

**Crawfordsville Community Schools  
Course Description**

**The Choices We Have; The Choices We Make  
Grade 10 - High Ability**

**MASTER 3/24/2023**

**NARRATIVE DESCRIPTION**

The tenth-grade high-ability student in language arts will examine the thematic topic of human agency and choice through a variety of world literature texts. Through plays and novels, students will analyze character development, conflict, and how cultural expectations shape narratives. Students will also compare and contrast themes, character arcs, and different adaptations. An emphasis on academic writing voice and citing conventions will shape informative and argumentative essays and speeches. Shorter constructed responses will employ close-reading strategies to build students' analytical skills.

Students will read *Red Scarf Girl* as part of their summer reading assignment assigned in their reading course and also utilized in their language arts course. Students will read *Antigone*, *Miles Gloriosus*, *Twelfth Night*, *A Doll's House*, *One Day in the Life of Ivan Denisovich*, *Things Fall Apart*, and *Don Quixote* throughout the school year, as well as shorter pieces. Students will examine various literary elements within each piece of writing to analyze how the author's effect, purpose, style, and meaning are created.

Students will hone revising skills in regular writer's circles and through other peer review activity. Direct grammar instruction may stem from writing assignments or be structured by *Magic Lens*. Cumulative portfolio assignments will showcase students' metacognition and writing range each semester.

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

### **DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on character development and cultural settings in the text. The sophomore high-ability student in language arts will describe how literary elements in narrative develop its themes.

The sophomore high-ability student in language arts will write a personal narrative composition that will use narrative techniques, (e.g., dialogue, pacing, description, reflection, and multiple plot lines), to develop experiences, events, and/or characters; use precise words and phrases, telling details, and sensory language; and provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

The sophomore high-ability student in language arts will write literary analysis compositions and research-based arguments that will introduce claim(s) and create an organization that establishes clear relationships among claim(s), reasons, and evidence; use rhetorical strategies to enhance the effectiveness of the claim; develop claim(s) 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; use effective transitions to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, and between reasons and evidence; establish and maintain a consistent style and tone appropriate to purpose and audience; and provide a concluding statement or section that follows from and supports the argument presented.

The sophomore high-ability student in language arts will create engaging presentations that make strategic and creative use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) to enhance audience understanding of findings, reasoning, and evidence.

The sophomore high-ability student in language arts will use the writing process to draft, revise, peer-review, evaluate, and reflect on extended written compositions, demonstrating control over sentence fluency, precise diction, and mechanical conventions.

The sophomore high-ability student in language arts will foster a constructive team climate, resolving conflicts and facilitating the contributions of all team members to accomplish a task or goal.

The sophomore high-ability student in language arts will evaluate the relevance and credibility of the source of information and data in relation to an inquiry.

### **COURSE CONCEPTS**

UNITS	
<b><u>THEMES</u></b> Literature in Cultural Context	<b><u>LENGTH OF TIME</u></b> 7 weeks

Ironies in Life	10 weeks
Idealism in the Rearview Mirror	6 weeks
Existential Questions	6 weeks
Individual and Community	5 weeks
Who is Mad?	4 weeks
Engaging the World	3 weeks

## EVALUATION

Students will create a variety of narrative, informative, and argumentative compositions that demonstrate skill at writing for a variety of topics and purposes. Students will maintain and develop academic registers of written English, including mechanics, precise diction, and sentence fluency. Students will produce elements of the writing process such as outlines, annotated bibliography, and reflection. Students will engage in a portfolio process for self-evaluation, reflection, and revision.

Students will analyze and synthesize literature, focusing on complexity in the texts. Students will analyze in a variety of ways, including one-page and extended written assignments, group discussions, full-class discussions, and projects.

Students will develop and apply reciprocal communication skills by participating in a range of collaborative discussions. Students will also present and share their works with their peers in a variety of formats and develop as a speaker. Students will deliver an argument with a coherent line of reasoning, evidence, commentary, and a call to action targeted to a specific audience.

## SELECTED RESOURCES

### Teacher Resources

Huang, Chichung. Introduction and Terms. *The Analects of Confucius*, translated by Huang, Oxford University Press, 1997, pp. 3-35.

*Differentiated Language Arts Curriculum for High Ability*. Crawfordsville Community Schools, June 2009, pp. 1-234

### Student Resources

Achebe, Chinua. *Things Fall Apart*. Holt, Rinehart and Winston, 1995.

*A classic narrative about Africa's cataclysmic encounter with Europe as it establishes a colonial presence on the continent. Told through the fictional experiences of Okonkwo, a*

*wealthy and fearless Igbo warrior of Umuofia in the late 1800s, Things Fall Apart explores one man's futile resistance to the devaluing of his Igbo traditions by British political and religious forces and his despair as his community capitulates to the powerful new order (WorldCat.org).*

Akhmatova, Anna. "Requiem." Translated by Stanley Kunitz and Max Hayward, *Robert Ronnow: Poetry*, [ronnowpoetry.com/contents/akhmatova/Requiem.html](http://ronnowpoetry.com/contents/akhmatova/Requiem.html).

This lyrical poem voices the sorrow of a woman whose son has been taken to the GULAG, his fate unknown.

*The Analects of Confucius*. Translated by Chichung Huang, Oxford University Press, 1997.

A collection of exchanges, maxims, and teachings from Kǒng Qiū. Taken together, the analects support and expound on the major teachings of Kǒng Qiū, among the most influential in the world. This edition has helpful footnotes for historical context, idioms, and some cross-referencing.

Barrie, J.M. "Twelve-Pound Look." *Glen Arbor Art*, Glen Arbor Arts Center, 2022.

[glenarborart.org/wp-content/uploads/2017/02/The-Twelve-Pound-Look-formatted.pdf](http://glenarborart.org/wp-content/uploads/2017/02/The-Twelve-Pound-Look-formatted.pdf).

This one-act play makes cheeky use of stage directions and a minimal cast to show a preening husband unexpectedly encountering his first wife, now working as a hired typist. Wryly comedic, it offers a counterpoint to *A Doll's House* as if to imagine a more obtuse Torvald, years later, showing off a second wife and his accomplishments.

Burke, Sue. *Amadis of Gaul*. Amadis of Gaul, 2018, [amadisofgaul.blogspot.com/](http://amadisofgaul.blogspot.com/).

This ongoing passion project translates the classic romance novel *Amadis of Gaul* into English. The tropes that Don Quixote would later emulate are all here: love at first sight, fated adventures, enchantments, and fighting lions. Burke includes pages of explanation

for historical and cultural context both contemporaneously and dealing with the legacy of the book.

Chekov, Anton. *The Seagull*. Translated by Richard Nelson, Richard Pevear, and Larissa Volokhonsky, *Theatre Communications Group*, 2017.

