired Man” (Robert Frost) (EA)		“Birches” (Robert Frost) (EA)		“The Road Not Taken” (Robert Frost) (E)		“The Love Song of J. Alfred Prufrock” (T.S. Eliot) (E)		“Poetry” (Marianne Moore)		<i>The Pisan Cantos</i> (Ezra Pound) (selections)		“Domination of Black” (Wallace Stevens)		“A High-Toned Old Christian Woman” (Wallace Stevens)		“Conscientious Objector” (Edna St Vincent Millay) (EA)		“Tableau” (Countee Cullen) (EA)		“Yet Do I Marvel” (Countee Cullen) (E)		“Richard Cory” (E.A. Robinson)		“The House on the Hill” (E.A. 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	<p><i>Black Elk Speaks</i> (Black Elk, as told through John G. Neihardt) (selections) “Freedom” (White)</p> <p><b>Essays</b> “If Black English Isn’t a Language, Then Tell Me, What Is?” (James Baldwin)</p> <p><b>Art</b> Marsden Hartley, <i>Mount Katahdin, Maine</i> (1942) Georgia O’Keefe, <i>Ram’s Head, Blue Morning Glory</i> (1938) Alfred Stieglitz, <i>From the Back Window, 291</i> (1915) Jacob Lawrence, <i>War Series: The Letter</i> (1946) Charles Sheeler, <i>Criss-Crossed Conveyors, River Rouge Plant, Ford Motor Company</i> (1927)</p>	<p>“The Solitude of Self” (Elizabeth Cady Stanton) (February 20, 1892) “The Spirit of Liberty” speech at “I Am an American Day” (1944) (Learned Hand)</p> <p>Stuart Davis, <i>Owh! In San Pao</i> (1951) Charles Demuth, <i>My Egypt</i> (1927) Arthur Dove, <i>Goat</i> (1934) Imogen Cunningham, <i>Calla</i> (1929)</p>	
<p><b>CC RL.11-12.1:</b> 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><b>CC RL.11-12.6:</b> 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><b>CC RI.11-12.1:</b> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences</p>	<p>Following WWI, literature exuded a tone and theme of disillusionment.</p> <p>Although nature was still a topic of much literature, the vision of nature became modernist rather than transcendentalist in its perspective.</p>	<p><b>Essential Question:</b> How did modernization result in isolation and disillusionment in the early American twentieth century?</p> <p><b>Learning Targets:</b> Define and explain the origins of the Harlem Renaissance.  Explore the relationship between historical events and literature as they emerge in the works of Harlem Renaissance poets and authors.  Define and explain “The Lost Generation,” noting experimental aspects of some works.  Note the relationship between themes</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b>Suggested Summative Assessments:</b> <b>Seminar and Essay:</b> What are the effects of the shifting point of view on the reader’s understanding of events in <i>As I Lay Dying</i>.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>drawn from the text, including determining where the text leaves matters uncertain.</p> <p><b>CC W.11-12.4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>CC SL.11-12.5:</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p><b>CC L.11-12.6:</b> Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>		<p>in early twentieth century American literature and nineteenth century American thought.</p> <p>Identify modernist ideas (using the informational text).</p> <p>Analyze the relationship between modernist style and content.</p> <p>Examine evidence of the alienation of “modern man.”</p>	<p>Why do you think Faulkner chose to tell the story from different points of view? Use at least three pieces of textual evidence to support an original thesis. (CC11-12RL3, CC11-12RL5, CC11-12W2, CC11-12W9a, CC11-12L5)</p> <p><b>Seminar and Essay:</b> Agree or disagree with the following statement: “Prufrock and Gatsby have similar characters.” Use at least three pieces of textual evidence to support an original thesis. (CC11-12RL1, CC11-12RL5, CC11-12SL4, CC11-12W9a)</p> <p><b>Seminar and Essay:</b> After reading James Baldwin’s essay, “If Black English Isn’t a Language, Then Tell Me, What Is?” and Zora Neale Hurston’s <i>Their Eyes Were Watching God</i>, discuss the pivotal role that dialect plays in <i>Their Eyes Were Watching God</i>. Use at least three pieces of textual evidence to support an original thesis. (CC11-12RL1, CC11-12RL4, CC11-12RL6, CC11-12RL9, CC11-12SL4, CC11-12W9a)</p> <p><b>Multimedia Presentation:</b> Make a formal multimedia presentation in which you define and discuss “The Lost Generation” in American literary history. Cite at least three sources. (CC11-12RL9, CC11-12W6, CC11-12SL5)</p> <p><b>Oral Presentation:</b> Discuss what you think Learned Hand meant when he said of Americans, “For this reason we have some right to consider ourselves a picked group, a group of those who had the courage to break from the past and brave the dangers and the loneliness of a strange land.” Cite examples from works read in this unit and</p>

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			describe how the characters exhibit this quality. (CC11-12RL9, CC11-12SL4, CC11-12L5)
<p><b>Unit Seven: And Justice for All- Constitutional Rights and Social Justice in American History (Spring Expedition)</b>  <b>Timeline: 3 weeks</b>  <b>Suggested Works:</b></p> <p><b>Essays</b>          “This Is an American” by Hector St. John de Crevecoeur          “Of Individualism in Democratic Countries” from <i>Democracy in America</i> (1835) by Alexis de Tocqueville          Alfred Ferguson’s essay about “Dreams and Goals          “Ideas and The Arts” and “Music” from <i>Themes in American Literature</i> Morse Peckham’s</p> <p><b>Music</b>          America: <i>An Epic Rhapsody in Three Parts for Orchestra</i> Ernest Bloch</p> <p><b>Poems</b>          “I Hear America Singing” by Walt Whitman.          “Burning the Christmas Greens” by William Carlos Williams.          “Winter Dreams” by F. Scott Fitzgerald.          “The Jilting of Granny Weatherall” by Katherine Ann Porter.          “Let America Be America Again” by Langston Hughes. (All of the above are from <i>Themes in American Literature</i>)<sup>6</sup>          “The Prison” by Bernard Malamud.          “Did you Ever Dream Lucky?” by Ralph Ellison.          “I Am a Black Woman” by Mari Evans.          “Dead Boy” by John Crowe Ransom.          “Dreaming America” by Joyce Carol Oates.          “Dream of Rebirth” by Roberta Hill. (All of the above are from <i>American Literature</i>.)</p> <p>Plays  <i>The American Dream</i>- Edward Albee  <i>A Soldier’s Play</i></p>			
<b>CC11-12RI2:</b> Determine two or more central ideas of a text and analyze their development over the course of the text, including how	Noticing similarities and differences helps readers to develop deeper understanding of what is being studied.	<b>Essential Questions:</b> What are the gaps between American ideals and reality?	<b>Suggested Formative Assessments:</b> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work</li> </ul>

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<p>they interact and build on one another to provide a complex analysis; provide an objective summary of the text</p> <p><b>CC11-12RI3:</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p><b>CC11-12RI5:</b> 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.</p> <p><b>CC11-12RI6:</b> 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><b>CC11-12RI8:</b> Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).</p> <p><b>CC11-12W2:</b> Write informative/explanatory texts to</p>		<p>Is America a society of equals?</p> <p>Do we live in a true democracy?</p> <p>Do we have all the rights we deserve?</p> <p>What rights and responsibilities are defined in the Declaration of Independence and US Constitution and how are they manifested in contemporary America?</p> <p><b><u>Learning Targets:</u></b> Analyze a compare and contrast essay exemplar that reflects key traits of comparison-contrast essays.</p> <p>Apply the writing process to a compare/contrast essay.</p> <p>Plan and present an oral interpretation of poetry.</p>	<p>sessions</p> <ul style="list-style-type: none"> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b> <b>Social Studies Assessment:</b> Letter to a Congressman taking a side in support or opposition of the Chinese Exclusion Act.</p> <p><b>English Assessment:</b> Students will write a comparison and contrast essay about two poems and deliver an oral interpretation of a poem. Both the essay and the oral interpretation will be assessed using a rubric.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CC11-12W4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>CC11-12W5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> <p><b>CC11-12W8:</b> 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 the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><b>CC11-12W9:</b> Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>CC11-12SL2:</b> Integrate multiple</p>			

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<p>sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p><b>CC11-12SL4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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.</p> <p><b>CC11-12SL5:</b> Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p><b>CC11-12SL6:</b> Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p> <p><b>CC11-12L1:</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments										
<p><b>CC11-12L2:</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p><b>CC11-12L3:</b> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>													
<p><b>Unit Eight: Challenges and Successes of the Twentieth Century</b>  <b>Timeline: 5 weeks</b>  <b>Suggested Works:</b></p> <p><b>LITERARY TEXTS</b></p> <p><b>Short Stories</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">“Petrified Man” (Eudora Welty)</td> <td style="width: 50%;">“A Good Man is Hard to Find” (Flannery O’Connor)</td> </tr> <tr> <td>“The Swimmer” (John Cheever)</td> <td>“A Small, Good Thing” (Raymond Carver)</td> </tr> <tr> <td>“Flying Home” (Ralph Ellison)</td> <td>“The Man Who Was Almost a Man” (Richard Wright)</td> </tr> <tr> <td>“A &amp; P” (John Updike)</td> <td>“Where Are You Going, Where Have You Been?” (Joyce Carol Oates)</td> </tr> </table> <p><b>Plays</b></p> <p><i>Death of a Salesman</i> (Arthur Miller)  <i>A Streetcar Named Desire</i> (Tennessee Williams)</p> <p><b>Novels</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;"> <i>Invisible Man</i> (Ralph Ellison)  <i>Seize the Day</i> (Saul Bellow)  <i>Cat’s Cradle</i> (Kurt Vonnegut) </td> <td style="width: 50%;"> <i>Native Son</i> (Richard Wright)  <i>The Catcher in the Rye</i> (J.D. Salinger)  <i>The Joy Luck Club</i> (Amy Tan) </td> </tr> </table>				“Petrified Man” (Eudora Welty)	“A Good Man is Hard to Find” (Flannery O’Connor)	“The Swimmer” (John Cheever)	“A Small, Good Thing” (Raymond Carver)	“Flying Home” (Ralph Ellison)	“The Man Who Was Almost a Man” (Richard Wright)	“A & P” (John Updike)	“Where Are You Going, Where Have You Been?” (Joyce Carol Oates)	<i>Invisible Man</i> (Ralph Ellison) <i>Seize the Day</i> (Saul Bellow) <i>Cat’s Cradle</i> (Kurt Vonnegut)	<i>Native Son</i> (Richard Wright) <i>The Catcher in the Rye</i> (J.D. Salinger) <i>The Joy Luck Club</i> (Amy Tan)
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Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<i>Love Medicine</i> (Louise Erdrich) <i>All the Pretty Horses</i> or <i>The Road</i> (Cormac McCarthy)	<i>Song of Solomon</i> (Toni Morrison)		
<b>Poems</b>			
“Sestina” (Elizabeth Bishop) (E)		“The Fish” (Elizabeth Bishop) (EA)	
“One Art” (Elizabeth Bishop) (EA)		“America” (Allen Ginsberg)	
“Love Calls us to the Things of This World” (Richard Wilbur)		“Skunk Hour” (Robert Lowell)	
“Memories of West Street and Lepke” (Robert Lowell)		“July in Washington” (Robert Lowell)	
“The Black Swan” (James Merrill)		“The Octopus” (James Merrill)	
“Days of 1964” (James Merrill)			
<b>INFORMATIONAL TEXTS</b>			
<b>Speeches</b>			
“Address to the Broadcasting Industry” (Newton Minow)			
Inaugural Address (John F. Kennedy) (January 20, 1961)			
“Brandenburg Gate Address” (Ronald Reagan) (June 12, 1987)			
<b>Essays</b>			
“On Being an American” (H.L. Mencken)			
“Seeing” or other essays from <i>Pilgrim at Tinker Creek</i> (Annie Dillard)			
“Letter from a Birmingham Jail” (Martin Luther King, Jr.)			
<b>Biography and Autobiography</b>			
<i>Patton: A Biography</i> (Alan Axelrod) (selections)			
<i>The Autobiography of Malcolm X: as Told to Alex Haley</i> (Malcolm X) (selections)			
<b>Historical Nonfiction</b>			
<i>The Feminine Mystique</i> (Betty Friedan)			
<b>Music</b>			



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>“This Land is Your Land” (Woody Guthrie)  “Where Have All the Flowers Gone?” (Pete Seeger)  “Blowin’ in the Wind” (Bob Dylan)</p> <p><b>Media</b>  <i>A Streetcar Named Desire</i> (1951)  <i>A Streetcar Named Desire</i> (1955)</p>			
<p><b>CC RL.11-12.5:</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>CC RL.11-12.7:</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p><b>CC RI.11-12.2:</b> 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</p>	<p>The emerging African American literature exposes the tensions that exist in the emerging 20<sup>th</sup> century.</p> <p>The 1960’s are rich with both informational and literary works mirroring profound cultural shift in the American landscape.</p> <p>Exemplary leaders such as J.F.K and Ronald Reagan were at the forefront of the changing political landscape and helped shape the world in which we live.</p>	<p><b><u>Essential Questions:</u></b>  Does twentieth century American literature represent a fulfillment of America’s promise?</p> <p><b><u>Learning Targets:</u></b>  Analyze the development of the short story in post-World War II America.</p> <p>Trace the development of the “southern gothic” tradition in American literature.</p> <p>Distinguish between the two distinct views within the African-American literary tradition as represented by Richard Wright and Ralph Ellison.</p> <p>Explore the nature of African-American literature during the civil rights movement following World War II.</p> <p>Recognize the emergence of dynamic views represented in literary texts by</p>	<p><b><u>Suggested Formative Assessments:</u></b></p> <ul style="list-style-type: none"> <li>• Reading response logs</li> <li>• Teacher observation of whole class, individual and collaborative work sessions</li> <li>• Whole class discussions</li> <li>• Daily quickwrites</li> <li>• Quizzes</li> <li>• Exit tickets</li> <li>• Daily journals</li> <li>• Study questions</li> <li>• Literature circle notes</li> <li>• Socratic seminar discussions</li> <li>• Individual check-ins with students</li> <li>• Using rubrics, checklists, feedback post-it, annotations, reflections, conference logs, anecdotal records</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b>  <b><u>Seminar and Essay:</u></b> Discuss the characterization techniques authors use to create Huckleberry Finn, Jay Gatsby, and John Grady Cole. How are they the same? How are they different? Are some more effective than others? Why? Use at least three pieces of evidence to support your original thesis statement. (CC11-12RL3, CC11-12W2, CC11-12SL1, CC11-12L5)  <b><u>Seminar and Essay:</u></b> Compare a scene</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>summary of the text</p> <p><b>CC W.11-12.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>CC SL.11-12.3:</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p> <p><b>CC L.11-12.5:</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p> <p>Analyze nuances in the meaning of words with similar denotations.</p>		<p>first- and second-generation Americans.</p> <p>Explain how the “Beat Generation” challenges traditional forms and subjects in literature.</p> <p>Identify multiple postmodernist approaches to critical analysis of literature.</p> <p>Note the influence that postmodernism has had on the “common reader.”</p>	<p>from the 1951 film of <i>A Streetcar Named Desire</i> with the same scene in the 1995 film or a stage performance. Do you think the film or stage production is faithful to the author’s intent? Why or why not? Cite at least three pieces of evidence to support an original thesis statement. (CC11-12RL7, CC11-12W2, CC11-12SL1)</p> <p><b>Seminar and Essay:</b> “How do Willy Loman and Tommy Wilhelm contend with being ‘nobody’?” Cite at least three pieces of evidence to support an original thesis statement. (CC11-12RL9, CC11-12W2, CC11-12SL1, CC11-12W9a)</p> <p><b>Oral Presentation:</b> Play recordings of two of the poets reading their work. Make a presentation to the class about how their reading influences one’s interpretation of the poem (e.g., tone, inflection, pitch, emphasis, pauses, etc.). (CC11-12RL4, CC11-12W6, CC11-12SL4, CC11-12SL5, CC11-12SL6)</p> <p><b>Research Paper:</b> Write a research paper in which you trace the influence of World War II on American literature. Cite at least three pieces of textual evidence and three secondary sources to support your original thesis statement. (CC11-12RL1, CC11-12W7, CC11-12W8, CC11-12W9)</p> <p><b>Oral Commentary:</b> Students will be given an unseen passage from a contemporary novel, poem, or short story and asked to provide a ten minute commentary on two of the following questions:</p> <ul style="list-style-type: none"> <li>• What are the effects of the dominant images uses in this extract?</li> <li>• Identify the poetic techniques used in</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p>this poem (or extract from a poem). Relate them to the content.</p> <ul style="list-style-type: none"> <li>• What do you think the important themes in this extract are? (CC11-12RL1, CC11-12RL4, CC11-12SL4)</li> </ul>

# Curriculum Framework for English Language Arts

School: Sussex Preparatory Academy

Curricular Tool: Common Core Curriculum Maps<sup>1</sup>

Grade: 12

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Unit One/Expedition: Cotton or Polyester? - For a Day at the Beach – What Fabrics are Best to Wear to Reduce the Transmission of UV Rays?</b>  <b>Timeline: 3-4 weeks</b></p> <p><b>Suggested works:</b>  <b>The pieces selected below use the Sun as a focal point within the piece.</b></p> <p><b>Indigenous North American Folklore:</b>            “Why There is Day and Night” (As told by Lynn Moroney)            “Raven and the Sun”            “Three-legged Rabbit”            “Coyote and Eagle Steal the Sun and Moon”            “Boy and the Sun”            “Sun and Her Daughter”            “Spider and the Sun”            “Little Brother Snares the Sun”            “One Who Walks all Over the Sky”            “Fifth World”            “Tsohanoai, the Navaho Sun God”</p> <p><b>Novels:</b>  <i>The Stranger</i> by Albert Camus  <i>On the Beach</i> by Nevil Shulte</p>			
<p><b>RL.11-12.5:</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic</p>	<p>Connotation and denotation of a speaker’s or character’s diction can establish tone in a literary work.</p> <p>Authors are purposeful in their decisions for style of writing.</p> <p>Being an informed consumer aids</p>	<p><b>Essential Questions:</b>            What is Ultraviolet Protection Factor (UPF)?</p> <p>What rating (UPF or otherwise) is needed to classify clothing as sun-protective?</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> <li>• Exit tickets</li> </ul>

<sup>1</sup> Elements of this map are taken from the *Common Core Curriculum Maps in English Language Arts*, available at [www.commoncore.org](http://www.commoncore.org), accessed November 28, 2011.

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>impact.</p> <p><b>W.11-12.1(a-e):</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>SL.11-12.4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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 or formal and informal tasks.</p> <p><b>L.11-12.3(a):</b> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening</p>	<p>consumers in making smart purchases.</p> <p>Satire reveals some of the contradictions and divergences within medieval literature and draw connections between literary form and philosophy.</p>	<p>What additional factors (such as activity level, duration in the sun etc) must be considered when making sun-protective clothing?</p> <p>What role will cost play in whether sun-protective clothing is purchased?</p> <p><b>Learning Targets:</b> Discuss strategies authors use in developing literary works.</p> <p>Use information gained through research to discuss the author's purpose.</p> <p>Discuss how individual perspective impacts what and how the author writes.</p>	<ul style="list-style-type: none"> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> <li>• Fashion trends research</li> </ul> <p><b>Suggested Summative Assessments</b></p> <ul style="list-style-type: none"> <li>• Brochure or pamphlet highlighting findings from scientific experiments on fabrics and clothing</li> <li>• Research on fabric components</li> <li>• Writing assignments</li> <li>• Formal essays</li> <li>• Projects and presentations</li> <li>• Unit tests</li> </ul>
<p><b>Unit Two: European Literature - Middle Ages</b>  <b>Timeline : 4 weeks</b>  <b>Suggested Works:</b>  <b>LITERARY TEXTS</b></p> <p><b>Epic Poems</b>  <i>Sir Gawain and the Green Knight</i> (Anonymous)  <i>Inferno</i> (Dante Alighieri) (Cantos I-XI, XXXI-XXXIV)</p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Stories</b>			
<i>The Decameron</i> (Giovanni Boccaccio) (continued in unit two)			
<b>Literary Nonfiction</b>			
<i>Confessions</i> (Saint Augustine) (Book XI)			
<b>Plays</b>			
<i>The Summoning of Everyman</i> (Anonymous)			
<i>Farce of Master Pierre Pathelin</i> (Anonymous)			
<b>Poems</b>			
“When the leaf sings” (Arnaut Daniel)		“The bitter air”(Arnaut Daniel)	
“I see scarlet, green, blue, white, yellow” (Arnaut Daniel)		“The Ruin” in <i>The Exeter Book</i> (Anonymous)	
“The Wanderer” in <i>The Exeter Book</i> (Anonymous)		The General Prologue in <i>The Canterbury Tales</i> (Geoffrey Chaucer)	
“The Wife of Bath’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer)		“The Knight’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer)	
“The Monk’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer)		“The Pardoner’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer)	
“The Nun’s Priest’s Tale” in <i>The Canterbury Tales</i> (Geoffrey Chaucer)		“Lord Randall” (Anonymous)	
“Dance of Death” (“Danza de la Muerte”) (Anonymous)			
<b>Historical Nonfiction</b>			
<i>The One and the Many in the Canterbury Tales</i> (Traugott Lawler)			
<i>Medieval Images, Icons, and Illustrated English Literary Texts: From Ruthwell Cross to the Ellesmere Chaucer</i> (Maidie Hilmo)			
<i>St. Thomas Aquinas</i> (G. K. Chesterton)			
<i>The History of the Medieval World: From the Conversion of Constantine to the First Crusade</i> (Susan Wise Bauer)			
<b>Art</b>			
Cimabue, <i>Maestà</i> (1280)		Giotto, <i>Arena (Scrovegni) Chapel frescos</i> (after 1305)	
<i>Joachim Among the Shepards</i>		<i>Meeting at the Golden Gate</i>	
<i>Raising of Lazarus</i>		<i>Jonah Swallowed Up by the Whale</i>	
Gustave Doré, <i>illustrations</i> for Dante’s <i>Inferno</i>		Lorenzo Ghiberti, <i>Gates of Paradise</i> (1425-1452)	
Hans Holbein, <i>Dance of Death</i> (1538)			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>RL.11-12.5:</b> Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p><b>RI.11-12.2:</b> 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><b>W.11-12.1(a-e):</b> Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>SL.11-12.4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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 or formal and informal tasks.</p>	<p>The words we choose to use in writing are important; we must learn to respect our readers by honoring the language that we use.</p> <p>An author’s use of literary elements is purposeful and integrated by design.</p> <p>Literary forms reflect religious, philosophical and aesthetic principles.</p>	<p><b>Essential Questions:</b></p> <p>Can we see as man, both the earthly and divine, begins to take on human characteristics as the Middle Ages wane?</p> <p>How did medieval man distinguish between the earthly and divine?</p> <p>Can we learn about a culture's social, religious, economic and/or political beliefs through its literature?</p> <p>Can literature truly be universal?</p> <p><b>Learning Targets:</b></p> <p>Consider how medieval literature exhibits many tendencies rather than a single set of characteristics.</p> <p>Observe literary elements (e.g., allegory, farce, satire, foil) in medieval literary works and identify characteristics of medieval literary forms.</p> <p>Understand how literary elements contribute to meaning and author intention.</p> <p>Consider glimpses of the Renaissance in certain works of medieval literature and art.</p> <p>Consider how medieval literary and</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> <li>• Exit tickets</li> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <p><b>Seminar and Essay:</b> Compare and contrast <i>Sir Gawain and the Green Knight</i> and “The Knight’s Tale.” What are the qualities of the ideal knight? Do they differ at all? Use textual evidence from both texts to support an original, concise thesis. (CC11-12RL1, CC11-12RL3, CC11-12SL1, CC11-12SL4, CC11-12W2)</p> <p><b>Seminar and Essay:</b> Choose one of the <i>Canterbury Tales</i>. Explain how the main character shows his or her personality through narration. How do fabliaux reveal the point of view of the character? Use textual evidence to support an original, concise thesis statement. (CC11-12RL5, CC11-12RI2, CC11-12SL1, CC11-12SL4, CC11-12W2)</p> <p><b>Seminar and Essay:</b> Compare “The Monk’s Tale” in <i>The Canterbury Tales</i> with Dante’s story of Ugolino in Cantos XXXII-XXXIII of the <i>Inferno</i>, paying special attention to depiction of character.</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>L.11-12.3(a):</b> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening</p>		<p>artistic forms reflect the writers’ and artists’ philosophical views.</p> <p>Examine the literary, social, and religious satire in Chaucer’s <i>Canterbury Tales</i>.</p> <p>Consider the role of the framed narrative in Chaucer’s <i>Canterbury Tales</i>, Dante’s <i>Inferno</i>, and other works.</p> <p>Compare works of medieval literature and art, particularly their depiction of character and their focus on the otherworldly.</p>	<p>Use at least one critical source. Use textual evidence to support an original, concise thesis statement. (CC11-12RL3, CC11-12SL1, CC11-12SL4, CC11-12W2, CC11-12W7, CC11-12L3)</p> <p><b>Seminar and Essay:</b> Is the Wife of Bath from <i>A Canterbury Tales</i> a feminist? Use textual evidence to support an original, concise thesis. (CC11-12RL1, CC11-12RL3, CC11-12SL1, CC11-12SL4, CC11-12W2)</p> <p><b>Seminar and Essay:</b> Discuss “The Pardoner’s Tale” as a satire. What, exactly, is being literally described versus being satirized? Why does Chaucer use satire? Is Chaucer satirizing human nature or the church as an establishment? Use textual evidence to support an original, concise thesis statement. (CC11-12RL1, CC11-12RL3, CC11-12RL5, CC11-12SL1, CC11-12SL4, CC11-12W2)</p> <p><b>Essay:</b> Draw parallels between representations of character in a medieval play and in medieval icons. Compare and contrast their similarities and differences. Are they more alike or different? Use concrete evidence from both texts to support an original, concise thesis statement. (CC11-12RL1, CC11-12RL3, CC11-12W2)</p> <p><b>Seminar and Essay:</b> Explain how Saint Augustine attempts to resolve a paradox in Book XI of the <i>Confessions</i>. Is his resolution convincing? Why or why not? (CC11-12RI5, CC11-12W1, CC11-12SL1, CC11-12SL3)</p> <p><b>Seminar and Essay:</b> Read Augustine’s</p>



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p>Book XI of the <i>Confessions</i>. Agree or disagree with Augustine’s idea: “Evil stems not from God but from a perversion of human will.” Use textual evidence to support an original, concise thesis statement. (CC11-12RI5, CC11-12W1, CC11-12SL1, CC11-12SL3)</p> <p><b>Speech:</b> Select one of the poems from this unit and recite it from memory. Include an introduction that states:</p> <ul style="list-style-type: none"> <li>• What the excerpt is from;</li> <li>• Who wrote it;</li> <li>• Why it exemplifies the medieval period. (CC11-12SL4)</li> </ul> <p><b>Seminar and Essay:</b> “To what degree does medieval literature regard human existence as secondary to the divine?” Use textual evidence from one of the texts read in this unit to support an original, concise thesis statement. (CC11-12RL2, CC11-12W1, CC11-12SL1, CC11-12SL3)</p> <p><b>Seminar and Essay:</b> Boccaccio’s <i>The Decameron</i> alludes to Dante’s allegorical model. Why does he satirize Dante’s allegorical model? What is revealed by this satire? Is Boccaccio enlightened and, therefore, a man ahead of this time? Use textual evidence from both texts to support an original, concise thesis statement. (CC11-12RL1, CC11-12RL3, CC11-12RL6, CC11-12RL5, CC11-12SL1, CC11-12SL4, CC11-12W2)</p> <p><b>Seminar and Essay:</b> Read Dante’s <i>Inferno</i>. How does the allegory reveal the values of the Middle Ages? What sins are punished most severely and why? Do you agree with the hierarchical circles of hell Dante creates? Use textual evidence to</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p>support an original, concise thesis statement. (CC11-12RL1, CC11-12RL3, CC11-12RL6, CC11-12RL5, CC11-12SL1, CC11-12SL4, CC11-12W2)</p> <p><b>Research Paper:</b> Does the term “dark ages” accurately describe the Middle Ages? Use primary and secondary sources from this unit or outside of the unit to support an original, concise thesis statement to answer the question. (CC11-12RL1, CC11-12W1, CC11-12W7, CC11-12W8)</p> <p><b>Research Paper:</b> Answer the essential question: “How does medieval literature suggest a preoccupation with both divine and earthly existence?” Use primary and secondary sources from this unit or outside of the unit to support an original thesis statement to answer the question. (CC11-12RL1, CC11-12W1, CC11-12W7, CC11-12W8)</p>
<p><b>Unit Three: European Literature - Renaissance and Reformation</b>  <b>Timeline: 4 weeks</b>  <b>Suggested Works:</b></p> <p><b>Novel</b>  <i>The Life of Gargantua and the Heroic Deeds of Pantagruel</i> (François Rabelais) (Books 1 and 2)</p> <p><b>Stories</b>  <i>The Decameron</i> (Giovanni Boccaccio) (continued from unit one)</p> <p><b>Plays</b>  <i>The Jewish Women (Les Juifves)</i> (Robert Garnier)      <i>Nine Carnival Plays</i> (Hans Sachs)  <i>Henry IV, Part I</i> (William Shakespeare)      <i>The Tragedy of Macbeth</i> (William Shakespeare)</p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Poems</b>			
<i>Dark Night of the Soul</i> (Saint John of the Cross) (selections)		“The Nightingale of Wittenberg” (Hans Sachs)	
<i>The Faerie Queene</i> (Edmund Spenser) (selections)		Sonnets 29, 30, 40, 116, 128, 130, 143, and 146 (William Shakespeare)	
“The Passionate Shepherd to His Love” (Christopher Marlowe)		“The Nymph’s Reply to the Shepherd” (Sir Walter Raleigh)	
<b>INFORMATIONAL TEXTS</b>			
<b>Historical Nonfiction</b>			
<i>Rabelais and His World</i> (Mikhail Bakhtin)			
<b>Essays</b>			
“Of Cannibals” (Michel de Montaigne)			
<i>On the Divine Proportion</i> ( <i>De divina proportione</i> ) (illustrations only) (Luca Pacioli)			
<i>Lives of the Most Excellent Painters, Sculptors, and Architects</i> (Giorgio Vasari)			
<b>Historical Nonfiction</b>			
<i>The Prince</i> (Niccolo Machiavelli) (selections)			
<b>Art</b>			
Sandro Botticelli, <i>Primavera</i> (1482)		Raphael, <i>The Niccolini-Cowper Madonna</i> (1508)	
Leonardo da Vinci, <i>Vitruvian Man</i> (1487)		Jacopo da Pontormo, <i>Desposition from the Cross (Entombment)</i> (1525-28)	
Leonardo da Vinci, <i>Mona Lisa</i> (1503-1505)		Michelangelo, <i>The Last Judgment</i> , Sistine Chapel altar wall (1536-1541)	
Michelangelo, <i>David</i> (1505)		Caravaggio, <i>The Entombment of Christ</i> (1602-1603)	
Leonardo da Vinci, <i>The Virgin and Child with St. Anne</i> (1508)		Giovanni Lorenzo Bernini, <i>Ecstasy of Saint Teresa</i> (1647–1652)	
Michelangelo, <i>Sistine Chapel</i> , ceiling (1508-1512)			

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<p><b>RL.11-12.4:</b> 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><b>RL.11-12.6:</b> 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><b>RI.11-12.1:</b> 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><b>RI.11-12.2(a-f):</b> 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>Renaissance writers had an extreme 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 those.</p> <p>There is a continuity and overlap in the works of the Renaissance and the Middle Ages.</p> <p>The Great Chain of Being</p>	<p><b>Essential Questions:</b></p> <p>How is man's humanity depicted in Renaissance art?</p> <p>How does Renaissance literature break with and build on the literature of the Middle Ages?</p> <p><b>Learning Targets:</b></p> <p>Read novels, literary nonfiction, stories, plays, and poetry from the Renaissance era, observing the continuity from the Middle Ages as well as the departures. Identify and investigate allusions to classical literature in Renaissance texts.</p> <p>Explore how a concept such as symmetry or divine proportion is expressed both in literature and in art.</p> <p>Discuss Renaissance conceptions of beauty and their literary manifestations. Explore how Renaissance writers took interest in human life and the individual person.</p> <p>Explore the playful, satirical, irreverent aspects of Renaissance literature—in particular, the writing of Rabelais, Boccaccio, and Shakespeare.</p> <p>Consider how literary forms and devices reflect the author's philosophical, aesthetic, or religious views.</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> <li>• Exit tickets</li> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <p><b>Seminar and Essay:</b> Read <i>Macbeth</i>. How does the play illustrate the demise of the Great Chain of Being? What does the play say about the divine right of kings? What does it reveal about fate and free will? Use textual evidence from the play to support your response in an original, concise thesis statement. (CC11-12RL1, CC11-12RI1)</p> <p><b>Seminar and Essay:</b> Read <i>Macbeth</i> and excerpts from <i>The Prince</i> by Machiavelli. How do Machiavelli's principles apply to the play? What is Shakespeare saying about Machiavelli's approach to attaining and maintaining political power? Consider the quote "it is better to be feared than to be loved." Is this true for <i>Macbeth</i>? Use textual evidence from both texts to support an original, concise thesis statement. (CC11-12RL1, CC11-12RI1)</p> <p><b>Seminar and Essay:</b> Read <i>Henry IV, Part I</i>. How does Falstaff reflect the new ideas of the Renaissance regarding chivalry and</p>

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<p><b>W.11-12.2:</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p><b>SL.11-12.4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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 or formal and informal tasks.</p> <p><b>L.11-12.4(a-d):</b> Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p>		<p>Write an essay in which they (a) compare a literary work with a work of art; (b) compare a Renaissance work with a medieval work; or (c) relate a literary work to a philosophical work.</p>	<p>honor? How does the play illustrate the demise of the Great Chain of Being? What does the play say about the divine right of kings? Use textual evidence from the play to support your response in an original, concise thesis statement. (CC11-12RL1, CC11-12RI1)</p> <p><b>Seminar and Essay:</b> Relate Pacioli’s <i>On the Divine Proportion</i> to a Shakespeare sonnet. In what ways is the sonnet an expression of divine proportion (or not)? Cite specific evidence from both texts to support an original, concise thesis statement. (CC11-12RL1, CC11-12RI1)</p> <p><b>Seminar and Essay:</b> Compare one of the satirical stories of <i>Canterbury Tales</i> (from unit one) with one of the stories from Boccaccio’s <i>The Decameron</i>. What does the satire reveal about the author’s intention and message? Use textual evidence to support an original, concise thesis. (CC11-12RL2)</p> <p><b>Seminar and Essay:</b> Show how one of the plays from this unit departs from the medieval conceptions of drama. Use specific textual evidence to support an original, concise thesis statement. (CC11-12RL1, CC11-12RI1)</p> <p><b>Speech:</b> Select a poem from this unit and recite it from memory. Include an introduction that states:</p> <ul style="list-style-type: none"> <li>• Who wrote the poem;</li> <li>• Its form, meter, rhyme scheme, and key literary elements;</li> <li>• An aspect of the poem that comes through after multiple readings. (RL.11-12.4)</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
			<p><b>Seminar and Essay:</b> Using works of art as textual evidence, do <b>one</b> of the following: (a) compare a literary work from this unit with a Renaissance work of art, with attention to principles of proportion and symmetry; (b) compare a Renaissance literary work with a medieval work, with attention to depiction of character; or (c) relate a literary work to a philosophical work. Include at least one critical source and one reference work to support an original, concise thesis statement. (CC11-12RL4, CC11-12W7)</p> <p><b>Research Paper:</b> Using texts from this unit as well as additional sources, explain how literature or works of art from the Renaissance break with or build on ideas derived from the Middle Ages. Cite specific textual evidence to support an original, concise thesis statement to answer the essential question. (CC11-12RL4, CC11-12W7, CC11-12W8)</p> <p><b>Research Paper:</b> Using texts from this unit as well as additional sources, explain how literature or works of art from the Renaissance reveal this period to actually be an age of intolerance. Cite specific textual evidence to support an original, concise thesis statement to answer the essential question. (CC11-12RL4, CC11-12W7, CC11-12W8)</p>
<p><b>Unit Four: European Literature - Seventeenth Century</b>  <b>Timeline: 6 weeks</b>  <b>Suggested Works:</b></p> <p><b>LITERARY TEXTS</b>  <i>Note: Because of the number and length of works included in this unit, teachers may want to organize it around two major works, one fiction (or dramatic, or poetic) and one nonfiction, with other works supplementing these selections. As a minimum, students should read one full literary work, a substantial excerpt from a</i></p>			

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<i>philosophical or scientific work, and several shorter works of fiction and poetry.</i>			
<b>Novels</b>			
<i>Don Quixote</i> (Miguel de Cervantes) (E) (selections)			
<i>The Pilgrim’s Progress</i> (John Bunyan)			
<b>Plays</b>			
<i>Hamlet</i> (William Shakespeare)		<i>King Lear</i> (William Shakespeare) (E)	
<i>The Merchant of Venice</i> (William Shakespeare) (E)		<i>The Alchemist</i> (Ben Jonson)	
<i>The Miser</i> (Jean-Baptiste Molière) (EA)			
<b>Poems</b>			
“The Flea” (John Donne) (E)		“Song: Goe, and catche a falling starre” (John Donne) (E)	
“Holy Sonnet 10” (John Donne) (E)		“To His Coy Mistress” (Andrew Marvell)	
“To the Virgins to Make Much of Time” (Robert Herrick)		“To Daffodils” (Robert Herrick)	
“Love III” (George Herbert)			
<b>INFORMATIONAL TEXTS</b>			
<b>Historical Nonfiction</b>			
<i>Leviathan</i> (Thomas Hobbes) (selections)			
<i>Novum Organum</i> (Francis Bacon) (selections)			
<i>An Essay Concerning Human Understanding</i> (John Locke)			
<b>Media</b>			
<i>Hamlet</i> (1964)		<i>Hamlet</i> (1948)	
<i>Man of La Mancha</i> (1972)		Dale Wasserman, <i>Man of La Mancha</i> , the musical	

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<p><b>RL.11-12.1:</b> 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><b>RL.11-12.7:</b> Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)</p> <p><b>RI.11-12.3:</b> Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p><b>RI.11-12.4:</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines “faction” in <i>Federalist No. 10</i>).</p> <p><b>RI.11-12.6:</b> Determine an author’s</p>	<p>Certain works of the seventeenth century express tension or conflict between emotion and reason while others present reason and emotion as complementary and interdependent.</p>	<p><b>Essential Questions:</b> How did seventeenth century writers regard the relationship between reason and emotion?</p> <p><b>Learning Targets:</b> Read literary and philosophical works from the seventeenth century, with particular attention to questions of reason and emotion.</p> <p>Consider the idea of reading literature as a quest—for truth, for beauty, and for understanding.</p> <p>Analyze two philosophical works of the seventeenth century for their treatment of an idea related to human reason.</p> <p>Write literary and philosophical analyses with a focus on clarity and precision of expression.</p> <p>Conduct research, online and in libraries, on a particular seventeenth-century author, work, or idea.</p> <p>Analyze the relationship between reason and emotion as illustrated in literature of the seventeenth century.</p> <p>Understand the use of satire as a technique to reveal authorial intent.</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> <li>• Exit tickets</li> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> </ul> <p><b>Suggested Summative Assessments:</b> <b>Seminar and Essay:</b> Analyze “The Flea.” Why is it considered metaphysical poetry? How does it use irony to convey its message? Is it a poem of logic or of emotion? Use textual evidence to discuss and write an original, concise thesis statement. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Read <i>The Pilgrim’s Progress</i>. Consider the text as an allegory. What themes do the characters represent? How do these characters work together to create an allegory? What does the allegory reveal about Bunyan’s point of view on religious ideas of the seventeenth century? Use textual evidence from the novel to support an original, concise thesis statement. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Read <i>The Alchemist</i>. How does the plotline reveal satire? What values of this time period are being mocked? How does the author use satire to</p>