At a summer estate, a group of characters gather to idle the time and face existential crises. With most action taking place offstage, the play follows a troubled young writer who seeks and spurns his actress mother's approval, despairs of his ability to create a "new form," and struggles to maintain the affection of Nina, a young woman starstruck by the actors and writers who come to the lake on vacation. Pivotal in Russian drama, *The Seagull* presents a stark portrayal of the ways we define ourselves by success, approval, or relationships.

de Cervantes, Miguel. *Don Quixote: Abridged Edition*. Translated by Walter Starkie, Signet Classics, 2013.

This classic of Spanish literature follows beknighthed "knight" Don Quixote as he sets out to perform acts of chivalry and bravery a few centuries too late. At once a parody, a picaresque, a romance novel in the classic sense, and a slapstick comedy, *Don Quixote* nevertheless raises questions of humanity. According to John Allen, Dostoevsky said that if this world ended and someone from another world should ask what life on this planet had meant, he would simply give the visitor a copy of *Don Quixote* and say, "Here are my conclusions about life. Can you condemn me for them?" What conclusions will you draw?

*A Funny Thing Happened on the Way to the Forum*. Directed by Richard Lester, United Artists, 1966.

This slapstick farcical comedy is a movie adaptation of the stage musical of the same name. As the central character Pseudolus balances increasingly complicated lies and ploys, all with the end goal of securing his freedom, mistaken identities, chases, and dance numbers abound. Paired with *Miles Gloriosus*, the Roman play it is very loosely based on, it provides great fodder for comparing and contrasting, whether in styles of comedy, roles of agency in characters, theme development, or all of the above.

Hopkins, Gerard Manley. "Carrion Comfort." *Poetry Foundation*, 2022, [poetryfoundation.org/poems/44392/carrion-comfort](https://www.poetryfoundation.org/poems/44392/carrion-comfort).

This Dark Sonnet voices the questions of a speaker who has struggled and possibly still is struggling with an unnamed challenge that tempts him to curse God or to give up. His determination to continue on does not resolve these temptations but rather frames them as an ongoing torment.

Ibsen, Henrik. *Four Major Plays: Volume 1*. Translated by Rolf Fjelde, Signet Classics, 2006.

In this collection of four plays, Henrik Ibsen pioneers Realism on the stage and changes the course of European drama by depicting domestic conflicts, existential angst, and mundane issues of marriage, parenthood, lies, and jobs, mostly within a domestic set of a family drawing room. Each of these four plays has some core similarities like a spouse with a secret, an outsider revealing an illusion, a bid for freedom. However, the differences yield fertile ground for academic comparing and contrasting, focusing on the effects of the differences.

Jiang, Ji-Lee. *Red Scarf Girl*. Holt, Rinehart, Winston, 2000.

This memoir recounts the experiences of a girl growing up during China's Cultural Revolution, marking her shift from a loyal Party member to a target because of her

grandfather's status. Facing a conflict between the Party she admires and the family she loves, Ji-Lee comes of age during a time of great tumult.

Kyun, Ho. "The Tale of Hong Kiltong." *Anthology of Korean Literature from Early Times to the Nineteenth Century*, edited by Peter H. Lee, University of Hawaii Press, 1981, translated by Marshall R. Pihl, pp. 119-147.

This story from the Joseon era is so ubiquitous in Korean culture that it rises to the level of folktale. A talented young man has the misfortune of being born to his father's concubine instead of to a wife, cutting him off from many of the opportunities, relationships, and obligations of filial piety he would otherwise have in his society. Determined to rise nevertheless, Kiltong masters many arts, including magical ones, and becomes a thorn in the side of the Korean government as he despoils corrupt officials and religious leaders. This whimsical tale springs from a concrete obstacle faced by the author himself: What are your options when your birth has already decided your fate?

Plautus. *Miles Gloriosus. 3 Plays by Plautus*. Translated by Paul Roche, Bolchazy-Carducci Publishers, 1984.

This Roman comic play by the Father of Comedy uses stock characters, dramatic irony, and farce-like elements to portray the story of a braggart soldier who is bamboozled out of the girl he kidnapped through a confederacy of the girl, her lover, his slave, and a few women who are excited to knock the soldier down a peg.

"Remembering Chinua Achebe and the Importance of Struggle." *NPR*, 25 Mar. 2013, [npr.org/2013/03/25/175259568/remembering-chinua-achebe-and-the-importance-of-struggle](http://npr.org/2013/03/25/175259568/remembering-chinua-achebe-and-the-importance-of-struggle).

This radio interview of author Chinua Achebe highlights his legacy and some of his goals as a writer.

Shakespeare, William. *Twelfth Night*. Folger Shakespeare Library, 2004.

This comedic play follows Viola, who enters the service of a Duke after she is a victim of a shipwreck. She disguises herself as a man, which backfires when she falls in love with her employer, who is himself besotted with a local Countess. When Viola is sent to woo the Countess on the Duke's behalf, and a presumed-dead twin also enters the love quadrangle, the dramatic irony comes to a climax. A subplot of taking petty revenge on a pompous steward offers an opening for discussing the stakes of pranks when when comedy punches down instead of up.

“The Song of the Faithful Wife, Ch’unhyang.” *Anthology of Korean Literature from Early Times to the Nineteenth Century*, edited by Peter H. Lee, University of Hawaii Press, 1981, translated by Richard Rutt, pp. 257-284.

Originally composed as a pansori, this story is one of Korea's most famous love stories. This excerpt focuses on former kisaeng Ch'unhyang patiently awaiting the return of her husband from his studies in Seoul. In the meantime, she must fend off the advances of a new local governor, preserving her faithfulness until Yi Mong Nyeong can return and discover her plight.

Sophocles. *Antigone*. Perfection Learning Corporation, 1987. *A Funny Thing Happened on the Way to the Forum*. Directed by Richard Lester, Melvin Frank Production, 1966.

The third in Sophocles' *Oedipus* trilogy, this Greek tragedy centers Creon, newly raised to kingdom in the wake of a succession war, who issues an edict that seems justified to him but which flouts the religious laws for dealing with the dead. When Creon's niece



Antigone defies his law to bury the body of her dead brother, Creon will be tested: Will he appear weak if he exempts her from the law? Can he afford not to?

Solzhenitsyn, Alexander. “Nobel Lecture.” Translated by Alexis Klimoff, *The Aleksandr Solzhenitsyn Center*, [solzhenitsyncenter.org/nobel-lecture#:~:text=In%201970%20Solzhenitsyn%20received%20the,as%20a%20Cold%20War%20provocation](http://solzhenitsyncenter.org/nobel-lecture#:~:text=In%201970%20Solzhenitsyn%20received%20the,as%20a%20Cold%20War%20provocation).

In this lecture that Solzhenitsyn could not deliver in person, he opines on the role of art in life, its goals, values, and ability to shape and reflect our society.

—. *One Day in the Life of Ivan Denisovich*. Translated by Ralph Parker, New American Library, 2009.

This brief narrative follows a GULAG prisoner, Ivan Denisovich Shukov, through one day in a “special” (labor) camp. Shukov awakes on the first page and falls asleep at the end. Through a pragmatic tone, the monotonies and details of the life inside a GULAG labor camp are not glamorized or overwrought. The reader is left to wonder what it can mean that on the final page, Shukov describes a day of laying brick in frozen Siberia with barely enough food “a good day.”

## STATE STANDARDS ELA 9-10

RL.1: LEARNING OUTCOME FOR READING LITERATURE - Read and comprehend a variety of literature independently and proficiently

- 9-10.RL.1: Read a variety of literature within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently.

RL.2: KEY IDEAS AND TEXTUAL SUPPORT - Build comprehension and appreciation of literature by identifying, describing, and making inferences about literary elements and themes

- **9-10.RL.2.1:** *Analyze what a text says both explicitly and implicitly as well as inferences and interpretations through citing strong and thorough textual evidence.*
- **9-10.RL.2.2:** *Analyze in detail the development of two or more themes over the course of a work of literature, including how they emerge and are specific and refined by specific details.*
- **9-10.RL.2.3:** *Analyze how dynamic 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.*
- **9-10.RL.2.4:** Students are expected to build upon and continue applying concepts learned previously.

### RL.3: STRUCTURAL ELEMENTS AND ORGANIZATION

Build comprehension and appreciation of literature, using knowledge of literary structure and point of view

- **9-10.RL.3.1:** *Analyze and evaluate how an author's choices concerning how to structure a work of literature, order events within it (e.g., parallel episodes) and manipulate time (e.g., pacing, flashbacks) contribute to the overall meaning and effect of a work.*
- **9-10.RL.3.2:** Analyze how the author creates such effects as suspense or humor through differences in the perspective of the characters and the reader (e.g., created through the use of dramatic irony).

### RL.4: CONNECTION OF IDEAS - Build comprehension and appreciation of literary elements and themes and analyze how sensory tools impact meaning

- **9-10.RL.4.1:** Evaluate the extent to which multiple interpretations of a story, play, or poem stay faithful to or departs from the text or script.
- **9-10.RL.4.2:** Analyze and evaluate how works of literary or cultural significance draw on and use allusions, archetypes, symbols and allegories from myths, traditional stories, or religious works, including how the material is rendered new.

### RN.1: LEARNING OUTCOME FOR READING NONFICTION - Read and comprehend a variety of nonfiction independently and proficiently

- **9-10.RN.1:** Read a variety of nonfiction within a range of complexity appropriate for grades 9-10. By the end of grade 9, students interact with texts proficiently and independently at the low end of the range and with scaffolding as needed for texts at the high end of the range. By the end of grade 10, students interact with texts proficiently and independently.

RN.2: KEY IDEAS AND TEXTUAL SUPPORT - Extract and conduct meaning from nonfiction texts using a range of comprehension skills

- ***9-10.RN.2.1: Analyze what a text says explicitly as well as inferences and interpretations drawn from the text by citing strong and thorough textual evidence.***
- ***9-10.RN.2.2: Analyze in detail the development of two or more central ideas over the course of a text, including how they build on one another to provide a complex analysis.***
- ***9-10.RN.2.3: Analyze a series of ideas or events, including the order in which the points are made and developed, and the connections that are drawn between them.***

RN.3: FEATURES AND STRUCTURES - Build understanding of nonfiction text, using knowledge of text features, structures, and author's perspective

- 9-10.RN.3.1: Students are expected to build upon and continue applying concepts learned previously.
- ***9-10.RN.3.2: Analyze how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.***
- ***9-10.RN.3.3: Determine an author's perspective or purpose in a text, and analyze how an author uses rhetoric to advance that perspective or purpose.***

RN.4: CONNECTION OF IDEAS - Build understanding of nonfiction texts by verifying points and making connections between topics and ideas

- ***9-10.RN.4.1: 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.***
- 9-10.RN.4.2: Analyze various accounts of a subject told in different mediums examining the differences among the various accounts.
- 9-10.RN.4.3: Analyze U.S. and world documents of historical and literary significance, including how they address related themes and concepts.

RV.1: LEARNING OUTCOMES FOR READING VOCABULARY - Build and apply vocabulary using various strategies and sources

- 9-10.RV.1: Acquire and accurately use academic and content-specific words and phrases at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

RV.2: VOCABULARY BUILDING - Use strategies to determine and clarify words and understand their relationship

- **9-10.RV.2.1: Use context to determine or clarify the meaning of words and phrases.**
- 9-10.RV.2.2: Students are expected to build upon and continue applying concepts learned previously.
- **9-10.RV.2.3: Analyze nuances in the meaning of words with similar denotations.**
- 9-10.RV.2.4: Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
- 9-10.RV.2.5: Select appropriate general and specialized reference materials to find the pronunciation of a word or determine or clarify its precise meaning, part of speech, or etymology.

RV.3: VOCABULARY IN LITERATURE AND NONFICTION TEXTS - Build appreciation and understanding of literature and nonfiction texts by determining or clarifying the meaning of words and their uses

- **9-10.RV.3.1: Analyze the meaning of words and phrases as they are used in works of literature, including figurative, connotative, and denotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings.**
- **9-10.RV.3.2: Determine the meaning of words and phrases as they are used in a nonfiction text, including figurative, connotative, denotative, and technical meanings; evaluate the effectiveness of specific word choices on meaning and tone in multiple and varied contexts.**
- **9-10.RV.3.3: Interpret figures of speech in context and analyze their role in the text.**

W.1: LEARNING OUTCOME FOR WRITING - Write effectively for a variety of tasks, purposes, and audiences

- 9-10.W.1: Write routinely over a variety of time frames for a range of tasks, purposes, and audiences; apply reading standards to support analysis, reflection, and research by drawing evidence from literature and nonfiction texts.

W.2: HANDWRITING - Demonstrate the ability to write legibly

- 9-10.W.2: Students are expected to build upon and continue applying concepts learned previously.