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<p>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><b>W.11-12.4:</b> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)</p> <p><b>W.11-12.5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)</p> <p><b>SL.11-12.2:</b> Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>			<p>reveal his point of view? Use textual evidence from the play to support an original, concise thesis statement. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Read <i>The Miser</i> by Molière. How does the plotline reveal satire? What values of this time period are being mocked? How does the satire reveal Molière’s point of view? Use textual evidence from the play to support an original, concise thesis statement. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Analyze Donne’s “Holy Sonnet 10.” Is the speaker of the poem pious or irreverent of the church’s teachings? How does personification convey its message? Why is the poem considered metaphysical? Cite specific textual evidence from the poem to support an original, concise thesis. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Read Donne’s “Song: Goe, and catche a falling starre.” Is the point of view a cynical one? Or is its point of view realistic? Does it build upon religious views or does it depart from church teachings? How does emotion affect the logic of the speaker? Use textual evidence to support an original, concise thesis statement. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Compare and contrast Donne’s “Song Goe, and catche a falling starre” to Marvell’s “To his Coy Mistress.” How do emotion and logic affect the speaker’s point of view in each poem? How does gender affect the author’s attitudes? Use textual evidence to</p>

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<p><b>L.11-12.1(a-b):</b> Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>			<p>support an original, concise thesis statement. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Read <i>Hamlet</i>. With special consideration to his soliloquies, is Prince Hamlet influenced by his sense of logic or sense of emotion? Use specific textual evidence to support an original, concise thesis statement. (CC11-12W5, W7)</p> <p><b>Seminar and Essay:</b> Read <i>King Lear</i>. In the beginning of the play, is King Lear motivated by his sense of reason or by emotion? By the end of the play, how has King Lear resolved his emotional needs with his rational thought? Consider the same question for Edmund, Edgar, Regan, Goneril and/or Cordelia. Use textual evidence to support an original, concise thesis statement. (CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Read excerpts of the <i>Leviathan</i>. Agree or disagree with Hobbes’s assessment of human nature. Defend your opinion with specific textual evidence that supports an original, concise thesis. (CC11-12W1, CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Read excerpts from <i>Don Quixote</i> and/or watch the film version of <i>Man of La Mancha</i>. Compare Don Quixote’s outlook on life with those of another character, such as the priest. Use textual evidence citing either the novel or the film to support an original, concise thesis statement. (CC11-12RL1, CC11-12W5, CC11-12W7)</p> <p><b>Seminar and Essay:</b> Analyze “To</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments						
			<p>Daffodils,”“To the Virgins Make Much of Time,”and “To His Coy Mistress.” Compare the message and intention of each. Do these poems appeal to human emotion or human logic to convey their ideas? Use textual evidence from two or more poems to write a comparative essay. Be sure your thesis is specific, concise, and original. (CC11-12W5, CC11-12W7, CC11-12SL1, CC11-12SL2)</p> <p><b>Speech:</b> Select a poem or excerpt from a longer poem and recite it from memory. Include an introduction that states what the excerpt is from, who wrote it, and what kind of poetry it exemplifies and why. (CC11-12SL6)</p> <p><b>Research Paper:</b> Using multiple texts from this unit and additional sources, discuss how writers of the seventeenth century regard the relationship between reason and emotion. Include an original, concise thesis statement that directly answers this essential question. (CC11-12RL1, CC11-12RL2, CC11-12W7, CC11-12W8)</p>						
<p><b>Unit Five: European Literature - Eighteenth and Early Nineteenth Century</b>  <b>Timeline: 4 weeks</b>  <b>Suggested Works:</b></p> <p><b>LITERARY TEXTS</b></p> <p><i>For this shorter unit, teachers may want to choose one novel, several short stories, or a play, and poetry.</i></p> <p><b>Novels</b></p> <table data-bbox="142 1369 1276 1474"> <tr> <td><i>Robinson Crusoe</i> (Daniel Defoe)</td> <td><i>Gulliver’s Travels</i> (Jonathan Swift)</td> </tr> <tr> <td><i>The Vicar of Wakefield</i> (Oliver Goldsmith)</td> <td><i>Emma</i> (Jane Austen)</td> </tr> <tr> <td><i>The Sufferings of Young Werther</i> (Johann Wolfgang Von Goethe)</td> <td></td> </tr> </table>				<i>Robinson Crusoe</i> (Daniel Defoe)	<i>Gulliver’s Travels</i> (Jonathan Swift)	<i>The Vicar of Wakefield</i> (Oliver Goldsmith)	<i>Emma</i> (Jane Austen)	<i>The Sufferings of Young Werther</i> (Johann Wolfgang Von Goethe)	
<i>Robinson Crusoe</i> (Daniel Defoe)	<i>Gulliver’s Travels</i> (Jonathan Swift)								
<i>The Vicar of Wakefield</i> (Oliver Goldsmith)	<i>Emma</i> (Jane Austen)								
<i>The Sufferings of Young Werther</i> (Johann Wolfgang Von Goethe)									

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<p><b>Stories</b></p> <p>“<i>Micromégas</i>” (Voltaire)  <i>The Surprising Adventures of Baron Munchhausen</i> (Rudolf Erich Raspe)</p> <p><b>Poetry</b></p> <p>“Songs of Innocence and of Experience” (selected poems) (William Blake)  “Auguries of Innocence” ) (William Blake)  In Memoriam A. H. H. (Alfred Lord Tennyson)  “The World is too Much with Us” (William Wordsworth)  “Tintern Abbey” (William Wordsworth)</p> <p><b>INFORMATIONAL TEXTS</b></p> <p><i>The Diary of Samuel Pepys</i> (Samuel Pepys)  <i>The Life of Samuel Johnson</i> (James Boswell)  Preface to <i>Lyrical Ballads</i> (William Wordsworth)</p> <p><b>Art</b></p> <p>John Singleton Copley, <i>Watson and the Shark</i> (1778)  Frederic Edwin Church, <i>Morning in the Tropics</i> (1877)  Caspar David Friedrich, <i>The Wanderer Above the Sea of Fog</i> (1818)  John Constable, <i>Seascape Study with Rain Cloud</i> (1827)</p> <p>Jean Honore-Fragonard, <i>The Progress of Love: The Pursuit</i> (1771-1773)  William Blake, <i>The Lovers’ Whirlwind</i> (1824-1827)  Theodore Gericault, <i>The Raft of the Medusa</i> (1818-1819)</p>			
<p><b>RL.11-12.2:</b> 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><b>RL.11-12.3:</b> Analyze the impact of</p>	<p>Storytelling is full of narrative digressions, idiosyncrasies, exaggerations and biases.</p> <p>The era of Romanticism, like other eras, is filled with exceptions, contradictions, and subtleties.</p>	<p><b>Essential Questions:</b></p> <p>How did artists of this period frame the relationship between man and nature?</p> <p><b>Learning Targets:</b></p> <p>Consider the relationship between art and nature in these works.</p> <p>Observe narrative digressions, idiosyncrasies, exaggerations, and</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> <li>• Exit tickets</li> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RI.11-12.5:</b> 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.</p> <p><b>W.11-12.3 (a-e):</b> Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p><b>W.11-12.7:</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p><b>W.11-12.8:</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and</p>		<p>biases.</p> <p>Consider the dual role of the narrator as a character and as a storyteller.</p> <p>Read fiction, drama, poetry, biography, and autobiography from the eighteenth and early nineteenth century.</p> <p>Consider the role of the supernatural in the literary works read in this unit.</p> <p>Write a story in which they practice some of the narrative devices they have observed in this unit.</p> <p>Explore and analyze some of the philosophical ideas in the literary texts—questions of free will, fate, human conflict, and loss.</p> <p>Consider the difference between natural and forced language, as explained by Wordsworth.</p> <p>Consider both the common tendencies of works of this period and the contradictions, exceptions, and outliers.</p> <p>Participate in a seminar discussion in which a philosophical question is explored in relation to a specific text.</p>	<ul style="list-style-type: none"> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> </ul> <p><b><u>Suggested Summative Assessments:</u></b></p> <p><b>Seminar and Essay:</b> Read selected poems from Blake’s <i>“Songs of Innocence.”</i> Consider biblical allusion to explain the relationship between Innocence and Paradise. Also, how is Experience a metaphor for the Fall of Man? Use textual evidence from the poems selected to create an original, concise thesis statement. (CC11-12RL1, CC11-12RL4, CC11-12W2, CC11-12SL1, CC11-12SL6)</p> <p><b>Seminar and Essay:</b> How does Tennyson’s <i>In Memoriam A.H.H.</i> use nature to express metaphorically human feelings and emotions? What point of view is Tennyson revealing? Use textual evidence from the poem to support an original, concise thesis statement in an essay. (CC11-12RL1, CC11-12RL4, CC11-12W2, CC11-12SL1, CC11-12SL6)</p> <p><b>Seminar and Essay:</b> Explicate <i>“Ode to Indolence.”</i> Agree or disagree with Keats: ‘This (Indolence) is the only happiness; and is a rare instance of advantage in the body overpowering the Mind.’ Use textual evidence to support an original, concise thesis statement. (CC11-12RL1, CC11-12RL4, CC11-12W1, CC11-12SL1, CC11-12SL6)</p> <p><b>Seminar and Essay:</b> What does <i>Robinson Caruso</i> reveal about the De Foe’s point of view on imperialism? What does the author feel about colonization? What does De Foe feel about human nature? Is this a</p>

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<p>limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><b>L.11-12.2 (a-b):</b> Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p>			<p>reflection of his times? Or is his point of view a departure from established beliefs of his day? Use textual evidence to support an original, concise thesis statement. (CC11-12RL1, CC11-12RL5, CC11-12W2, CC11-12SL1, CC11-12SL6)</p> <p><b>Seminar and Essay:</b> Compare and contrast the themes found in <i>Gulliver's Travels</i> and "Micromegas." Do the texts share similar messages? Do they use satire in the same way? How does Swift's allegory compare to Voltaire's science fiction? Use evidence from both texts and organize in a comparative essay. Include an original, concise thesis statement. (CC11-12RL1, CC11-12RL3, CC11-12RL6, CC11-12W2, CC11-12SL1, CC11-12SL6)</p> <p><b>Seminar and Essay:</b> Compare the science fiction elements in Voltaire's "Micromégas" and one of the tall tales in <i>The Surprising Adventures of Baron Munchhausen</i>. How does the science fiction genre enable the authors to express their ideas? Use textual evidence from both texts to support a concise, original thesis statement. (CC11-12RL3, CC11-12W2, CC11-12SL1, CC11-12SL6)</p> <p><b>Seminar and Essay:</b> What point of view is revealed by Swift's allegory in <i>Gulliver's Travels</i>? How does his allegory satirize human behavior and human history? Are Swift's views reflective of the beliefs of his day? Use textual evidence to support an original thesis statement. (CC11-12RL1, CC11-12RL3, CC11-12RL6, CC11-12W2, CC11-12SL1, CC11-12SL6)</p>

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			<p><b>Seminar and Essay:</b> Read <i>The Vicar of Wakefield</i>. Is it a sentimental, idealistic novel? Or, is it a cynical satire? Use textual evidence to support an original, concise thesis statement. (CC11-12RL1, CC11-12RL3, CC11-12RL6, CC11-12W2, CC11-12SL1, CC11-12SL6)</p> <p><b>Seminar and Essay:</b> Read the poems “<i>London, 1802</i>” and “<i>The Deserted Village</i>.” What values and concerns do they both share? Cite specific evidence from both texts to support an original, concise thesis statement. (CC11-12RL1, CC11-12RL4, CC11-12W2, CC11-12SL1, CC11-12SL6)</p> <p><b>Oral presentation:</b> Recite one of the poems of this unit from memory. Include an introduction that discusses how the poem relates to the natural world. (CC11-12SL6)</p> <p><b>Writing:</b> Choose an existing essay from the current unit or one of the previous units and choose one of two ways of revising and expanding it: (a) taking a position on the topic and defending it with at least four secondary sources (including one that represents a contrasting point of view); (b) providing historical and cultural context, to be obtained and synthesized from primary sources and at least four secondary sources. Write an annotated bibliography and an outline. This will ultimately become a ten-page research essay. (CC11-12W7)</p> <p><b>Research Paper:</b> Using specific evidence from various sources studied in this unit, write a research paper that answers the</p>

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			essential question: What role does nature play in eighteenth and early nineteenth century literature? Include an original, concise thesis statement to answer this essential question. (CC11-12RL1, CC11-12RL2, CC11-12W7, CC11-12W8)		
<p><b>Unit Six: European Literature - Nineteenth Century</b>  <b>Timeline: 6 weeks</b>  <b>Suggested Works:</b>  <b>LITERARY TEXTS</b></p> <p><i>This is a longer unit. Teachers may want to select one novel, one play; one long poem; and several short poems. Alternately, the teacher might choose to include two plays instead of a novel, or two long poems instead of a play. The selections of the unit should show a range of literary imagination and contrasting attitudes toward the role of literature in society.</i></p> <p><b>Novels</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><i>The Red and the Black</i> (Stendhal)</p> <p><i>The Three Musketeers, The Count of Monte Cristo</i> (Andre Dumas)</p> <p><i>The Time Machine</i> (H.G. Wells)</p> <p><i>A Passage to India</i> (E.M. Forster)</p> <p><i>Jane Eyre</i> (Charlotte Brontë) (E)</p> <p><i>A Christmas Carol</i> (Charles Dickens)</p> <p><i>Dracula</i> (Bram Stoker)</p> </td> <td style="width: 50%; vertical-align: top;"> <p><i>The Hunchback of Notre Dame</i> (Victor Hugo)</p> <p><i>Twenty Thousand Leagues Under the Sea</i> (Jules Verne)</p> <p><i>Heart of Darkness</i> (Joseph Conrad)</p> <p><i>Sense and Sensibility</i> (Jane Austen)</p> <p><i>Wuthering Heights</i> (Emily Brontë)</p> <p><i>Frankenstein</i> (Mary Shelley)</p> <p><i>The Picture of Dorian Gray</i> (Oscar Wilde)</p> </td> </tr> </table> <p><b>Children’s Literature</b></p> <p><i>Peter and Wendy</i> (J.M. Barrie)</p> <p><i>The Adventure of Alice in Wonderland</i> (Lewis Carroll)</p> <p><i>The Jungle Book</i> (Rudyard Kipling)</p> <p><b>Drama</b></p> <p><i>A Doll’s House</i> (Henrik Ibsen) (E)</p> <p><i>The Sunken Bell</i> (Gerhart Hauptmann)</p> <p><i>The Importance of Being Earnest</i> (Oscar Wilde) (E)</p>				<p><i>The Red and the Black</i> (Stendhal)</p> <p><i>The Three Musketeers, The Count of Monte Cristo</i> (Andre Dumas)</p> <p><i>The Time Machine</i> (H.G. Wells)</p> <p><i>A Passage to India</i> (E.M. Forster)</p> <p><i>Jane Eyre</i> (Charlotte Brontë) (E)</p> <p><i>A Christmas Carol</i> (Charles Dickens)</p> <p><i>Dracula</i> (Bram Stoker)</p>	<p><i>The Hunchback of Notre Dame</i> (Victor Hugo)</p> <p><i>Twenty Thousand Leagues Under the Sea</i> (Jules Verne)</p> <p><i>Heart of Darkness</i> (Joseph Conrad)</p> <p><i>Sense and Sensibility</i> (Jane Austen)</p> <p><i>Wuthering Heights</i> (Emily Brontë)</p> <p><i>Frankenstein</i> (Mary Shelley)</p> <p><i>The Picture of Dorian Gray</i> (Oscar Wilde)</p>
<p><i>The Red and the Black</i> (Stendhal)</p> <p><i>The Three Musketeers, The Count of Monte Cristo</i> (Andre Dumas)</p> <p><i>The Time Machine</i> (H.G. Wells)</p> <p><i>A Passage to India</i> (E.M. Forster)</p> <p><i>Jane Eyre</i> (Charlotte Brontë) (E)</p> <p><i>A Christmas Carol</i> (Charles Dickens)</p> <p><i>Dracula</i> (Bram Stoker)</p>	<p><i>The Hunchback of Notre Dame</i> (Victor Hugo)</p> <p><i>Twenty Thousand Leagues Under the Sea</i> (Jules Verne)</p> <p><i>Heart of Darkness</i> (Joseph Conrad)</p> <p><i>Sense and Sensibility</i> (Jane Austen)</p> <p><i>Wuthering Heights</i> (Emily Brontë)</p> <p><i>Frankenstein</i> (Mary Shelley)</p> <p><i>The Picture of Dorian Gray</i> (Oscar Wilde)</p>				



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<p><b>Poetry</b></p> <p>Flowers of Evil (Charles Baudelaire) (poems)  “The Ballad of Reading Gaol” (Oscar Wilde) (EA)  “Goblin Market” (Christina Rossetti) (EA)  Sonnet 43 (Elizabeth Barrett Browning)  “The Raven” “Annabel Lee” (Edgar Allan Poe)</p> <p>Childe Harold’s Pilgrimage (George Gordon, Lord Byron)  “Dover Beach” (Matthew Arnold)  “Spring and Fall” (Gerard Manley Hopkins)  “Love Among the Ruins” (Robert Browning)  The Rime of the Ancient Mariner” (Samuel Taylor Coleridge)</p> <p><b>INFORMATIONAL TEXTS</b></p> <p>Excerpts from <i>Culture and Anarchy</i> (Matthew Arnold)  Excerpts from <i>Reveries of a Solitary Walker</i> (Jean-Jacques Rousseau)  Excerpts from <i>Hard Times</i> (Charles Dickens)  <i>Tallis’s History and Description of the Crystal Palace, and the Exhibition of the World’s Industry in 1851</i> (John Tallis)</p> <p>Excerpts from the opening of <i>Faust</i> (Johann Wolfgang Von Goethe)  Excerpts from <i>The Origin of Species</i> (Charles Darwin)  <i>The Decay of Lying</i> (Oscar Wilde) (EA)</p>			
<p><b>RL.11-12.3:</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p> <p><b>RL.11-12.4:</b> 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>Subtle narratives and stylistic details contribute to the meaning of the whole work.</p> <p>Poems of this era can be simultaneously intimate and reflective of larger society.</p> <p>Novel characters are developed to portray both universal conflicts and conflicts bound by culture.</p>	<p><b>Essential Questions:</b></p> <p>How does literature affect our concepts of heroes and villains?</p> <p>How can literature be social commentary?</p> <p>What role do dramatic devices and conventions play in creating dramatic impact?</p> <p>How do Romantic and Victorian literature embody the tension between art for art’s sake and art as a response to social and cultural conflict?</p> <p><b>Learning Targets:</b></p> <p>Consider the tension between art for</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> <li>• Exit tickets</li> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <p><b>Seminar and Essay:</b> Compare the moral conflict of Julien Sorel in <i>The Red and the Black</i> and Nora Helmer in <i>A Doll’s House</i>. What are their similarities and differences? Organize textual evidence to support an original, concise thesis statement. (CC11-</p>