W.3: WRITING GENRES - Develop writing skills by writing for different purposes and to specific audiences or people

- **9-10.W.3.1: Write arguments in a variety of forms that -**
  - **Introduce 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.**

- *Use rhetorical strategies to enhance the effectiveness of the claim.*
- *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.*
- *Use effective transitions 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.*
- *Establish and maintain a consistent style and tone appropriate to purpose and audience.*
- *Provide a concluding statement or section that follows from and supports the argument presented.*
- **9-10.W.3.2 Write informative compositions on a variety of topics that–**
  - *Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions.*
  - *Develop the topic utilizing credible sources with relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.*
  - *Use appropriate transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.*
  - *Choose language and content-specific vocabulary that express ideas precisely and concisely to manage the complexity of the topic, recognizing and eliminating wordiness and redundancy.*
  - *Establish and maintain a style appropriate to the purpose and audience.*
  - *Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).*
- **9-10.W.3.3 : Write narrative compositions in a variety of forms that –**
  - Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters.
  - Create a smooth progression of experiences or events.
  - Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plotlines to develop experiences, events, and/or characters.
  - Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
  - Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
  - Provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.4: THE WRITING PROCESS - Produce coherent and legible documents by planning, drafting, revising, editing, and collaborating with others

- **9-10.W.4: Apply the writing process to all formal writing including but not limited to argumentative, informative, and narrative -**
  - *Plan and develop; draft; revise using appropriate reference materials; rewrite; try a new approach, focusing on addressing what is most significant for a specific purpose and audience; and edit to produce and strengthen writing that is clear and coherent.*
  - *Use technology to generate, 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 (e.g., use of publishing programs, integration of multimedia)*
  - *Utilize a standard style guide framework for in-text documentation, formatting, and works cited in order to properly credit sources in all writing types, utilizing multiple sources when appropriate.*

W.5: THE RESEARCH PROCESS - Build knowledge about the research process and the topic under study by conducting short research

- 9-10.W.5: Conduct short as well as more sustained research assignments and tasks to build knowledge about the research process and the topic under study.
  - Formulate an inquiry question, and refine and narrow the focus as research evolves.
  - Gather relevant information from multiple authoritative sources, using advanced searches effectively, and annotate sources.
  - Assess the usefulness of each source in answering the research question.
  - Synthesize and integrate information into the text selectively to maintain the flow of ideas.
  - Avoid plagiarism and over reliance on any one source and follow a standard format (e.g.,MLA, APA) for citation.
  - Present information, choosing from a variety of formats.

W.6: CONVENTIONS OF STANDARD ENGLISH - Demonstrate command of the conventions of standard English

- **9-10.W.6.1: Demonstrate command of English grammar and usage, focusing on:**
  - **9-10.W.6.1A: Pronouns – Students are expected to build upon and continue applying conventions learned previously.**
  - **9-10.W.6.1B: Verbs – Forming and using verbs in the indicative,imperative, interrogative, conditional and subjunctive moods.**

- ***9-10.W.6.1B: Verbs – Forming and using verbs in the indicative,imperative, interrogative, conditional and subjunctive moods.***
- ***9-10.W.6.1C: Adjectives and Adverbs – Students are expected to build upon and continue applying conventions learned previously.***
- ***9-10.W.6.1D: Phrases and Clauses – Students are expected to build upon and continue applying conventions learned previously.***
- ***9-10.W.6.1E: Usage –Identifying and using parallelism in all writing to present items in a series and items juxtaposed for emphasis.***
- ***9-10.W.6.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling focusing on:***
  - ***9-10.W.6.2A: Capitalization – Students are expected to build upon and continue applying conventions learned previously.***
  - ***9-10.W.6.2B: Punctuation – Using a semicolon and a conjunctive adverb to link two or more closely related independent clauses.***
  - ***9-10..W.6.2C: Spelling – Students are expected to build upon and continue applying conventions learned previously.***

SL.1: LEARNING OUTCOME FOR SPEAKING AND LISTENING - Develop and apply effective communication skills through speaking and active listening

- **9-10.SL.1: Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.**

SL.2: DISCUSSION AND COLLABORATION - Develop and apply reciprocal communication skills by participating in a range of collaborative discussions

- ***9-10.SL.2.1: Initiate and participate effectively in a range of collaborative discussions on grade- appropriate topics, texts, and issues, building on others’ ideas and expressing personal ideas clearly and persuasively.***
- ***9-10.SL.2.2: Examine, analyze, and reflect on ideas under discussion, by providing textual evidence in order to support or refute those ideas.***
- **9-10.SL.2.3: Work with peers to establish norms for collegial discussions and decision-making, set clear goals and deadlines, and individual roles as needed.**
- **9-10.SL.2.4: Expand 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.**
- **9-10.SL.2.5: Respond thoughtfully to multiple perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify personal views and understanding and make new connections in reference to the evidence and reasoning presented.**

SL.3: COMPREHENSION - Develop and apply active listening and interpretation skills using various strategies

- 9-10.SL.3.1: Analyze multiple sources of information presented in diverse media and formats while evaluating the credibility and accuracy of each source.
- 9-10.SL.3.2: Evaluate a speaker's perspective, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or distorted evidence.

SL.4: PRESENTATION OF KNOWLEDGE AND IDEAS - Develop and apply the skills to communicate ideas effectively in a variety of situations

- 9-10.SL.4.1: Present information, findings, and supporting evidence logically so that listeners can follow the line of reasoning, ensuring organization and development are appropriate to purpose, audience, and task.
- 9-10.SL.4.2: Create engaging presentations that make strategic and creative use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) to enhance audience understanding of findings, reasoning, and evidence.
- 9-10.SL.4.3: Students are expected to build upon and continue applying concepts learned previously

ML.1: LEARNING OUTCOME FOR MEDIA LITERACY - Develop an understanding of media and the roles and purposes of media

- 9-10.ML.1: Critically analyze information found in a variety of mediums used to persuade, inform, entertain, and transmit culture.

ML.2: MEDIA LITERACY - Recognize the purpose of media and the ways in which media can have influences

- 9-10.ML.2.1: Analyze bias in media through the inclusion or exclusion of information and reliability of the source from visual and verbal messages to achieve a desired result.
- 9-10.ML.2.2: Analyze and interpret the changing role of the media in focusing the public's attention on events and informing their opinions on issues.



**Crawfordsville Community Schools**

**Skeletal Unit Plan**

**[March 2022]**

**English 10-H**

**Unit 1 - approximately 7 weeks**

**Literature in Cultural Context**

**High-Ability 10**

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

**DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on character development and cultural settings in the text.

The sophomore high-ability student in language arts will describe how literary elements in narrative develop its themes.

The sophomore high-ability student in language arts will write a personal narrative composition that will use narrative techniques, (e.g., dialogue, pacing, description, reflection, and multiple plot lines), to develop experiences, events, and/or characters; use precise words and phrases, telling details, and sensory language; and provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

**MAJOR CONCEPTS**

Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.

Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.

A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.

### CONTENT OUTLINE

- I. Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.
  - A. *Red Scarf Girl*
    - 1. Description, dialogue, and behavior reveal characters to readers.
    - 2. Descriptions of characters may come from a speaker, narrator, other characters, or the characters themselves.
    - 3. A dynamic character who develops over the course of the narrative often makes choices that directly or indirectly affect the climax and/or the resolution of that narrative.
  - B. *Red Scarf Girl*, “The Story of Hong Kiltong,” excerpt from “Song of the Faithful Wife, Ch’unhyang,” *Antigone*
    - 1. Often the change in a character emerges directly from a conflict of values represented in the narrative.
    - 2. A character’s perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text
    - 3. The significance of characters is often revealed through their agency and through nuanced descriptions.
- II. Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.
  - A. *Red Scarf Girl*, “The Story of Hong Kiltong,” excerpt from “Song of the Faithful Wife, Ch’unhyang,” *The Analects of Confucius*, *Antigone*
    - 1. Setting includes the social, cultural, and historical situation during which the events of the text occur.
    - 2. The way characters interact with their surroundings provides insights about those characters and the setting(s) they inhabit.
- III. A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.
  - A. Autobiographical Narrative (major writing)
    - 1. Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader.
    - 2. The narrator's or speaker's tone toward events or characters in a text influences readers' interpretation of the ideas associated with those things.
    - 3. Autobiographical narrative writing communicates the significance of recounted events through selection of detail, tone, and reflection.

### DIFFERENTIATED ACTIVITIES

## INTRODUCTORY ACTIVITIES

Students will read *Red Scarf Girl* to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by characters and analyze how setting and the details associated with it not only depict a time and place, but also convey values associated with that setting. (RL.1, **RL.2.1, RL. 2.2, RL.2.3, RL.3.1**)

Students will research and share about leaders who had Cult of Personality to practice basic research skills and speaking/listening skills. (W.5, **SL.2.1, SL.2.2**, SL.2.5, SL.4.2).

Students will review slidedeck of images from Cultural Revolution to analyze media features and conduct brief related research for discussion (RN.3.1, W.5, ML.1, ML.2.1)

Watch TED talk “Danger of a Single Story” to analyze how Adichie constructs her argument and to understand a larger context for literature. (**RN.2.1, RN.2.2, RN.2.3, RN.3.3, RN.4.1**)

Students will read excerpts from *The Analects of Confucius* to understand the cultural context which most texts in this unit draw from and make thematic connections across the texts. (RN.1, **RN.2.1, RN.2.2, RN.3.2, RN.3.3, RN.4.1**, RN.4.3, **RV.2.3**)

Students will read “The Story of Hong Kiltong” to analyze how a character’s perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text as well as how setting includes the social, cultural, and historical situation during which the events of the text occur. (RL.1, **RL.2.1, RL.2.2, RV.2.1, RV.3.1, RV.3.2, RV.3.3**)

Students will read excerpt from “Song of the Faithful Wife, Ch’unhyang” to analyze how setting affects the social, cultural, and historical situation during which the events of the text occur and how the significance of characters is often revealed through their agency and through nuanced descriptions. (RL.1, **RL.2.1, RL.2.2, RV.2.1, RV.3.1, RV.3.2, RV.3.3**)

Students will take notes on a lecture on Greek theatre and tragedy forms as well as the tragic hero archetype to contextualize reading *Antigone* in history, culture, and literature (SL.1, RL.4.2).

Students will read *Antigone* to evaluate it draws on and uses allusions and archetypes, as well as how characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters (**RL.2, RL.2.2, RL.2.3, RL.3.1**, RL.4.2).

## DEVELOPMENTAL ACTIVITIES

Students will analyze Ji-Li’s internal and external conflicts in *Red Scarf Girl* and cite evidence for how dynamic 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. (**RL.2.1, RL.2.3, W.3.1, W.6**)

Students will prepare and hold a fishbowl discussion over chapters of *The Analects of Confucius* to understand the cultural context which most texts in this unit draw from and make thematic connections across the texts and practice effective discussion skills. (**SL.2.1, SL.2.2, SL.2.4, SL.2.5**)

Students will write a character sketch of Ch'unhyang to practice inference, characterization, and citing evidence to support claims and demonstrate understanding (**W.3.2, W.6, RL.2.1**)

Students will compare and contrast Ch'unhyang and Hong Kiltong to analyze how similar themes develop differently in different texts (**RL. 2.1, RL 2.2, RL.4.2, W.3.2, W.6**)

Students will write a personal “single story” to extend the argument of Adichie’s speech and introduce personal essays (**W.3.2, W.6**)

Students will create and perform a kamishibai to learn how to pace a story, analyze its cultural context, and present something individually to the class (**RL.3.1, RL.4.2, SL.4.2**)

Students will practice writing both scene and summary in narratives to create a smooth progression of experiences or events and use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plotlines to develop experiences, events, and/or characters. (**W.3.3, W.4**)

Students will peer review autobiographical narratives to try a new approach, focusing on addressing what is most significant for a specific purpose and audience, and edit to produce and strengthen writing that is clear and coherent. (**W.4**)

Students will read shorter memoir exemplars to analyze how pacing and other narrative techniques develop experiences, events, and/or characters. (**RL.2.1, RL.2.2, RL.3.1**)

### **CULMINATING ACTIVITIES**

Students will compare Ch'unhyang and Antigone first in discussion and then in writing to apply concepts of cultural context, character agency, and how themes develop differently in different texts. (**RL.2.1, RL.2.2, RL.4.2, W.3.2, W.6, SL.2.1, SL.2.2, SL.2.4, SL.2.5**)

Students will evaluate the use of tragic hero archetypes in *Antigone* to develop skills in citing evidence and creating a literary argument. (**RL. 4.2, W.3.1, W.6**)

Students will write and revise an autobiographical narrative to engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events; use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plotlines to develop experiences, events, and/or characters; use a variety of techniques to sequence events

so that they build on one another to create a coherent whole; use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters; and provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (W.3.3, **W.4**, **W.6**)

## EVALUATION

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on character development and cultural settings in the text. Analysis will be evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will describe how literary elements in narrative develop its themes, evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will write a personal narrative composition evaluated by the teacher and student through peer-editing checklist, standards-based criteria, and professional judgment.

## SELECTED RESOURCES

### TEACHER RESOURCES

Huang, Chichung. Introduction and Terms. *The Analects of Confucius*, translated by Huang, Oxford University Press, 1997, pp. 3-35

### STUDENT RESOURCES

*The Analects of Confucius*. Translated by Chichung Huang, Oxford University Press, 1997.

Kyun, Ho. "The Tale of Hong Kiltong." *Anthology of Korean Literature from Early Times to the Nineteenth Century*, edited by Peter H. Lee, University of Hawaii Press, 1981, translated by Marshall R. Pihl, pp. 119-147.