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<p><b>RI.11-12.2:</b> 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><b>W.11-12.5:</b> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 54.)</p> <p><b>W.11-12.7:</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p><b>W.11-12.8:</b> Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and</p>		<p>art’s sake and art as a response to social and cultural conflict, as expressed in the works of this unit.</p> <p>Closely analyze a key passage from a novel and comment on how it illuminates the work as whole.</p> <p>Contrast two works by a single author.</p> <p>Observe common tendencies, contradictions, outliers, and subtleties of the Romantic and Victorian periods in literature.</p> <p>Contrast the moral conflicts of characters in two works of this unit consider how the poetry of this period reflects both on the human psyche and on the state of civilization.</p> <p>Analyze how the forms of the poems in this unit contribute to the meaning.</p> <p>Consider how the works of this period show signs of early modernism.</p> <p>Develop a research paper on one of the topics from this year.</p> <p>Identify elements of romanticism and gothic romanticism in works of literature.</p>	<p>12RI2, CC11-12RL3, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Analyze an author’s view of art (and literature) as expressed in a work from this unit. Refer to Oscar Wilde’s “Ballad of Reading Gaol” and <i>The Importance of Being Earnest</i> in order to gain insight into the author’s work as a whole. Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Closely analyze a key passage from a novel and comment on how setting illuminates the themes of the work as a whole. How do the aesthetics of setting create larger meaning? Consider Notre Dame in <i>The Hunchback of Notre Dame</i>, The Red Room in <i>Jane Eyre</i> or the Castle in <i>Dracula</i>. Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> According to Charles Darwin: “Of all the differences between man and the lower animal, man’s sense of moral conscience is by far the most important.” Do you agree with Darwin? Consider <i>Heart of Darkness</i>. Does this novel support or challenge Darwin’s idea? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Some believe Victorians “invented” childhood through art and literature. Is childhood a product of nature and science or is it socially invented? What qualities of childhood are illustrated by the children’s classics <i>Peter</i></p>

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<p>limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><b>SL.11-12.4:</b> Present information, findings, and supporting evidence, conveying a clear and distinct perspective, 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 or formal and informal tasks.</p> <p><b>L.11-12.5 (a-b):</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>			<p><i>and Wendy</i> or <i>The Adventures of Alice in Wonderland</i>? What social conventions are these texts responding to? What literary devices are used to respond to the adult world of the Victorian era? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Consider <i>The Jungle Book</i> as an allegorical tale. What lessons do the laws of the jungle teach the reader? How does the text demonstrate romanticism through science? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> How do the poems of this unit—especially Arnold, Baudelaire, Hopkins, Wilde, and Robert Browning—grapple with hope and despair? By the end of the poems selected, does hope or despair triumph? Organize textual evidence to support an original, concise thesis statement. (CC11-12RL2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar/Essay:</b> Is it helpful or misleading to define literature in terms of trends and movements such as Romanticism? Organize textual evidence to support an original, concise thesis statement. (CC11-12W1, CC11-12SL4)</p> <p><b>Seminar/Essay:</b> Trace the distinction between logic and emotion in <i>Sense and Sensibility</i>. How does this text demonstrate itself as a romantic novel? Compare or contrast its depiction of class and gender hierarchies to another text in this unit. Organize textual evidence to support an</p>

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			<p>original, concise thesis statement. (CC11-12RL2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Consider <i>The Three Musketeers</i> or <i>Twenty Thousand Leagues Under the Sea</i> as adventure novels. Do these texts serve the reader as a means of entertainment? Or are they meant to illustrate a social statement and moral message? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Consider the horror novels: <i>Dracula</i> and/or <i>Frankenstein</i>. Are these texts written for the sake of entertaining us with horror and heighten our senses? Or, is social commentary weaved into the stories? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Charlotte Bronte once said, “Conventionality is not morality.” How is this statement illustrated in her novel <i>Jane Eyre</i>? Consider the text as a Gothic novel. How do its Gothic characteristics help convey its themes? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Catherine in <i>Wuthering Heights</i> has to choose between nature and culture. Explain how this is illustrated in the text. Is this a moral choice? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p>

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			<p><b>Seminar and Essay:</b> Compare and contrast in a balanced argument <i>Wuthering Heights</i> and <i>Jane Eyre</i> with <i>Frankenstein</i> or <i>Dracula</i>. All are considered Gothic novels. What characteristics make them Gothic? Does the Gothic motif serve as a source of entertainment or does it help illustrate social commentary? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> H.G. Wells called himself a Socialist. How does <i>The Time Machine</i> illustrate socialist values? Does this text maintain the tradition of the Victorian novel? How? Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Seminar and Essay:</b> Ibsen’s <i>A Doll’s House</i> is considered by some to be the first feminist play. Do you agree or disagree with this designation? What do we mean when we call a piece of literature “feminist”? Do we make such a judgment according to today’s standards or according to the standards in the day the text was written? You may refer to other texts to illustrate your point. Organize textual evidence to support an original, concise thesis statement. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p> <p><b>Speech:</b> Recite a poem from this unit (or a two-minute passage from a long poem). Include an introduction that discusses how the poem’s structure and form contributes to its meaning. (CC11-12RI2, CC11-12SL4, CC11-12W1)</p>

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			<p><b>Research Paper:</b> Use specific evidence from various sources studied in this unit and/or additional sources to write a research paper that answers: How does the literature of the Romantic and Victorian era show tension between art for art’s sake (where art includes literature) and art as a response to social and cultural conflict? Include an original, concise thesis statement to answer this essential question. (CC11-12RL1, CC11-12RI1, CC11-12W7, CC11-12W8)</p>
<p><b>Unit Seven/Expedition: Swine Flu, Round 2? – Delaware’s Preparation to Prevent Another Swine Flu Outbreak (Spring Expedition)</b>  <b>Timeline:3-4 weeks</b>  <b>Suggested Literary works:</b></p> <p><b>Fiction Novels</b>  <i>Isolation Ward by Joshua Spanogle</i>  <i>Immunity by Lori Andrews</i>  <i>The Andromeda Strain by Michael Crichton</i>  <i>Outbreak by Robin Cook</i>  <i>Pandemic by Daniel Kalla</i></p> <p>Nonfiction:  <i>Flu By Gina Kolata</i></p> <p>Poetry:  “<i>The Swine Flu of Earth</i>” by Anjali Sinha</p>			
<p><b>RI.11-12.5:</b> 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.</p>	<p>Investigating the past allows us to plan for the future.  Effective researchers start with a clear purpose, topic, and audience when doing research.</p> <p>Effective researchers have a toolbox of strategies that help them organize, select,</p>	<p><b>Essential Questions:</b>  What is a pandemic? An epidemic?  How might Delaware prepare differently in the future to prevent widespread outbreaks?</p> <p>What is Swine Flu?</p>	<p><b>Suggested Formative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> <li>• Exit tickets</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>W.11-12.7:</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p><b>W.11-12.8:</b> 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 the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><b>SL.11-12.1(a-d):</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>L.11-12.6:</b> Acquire and use accurately general academic and</p>	<p>and evaluate information.</p> <p>Effective research writers synthesize and interpret information in a documented research paper.</p> <p>Effective researchers present information without plagiarizing</p> <p>An effective writer of historical non-fiction will use research strategically.</p>	<p>What are effective research strategies and how do I apply those strategies to my own research?</p> <p>How do I compose an effective research paper and present my research for an audience?</p> <p>How do I effectively combine the harsh realities of life in the middle ages with the romanticism of popular stories about the time period.</p> <p><b>Learning Targets:</b> Comprehend literary terms.</p> <p>Analyze the use of these terms and synthesize this information into writing.</p> <p>Understand the impact of science on literature</p> <p>Select and research a topic Evaluate sources</p> <p>Take effective notes</p> <p>Create source cards and paraphrase and summarize information, avoiding plagiarism</p> <p>Compose a research paper, using proper formatting, and proper documentation of sources</p> <p>Present research topic for an audience</p>	<ul style="list-style-type: none"> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> <li>• Research on Swine Flu and pandemics throughout history</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <ul style="list-style-type: none"> <li>• Research on most recent swine flu and other pandemics in history.</li> <li>• Presentation on preventative measures to ensure Delaware is protected against another outbreak.</li> <li>• Writing assignments</li> <li>• Formal essays</li> <li>• Projects and presentations</li> <li>• Unit tests</li> </ul> <p><b>Social Studies Assessment:</b> A multimedia presentation that includes historical patterns of responses to pandemics</p> <p><b>English Assessment:</b> Students will write an historical fiction short story. Students will assume the context of a small town in France during an outbreak of the Bubonic Plague. After doing research they will brain storm a list of characters who live in the town and write a story about their experience. These will be compiled into a frame story about the plague that comes from varied perspectives (similar to <i>Canterbury Tales</i>).</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments				
domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression							
<p><b>Unit Eight: European Literature - Twentieth Century</b>  <b>Timeline: 5 weeks</b>  <b>Suggested Works:</b></p> <p><b>LITERARY TEXTS</b></p> <p>Teachers may make the literary selections in a number of ways. They may select works across the genres, or they may focus primarily on a particular genre. The selections should address the ideas of anxiety and beauty in some manner and should offer contrasting responses to the tension and crises of the twentieth century.</p> <p><b>Novels</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <i>The Mayor of Casterbridge</i> (Thomas Hardy)  <i>Steppenwolf</i> (Hermann Hesse)  <i>1984</i> (George Orwell)  <i>All Quiet on the Western Front</i> (Erich Maria Remarque)         </td> <td style="width: 50%; vertical-align: top;"> <i>Pan: From Lieutenant Thomas Glahn's Papers</i> (Knut Hamsun)  <i>Briefing for a Descent into Hell</i> (Doris Lessing)  <i>Brave New World</i> (Aldous Huxley)         </td> </tr> </table> <p><b>Novellas</b></p> <p><i>The Metamorphosis</i> (Franz Kafka) (E)</p> <p><b>Plays</b></p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <i>Antigone</i> (Jean Anouilh)  <i>Caligula</i> (Albert Camus)  <i>Rhinoceros</i> (Eugene Ionesco) (E)  <i>King Lear</i> (William Shakespeare)         </td> <td style="width: 50%; vertical-align: top;"> <i>Mother Courage and Her Children</i> (Bertolt Brecht)  <i>Pygmalion</i> (George Bernard Shaw)  <i>Waiting for Godot</i> (Samuel Beckett)  <i>Hamlet</i> (William Shakespeare)         </td> </tr> </table>				<i>The Mayor of Casterbridge</i> (Thomas Hardy) <i>Steppenwolf</i> (Hermann Hesse) <i>1984</i> (George Orwell) <i>All Quiet on the Western Front</i> (Erich Maria Remarque)	<i>Pan: From Lieutenant Thomas Glahn's Papers</i> (Knut Hamsun) <i>Briefing for a Descent into Hell</i> (Doris Lessing) <i>Brave New World</i> (Aldous Huxley)	<i>Antigone</i> (Jean Anouilh) <i>Caligula</i> (Albert Camus) <i>Rhinoceros</i> (Eugene Ionesco) (E) <i>King Lear</i> (William Shakespeare)	<i>Mother Courage and Her Children</i> (Bertolt Brecht) <i>Pygmalion</i> (George Bernard Shaw) <i>Waiting for Godot</i> (Samuel Beckett) <i>Hamlet</i> (William Shakespeare)
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Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>Poems</b></p> <p>“The Darkling Thrush” (Thomas Hardy)  “The Second Coming” (William Butler Yeats)  <i>Four Quartets</i> (T. S. Eliot) (EA)  “Conversation with a Stone” (Wisława Szymborska)  “Counter-Attack” (Siegfried Sassoon)  “Dreamers” (Siegfried Sassoon)  <i>The Age of Anxiety: A Baroque Eclogue</i> (W.H. Auden) (EA)</p> <p>“Archaic Torso of Apollo” (Rainer Maria Rilke)  <i>Poem of the Deep Song</i> (Federico García Lorca) (selections)  <i>The Wasteland</i> (T. S. Eliot) (EA)  “Suicide in the Trenches” (Siegfried Sassoon)  “The Old Huntsman” (Siegfried Sassoon)  “The Daffodil Murderer” (Siegfried Sassoon)</p> <p><b>INFORMATIONAL TEXTS</b></p> <p><b>Historical Nonfiction</b></p> <p><i>Thus Spoke Zarathustra</i> (Friedrich Wilhelm Nietzsche)  <i>The Courage to Be</i> (Paul Tillich) (selections)</p> <p><i>Letters to a Young Poet</i> (Rainer Maria Rilke)  <i>The Ego and the Id</i> (Sigmund Freud) (selections)</p> <p><b>Speeches</b></p> <p>“Their Finest Hour” (House of Commons, June 18, 1940) (Winston Churchill) (EA)</p> <p><b>Essays</b></p> <p>“Crisis of the Mind” (Paul Valéry)  “‘The Fallacy of Success” (G.K. Chesterton) (E)</p> <p><b>Music</b></p> <p>Ludwig van Beethoven, String Quartet No. 15 in A Minor, Op. 132 (1825)  Flamenco guitar music (such as that performed by Carlos Montoya or Paco Peña)</p>			
<p><b>RL.11-12.3:</b> Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and</p>	<p>Historical context affects an enduring story or theme.</p> <p>Beauty plays a role in twentieth century art forms and these art forms are connected in their relationships to theme,</p>	<p><b>Essential Questions:</b>  Why might the twentieth century be regarded as the “Age of Anxiety?”</p> <p><b>Learning Targets:</b>  Read works of the twentieth century, focusing on the earlier decades.</p>	<p><b>Suggested Formative Assessments</b></p> <ul style="list-style-type: none"> <li>• Short response writing/Quickwrites</li> <li>• Learning logs</li> <li>• Writing to prompts</li> <li>• Participation in literature circles</li> <li>• Documentation of active learning strategies</li> </ul>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>developed).</p> <p><b>RL.11-12.6:</b> 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><b>RL.11-12.10:</b> By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.</p> <p><b>RI.11-12.5:</b> 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.</p> <p><b>W.11-12.7:</b> Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</p> <p><b>W.11-12.8:</b> Gather relevant</p>	<p>central ideas and deeper meanings.</p>	<p>Consider aspects of modernism (such as anxiety) in their historical context.</p> <p>Explain both the breakdown and affirmation of form and meaning in modernist literature.</p> <p>Analyze dystopian literature, considering the problems inherent in fashioning a perfect person or society.</p> <p>Consider how poems in this unit reflect on poetry itself and its possibilities.</p> <p>Write research papers in which they consult literary criticism and historical materials.</p> <p>Consider the implications of modern versions of classical works.</p> <p>Examine the musical allusions and their meanings in twentieth-century poetical works in seminars.</p> <p>Pursue focused questions in depth over the course of one or two class sessions.</p> <p>Understand absurdist and existential philosophy as it applies to literature and theatre.</p> <p>Research the literature they have read</p>	<ul style="list-style-type: none"> <li>• Exit tickets</li> <li>• Participation in class discussion</li> <li>• Collaborative work</li> <li>• Socratic circles</li> <li>• Reflective journaling</li> <li>• Homework assignments</li> <li>• Summarizing</li> </ul> <p><b>Suggested Summative Assessments:</b></p> <p><b>Seminar and Essay:</b> Discuss the characterization techniques authors use to create Huckleberry Finn, Jay Gatsby, and John Grady Cole. How are they the same? How are they different? Are some more effective than others? Why? Use at least three pieces of evidence to support your original thesis statement. (CC11-12RL3, CC11-12W2, CC11-12SL1, CC11-12L5)</p> <p><b>Seminar and Essay:</b> Compare a scene from the 1951 film of <i>A Streetcar Named Desire</i> with the same scene in the 1995 film or a stage performance. Do you think the film or stage production is faithful to the author’s intent? Why or why not? Cite at least three pieces of evidence to support an original thesis statement. (CC11-12RL7, CC11-12W2, CC11-12SL1)</p> <p><b>Seminar and Essay:</b> “How do Willy Loman and Tommy Wilhelm contend with being ‘nobody’?” Cite at least three pieces of evidence to support an original thesis statement. (CC11-12RL9, CC11-12W2, CC11-12SL1, CC11-12W9a)</p> <p><b>Oral Presentation:</b> Play recordings of two of the poets reading their work. Make a presentation to the class about how their</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>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 the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.</p> <p><b>SL.11-12.1(a-d):</b> Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p><b>L.11-12.6:</b> Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression</p>		<p>over the course of the year and the concepts they have studied.</p>	<p>reading influences one’s interpretation of the poem (e.g., tone, inflection, pitch, emphasis, pauses, etc.). (CC11-12RL4, CC11-12W6, CC11-12SL4, CC11-12SL5, CC11-12SL6)</p> <p><b>Research Paper:</b> Write a research paper in which you trace the influence of World War II on American literature. Cite at least three pieces of textual evidence and three secondary sources to support your original thesis statement. (CC11-12RL1, CC11-12W7, CC11-12W8, CC11-12W9)</p> <p><b>Oral Commentary:</b> Students will be given an unseen passage from a contemporary novel, poem, or short story and asked to provide a ten minute commentary on two of the following questions:</p> <ul style="list-style-type: none"> <li>• What are the effects of the dominant images uses in this extract?</li> <li>• Identify the poetic techniques used in this poem (or extract from a poem). Relate them to the content.</li> <li>• What do you think the important themes in this extract are? (CC11-12RL1, CC11-12RL4, CC11-12SL4)</li> </ul>

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:** From the Writer to the Reader

**Designed by:** Sandy Baker and Ann Lewis  
**Modified by** Sharon McMahon, Innovative Schools

**Content Area:** ELA

**Grade Level(s):** Ninth Grade **Time Frame:** 10 days

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### Summary of Unit

In this ninth grade English/language arts unit, students will learn about point of view and characterization in literary text. They will be guided to understand that point of view and characterization are two of the tools writers use to expose truths about human nature through their writing. Students will recognize that the reader plays a unique role as the interpreter of the writer's work, bringing his/her own prior experience and understanding to the interpretation of the literature. As their performance task for this unit, students will create their own pieces of expressive writing, which reflect insights about human nature, implementing what they have learned about point of view and characterization. They will also serve as peer editors of each other's work. The culminating assessment for the unit asks students to apply what they have learned about literary text to the reading of a new piece of literature. In the final reflection for the unit, each student will explore the personal impact of one piece of literary work.

## Charter School Unit Modification

### Guiding Questions

1. Why was this model unit of instruction selected as part of your schools' curricular submission?

This unit was selected for the American Literature course as an introduction to the notion of reading like a writer and writing like a reader, a concept that will progress through the writing workshop of the class. When studying literature, skills in analyzing point of view and characterization will be critical as students consider both the writer of literature, his/her position in the culture of the time period, and the reader at his/her time in contemporary America. Students will use their analysis of point of view and characterization to look back into a time period that was different from our current culture, yet in some ways not entirely foreign to the issues of modern America. As said in the unit's introduction, "point of view and characterization are two of the tools writers use to expose truths about human nature

through their writing.” Students will be challenged through this unit to both explore human nature as revealed through the writing of particular points in history and to look at their community, their country, and their world to examine if human nature has indeed changed or if it has only retreated into different forms.

As an extension of this unit, the Sussex Preparatory Academy will utilize extended readings of fiction, non-fiction and time period pieces to advance students’ concept knowledge of this specific time in history. These additional readings will provide students with increased academic rigor in both concept and content and opportunities to dive deeper into the rich literary history of our time. The instructional materials (graphic organizers, assessments, journal prompts, etc.) that are provided in the published unit can be modified to go with any additional literature.

The performance tasks will remain essentially the same with a small adjustment. The literary magazine, “Personal Reflections” will be an on-line publication. This change opens the assignment to more techno-savvy teens who might consider recording spoken word poetry, rap lyrics, digital story-telling, and other dynamic formats of writing. Written versions of these dynamic formats will be required to help the students assessing these items. In addition, the theme of the magazine will be slightly different, since the literature of the unit did not deal with insights of human nature at various stages of development. Instead, in the Sussex Preparatory Academy unit, an upcoming issue will deal with insights on human nature through the relationship of social groups and how we treat one another. This will allow students to take various perspectives based on their own experiences. The assessment rubric and student feedback form will remain the same.

2. What modifications have been made to the model unit of instruction to meet the specific needs of the student population your school serves?