"The Song of the Faithful Wife, Ch'unhyang." *Anthology of Korean Literature from Early Times to the Nineteenth Century*, edited by Peter H. Lee, University of Hawaii Press, 1981, translated by Richard Rutt, pp. 257-284.

Sophocles. *Antigone*. Perfection Learning Corporation, 1987.

**Crawfordsville Community Schools**  
**Skeletal Unit Plan**  
**[July 2022]**  
**English 10-H**  
**Unit 2 - approximately 10 weeks**

**Ironies in Life**  
**High-Ability 10**

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

**DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will analyze how the author creates such effects as suspense or humor through differences in the perspective of the characters and the reader.

The sophomore high-ability student in language arts will evaluate the extent to which multiple interpretations of a story, play, or poem stay faithful to or departs from the text or script.

The sophomore high-ability student in language arts will write a literary analysis compositions that will introduce claim(s) and create an organization that establishes clear relationships among claim(s), reasons, and evidence; use rhetorical strategies to enhance the effectiveness of the claim; develop claim(s) 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; use effective transitions to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, and between reasons and evidence; establish and maintain a consistent style and tone appropriate to purpose and audience; and provide a concluding statement or section that follows from and supports the argument presented.

**MAJOR CONCEPTS**

The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.

Comparing and contrasting texts reveals meanings in both.

Literary analysis is comprised of evidence and commentary supporting claims.

### CONTENT OUTLINE

- I. The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.
  - A. *Miles Gloriosus, A Funny Thing Happened on the Way to the Forum, Twelfth Night*
    1. Situational or verbal irony is created when events or statements in a text are inconsistent with either the expectations readers bring to a text or the expectations established by the text itself.
    2. Some patterns in dramatic situations are so common that they are considered archetypes, and these archetypes create certain expectations for how the dramatic situations will progress and be resolved.
    3. Pacing is the manipulation of time in a text. Several factors contribute to the pace of a narrative, including arrangement of details, frequency of events, narrative structures, syntax, the tempo or speed at which events occur, or shifts in tense and chronology in the narrative
- II. Comparing and contrasting texts reveals meanings in both.
  - A. *Miles Gloriosus* and *A Funny Thing Happened on the Way to the Forum*
    1. Descriptions of characters may come from a speaker, narrator, other characters, or the characters themselves.
    2. Contrasting characters in similar situations can reveal meaning and theme.
- III. Literary analysis is comprised of evidence and commentary supporting claims.
  - A. Compare/Contrast essay (major writing)
    1. Writers convey their ideas in a sentence through strategic selection and placement of phrases and clauses. Writers may use coordination to illustrate a balance or equality between ideas or subordination to illustrate an imbalance or inequality.
    2. Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.
    3. Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim.
  - B. Sonnet analysis (major writing)
    1. Writers achieve coherence when the arrangement and organization of reasons, evidence, ideas, or details is logical. Writers may use transitions,



repetition, synonyms, pronoun references, or parallel structure to indicate relationships between and among those reasons, evidence, ideas, or details.

2. Closed forms of poetry include predictable patterns in the structure of lines, stanzas, meter, and rhyme, which develop relationships among ideas in the poem.
3. Ideas and images in a poem may extend beyond a single line or stanza.

## DIFFERENTIATED ACTIVITIES

### INTRODUCTORY ACTIVITIES

Students will read *Miles Gloriosus* to study and explore situational and verbal irony and how they develop the meaning of a text. (RL.1, **RL.2.1**, **RL. 2.2**, **RL.2.3**, **RL.3.1**, RL.3.2)

Students will learn about forms of irony (RL.3.2). .

Students will watch *A Funny Thing Happened on the Way to the Forum* to compare and contrast two texts with similar situations. (**RL.2.1**, **RL.3.1**, RL.3.2)

Students will read *Twelfth Night* to analyze how a character's perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text as well as how setting includes the social, cultural, and historical situation during which the events of the text occur. (RL.1, **RL.2.1**, **RL.2.2**, **RV.2.1**, **RV.3.1**, **RV.3.2**, **RV.3.3**)

Students will take notes on a lecture on sonnet forms to support their structured activities and independent exploration (SL.1, RL.4.2).

Students will select a sonnet by Shakespeare to analyze independently (**RL.2.1**, **RL.2.2**, **RV.3.1**, **RV.3.3**).

### DEVELOPMENTAL ACTIVITIES

Students will analyze forms of irony and comedy in the film and two plays and cite evidence for how those elements develop over the course of a text and advance the plot or develop the theme. (RL.1, **RL.2.1**, **RL. 2.2**, **RL.2.3**, **RL.3.1**, RL.3.2 **W.3.1**, **W.6**)

Students will brainstorm together to compare and contrast the play and film. (**SL.2.1**, **SL.2.2**, SL.2.4, SL.2.5)

Students will write a character sketch of a character in *Twelfth Night* to practice inference, characterization, and citing evidence to support claims and demonstrate understanding (**W.3.2**, **W.6**, RL.2.1)

Students will create a dialectical notebook to practice close reading of Shakespeare lines (**RL.2.1, RL.2.2, RL.4.2, W.3.2, W.6**)

Students will read a sonnet analysis exemplar to analyze how to develop a line of reasoning. (**RN.2.3, RN.3.2, RN.3.3, RN.4.1**)

### **CULMINATING ACTIVITIES**

Students will compare *Miles Gloriosus* and *A Funny Thing Happened on the Way to the Forum*, first in discussion and then in writing a multi-draft essay to apply concepts of cultural context, character agency, and how themes develop differently in different texts. (**RL.2.1, RL.2.2, RL.3.1, RL.3.2, RL.4.1, W.3.1, W.4, W.6, SL.2.1, SL.2.2, SL.2.4, SL.2.5**)

Students will evaluate the use of irony in *Twelfth Night* to develop skills in citing evidence and creating a literary argument. (**RL.3.2, W.3.1, W.6**)

Students will write and revise an analysis of a sonnet. (**RV.1, RV.2.1, RV.2.3, RV.2.5, RV.3.1, W.3.1, W.4, W.6**)

### **EVALUATION**

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on forms of comedy and literary elements in the text. Analysis will be evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will describe how literary elements in drama, film, and poetry develop themes, effects, and meanings, evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will write literary analyses and comparative essays evaluated by the teacher and student through peer-editing checklist, standards-based criteria, and professional judgment.

### **SELECTED RESOURCES**

#### **TEACHER RESOURCES**

#### **STUDENT RESOURCES**

*A Funny Thing Happened on the Way to the Forum*. Directed by Richard Lester, Melvin Frank  
Production, 1966.

Plautus. *Miles Gloriosus*. *3 Plays by Plautus*. Translated by Paul Roche, Bolchazy-Carducci  
Publishers, 1984.

*Folger Shakespeare*. Folger Shakespeare Library, 2020,

Shakespeare, William. *Twelfth Night*. Folger Shakespeare Library, 2004.

**Crawfordsville Community Schools**  
**Skeletal Unit Plan**  
**[July 2022]**  
**English 10-H**  
**Unit 3 - approximately 6 weeks**

**Idealism in the Rearview Mirror**  
**High-Ability 10**

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

**DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will analyze how themes develop through characters' description, monologue, inconsistencies, conflict, interactions with other characters, and changes.

The sophomore high-ability student in language arts will evaluate the causes and effects of differences in compare/contrast writing on works' themes and meanings, developing their own interpretations of the works.

The sophomore high-ability student in language arts will write a literary analysis composition comparing two plays that will introduce claim(s) and create an organization that establishes clear relationships among claim(s), reasons, and evidence; use rhetorical strategies to enhance the effectiveness of the claim; develop claim(s) 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; use effective transitions to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, and between reasons and evidence; establish and maintain a consistent style and tone appropriate to purpose and audience; and provide a concluding statement or section that follows from and supports the argument presented.

**MAJOR CONCEPTS**

Textual details reveal more about a character, that character's perspective, and that character's motives as well as nuances and complexities in characters' relationships with one another.

A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay.

In literary analysis, writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text.

### CONTENT OUTLINE

- I. Textual details reveal more about a character, that character's perspective, and that character's motives as well as nuances and complexities in characters' relationships with one another.
  - A. *A Doll House*, second Ibsen play from among *The Wild Duck*, *Hedda Gabler*, *The Master Builder*
    1. Characters' choices—in speech, action, and inaction—reveal their motives and what they value.
    2. The description of a character creates certain expectations for that character's behaviors; how a character does or does not meet those expectations affects a reader's interpretation of that character.
    3. A dynamic character who develops over the course of the narrative often makes choices that directly or indirectly affect the climax and/or the resolution of that narrative.
    4. While characters can change gradually over the course of a narrative, they can also change suddenly as the result of a moment of realization, known as an epiphany. An epiphany allows a character to see things in a new light and is often directly related to a central conflict of the narrative.
    5. Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character.
- II. A line of reasoning is communicated through commentary that explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay.
  - A. Compare/Contrast essay (major writing)
    1. A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary.
    2. Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point.
    3. Writers achieve coherence when the arrangement and organization of reasons, evidence, ideas, or details is logical. Writers may use transitions, repetition, synonyms, pronoun references, or parallel structure to indicate relationships between and among those reasons, evidence, ideas, or details.

4. Developing and supporting an interpretation of a text is a recursive process; an interpretation can emerge from analyzing evidence and then forming a line of reasoning, or the interpretation can emerge from forming a line of reasoning and then identifying relevant evidence to support that line of reasoning.
- III. In literary analysis, writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text.
- A. Compare/Contrast essay (major writing)
    1. A claim is a statement that requires defense with evidence from the text.
    2. A thesis statement expresses an interpretation of a literary text, and requires a defense, through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary.
    3. More sophisticated literary arguments may explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations of a text, or use relevant analogies to help an audience better understand an interpretation.

## **DIFFERENTIATED ACTIVITIES**

### **INTRODUCTORY ACTIVITIES**

Students will read *A Doll House* as a class to study and explore types of characterization and how elements of a text develop the theme. (RL.1, **RL.2.1, RL. 2.2, RL.2.3, RL.3.1**)

Students will read “Twelve-Pound Look” to analyze comedy and how it develops themes differently from *A Doll House*. (RL.2.1, **RL.2.1, RL. 2.2**, RL.3.2)

Students will read a second Ibsen play in the anthology independently to compare and contrast two texts with complex but overlapping themes and meanings. (**RL.2.1, RL.2.2, RL.2.3, RL.3.1,**)

### **DEVELOPMENTAL ACTIVITIES**

Students will brainstorm together to compare and contrast the two Ibsen plays. (**SL.2.1, SL.2.2, SL.2.4, SL.2.5**)

Students will analyze forms of irony and comedy in the one-act play and cite evidence for how those elements develop over the course of a text and advance the plot or develop the theme. (RL.1, **RL.2.1, RL. 2.2, RL.2.3, RL.3.1**, RL.3.2 **W.3.1, W.6**)

Students will write a character sketch of a character in *A Doll House* to practice inference, characterization, and citing evidence to support claims and demonstrate understanding (**W.3.2, W.6**, RL.2.1)

Students will participate in hexagonal discussion over the two plays to collaboratively identify elements to compare or contrast and initiate analysis. (***RL.2.1, RL.2.2, RL.2.3, SL.2.1, SL.2.2, SL.2.3***)

Students will peer review essays to extend their own understanding as well as engage the writing process. (***W.4, W.6***)

### **CULMINATING ACTIVITIES**

Students will compare two Ibsen plays, first in discussion and then in writing a multi-draft essay to analyze the effects of differences in overlapping themes or situations. (***RL.2.1, RL.2.2, RL.3.1, RL.3.2, RL.4.1, W.3.1, W.4, W.6, SL.2.1, SL.2.2, SL.2.4, SL.2.5***)

### **EVALUATION**

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on the development of character and themes in the texts. The analysis will be evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will develop and apply reciprocal communication skills by participating in a range of collaborative discussions, evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will write literary analyses and comparative essays evaluated by the teacher and student through a peer-editing checklist, standards-based criteria, and professional judgment.

### **SELECTED RESOURCES**

#### **TEACHER RESOURCES**

#### **STUDENT RESOURCES**

Barrie, J.M. “Twelve-Pound Look.” *Glen Arbor Art*, Glen Arbor Arts Center, 2022.

[glenarborart.org/wp-content/uploads/2017/02/The-Twelve-Pound-Look-formatted.pdf](http://glenarborart.org/wp-content/uploads/2017/02/The-Twelve-Pound-Look-formatted.pdf).

Ibsen, Henrik. *Four Major Plays: Volume 1*. Translated by Rolf Fjelde, Signet Classics, 2006.

**Crawfordsville Community Schools**  
**Skeletal Unit Plan**  
**[July 2022]**  
**English 10-H**  
**Unit 4 - approximately 6 weeks**

**Existential Questions**  
**High-Ability 10**

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

**DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will analyze the effect of limited agency on characters and themes.

The sophomore high-ability student in language arts will analyze how characters' interactions with and attitudes toward other characters develop the meaning and themes of the text.