No modifications will need to be made based on the student population.

3. What modifications have been made to the model unit of instruction that reflect the resources (human, time, building, technology etc.) available to your school?

No modifications will need to be made based on the resources available.

4. Describe any other modifications that have been made to the model unit of instruction that will assist in the curricular review for your school.

No other modification will need to be made to the unit.

## Stage 1 – Desired Results

What students will know, do, and understand

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### Common Core State Standards

CC 9-10 RL 2

CC 9-10 RL 4

CC 9-10 RL 6

## **Big Idea(s)**

Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. It presents complex stories in which the inner and outer lives of human beings are revealed.

Often the intent of an author of fiction is to expose the truth about human nature.

Readers are able to recognize their own thoughts and behaviors in literary characters.

Prior experiences influence a reader's perceptions and insights about their reading: As a result, a reader's response to text is an individually unique experience.

## **Unit Enduring Understanding(s)**

*Students will understand that...*

- Often the intent of an author of fiction is to expose the truth about human nature.
- Readers are able to recognize their own thoughts and behaviors in literary characters.
- Prior experiences influence a reader's perceptions and insights about their reading: As a result, a reader's response to text is an individually unique experience.

## **Unit Essential Questions(s)**

Thematic questions

- How can a literary piece of text reveal truth?
- How does literature reveal us to ourselves?
- How do a reader's experiences influence his/her response to text?

## **Knowledge and Skills**

*Students will know...*

- an author chooses to write from any of the following points of view: 1<sup>st</sup> person, 3<sup>rd</sup> person limited, 3<sup>rd</sup> person objective, 3<sup>rd</sup> person omniscient points of view.
- characterization is the process through which an author develops the qualities and personalities of a story's characters.
- an author may develop the characters directly or reveal them indirectly through actions, speech, thoughts, or the reactions of other characters.

*Students will be able to...*

- identify the point of view of a literary selection.
- explain the influence of a writer's choice of point of view on the reader.
- explain the reasons for a character's actions.
- utilize a specific point of view to impact a reader's reactions.

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

#### Performance Task #1

##### ***That was then - This is now . . .***

You are a freelance writer who is interested in submitting a piece of your original writing to the literary magazine, ***Personal Reflections***. You have been informed that an upcoming issue of the magazine will feature poems, song lyrics, narratives, and reflection journals which deal with insights about human nature at various stages of a human being's development. You have decided to create a literary piece (a poem, a song, a narrative, or a reflection journal) which expresses an insight you have about individuals in a particular stage of their growth, and then submit it to the Editorial Board of that magazine for approval. You will need to determine the genre in which you wish to work, the point of view from which you will write, and the ways in which you will convey your insight. You will want to consider how the point of view you selected will impact on the insight you want to express, as well as how it will affect the readers of the magazine. You will also want to be sure that you develop any characters (including the speaker/narrator) so that their words, actions, and feelings contribute to the expression of the insight about human nature.

**Goal – Express a truth about human nature at a specific age.**

**Role – Freelance Writer (Poet, song writer, short story writer, reflection journal etc.)**

**Audience – Editorial Board of a Literary Magazine**

**Situation – Creating a literary piece appropriate for submission for an upcoming issue of the literary magazine, *Personal Reflections***

**Product – Poem, Song, Narrative, or Reflection Journal**

**Standards – See attached rubric.**

#### Performance Task #2

##### ***Feedback from the Editorial Board***

You serve on the Editorial Board of the literary magazine, ***Personal Reflections***. It is your job to provide feedback to the writers who have submitted pieces to be considered for publication in an upcoming issue. The magazine has devised a feedback form which provides the structure for giving the writers specific reactions and suggestions for revision. You will be reading and evaluating three pieces of writing which have been sent to the magazine. Your job is to consider each piece in light of the criteria established on the Feedback Form. You will then complete a Feedback Form for each piece of writing, providing your responses and suggestions for revisions to the writer.

**Goal – Evaluate the effectiveness of literary pieces submitted for consideration for the “*That Was then - This is now...*” issue of the magazine, *Personal Reflections*.**

**Role - Editor**

**Audience – Writers of literary pieces submitted for publication**

**Situation – Giving feedback to writers about the effectiveness of their**

**writing in conveying an insight about human nature at a specific age**  
**Product – Feedback Forms for Three Literary Submissions**  
**Standards – See Appendix for Feedback Form.**

***That was then – This is now....***  
**Performance Task #1 Rubric**

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b><i>Genre</i></b>	The writer selected a genre that is especially appropriate for expressing the insight about human nature.	The writer selected a genre that is appropriate for expressing the insight about human nature.	The writer selected a genre that is minimally appropriate for expressing the insight about human nature.	The writer selected a genre that is not appropriate for expressing the insight about human nature.
<b><i>Point of View</i></b>	The point of view is clearly and consistently established; it strongly impacts the reader's understanding.	The point of view is clearly established and has impact on the reader's understanding.	The point of view is suggested but has little impact on the reader's understanding.	The point of view is unclear and has no impact on the reader's understanding.
<b><i>Character Development</i></b>	The characters are fully developed through their words, actions, thoughts and feelings, and/or others' reactions; this development strongly influences the reader's understanding.	The characters are developed through their words, actions, thoughts and feelings, and/or others' reactions; this development influences the reader's understanding.	The characters are partially developed through their words, actions, thoughts and feelings, or others' reactions; this development minimally influences the reader's understanding.	The characters are not developed through their words, actions, thoughts and feelings, or others' reactions; as a result, they have little influence on the reader's understanding.



### Other Evidence

(e.g., tests, quizzes, prompts, work samples, observations)

1. *Character Development Organizer*—for the story, “Checkouts” (See Appendix.)
2. *Quizzes*—on use of context clues to determine meanings of unfamiliar words and identification of point of view
3. *Unit Assessment*—on use of context clues to determine meanings of unfamiliar words, the influence of point of view on a reader, and methods of character development with a new reading selection (“The Crush”) (See Appendix.)

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

### Key learning events needed to achieve unit goals

Learning Activities: What learning experiences and instruction will enable students to achieve the desired results? How will the design

W = Help the students know Where the unit is going and What is expected? Help the teachers know Where the students are coming from (prior knowledge, interests)

H = Hook all students and Hold their interest?

E = Equip students, help them Experience the key ideas and Explore the issues?

R = Provide opportunities to Rethink and Revise their understandings and work?

E = Allow students to Evaluate their work and its implications?

To = Be Tailored (personalized) to the different needs, interests, and abilities of learners?

O = Be Organized to maximize initial and sustained engagement as well as effective learning?

1. Begin with the following journal prompt to encourage students to think about human behavior which might be typical of a certain age.

“This is often the way of children, when they truly want a thing, to pretend that they don’t. And then they grow angry when no one tried harder to give them this thing they so casually neglected . . . Humans are very complicated.”

Ask students to write a response to this prompt, recalling a time when this quote would appropriately have described their own behavior. **H**

2. In a “structured pairs” activity have students read their journal entries to each other and complete the three-column response sheet below for their partners. **E**

Your journal entry reminds me of . . .

Your journal entry makes me wonder if . . .

Your journal entry makes me think that people . . .

3. Introduce the essential questions for this series of lessons and have students discuss their own and their partners' experiences (as revealed in their journal entries) in light of these questions. **W**
4. In preparation for reading *Breaking the Ice*, by Dave Barry, have students explore the first time they tried to make conversation with a person of the opposite sex (through phone calls, encounters in hall, notes during class, etc.). **H, T**
5. Tell students they are going to be reading an adult's advice to young people as he remembers his first encounters with the opposite sex. As they read, they will be responding on a similar organizer to the one they used with their journal reflections. **E, O**

This piece of text reminds me of . . .

This piece of text makes me wonder if . . .

This piece of text makes me think that people . . .

6. Ask students to share their reactions which they recorded, and record them on a transparency of the organizer. **E, O**
7. Using what has been recorded on the transparency, elicit from students their "take" on Dave Barry's point of view regarding this topic. Have them brainstorm characteristics of his perspective (i.e., tone, humor, language, situation, word choice, exaggeration, use of dialog, etc.). Ask them to identify the point of view of this piece (1<sup>st</sup> person). **E**
8. Guide them to answer the questions: What impact did the fact that he's an adult have on his treatment of the topic? What truths about human nature does Barry seem to be expressing? What is the effect of his use of the 1<sup>st</sup> person point of view? **R**
9. Introduce the next reading as another literary piece which deals with a similar topic from a different point of view. Ask students to recall a time when a big change occurred in their lives such as moving to a new town, a new school. Explain that the next story is about such a time in an adolescent's life, a time when a teenager new to town is looking for a friendship with a member of the opposite sex. **E, T**
10. Prepare students for the experience of encountering a piece of text about a similar topic which utilizes a different level of word choice. Explain that effective readers have strategies that they use to meet the challenge of understanding unfamiliar words. One of those strategies involves utilizing the language around the unfamiliar words to discern likely meanings (context clues). **E**
11. Project on the overhead a paragraph that incorporates the topic of this next piece (a big change in the life of an adolescent) along with some of the challenging vocabulary they will encounter in that piece of text. Direct

students to read the paragraph silently to get the general sense of the paragraph even though there may be words they do not know. **E**

*Sample text with unfamiliar vocabulary*

I was staring dreamily out of the bus window in a reverie about the life I was leaving behind. My intuition told me that it would be some time before I felt comfortable in this new life I was about to begin. The shards of my past flashed through my mind – my best friend’s last birthday party, summer camp memories, my neighborhood park . . . . I looked over at my mother who had a harrid expression on her face; she was obviously burdened with all the tedious details of moving. I felt a perverse delight in knowing this move was hard on her, as well. I wasn’t brazen enough to tell her what I was thinking, but I suspected she could see it. Outwardly, my dishevelment reflected my inner turmoil. For once, I was not articulate; my typical tendency to talk about everything had disappeared as an underlying anxiety lingered in the back of my mind.

12. Next, project the same paragraph with blanks in place of the target vocabulary. (See below.) Give students a sheet of paper with pairs of words. Explain that each pair includes a synonym and an antonym for one of the missing words in the paragraph. In groups of three, students should select the most appropriate word for each blank, capturing the same sense from the original paragraph. Encourage students to talk about their decision-making with each other. Share the results and explore the skill of using context clues as a strategy for understanding unfamiliar words. **E, O**

*Sample text with blanks in place of unfamiliar vocabulary*

I was staring dreamily out of the bus window in a \_\_\_\_\_ about the life I was leaving behind. My \_\_\_\_\_ told me that it would be some time before I felt comfortable in this new life I was about to begin. The \_\_\_\_\_ of my past flashed through my mind – my best friend’s last birthday party, summer camp memories, my neighborhood park . . . . I looked over at my mother who had a \_\_\_\_\_ expression on her face; she was obviously burdened with all the \_\_\_\_\_ details of moving. I felt a \_\_\_\_\_ delight in knowing this move was hard on her, as well. I wasn’t \_\_\_\_\_ enough to tell her what I was thinking, but I suspected she could see it. Outwardly, my \_\_\_\_\_ reflected my inner turmoil. For once, I was not \_\_\_\_\_; my typical tendency to talk about everything had disappeared as an underlying anxiety \_\_\_\_\_ in the back of my mind.

*Synonyms and antonyms for unfamiliar vocabulary* (Not in order of appearance in the paragraph)

natural	unnatural
instincts	intellect
exciting	boring
remained	rushed
fragments	Sum
speechless	expressive

messiness	neatness
panic	trance
shy	Bold
worried	carefree

13. Now that students have some familiarity with the new vocabulary they will encounter, ask them to read the first two paragraphs of the story, "Checkouts" by Cynthia Rylant. (A similar process could be used with any story written from the point of view of an adolescent dealing with an unwelcome change in his/her life.) Have students read to find out how this girl felt about moving to a new place. Ask students to share the words and phrases which clued them into her perspective about the move. **E**
14. Ask students to compare the first person point of view they saw at work in Dave Barry's "Breaking the Ice" with the third person point of view they are encountering in this story. Ask students to identify the particular type of 3<sup>rd</sup> person point of view used in "Checkouts." What special characteristic does that type of 3<sup>rd</sup> person point of view possess? (Omniscience) Have students suggest how both of those points of view have been used to reveal the insights of the writer. Ask them to make predictions about how the age and perspective of the person through whose eyes the selection is written, seems to have influenced the piece. **E, R**
15. With those predictions in mind, have students continue reading "Checkouts," to discover what insight about an adolescent's adjustment to change the writer might be conveying. **R**
16. Explain that in order for a writer to convey an insight about human nature, he/she often combines the selection of a particular point of view with the development of his/her characters to reveal that insight. To develop students' understanding of a writer's character development, explain that characterization is the process through which an author develops the qualities and personalities of a story's characters. An author sometimes describes the characters directly, but often shows their traits more indirectly through the characters' words, thoughts, and/or actions, as well as through the reactions of others around them. Have students recall their reading of Dave Barry's "Breaking the Ice." Display the transparency of selected lines from his essay (see attached) which demonstrate how he developed the qualities and personality of the character in his piece. Have students label these lines as the character's own words, own thoughts, own actions, or others' reactions. **E**
17. Ask students to consider the girl and the boy in the story "Checkouts;" specifically, their words, actions, and thoughts as revealed by the writer, and their reactions to each other. Have students complete the Character Development Organizer, finding specific lines from the story which reflect identified character traits, as they analyze these two characters. **E, O**
18. Have students share their observations about the characters and guide students to understand that the writer's development of these characters (combined with the selected point of view) serves to convey her insight about human nature in adolescence. **R**
19. Ask students to think of another literary selection they have previously read, heard read aloud, or viewed in film form which led them to recognize some "truth" about themselves. Have students write a reflection journal which explores that experience. Provide the following questions and accompanying rubric to guide their exploration:

- What was that piece of literature? What was the “truth” you recognized about yourself?
  - How did the point of view and/or the character development in this literary selection influence your perceptions and insights?
  - What was your response to the recognition of this “truth” about yourself? **E-2**
20. Explain to students that they are now going to have an opportunity to develop their own pieces of expressive writing in which they utilize what they have seen other writers do through point of view and character development. Give students a copy of **Performance Task #1 – That Was Then...This is Now**. Go over the G.R.A.S.P.S elements of the task. Provide students with a copy of the rubric and clarify any questions, concerns, etc. Also, show students **Performance Task #2 – Feedback from the Editorial Board**. Explain that when they have finished their original pieces of writing, they will then serve as a member of the Editorial Board, giving feedback to three of their peers, using the same rubric. **E-2, T, O**
21. Following the drafting and editorial review process, have students revise their expressive writing pieces and submit for evaluation. **R, E-2**
22. As a final evaluation for this unit, give students copies of the story, “A Crush” by Cynthia Rylant and the accompanying assessment; ask students to complete the assessment with this new piece of text. **E-2**

*Code*

*IP = international education perspective*

*IL = information literacy*

*WR = Workplace readiness/21<sup>st</sup> century skills*

*FA = a formative assessment, used to check for understanding*

**Resources and Teaching Tips**

- **What text/print/media/kit/web resources best support this unit?**

**Barry, Dave.** “Breaking the Ice,” *Literature and Integrated Studies: Forms In Literature*. Glenview, Illinois: Scott, Foresman, and Company, 1997, 58-61.

**Rylant, Cynthia.** “Checkouts,” *Literature and Integrated Studies: Forms in Literature*. Glenview, Illinois: Scott, Foresman, and Company, 1997, 46-51.

**Rylant, Cynthia.** “A Crush,” *The Language of Literature*. Evanston, Illinois: McDougal Littell, 2002, 68-74.

***Also see Appendix for print resources in the form of printed originals.***

## **Differentiation**

Differentiation is addressed throughout the unit.

## APPENDIX

### Printed Originals for Use in Classroom

*(including transparencies, graphic organizers, activity handouts, and unit assessment)*

### ***Sample text with unfamiliar vocabulary***

**I was staring dreamily out of the bus window in a reverie about the life I was leaving behind. My intuition told me that it would be some time before I felt comfortable in the new life I was about to begin. The shards of my past flashed through my mind – my best friend’s last birthday party, summer camp memories, my neighborhood park . . . . I looked over at my mother who had a harried expression on her face; she was obviously burdened with all the tedious details of moving. I felt a perverse delight in knowing this move was hard on her, as well. I wasn’t brazen enough to tell her what I was thinking, but I suspect she could see it, Outwardly, my dishevelment reflected my inner turmoil. For once, I was not articulate; my typical tendency to talk about everything had disappeared as an underlying anxiety lingered in the back of my mind.**

***Sample text with blanks in place of unfamiliar vocabulary***

**I was staring dreamily out of the bus window in a \_\_\_\_\_ about the life I was leaving behind. My \_\_\_\_\_ told me that it would be some time before I felt comfortable in the new life I was about to begin. The \_\_\_\_\_ of my past flashed through my mind – my best friend’s last birthday party, summer camp memories, my neighborhood park . . . . I looked over at my mother who had a \_\_\_\_\_ expression on her face; she was obviously burdened with all the \_\_\_\_\_ details of moving. I felt a \_\_\_\_\_ delight in knowing this move was hard on her, as well. I wasn’t \_\_\_\_\_ enough to tell her what I was thinking, but I suspect she could see it, Outwardly, my \_\_\_\_\_ reflected my inner turmoil. For once, I was not \_\_\_\_\_; my typical tendency to talk about everything had disappeared as an underlying anxiety \_\_\_\_\_ in the back of my mind.**

***Synonyms and Antonyms for Unfamiliar  
Vocabulary***  
**(not in order of appearance in the  
paragraph)**

<b>Natural</b>	<b>unnatural</b>
<b>Instincts</b>	<b>intellect</b>
<b>Exciting</b>	<b>boring</b>
<b>Remained</b>	<b>rushed</b>
<b>Fragments</b>	<b>Sum</b>
<b>Speechless</b>	<b>expressive</b>
<b>Messiness</b>	<b>neatness</b>
<b>Panic</b>	<b>trance</b>
<b>Shy</b>	<b>Bold</b>
<b>Worried</b>	<b>carefree</b>



## CHARACTERIZATION

### Selected Lines from "Breaking the Ice" by Dave Barry

**Directions:** Read the following lines from "Breaking the Ice." These lines help you get to know the main character (the narrator of the essay). Identify each item as an example of the character's own words, own thoughts, own actions, or others' reactions which give you insight about the kind of person the narrator is.

1. "Starting in about eighth grade, my time was divided as follows:  
*Academic Pursuits: 2 percent*  
*Zits: 16 percent.*  
*Trying to Figure Out How to Ask Girls Out: 82 percent". \_\_\_\_\_*
2. "I spent the vast majority of 1960 keeping a girl named Judy under surveillance...." \_\_\_\_\_
3. "I knew ... that there was always the possibility that the girl would say no, thereby leaving me with no viable option but to leave Harold C. Crittenden Junior High School forever and go into the woods and become a bark-eating hermit whose only companions would be the gentle and understanding woodland creatures."  
\_\_\_\_\_
4. "Judy: Hi.  
Me: Hi.  
Judy: Just in case you have ever thought about having a date with me, the answer is no.  
Woodland Creatures:  
HAHAHAHAHAHA." \_\_\_\_\_
5. "I spent the whole time wondering whether it would be necessary to amputate my right arm, which was not

getting any blood flow as a result of being perched for two hours like a petrified snake on the back of Judy's seat exactly one molecule away from physical contact."

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**CHARACTER DEVELOPMENT ORGANIZER**

for "Checkouts" by Cynthia Rylant

<b>CHARACTER'S TRAITS</b>	<b>DIRECT DESCRIP.</b>	<b>OWN WORDS</b>	<b>OWN THOUGHTS</b>	<b>OWN ACTIONS</b>	<b>OTHERS' REACTIONS</b>
---------------------------	------------------------	------------------	---------------------	--------------------	--------------------------

Character:  
\_\_\_\_\_

Personality Traits:  
\_\_\_\_\_  
  
\_\_\_\_\_

Character:  
\_\_\_\_\_

Personality Traits:  
\_\_\_\_\_  
  
\_\_\_\_\_

**Insight Conveyed About Human Nature in Adolescence:**

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***From the Writer to the Reader***  
**UNIT ASSESSMENT**

**Part I – Directions:** Read each of the following sentences. The underlined words in the sentences may be unfamiliar to you. Use the other words and phrases within the sentences (*context clues*) to help you figure out the likely meanings of the unfamiliar words. Answer the multiple choice item after each sentence, which asks you to tell what you have been able to figure out about the unfamiliar word.

1. *The Boy Scout impaled the marshmallow on the stick by shoving the small branch through its center.*

In the sentence above, impaled means-

- A. stuck
- B. tasted
- C. packaged
- D. lifted

2. *He tried to coax the small kitten to eat by gently holding a small bit of cat food up to its mouth.*

In the sentence above, coax means-

- A. force
- B. encourage
- C. prevent
- D. allow

3. *The museum employee ushered the group through the exhibits, explaining all the important displays as he took them through the tour.*

In the sentence above, ushered means-

- A. pushed
- B. left
- C. followed
- D. guided

4. *Because she didn't want him to be embarrassed, his mother tried to straighten his tie discreetly before his date for the prom returned.*

In the sentence above, discreetly means-

- A. angrily
- B. cautiously
- C. silly
- D. simply

5. *Those bushes should survive the cold, winter weather because they are very hardy.*

In the sentence above, hardy means-

- A. weak
- B. beautiful
- C. icy
- D. strong

6. *With no water in the vase, the flowers will wither quickly, bending over as they become lifeless.*

In the sentence above, wither means-

- A. discolor
- B. break off
- C. smell
- D. dry up

**Part II-**

**Directions:** Read the story "A Crush" (also written by Cynthia Rylant, the author of "Checkouts"). Determine the point of view from which "A Crush" is written (1<sup>st</sup> person, 3<sup>rd</sup> person limited, 3<sup>rd</sup> person objective, or 3<sup>rd</sup> person omniscient) and write a paragraph in the space below, explaining what influence this choice of point of view has on you as the reader. Be sure to include textual support for your ideas.

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**Part III –**

**Directions:** Select one of the characters in the story, “A Crush” (Dick, Dolores, Ernie, or Jack) and analyze how the author developed that character to reveal an insight about human nature. Use the *Character Development Organizer* below to record the evidence you gather from the story to illustrate the personality trait(s) of that character. Then write a 2-3 sentence explanation of the insight about human nature revealed by the author through that character.

**CHARACTER DEVELOPMENT ORGANIZER  
for “A Crush” by Cynthia Rylant**

<b>CHARACTER’S TRAITS</b>	<b>DIRECT DESCIP.</b>	<b>OWN WORDS</b>	<b>OWN THOUGHTS</b>	<b>OWN ACTIONS</b>	<b>OTHERS’ REACTIONS</b>
Character:					
Personality Traits:					

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Personality Traits:

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**Insight Conveyed About Human Nature:**

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## **UNIT ASSESSMENT**

### **Scoring Tools**

#### ***Part I –***

- 1. A – stuck**
- 2. B – encourage**
- 3. D – guided**
- 4. B – cautiously**
- 5. D – strong**
- 6. D – dry up**

#### ***Part II – Holistic Rubric***

##### **3**

- **Accurately identifies point of view as 3<sup>rd</sup> person omniscient.**
- **Explains in detail the influence of this point of view on the reader.**
- **Provides appropriate and substantial textual support for ideas.**
- **Makes connections to the author’s insight about human nature.**

##### **2**

- **Identifies point of view as 3<sup>rd</sup> person.**
- **Explains the influence of this point of view on the reader.**
- **Provides appropriate textual support for ideas.**

##### **1**

- **Inaccurately identifies point of view.**
- **Explains own response to the selection.**
- **Mentions details from the story.**

## **Part III – Analytic Rubric**

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>Choice of Character</b>	Selects and consistently focuses on one of the four main characters.	Selects and generally focuses on one of the four main characters.	Selects one of the four main characters.	Considers more than one character.
<b>Identification of Personality Traits</b>	Identifies personality traits that are true of the character selected and significant reflections of human nature.	Identifies personality traits that are true of the character selected and, for the most part, reflections of human nature.	Identifies one personality trait that is true of the character selected.	<b>Does not identify or inaccurately identifies personality trait(s) of characters.</b>
<b>Gathering of Evidence of Character Development</b>	Accurately gathers quality textual evidence of the author’s techniques for developing that character.	Gathers textual evidence of the author’s techniques for developing that character.	Gathers some textual evidence of the author’s techniques for developing that character.	<b>Gathers inaccurate or no textual evidence of the author’s techniques for developing characters.</b>
<b>Understanding of Author’s Insight</b>	Clearly and perceptively expresses the author’s insight about human nature as revealed through the development of that character.	Generally expresses the author’s insight about human nature as revealed through the development of that character.	Suggests an understanding of the author’s insight about human nature through the development of that character.	<b>Lacks understanding of the author’s insight about human nature through the development of any character.</b>



# ***Reflection Journal***

## **Rubric**

### **3**

- **Identifies a piece of literature which they have read, heard read aloud, or viewed in film form which led them to recognize a "truth" about themselves.**
- **Explains that insight fully, including how the point of view and character development of the piece influenced their perceptions and insights.**
- **Explores the experience in detail, describing their response to the insight.**

### **2**

- **Identifies a piece of literature which they have read, heard read aloud, or viewed in film form which led them to make connections with themselves.**
- **Explains those connections, including how the point of view or the character development of the piece influenced their thinking.**
- **Explores the experience, describing their response to those connections.**

### **1**

- **Identifies a piece of literature which they have read, heard read aloud, or viewed in film form.**
- **Mentions the point of view and/or the character development of the piece.**
- **Describes their reaction to the piece of literature.**

## **Feedback from the Editorial Board Performance Task #2 – Feedback Form**

Writer \_\_\_\_\_ Peer Evaluator \_\_\_\_\_

**Genre**

- What genre did the writer choose for his/her writing?
- Is the genre appropriate for the purpose of this task? Why or why not?

**Point of View**

- What point of view did the writer select?
- How did this choice of point of view impact you as the reader? Why?
- Was the point of view maintained consistently? How do you know?

**Character Develop.**

- How were the characters developed (words, actions, thoughts and feelings, others' reactions)?
- How did the characters influence your understanding of the writer's insight about human nature?

**Insight about Human Nature**

- What insight about human nature was expressed through this piece of writing?
- What factor listed on this form most strongly influenced your understanding of the writer's insight? Why?

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:**            **Our Brother's Keeper?**  
***Of Mice and Men***

**Designed by:**        **Rebecca Sharp, Pat Clements, Ann Lewis**  
**Modified by Sharon McMahon, Innovative Schools**

**Content Area:**       **ELA**

**Grade Level(s):**    **Ninth Grade**

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### **Summary of Unit**

This ninth grade language arts unit addresses an author's development of character with a focus on the use of language to reveal the motivations, values and beliefs of characters. Students are expected to analyze a character and assume his/her persona, explaining his life before, during and after the time frame represented in the text. Thematically, this unit explores the impact of the values of an era on the portrayal of characters and the circumstances of their lives as shown through text that grew out of the era. Although other literary concepts may be discussed throughout the unit, the focus and assessments of this unit reflect characterization, the readers' connections with text, and text-to-text connections.

## **Charter School Unit Modification**

### **Guiding Questions**

1. Why was this model unit of instruction selected as part of your schools' curricular submission?

This unit, *Of Mice and Men*, was chosen for this course because it is one of the great literary texts of the 20<sup>th</sup> century and magnificently portrays what life was like for migrant workers during the Great Depression. As in other texts read in this course on American Literature, the characters in the story are products of their society and culture. In addition, Steinbeck challenges the reader by including the notion of disability and difference – through Lennie, of course, but also through Curley's wife, Crooks, and Candy. This American classic has lessons for all students from every background. In the Newark Charter School English curriculum, *Of Mice and Men* will be taught in tandem with a social studies unit on the Great Depression.

The Sussex Preparatory Academy will utilize extended readings of fiction, non-fiction and time period pieces to advance students' concept knowledge of this specific time in history as well as assist them in making the connection between history and modern day events. These additional readings will provide students with increased academic rigor in both concept and content and opportunities to dive deeper into the rich literary history of our time.

In addition to a utilizing the film version of the novel after reading the story, the Sussex Preparatory Academy curriculum will extend the notion of "being my brother's keeper," introduced through the use of *Radio* and "Someone to Lean On," by including selected speeches from President Obama. Throughout his presidential campaign President Obama used the phrase, "I am my brother's keeper. I am my sister's keeper" when talking about our obligation to each other as human beings. He is a role model for all students, and indeed the nation, as he advocates a departure from the comfort of our self-absorbed perspectives, to an attitude of compassion and caring for each other. Through his words, students will be asked to look around their community, nation, and world to see how people treat those on the margins – those who live with a disability or difference, those within poverty, or those who live otherwise isolated from others. A hopeful outcome of this extension will be student writing or other avenue that persuasively addresses issues of social justice and political action.

2. What modifications have been made to the model unit of instruction to meet the specific needs of the student population your school serves?

No modifications will need to be made based on the student population.

3. What modifications have been made to the model unit of instruction that reflect the resources (human, time, building, technology etc.) available to your school?

No modifications will need to be made based on the resources available.

4. Describe any other modifications that have been made to the model unit of instruction that will assist in the curricular review for your school.

No other modification will need to be made to the unit.

## Stage 1 – Desired Results

What students will know, do, and understand

### Common Core State Standards

CC 9-10 RL 1  
CC 9-10 RL 2  
CC 9-10 RL 3  
CC 9-10 RL 4  
CC 9-10 RL 5  
CC 9-10 RL 8  
CC 9-10 RL 9  
CC 9-10 RL 10  
CC 9-10 W 9a  
CC 9-10 W 9b

### **Big Idea(s)**

**Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. It presents complex stories in which the inner and outer lives of human beings are revealed.**

### **Unit Enduring Understanding(s)**

*Students will understand that...*

- **Authors place their characters in believable situations, where they face difficult decisions.**
- **The solution to a problem often reflects the values of the era.**
- **A writer's word choice and syntax are characteristics of voice that help to personalize text.**
- **Reading helps us form our opinions.**

### **Unit Essential Questions(s)**

- **How does an author make characters seem real?**
- **Can a wrong action ever be right?**
- **What responsibility do we have for each other's welfare?**

### **Knowledge and Skills**

*Students will know...*

- **that writers convey characters' attitudes and beliefs through character development.**
- **that writers use language to help the reader develop a rich image of the character's world.**

*Students will be able to...* (21<sup>st</sup> century skills)

- **analyze a character's motivation, beliefs and values in order to assume a persona.**
- **plan, organize, and create a graphic depiction of a character's life, explicit and inferred.**
- **relate themes, dilemmas, and challenges found in a novel to other real-life situations.**

## **Stage 2 – Assessment Evidence**

Evidence that will be collected to determine whether or not Desired Results are achieved

### **Suggested Performance/Transfer Task(s)**

**1. IT'S MY LIFE!** - Imagine you are one of the characters in *Of Mice and Men*. Create a scrapbook that depicts your life before, during and after the time portrayed in this novel. This scrapbook should reflect major events, feelings and

relationships in your life -- those that were revealed in the book and those that may have happened before or after the events of the book. The end result should provide an image through which those close to you can really come to “know” you as a person. This scrapbook can contain pictures, mementos, journal entries, captions or other appropriate memorabilia. This task will be capstoned by your presentation of the scrapbook to the class, speaking as your character. Your understanding will be assessed by the attached rubric.

- G: Reflect character’s motivation and predict his actions
- R: A character in Of Mice and Men
- A: A family member or close friend
- S: Creating a scrapbook chronicling a character’s life, real and inferred
- P: Scrapbook
- S: See rubric

2. **WHOSE BEST INTEREST?** - Imagine you are a member of a town council. The council is facing a difficult zoning decision. A new prison will be constructed in your town. The town council must select the best location for this prison from among four available sites in the town: next to a nursing home, next to an elementary school, on the marshlands near the town park, or in the neighborhood where you live. As a council member, you will be attending an upcoming meeting, during which each council member must present his recommendation for the site to be selected. Write a speech advocating your choice of site for the prison and supporting your thinking.

- G: To persuade others to understand and accept your choice
- R: Town council member
- A: Other council members and the community members attending the meeting
- S: Selecting an appropriate site for a prison
- P: Speech
- S: Locating, analyzing and evaluating information, formulating and supporting an opinion (This will be scored using the Delaware State Writing Rubric.)

**Rubric for Transfer Task #1- *IT'S MY LIFE***

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>The Novel</b>	Scrapbook provides a complete, insightful understanding of the novel.	Scrapbook provides a thorough understanding of the novel.	Scrapbook provides partial understanding of the novel.	Scrapbook provides little understanding of the novel.
<b>The Character</b>	The memorabilia as presented shows a perceptive	The memorabilia as presented shows a complete understanding of	The memorabilia as presented shows a partial understanding of	The memorabilia as presented shows little understanding of

	understanding of the character's motivations, actions, values and beliefs.	the character's motivations, actions, values and beliefs.	the character's motivations, actions, values and beliefs.	the character's motivations, actions, values and beliefs.
<b>The Persona</b>	The presentation shows a perceptive, accurate, believable depiction of the character before, during and after the novel.	The presentation shows an accurate, believable depiction of the character before, during and after the novel.	The presentation shows a partial depiction of the character before, during and after the novel.	The presentation shows limited depiction of the character before, during and after the novel.

**Transfer Task #2 – WHOSE BEST INTEREST?**

Use Delaware State General Rubric for Writing (in appendix).

**Other Evidence**

(e.g., tests, quizzes, prompts, work samples, observations)

- **Character Notes graphic organizer**
- **Three-Column Notes (Use of Language in *Of Mice and Men*) organizer**
- **Personal Response Essay (See holistic rubric in appendix for evaluating these personal responses.)**
- **Persuasive speech to the jury (See adapted Delaware State General Rubric for Writing in appendix for use with this assessment.)**
- **Character Interview Responses - Each student in the class will select an interview question for his/her chosen character to explore. Writing as that character, they will create a possible response to the question. They will be writing in the first-person point of view, as that character. They will use everything they understand about the character (the character's thinking, his/her motivation, his/her way of expressing himself, etc.) to help them formulate a response to the question.**

**Student Self-Assessment and Reflection**

**Stage 3 – Learning Plan**

(Design learning activities to align with Stage 1 and Stage 2 expectations)

**Before Reading Activities (*Of Mice and Men*):**

1. Show students video clips or photographs from the 1930's in America. Ask them to identify the time period and offer any previous impressions they may have about that era in American history. H
2. Using available resources, lead students in an investigation to establish background knowledge concerning what life was like in the 1930's for migrant workers. This may include an internet search on the 1930's and/or the Great Depression. W, E-1, H
3. Introduce any vocabulary reflective of the 1930's setting which may be unfamiliar to the students. Have students offer current vernacular counterparts to these words. E-1
4. Ask students to extend their thinking and brainstorm what they believe it would have been like to be a person with a disability (physical, mental, or emotional) and few financial or family resources, during this era in our country's history. As students predict what problems such a person might encounter, record those predictions on the board or overhead on the left side of a T-chart. (See appendix for sample T-chart.)
5. Share with students one or more textual accounts of what it is like to live in today's world with a disability (physical, mental, or emotional). (See appendix for one possibility of text sample, "It's OK to Be Different," an account of a person living with cerebral palsy.)
6. Have students then think-pair-share with a partner what it might have been like for that person if he/she had been living during the 1930's and had very few financial or family resources. Encourage students to refer to those predictions they had made on the T-chart. E-1, O
7. Introduce the novel, *Of Mice and Men*, as a story of just such a person – an individual living with a disability during the 1930's, whose life takes a dramatic turn as a direct result of his disability and the era in which he lives. H,W

**During Reading Activities (*Of Mice and Men*):**

8. As students are reading the novel, prepare them for their focus on Steinbeck's characterization as it reflects the motivations, values, and beliefs of this segment of the American population during the Depression era, by involving students in the following types of learning experiences:
  - Have students maintain a list of language (word choice and sentence structure) typical of each character in the novel. Based on the context in which the language appears, have students record notes concerning the significance of each example. (See appendix for Three-Column Notes organizer.) E-1, O
  - Have students keep a learning log reacting to their reading of each chapter. These responses to the key plot elements, character developments, etc. will guide students to reflect about their reading and make real-life connections with the text. They will also be a resource for the culminating performance task. E-1, R, E-2, O



- Have students select one particular character in whom they have a special interest. Have them take notes on this character, focusing on the character's actions, reactions to others, thoughts etc. (See appendix for the Character Notes graphic organizer.) E, T, O
9. Using the Three-Column Notes, the Character Notes graphic organizer, and/or the learning logs of chapter response/reflections, have students meet in small expert groups to analyze chosen characters in terms of complexity and growth. (These expert groups might meet several times as they are reading the novel to give on-going consideration to questions such as the following:
    - a. What kind of person is \_\_\_\_\_? How do we know?
    - b. How has the time period in which he/she lives impacted his/her life?
    - c. What decisions has he/she made that have perhaps changed the course of his/her life?
    - d. Has this person grown in any way as the novel has progressed?
    - e. How is \_\_\_\_\_ like a lot of other people? R, T, O
  10. When students have finished the novel, have the expert groups jigsaw so that all new groups have an expert representative for each character. Have students share insights about the complexity and growth of the characters in the novel. R, T, O
  11. Direct students to write a personal response reacting to George's actions in the final chapter. Provide the following questions to prompt students' thinking:
    - a. Were George's actions wrong or right? Why?
    - b. What justification might be offered to support George's actions?
    - c. Were there other solutions that might have been feasible? If so, what are they?

If not, what implications of the era in which the novel took place might have limited the choices the characters had? R, E-2

(See appendix for holistic rubric to evaluate student responses.)

12. Have students respond to the following writing prompt: R. E-2, T

Following Lennie's death, George was arrested and charged with his murder. Imagine that you are either the prosecutor trying to convict George of Lennie's death or the defense attorney trying to acquit him. Write a persuasive speech to the jury in which you give your closing argument in support of a guilty or not guilty verdict. Use insights from the novel to support your arguments.

**After Reading Activities (*Of Mice and Men*):**

13. Show students one or both film versions of *Of Mice and Men* and have them draw comparisons to the book. Have students consider questions such as,
  - How did the actors portray the characters compared to how you envisioned them?

- Were the language choices of the characters in the film true to those in print? (i.e., word choice, dialect, etc.) How were they similar? different?
  - How did the director’s choice of cinematic techniques (blocking, costuming, props, set design, etc.) support/contradict what you had inferred about the nature of each character?
  - If you were the director of the film, how would you have changed it to better reflect your understanding of the characters?” R, E-2
14. To help students “get inside the head” of key characters, explain that they are going to imagine what it might be like to talk to these characters. Divide the class into groups, by character. Have each group develop a list of interview questions they would like to ask their character. Have the groups record their questions on poster paper to put up around the room. Ask each group to share their questions, adding any other that the rest of the class suggests. E-2, R, T, O
  15. Have each student in the class select one of the questions for his/her chosen character to explore. Ask students to imagine that they are that character as they create a possible response to the question. They should write in the first-person point of view, as that character. Encourage students to use everything they understand about the character to help them formulate a response to the question. E-2, R, T
  16. Introduce students to the expectations of Transfer Task #1- *It’s My Life* by sharing the actual task and its accompanying rubric. Explain that everything they have done as they worked with text and film version(s) of the story have prepared them to know their characters inside and out. This scrapbook and its presentation should reveal that understanding. (See appendix for handouts of transfer task and rubric.)

**Transition/Before Reading** (“Someone To Lean On”/Radio):

17. Pose the essential question, “What responsibility do we have for each other’s welfare?” Have students suggest areas in which we may have taken on responsibility for each other in today’s world. Encourage them to identify some social and political issues which arise out of this concern (i.e., welfare, medical care in third world countries, organ donation, care of the homeless, etc.). Have students also suggest areas in which we may have abandoned or ignored responsibility for each other (i.e. breakdown of neighborhoods, focus on personal benefits rather than the good of the whole, political apathy, lack of concern for the environment, etc.) W, H
18. Ask students to apply that question to their previous reading of Steinbeck’s novel, *Of Mice and Men*. Have them consider what kind of support existed in the 1930’s for people like Lennie. How might things have been different for him if he were living in today’s world? W, H
19. Have students suggest any other books, stories, movies, etc. which they’ve read or seen that consider this question of our responsibility for each other.

To guide them as they make these connections, encourage them to consider questions such as the following:

- What aspects of *Of Mice and Men* reminded me of another book or film?
  - How was \_\_\_\_\_ (Book/Move Title ) \_\_\_\_\_ like \_\_\_\_\_ (Character) *Of Mice and Men*?
  - How was \_\_\_\_\_ like Lennie? How was the situation similar?
  - How was this book or movie different from *Of Mice and Men*? How was this character different than Lennie? How was the situation different?
  - Have I read about situations which are parallel to this before? E-1, O
20. A recent movie which shares both similarities and differences with *Of Mice and Men* is the 2003 film, *Radio*. Survey students to see who might be familiar with this film. Bring all students on board by providing a brief synopsis of the film (See appendix for synopses and other support material. Also see “Resources and Teaching Tips” for a list of possible websites.) E-1
21. Explain to students that this film actually grew out of an article written by Delaware native Gary Smith for the December 16, 1996, issue of Sports Illustrated. This article, entitled “Someone To Lean On,” is Smith’s account of an actual person, James Robert Kennedy. Prepare students for the reading of this article by explaining that although “Radio,” as he came to be known, had many challenges in his life, he was ultimately embraced and loved by an entire community, thanks to a school, its football coach, and its students. W, H, E-1

**During Reading** (“Someone To Lean On/*Radio*):

22. Have students read “Someone To Lean On” to see how it was both similar to and different from *Of Mice and Men*. (Students who are familiar with the movie may also compare and contrast the story with the film version.) Consider having students use a Venn Diagram or other comparison/contrast organizer to record their insights and observations as they read. Students may work with a partner to “pair-read” and complete their organizer. E-2, R, T, O
23. Combine pairs of students to form groups of six to share their insights and observations. As they share with each other, have them add any new thoughts to their organizers. E-2, R, T, O
24. To synthesize students’ perceptions, create a whole-class version of the organizer. For example, recorders from each student group might contribute ideas from their groups by writing on a large Venn Diagram created on bulletin board paper. E-2, T, O

**After Reading** (“Someone To Lean On”/*Radio*):

25. Show segments of *Radio*, the film version of this article, with the purpose of highlighting areas of similarity and difference between Lennie’s and Radio’s

- stories. Help students begin to come to the understanding that the eras in which these two stories happened had an impact on the outcome of these characters' situations. Have students explore how our society has changed in its attitude toward and assumption of responsibility for the welfare of people "on the margins," as Gary Smith describes them.
26. Encourage students to step outside the literary and film treatments of the issue of our responsibility to each other, and consider "What are the challenges and potential effects of being our brother's keeper?" Refer students back to the list they created previously of areas in which our society has assumed responsibility and areas in which we have not. As they discuss this question, guide them to explore the implications of making decisions with each other in mind.
  27. Introduce the second transfer task of the unit by telling students that they are going to imagine themselves in a real-life situation where there is no easy answer, where looking out for each other is challenging, at best. Explain that they will receive a scenario in which they will have to make a decision and defend that decision based on their own thinking about how best to assume responsibility.

#### WHOSE BEST INTEREST?

Imagine you are a member of a town council. The council is facing a difficult zoning decision. A new prison will be constructed in your town. The town council must select the best location for this prison from among four available sites in the town: next to a nursing home, next to an elementary school, on the marshlands near the town park, or in the neighborhood where you live. As a council member, you will be attending an upcoming meeting, during which each council member must present his recommendation for the site to be selected. Write a speech advocating your choice of site for the prison and supporting your thinking.

28. Use the Delaware State General Rubric for Writing (in appendix) to guide and evaluate student writing.

*Code*

*IP = international education perspective*

*IL = information literacy*

*WR = Workplace readiness/21<sup>st</sup> century skills*

*FA = a formative assessment, used to check for understanding*

### Resources and Teaching Tips

*What resources best enrich or support this unit?*

- *Of Mice and Men*, the novel by John Steinbeck
- *Of Mice and Men*, the film versions
  - [www.amazon.com](http://www.amazon.com) (1939 version with Burgess Meredith and Lon Chaney, Jr.)
  - [www.imdb.com](http://www.imdb.com) (1992 version with Gary Sinise and John Malkovich)
- Attached graphic organizers (See appendix)
- Access to a variety of research materials about the 1930's, the living conditions of migrant workers, and the Great Depression
- Video clips and/or photographs of life in America during the 1930's
- Supplies for scrapbooks (optional)
- "It's Okay to be Different" by Angie Erickson (See appendix-Originally published in *Newsweek*, Oct. 24, 1994.)
- "Someone To Lean On" by Gary Smith (*Sports Illustrated*, December 16, 1996, Vol. 85, Issue 25, p.78.) (Can be accessed through an online database at the local public library or a university library.)
- *Radio*, the 2003 film adaptation of Gary Smith's real-life account of James Robert Kennedy ([www.sonypictures.com/homevideo/radio/index.htm](http://www.sonypictures.com/homevideo/radio/index.htm))
- Miscellaneous textual materials for use with "Someone To Lean On" and *Radio*
  - [www.scstatehouse.net/sess116\\_200502006bills/4267](http://www.scstatehouse.net/sess116_200502006bills/4267)
  - <http://www.radioandcoachjones.com/>
  - [www.chasingthefrog.com/reelfaces/radio.php](http://www.chasingthefrog.com/reelfaces/radio.php)
  - [www.hollywoodjesus.com/radio\\_about.htm](http://www.hollywoodjesus.com/radio_about.htm)
  - [www.writingstudio.co.za/page480.html](http://www.writingstudio.co.za/page480.html)
  - [www.calendarlive.com:Movie](http://www.calendarlive.com:Movie)
  - [http://movies2.nytimes.com/mem/movies/review.html?title1=Radio%20\(Movie](http://movies2.nytimes.com/mem/movies/review.html?title1=Radio%20(Movie)
  - <http://movies.about.com/cs/radio/a/raddvd012804.htm>
- Other possible texts dealing with the issue of our responsibility for each other:
  - *My Sister's Keeper* by Jodi Picoult
  - *The Outsiders* by S.E. Hinton
  - *The Car* by Gary Paulsen
  - *Don't You Dare Read This, Mrs. Dunphrey* by Margaret Peterson Haddix
  - *Ellen Foster* by Kaye Gibbons
  - *The Secret Life of Bees* by Sue Monk Kidd

**Differentiation**

- The focus of this unit is characterization, text-to-reader and text-to-text connections. Since the textual material in this unit is very rich, it easy to lose focus.

- **Before reading, prepare students and parents for language that may be construed as offensive, when taken out of context.**
- **Consider reading the first chapter of *Of Mice and Men* as a teacher read-aloud, in order to help students understand the dialect.**
- **Because some students may have a negative reaction to the harsh language used by the characters in the text in this unit, the teacher may spend some time working on an author's use of dialogue to establish the characters.**
- **Key chapters or sections of *Of Mice and Men* could be read aloud with a partner or read as an audio book, to support struggling readers.**
- **Key chapters of the novel can also be read as Reader's Theater selections. In order to accommodate this, select several chapters, each one focusing on the dialogue of one particular character, to maintain the focus of the unit.**
- **Also, for struggling readers, key segments of text may be targeted for student reading while using the film version to provide the story in its entirety.**

Appendix

***Brainstorming T-Chart***

***Depression-Era America***  
***1930's***

***Modern America***  
***1960-Present***

## Writing Prompt

**Following Lennie's death, George was arrested and charged with his murder. Imagine that you are either the prosecutor trying to convict George of Lennie's death or the defense attorney trying to acquit him. Write a persuasive speech to the jury in which you give your closing argument in support of a guilty or not guilty verdict. Use insights from the novel to support your arguments.**



## *Of Mice and Men* Character Notes

Name of Character \_\_\_\_\_

Event	Thoughts	Actions	Reactions

Name \_\_\_\_\_

**Three-Column Notes**  
*Use of Language in *Of Mice and Men**

<b>Character</b>	<b>Language</b>	<b>Notes</b>
<b>Lennie</b>		
<b>George</b>		
<b>Curley</b>		
<b>Curley's Wife</b>		
<b>Slim</b>		
<b>Candy</b>		

Write a personal response reacting to George's actions in the final chapter in *Of Mice and Men*. Use the following questions to prompt your thinking:

- a. Were George's actions wrong or right? Why?
  - b. What justification might be offered to support George's actions?
  - c. Were there other solutions that might have been feasible? If so, what are they?
- are they?  
have
- If not, what implications of the era in which the novel took place might have limited the choices the characters had?

### Holistic Rubric for Personal Response

#### **3** — The personal response-

- reflects a thorough analysis of the author's viewpoint and message in relation to the historical and cultural context of the novel.
- reveals a thoughtful evaluation of the information and message presented in the novel by formulating and expressing an insightful personal response.

#### **2** — The personal response-

- reflects some analysis of the author's viewpoint and message in relation to the historical and cultural context of the novel.
- reveals a general evaluation of the information and message presented in the novel by formulating and expressing a personal response.

#### **1** — The personal response-

- reflects a superficial analysis of the author's viewpoint and message in relation to the historical and cultural context of the novel.
- reveals little evaluation of the information and message presented in the novel and neglects to formulate any adequate personal response.



# Delaware Student Testing Program – Instructional Guide for Writing TBWs

(An Analytic Adaptation of the DSTP General Rubric for Writing)

The following characteristics determine the success of the response in  
meeting the needs of the audience and fulfilling the writing purpose.

Score of 5		Score of 4	Score of 3	Score of 2	Score of 1
<p><i>Score point 5 meets all the criteria listed in score point 4. In addition, a paper receiving this score shows an exceptional awareness of readers' concerns and needs.</i></p> <p><i>The student may have shown an exceptional use of:</i></p> <ul style="list-style-type: none"> <li>• <i>Development strategies specific to the purpose for writing</i></li> <li>• <i>Distinctive style, voice, tone</i></li> <li>• <i>Literary devices</i></li> <li>• <i>Compositional risks.</i></li> </ul>	Organization	Unified with smooth transitions, a clear and logical progression of ideas, and an effective introduction and closing.	Generally unified with some transitions, a clear progression of ideas, and an introduction and closing.	Minimally unified and may lack transitions or an introduction or closing.	Lacks unity.
	Development	Sufficient, specific, and relevant <b>details*</b> that are fully elaborated.	Specific <b>details*</b> but may be insufficient, irrelevant, or not fully elaborated.	Some specific <b>details*</b> but may be insufficient, irrelevant, and/or not elaborated.	No or few specific <b>details*</b> that are minimally elaborated.
	Sentence Form.	Consistently complete sentences with appropriate variety in length and structure.	Generally complete sentences with sufficient variety in length and structure.	Some sentence formation errors and a lack of sentence variety.	Frequent and severe sentence formation errors and/or a lack of sentence variety.
	Style/Word Choice	A consistent style with precise and vivid word choice.	Some style and generally precise word choice.	Sometimes general and repetitive word choice.	Often general, repetitive, and/or confusing word choice.
	Lang. Conventions	Few, if any, errors in standard written English that do not interfere with understanding.	Some errors in standard written English that rarely interfere with understanding.	Several kinds of errors in standard written English that interfere with understanding.	Frequent and severe errors in standard written English that interfere with understanding.

More information, materials, and resources available at <http://www.doe.state.de.us/englangarts/elahome.html>

## It's OK to Be Different

Stop making fun of my disability

BY ANGIE ERICKSON

**W**HY ME? I often ask myself, why did I have to be the one? Why did I get picked to be different? Why are people mean to me and always treating me differently? These are the kinds of questions that I used to ask myself. It took more than 10 years for me to find answers and to realize that I'm not *more* different than anyone else.

I was born on June 29, 1978. Along with me came my twin sister, Stephanie. She was born with no birth defects, but I was born with cerebral palsy. For me, CP made it so I shake a little; when my sister began to walk, I couldn't. The doctors knew it was a minor case of cerebral palsy. But they didn't know if I'd ever walk straight or do things that other kids my age could do.

At first my disability did not bother me, because when you're a toddler, you do things that are really easy. When it took me a little longer to play yard games, because I couldn't run that well, my friends just thought I was slow. My disability was noticed when other children were learning how to write and I couldn't. Kids I thought were my friends started to stay away from me because they said I was different. Classmates began commenting on my speech. They said I talked really weird. Every time someone was mean to me, I would start to cry and I would always blame myself for being different.

People thought I was stupid because it was hard for me to write my own name. So when I was the only one in class to use a typewriter, I began to feel I was different. It got worse when the third graders moved on to fourth grade and I had to stay behind. I got held back because the teachers thought I'd be unable to type fast enough to keep up. Kids told me that was a lie and the reason I got held back was because I was a retard. It really hurt to be teased by those I thought were my friends.

After putting up with everyone making fun of me and me crying about it, I started sticking up for myself when I was 10, in fourth grade. I realized if I wanted them to stop, I would have to be the person who make them stop. I finally found out who my real friends were, and I tried to ignore the ones who were mean. Instead of constantly thinking about the things I couldn't do, I tried to think about the things I *could* do, and it helped others, and myself, understand who I really was. When there was something I couldn't do, such as play Pictionary, I sat and I watched or I would go find something else to do. A few people still called me names and made fun of me, but after a while, when they saw they didn't get a reaction, they quit, because it wasn't fun anymore. When they didn't know was that it did still hurt me. It hurt me a lot more than they could ever imagine.

When I was 12, my family moved. I kept this fairy tale in my head that, at my next school, no one would be mean to me or would see that I had a disability. I'd always wished I could be someone other than myself. I found out the hard way that wasn't going to change, that I'd never be able to write and run with no problems. When kids in my new school found out that I couldn't write and my talking and walking were out of the ordinary, they started making fun of me. They never took time to know me.

Everything went back to the way it was before, I went back to blaming myself and thinking that since I was different, I'd never fit in. I would cry all the time, because it was so hard for me to make friends again. I didn't know whether I should trust anyone—I thought that if people knew that I had a disability they would not like me anymore. It took me a long time to understand that I had to return to not caring about what other people say.

People make fun of others because of insecurity. They have to show off to feel better about themselves. When a person made fun of me everyone thought it was just a big joke. After a while I just started laughing along with them or walking away. I really made some kids mad that they weren't getting any reaction out of me. Yeah, it still hurt a lot. I wanted to break down and start crying right then and there, but I knew I didn't want them to get their pleasure out of my hurt feelings. I couldn't cry.

I still get really frustrated when I can't do certain things, and I probably always will. I thought I should give people a better chance to get to know me, but I knew that I would probably get hurt. I never thought that anyone would want to be friends with somebody who had cerebral palsy. At times I have trouble dealing with kids making fun of me, but these are people who need help finding out things in life and need to be treated better themselves. Maybe then they'll treat others the same. They look disappointed when I walk away or laugh when they try to make fun of me. Perhaps they're hurting more than I am.

It took a lot of willpower on my part and a lot of love from family and friends to get where I am today. I learned that no one was to blame for my disability. I realize that I can do things and I can do them very well. Some things I can't do, like taking my own notes in class or running in a race, but I will have to live with that. At 16, I believe I've learned more than many people will learn in their whole lives. I have worked out that some people are just mean because they're afraid of being nice. They try to prove to themselves and others that they are cool, but,, sooner or later, they're going to wish they hadn't said some of those hurtful things. A lot of people will go through life being mean to those with disabilities because they don't know how to act or what to say to them — they feel awkward with someone who's different.

Parents need to teach their children that it's all right to be different and it's all right to be friends with those who are. Some think that the disabled should be treated like little kids for the rest of their lives. They presume we don't need love and friends, but our needs are the same as every other human being's.

There are times when I wish I hadn't been born with cerebral palsy, but crying about it isn't going to do me any good. I can only live once, so I want to live the best I can. I am glad I learned who I am and what I am capable of doing. I am happy with who I am. Nobody else could be the Angela Marie Erickson who is writing this. I could never be, or every want to be, anyone else.

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ERICKSON, now a sophomore at Wayzata High School in Plymouth, Minn., wrote this essay as a ninth grader at junior high.

## **TRANSFER TASK #1 *IT'S MY LIFE!***

Imagine you are one of the characters in *Of Mice and Men*. Create a scrapbook that depicts your life before, during and after the time portrayed in this novel. This scrapbook should reflect major events, feelings and relationships in your life -- those that were revealed in the book and those that may have happened before or after the events of the book. The end result should provide an image through which those close to you can really come to “know” you as a person. This scrapbook can contain pictures, mementos, journal entries, captions or other appropriate memorabilia. This task will be capstoned by your presentation of the scrapbook to the class, speaking as your character. Your understanding will be assessed by the attached rubric.

### **Rubric for Transfer Task #1- *IT'S MY LIFE***

	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>The Novel</b>	Scrapbook provides a complete, insightful understanding of the novel.	Scrapbook provides a thorough understanding of the novel.	Scrapbook provides partial understanding of the novel.	Scrapbook provides little understanding of the novel.
<b>The Character</b>	The memorabilia as presented shows a perceptive understanding of the character's motivations, actions, values and beliefs.	The memorabilia as presented shows a complete understanding of the character's motivations, actions, values and beliefs.	The memorabilia as presented shows a partial understanding of the character's motivations, actions, values and beliefs.	The memorabilia as presented shows little understanding of the character's motivations, actions, values and beliefs.
<b>The Persona</b>	The presentation shows a perceptive, accurate, believable depiction of the character before, during and after the novel.	The presentation shows an accurate, believable depiction of the character before, during and after the novel.	The presentation shows a partial depiction of the character before, during and after the novel.	The presentation shows limited depiction of the character before, during and after the novel.



## **TRANSFER TASK #2 - *WHOSE BEST INTEREST?***

**Imagine you are a member of a town council. The council is facing a difficult zoning decision. A new prison will be constructed in your town. The town council must select the best location for this prison from among four available sites in the town: next to a nursing home, next to an elementary school, on the marshlands near the town park, or in the neighborhood where you live. As a council member, you will be attending an upcoming meeting, during which each council member must present his recommendation for the site to be selected. Write a speech advocating your choice of site for the prison and supporting your thinking.**

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:** **Between a Rock and a Hard Place - *The Crucible***

**Designed by:** **Ann Lewis, Elizabeth Tiffany, Aleta Thompson, Becky Sharp**  
**Modified by Sharon McMahon, Innovative Schools**

**Content Area:** **American Literature**

**Grade Level(s):** **Eleventh Grade**                      **Time Frame:** **3-4 weeks**

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### Summary of Unit

In this secondary ELA unit, students will explore moral issues related to truth and justice, utilizing informational literacy skills to research events in recent history related to “witch hunts” and summarize their findings in both written and oral formats. As a result, they will recognize that “history repeats itself.”

Students will read Arthur Miller’s play *The Crucible*, study the play in terms of both historical and contemporary context, and respond to the issues of truth and justice presented by the play through written, oral, and kinesthetic tasks.

As one final assessment, students will take on the persona of a character in the play and defend in writing that character’s choices and actions. In a second assessment, students will research situations from recent history that reflect similar issues as those presented in *The Crucible* and discuss their findings as a panelist in a symposium format.

## **Charter School Unit Modification**

### Guiding Questions

1. Why was this model unit of instruction selected as part of your schools’ curricular submission?

Arthur Miller’s *The Crucible*, was selected for this course because it is a play whose themes of truth, law, justice, and social action will be highly relevant to the students at the Sussex Preparatory Academy as they explore our nation’s history and identify themselves as key players in their community and world. This unit is positioned

in the American Literature course during the unit linking the Great Depression and the Era of Protest. It is placed here because Arthur Miller wrote the play to comment on the hysteria of McCarthyism. Studying this play will continue to link the themes of truth, law, justice, and social action through history, beginning with the Salem Witch trials, into slavery, emancipation and the Civil War, into *Of Mice and Men*, and beyond the McCarthyism of the 1950's into the Era of Protest and social action and into the present day.

Since *The Crucible* will be taught in a humanities approach with social studies, instruction will seek to draw connections and parallels between the literature and historical events. At the Sussex Preparatory Academy, a slightly greater emphasis on McCarthyism will be included, and students will be asked to draw parallels between the play and society during the 1950's, considering how the play, a work of historical fiction, both comments on and reflects the culture of the time and works as a voice of change within that culture. To this end, some additional readings will be included in the curriculum that pull out the issues of McCarthyism and draw parallels to the Salem Witch Trials. In addition, the play, which portrays characters who are part of a tide of fear or who are destroyed by that fear, will be contrasted with the social action studied in the unit which follows *The Crucible* – the Era of Protest, which will cover the Civil Rights Movement and literature from that time period. During the Era of Protest, people used social action and nonviolence to confront unfounded fears and to gain equality. The notion that literature both reflects culture and encourages social change is repeated.

At the Sussex Preparatory Academy, students will be introduced to Performance Task 1 earlier in the unit. In the DOE unit, students don't learn of the assignment until after reading. At the Sussex Preparatory Academy, students will learn of the assignment early in the unit so that they can use a note-taking strategy, such as double-columned notes or sticky-notes, as they read to collect text information on John Proctor or Rev. John Hale. Students will also work with a partner to collect this information, meeting occasionally as the play is read to compare notes, discuss ideas, and share information. These slight revisions will help students actively engage with the reading by allowing the students to read with a set purpose, allowing them to mark important passages as they read, and building their understanding of character motivation.

For Performance Task 2, students will be encouraged to examine issues of evil, ambition, law, and justice on three levels: community, nation, and world. This examination will be done prior to selecting a final topic for the symposium. The intention of adding this additional step is to ensure that students don't automatically generalize the issues presented in *The Crucible* to national or world issues which seem too distant to spur immediate action. Instead, students will be encouraged to look around them and into their community to see how the themes of evil, ambition, truth, law, and justice touch their lives. After exploring all three of these levels, students will select one issue that is meaningful to further research and prepare for the symposium. It is anticipated that this additional step in the process will scaffold the learning for students and produce a symposium that is rich with diversity and issues relevant to the lives of the students at the Sussex Preparatory Academy.

2. What modifications have been made to the model unit of instruction to meet the specific needs of the student population your school serves?

No modifications will need to be made based on the student population.

3. What modifications have been made to the model unit of instruction that reflect the resources (human, time, building, technology etc.) available to your school?

No modifications will need to be made based on the resources available.

4. Describe any other modifications that have been made to the model unit of instruction that will assist in the curricular review for your school.

No other modification will need to be made to the unit.

## Stage 1 – Desired Results

What students will know, do, and understand

### Common Core State Standards

CC 11-12 RL 1  
CC 11-12 RL 2  
CC 11-12 RL 3  
CC 11-12 RL 4  
CC 11-12 RL 5  
CC 11-12 RL 8  
CC 11-12 RL 9  
CC 11-12 RL 10  
CC 11-12 W 9a  
CC 11-12 W 9b  
CC 11-12 W 3a

### Big Idea(s)

Great literature provides rich and timeless insights into the key themes, dilemmas, and challenges that we face. It presents complex stories in which the inner and outer lives of human beings are revealed.

### Unit Enduring Understanding(s)

*Students will understand that...*

1. Truth is not determined by the number of people who believe it. Perception and belief are often assumed to be true, yet truth stands apart from human fallibility.
2. Law and justice are often equated, yet laws are determined by men, while justice is often beyond the scope of law. Law is man's imperfect attempt to interpret and insure justice.
3. Along with responsibility come risk and sacrifice.
4. Historical and cultural context of an author's work influences the author's viewpoint and theme.

5. In an individual's quest to take a stand or be a pioneer, he/she may be met with obstacles out of his/her control, and may not always reach the goals he or she sets for him/herself.
6. Stepping out into any frontier brings potential risks and sacrifices.
7. Good readers make personal connects to the text.
8. Time and place influences text.
9. An effective summary can synthesize ideas from various sources.
10. Writers often use other authors' ideas to stimulate their own thoughts and incorporate these ideas in their writings, avoiding plagiarism.
11. Speakers orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes.

### **Unit Essential Questions(s)**

#### Thematic questions

1. What is evil? What forms does it take?
2. When do ambition and the need to protect one's own become destructive?
3. What responsibility does an individual have in combating injustice?
4. What is the difference between law and justice?
5. What is more important, one's life or one's principles, and why?
6. To what extent do we influence each other's behavior and thoughts?
7. What is the cost/risk of tolerating (understanding) and accepting each other's differences?

#### Standards-based questions

8. How am I like some or one of the characters in this text?
9. How does the historical and cultural context of this text find its way into the author's message?
10. What do I think about the characters' choices and why?
11. How do the issues and themes presented in the play compare and contrast with those presented in the films?
12. How can I capture the main points of this text?
13. How can I use other authors' ideas to stimulate my own thinking and writing?
14. How can I use other authors' ideas in my own writing without plagiarizing?
15. How can I plan and organize my speaking to best convince my audience?

### **Knowledge and Skills**

#### *Students will know...*

- that writers convey characters' attitudes and beliefs through character development
- that a summary captures main ideas of a piece of text
- that good readers make personal connections with texts

#### *Students will be able to...*

- analyze a character's motivation, beliefs, etc. and assume a persona, writing consistently as that character

- research events in history, using primary and secondary sources
- plan, organize, and write an abstract that compares/contrasts events in play to history
- use information researched or discussed to form a logical and insightful opinion summarize main ideas presented in a text

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

#### Performance Task #1

##### *A Legacy*

Imagine that you are either John Proctor or Rev. John Hale and that you want to leave behind a written document defending your choices and actions as related in *The Crucible*, by Arthur Miller. Your hope is to leave a legacy for generations to come justifying your actions in the play in the form of a letter, sermon, speech, essay, etc. Your final document should reflect your beliefs (as Proctor or Hale), which guided your actions.

G: to explain/defend Proctor’s choice to die rather than renounce his principles or to explain/defend Hale’s opposition to Proctor’s decision

R: John Proctor or Rev. John Hale

A: the next generation

S: to leave a legacy that truth to your convictions is more important than life or that “life . . . is God’s most precious gift”

P: letter, sermon, essay, speech

S: (rubric) use appropriate textual evidence to support an opinion, Consistency in tone (Proctor or Hale), Framework of exposition--organization (for letter, sermon, letter, speech)

#### Performance Task #2

##### *The Lessons of Salem*

Can it happen again? What can we do to minimize the likelihood of it happening again? (“The Lessons of Salem.” *Newsweek*, Aug. 31, 1992)

You have been invited to present as a panelist in a symposium. This symposium will explore situations from recent world history in which issues of “prejudice over reason and fear over courage” may have dictated people’s actions/reactions. As one of the panelists, you should select an event and research it, examining the parallels to the Salem Witch Hunt of 1692 that Miller uses as the basis of *The Crucible*. Consider what you have discovered about evil, ambition, law, and justice to suggest what we could learn that might prevent or minimize the likelihood of such a reoccurrence. Present the results of your research with an accompanying abstract to give to symposium participants.

G: to have students explore situations in recent history where “prejudice over reason and fear over courage” prevail.

R: researchers

A: listening/viewing public (the classroom)

S: symposium with expert panel members, result of research—goal of symposium is to prevent this sort of thing from happening in the future  
(symposium includes a panel presentation and a forum—Q and A with audience)  
P: panel presentation with written abstracts of individual presentations  
S: panel participation and abstract evaluation (see rubric)

**Performance Task 1: Adaptation of DSTP General Rubric for Writing**  
**(Note: addition from General Reading Rubric added to “development”)**

The following characteristics determine the success of the response in meeting the needs of the audience and fulfilling the writing purpose.

Score of 5	Score of 4	Score of 3	Score of 2	Score of 1
<p>Score point 5 meets all the criteria listed in score point 4. In addition, a paper receiving this score shows an exceptional awareness of readers' concerns and needs.</p> <p>The student may have shown an exceptional use of:</p> <ul style="list-style-type: none"> <li>• Development strategies specific to the purpose for writing</li> <li>• Distinctive style, voice, tone</li> <li>• Literary devices</li> <li>• Compositional risks</li> </ul>	<p>Unified with smooth transitions, a clear and logical progression of ideas, and an effective introduction and closing.</p> <p>Sufficient, specific, and relevant details that are fully elaborated. A thorough understanding and interpretation of the generalizations, concepts, and facts specific to the task or question, providing new insights into some aspect of this information.</p> <p>Consistently complete sentences with appropriate variety in length and structure.</p> <p>A consistent style with precise and vivid word choice that reflects character.</p> <p>Few, if any, errors in standard written English that do not interfere with understanding.</p>	<p>Generally unified with some transitions, a clear progression of ideas, and an introduction and closing.</p> <p>Specific details but may be insufficient, irrelevant, or not fully elaborated. A reasonably accurate understanding of the generalizations, concepts, and facts specific to the task or situation.</p> <p>Generally complete sentences with sufficient variety in length and structure.</p> <p>Some style and generally precise word choice that reflect character.</p> <p>Some errors in standard written English that rarely interfere with understanding.</p>	<p>Minimally unified and may lack transitions or an introduction or closing.</p> <p>Some specific details but may be insufficient, irrelevant, and/or not elaborated. An incomplete, limited, and/or sketchy understanding and interpretation of the text; responses may be fragmented or unfocused</p> <p>Some sentence formation errors and a lack of sentence variety.</p> <p>Sometimes general and repetitive word choice.</p> <p>Several kinds of errors in standard written English that interfere with understanding.</p>	<p>Lacks unity.</p> <p>No or few specific details that are minimally elaborated. Serious misconceptions about the generalizations, concepts, specific to the text.</p> <p>Frequent and severe sentence formation errors and/or a lack of sentence variety.</p> <p>Often general, repetitive, and/or confusing word choice.</p> <p>Frequent and severe errors in standard written English that interfere with understanding.</p>

**For non-scorable responses see below:**

- Blank
- Off topic
- Written in a language other than English
- Refusal
- Illegible
- Insufficient

**Performance Task 2: An adaptation of Delaware General Reading Rubric**



(Note: last two bullets under “Going Beyond the Text” dropped)

	Score of 5	Score of 4	Score of 3	Score of 2	Score of 1
<b>Going Beyond the Text (Process)</b>	<ul style="list-style-type: none"> <li>• Demonstrates a thorough understanding and interpretation of the generalizations, concepts, and facts specific to the task or question and may provide new insights into some aspect of this information.</li> <li>• Exhibits insightful extension of the text by making a variety of strong connections to other texts, experiences, and/or concepts.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a reasonably accurate understanding of the generalizations, concepts, and facts specific to the task or situation.</li> <li>• Exhibits superficial extensions of the text by making literal connections to other texts and/or experiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates an incomplete, limited, and/or sketchy understanding and interpretation of the text; responses may be fragmented or unfocused.</li> <li>• Exhibits attempted extensions of the text by making unfocused references to other texts and/or experiences.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates serious misconceptions about the generalizations, concepts, specific to the text.</li> <li>• Exhibits no real extension of the text; responses are disjointed and incomplete or irrelevant and/or inappropriate.</li> </ul>	<ul style="list-style-type: none"> <li>• Inappropriate and irrelevant response or blank response.</li> </ul>
<b>Focusing on the Text (Content)</b>	<ul style="list-style-type: none"> <li>• Cites ample text-based facts with complete accuracy.</li> <li>• Includes extensive pertinent information from the text to support understanding.</li> <li>• Retells or paraphrases texts to illustrate central ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Cites some text-based facts with relative accuracy.</li> <li>• Includes some pertinent information from the text to support understanding.</li> <li>• Retells or paraphrases texts without explicitly illustrating central details.</li> </ul>	<ul style="list-style-type: none"> <li>• Cites research text-based facts with minimal accuracy.</li> <li>• Includes details from the text that do not support understanding.</li> <li>• Retells parts of texts without showing understanding of central ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Cites text-based facts inaccurately or cites no text-based facts.</li> <li>• Includes isolated bits of information from the text that do not support understanding.</li> <li>• Copies part of the texts without showing an understanding of central ideas.</li> </ul>	

**Note: In using the reading rubric, note that “text” and “texts” refer to research texts used to prepare for oral presentation and abstract.**

**Other Evidence** (This could include tests, quizzes, prompts, student work samples, and observations used to collect diverse evidence of student understanding.)

1. Vocabulary quizzes, reading quizzes that focus on ideas presented in the Enduring Understandings and Essential Questions
2. Formative assessments on characterization and summary
3. Reading reflections entries during reading. In stage 3, the sample reading responses could be adapted as informal reader responses/journal entries or be assigned as more formal essay topics or prompt assignments.

**Student Self-Assessment and Reflection** (This should include opportunities for students to monitor their own learning. Ex: reflection journals, learning logs, pre- and post-tests, editing own work.)

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

Learning Activities: What learning experiences and instruction will enable students to achieve the desired results?  
How will the design

W = Help the students know Where the unit is going and What is expected? Help the teachers know Where the students are coming from (prior knowledge, interests)

H = Hook all students and Hold their interest?

E = Equip students, help them Experience the key ideas and Explore the issues?

R = Provide opportunities to Rethink and Revise their understandings and work?

E = Allow students to Evaluate their work and its implications?

To = Be Tailored (personalized) to the different needs, interests, and abilities of learners?

O = Be Organized to maximize initial and sustained engagement as well as effective learning?

1. Hook students with improvisational activities.
  - Relate improvisational scenes to themes present in *The Crucible* (for example, some situations where people react with “crowd” mentality, situations of extreme peer pressure, etc.). **H, E**
  - Create good guy/bad guy situation that shows that tolerance can be a step to understanding and accepting differences. Ask students to create a situation and two characters—a good guy and a bad guy. Run improv first where the “bad guy” shows no tolerance; Run situation a second time where tolerance is shown. (for example, a new kid comes to school and is not part of the “accepted” cliques. A second student belittles this new kid. Take 2: The second student decides to befriend him
2. Introduce essential questions/enduring understandings and key vocabulary and literary terms. **W, E**
  1. What is evil? What forms does it take?
    - a. In whom or where does the evil reside in *The Crucible*?
  2. When do ambition and the need to protect one’s own become destructive?
    - a. Is Proctor’s view of his responsibility to his family right?
  3. What responsibility does an individual have in combating injustice?

- a. Does Hale share any guilt in the final scenes of the play?
4. What is the difference between law and justice?
5. What is more important, one's life or one's principles, and why?
  - a. Who is right—Proctor or Hale?
  - b. How does (or can) Elizabeth justify her compliance?
6. To what extent do we influence each other's behavior and thoughts?
7. What is the cost/risk of tolerating (understanding) and accepting each other's differences?
8. Why do learned men like Danforth, Parris, and Hale accept the girls' accusations?
9. Is there anything that could have been done to protect their society from the mass hysteria? Are there signs they should have seen? Are there signs we need to watch out for today, in our world?
10. Why does Hale "quit this court"?
11. Is there any future checks the Salem community could use? That we could use?
12. Besides the obvious sacrifice that Proctor makes, what sacrifices do you think Hale has or will have to make?
13. Do you consider Elizabeth's sacrifice of lesser importance than her husband's? Why or why not?
14. How do the events of the 1950's influence Miller's choice of subject and theme?
15. What message do you think Miller intended to convey through *The Crucible*?
16. How can some of the characters in the play be seen as pioneers (i.e. Elizabeth, Proctor, Hale)?
3. While not appropriate to read the entire play out loud in class, as students work their ways through the play, they might read critical scenes from the play aloud in class or in small groups to increase understanding (teacher should "think aloud" to both check and increase student comprehension). This would also help prepare novice speakers for the Performance Task 2. **R, T**
4. Divide students into groups and assign each group a short but important scene from the play. The students will also view film versions of their assigned scene to compare subtle but relevant similarities and/or differences in ideas, viewpoints, or characters. Have small groups of students perform key, short scenes from the play. This would help prepare novice speakers for the Performance Task 2. **E, R, T**
5. View a movie version of *The Crucible* (Daniel Day Lewis, Wynona Ryder) and compare treatment of a specific scene, discuss the decision to leave in the scene between Abigail and Proctor in the woods that Miller deleted from many of his stage productions, etc. **E, R**
6. Reading responses **E, R, T (E2)**:
  - Write alternate scenes not included in the play itself (this could be conversations between Betty and Abigail before the play opens, meetings between the girls once the trial begins, etc)

- Write a correspondence between Elizabeth and John while Elizabeth is in jail, reflecting their individual personalities in their letters.
  - What does Parris learn? Write a letter or his final sermon after the “witch hunts” are finished, etc.
  - Does Abigail ever learn? Look 20 years into the future, after Proctor’s death, and write about Abigail’s journey through life.
  - What happens to Elizabeth? How does she help her young children grow up proud of their father?
  - To what extent are jealousy, greed, and ambition like natural disasters or supernatural evils? To what extent are they different? Relate this to *The Crucible*.
7. What is the significance of the title? How do the different definitions of the word *crucible* relate to themes Miller presents in the play? Organize ideas using an appropriate graphic or visual organizer. **E, R,**
  8. To synthesize the concepts of motivation and reasons for characters’ decisions, assign Performance Task #1. Provide students with handouts of the task and the rubric. You will need to spend some time explaining the symposium format to the students. When the assignment has been completed, use the rubrics to provide feedback to the students.
  9. Read and discuss *Newsweek* article “The Lessons of Salem,” *Newsweek*, Aug 31, 1992 in preparation for Performance Task 2. **E, R**
  10. As students prepare the written portions of both performance tasks, they should use the writing process, including self and peer evaluation. **R, E2**
  11. View scenes from other films related to McCarthy’s Red Scare **E, R:**
    - Watch the movie about the McCarthy trials (*Guilty by Suspicion*) and discuss its value to today’s society, to *The Crucible*, etc.
    - View the clips of the trial scenes from *The Way We Were* and do the same thing.

To synthesize the concepts in this unit, introduce the Performance Task #2. Provide students with handouts of the task and the rubric. You will need to spend some time explaining the symposium format to the students. When the assignment has been completed, use the rubrics to provide feedback to the students.

### Resources and Teaching Tips

*The Crucible*, by Arthur Miller

“The Lessons of Salem” (*Newsweek*, Aug. 31, 1992)

Films:

- *Guilty by Suspicion*
- *The Crucible*
- *The Way We Were*

Abstract format and summarizing skills may need to be reviewed and modeled.

Informational literacy skills (research, plagiarism, note-taking, website evaluation, etc) will need to be reviewed.

Format and guidelines for symposium presentation and Q and A with class audience may need to be discussed and modeled.

If reading responses are used as prompt or essay assignments, formats/guidelines/rubrics will need to be presented.

Some students misunderstandings and misconceptions:

- Proctor's decision—what is the big deal about his principles?

Why does Elizabeth acquiesce? Why doesn't she protest more vehemently?

### **Differentiation**

Play may be read aloud, students taking parts, teacher thinking aloud to explain or interpret events, actions, speeches, etc.

Key scenes from the film *The Crucible* could be viewed after reading the scenes to enhance understanding.