The sophomore high-ability student in language arts will write a research-based argument essay that will introduce claim(s) and create an organization that establishes clear relationships among claim(s), reasons, and evidence; use rhetorical strategies to enhance the effectiveness of the claim; develop claim(s) 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; use effective transitions to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, and between reasons and evidence; establish and maintain a consistent style and tone appropriate to purpose and audience; and provide a concluding statement or section that follows from and supports the argument presented.

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**MAJOR CONCEPTS**

Conflicts may not be resolved by the end of a text, and a character's agency may be limited.



A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.

Writers make claims about subjects, rely on evidence that supports the reasoning that justifies the claim, and often acknowledge or respond to other, possibly opposing, arguments.

### CONTENT OUTLINE

- I. Conflicts may not be resolved by the end of a text, and a character's agency may be limited.
  - A. *The Seagull* and *One Day in the Life of Ivan Denisovich*
    - 1. Changes in a character's circumstances may lead to changes in that character.
    - 2. Pacing is the manipulation of time in a text. Several factors contribute to the pace of a narrative, including arrangement of details, frequency of events, narrative structures, syntax, the tempo or speed at which events occur, or shifts in tense and chronology in the narrative.
    - 3. Although most plots end in resolution of the central conflicts, some have unresolved endings, and the lack of resolution may contribute to interpretations of the text.
    - 4. Sometimes things not actually shown in a narrative, such as an unseen character or a preceding action, may be in conflict with or result in conflict for a character.
    - 5. A character's competing, conflicting, or inconsistent choices or actions contribute to complexity in a text.
- II. A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.
  - A. *The Seagull* and *One Day in the Life of Ivan Denisovich*
    - 1. Perspective is how narrators, characters, or speakers understand their circumstances, and is informed by background, personality traits, biases, and relationships.
    - 2. A character's perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text.
    - 3. Characters reveal their perspectives and biases through the words they use, the details they provide in the text, the organization of their thinking, the decisions they make, and the actions they take.
    - 4. Characters' choices—in speech, action, and inaction—reveal what they value.
    - 5. When readers consider a character, they should examine how that character interacts with other characters, groups, or forces and what those interactions may indicate about the character.

- III. Writers make claims about subjects, rely on evidence that supports the reasoning that justifies the claim, and often acknowledge or respond to other, possibly opposing, arguments.
- A. Research essay (major writing)
1. Examining the perspectives and ideas of others often leads to questions for further investigation. Inquiry begins with narrowing scope of interest, identifying a problem or issue and its origins within that scope, and situating the problem or issue in a larger context.
  2. Information used to address a problem may come from various secondary sources (e.g., articles, other studies, analyses, reports) and/or primary sources (e.g., original texts and works or personally collected data such as from experiments, surveys, questionnaires, interviews).
  3. The scope and purpose of research and the credibility of sources determine the validity and reliability of the conclusion(s).
  4. Credibility is compromised when authors fail to acknowledge and/or consider the limitations of their conclusions, opposing views or perspectives, and/or their own biases.
  5. An argument may acknowledge other arguments and/or respond to them with counterarguments (e.g., via concession, refutation, and/or rebuttal).

## DIFFERENTIATED ACTIVITIES

### INTRODUCTORY ACTIVITIES

Students will take notes on a lecture about existentialism to frame characters' conflicts. (SL.1, RL.4.2)

Students will read *The Seagull* as a class to study and explore existential themes and early Modernism. (RL.1, **RL.2.1, RL. 2.2, RL.2.3, RL.3.1**)

Students will read *One Day in the Life of Ivan Denisovich* to analyze character development and significance of setting to themes. (RL.2.1, **RL.2.1, RL. 2.2, RL.3.1**)

Students will read "Nobel Lecture" by Solzhenitsyn to analyze main idea and its development. (RN.1, **RN.2.1, RN.2.2, RN.2.3, RN.3.2, RN.3.3, RN.4.1** RN.4.3)

Students will read "How I Helped Alexandr Solzhenitsyn Smuggle His Nobel Lecture from the USSR" to analyze different perspectives on the event (RN.1, **RN.2.1, RN.2.2, RN.2.3, RN.3.2, RN.3.3, RN.4.1**, RN.4.2).

### DEVELOPMENTAL ACTIVITIES

Students will analyze character development and themes in write-to-learn assignments, demonstrating increased skills in inference and providing support. (**RL.2.1, RL.2.2, RL.2.3, RL.3.1, W.3.1, W.3.2**)

Students will analyze characters and conflicts in a fishbowl discussion demonstrating developing skill in supporting claims with evidence and analyzing complex texts. (**RL.2.1, RL.2.2, RL.3.1, SL.2.1, SL.2.2**, SL.2.4, SL.2.5)

Students will read and analyze poems such as “Carrion Comfort” by Gerard Manley Hopkins and “Requiem” by Anna Akhmatova to analyze authors using archetypes and allusions to explore similar themes to the longer works. (**RL.2.1, RL.2.2, RL.3.1, RL.4.2**)

Students will write a parody of a scene in *The Seagull* to demonstrate understanding of style and comedy elements. (W.3.3, **W.6.1, W.6.2**)

## **CULMINATING ACTIVITIES**

Students will write timed essays to demonstrate analysis of character, theme, structure, and other literary elements as well as how they develop the meanings of the works. (**RL.2.1, RL.2.2, RL.3.1, RL.3.2, RL.4.1, W.3.1, W.4**)

## **EVALUATION**

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on complexity in the texts. The analysis will be evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will develop and apply reciprocal communication skills by participating in a range of collaborative discussions, evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will write timed and limited literary analyses and essays evaluated by the teacher, standards-based criteria, and professional judgment.

## **SELECTED RESOURCES**

### **TEACHER RESOURCES**

### **STUDENT RESOURCES**

Akhmatova, Anna. “Requiem.” Translated by Stanley Kunitz and Max Hayward, *Robert*

*Ronnow: Poetry*, [ronnowpoetry.com/contents/akhmatova/Requiem.html](http://ronnowpoetry.com/contents/akhmatova/Requiem.html).

Chekov, Anton. *The Seagull*. Translated by Richard Nelson, Richard Pevear, and Larissa Volokhonsky, *Theatre Communications Group*, 2017.

Hopkins, Gerard Manley. "Carrion Comfort." *Poetry Foundation*, 2022, [poetryfoundation.org/poems/44392/carrion-comfort](https://poetryfoundation.org/poems/44392/carrion-comfort).

Solzhenitsyn, Alexander. "Nobel Lecture." Translated by Alexis Klimoff, *The Aleksandr Solzhenitsyn Center*, [solzhenitsyncenter.org/nobel-lecture#:~:text=In%201970%20Solzhenitsyn%20received%20the,as%20a%20Cold%20War%20provocation](https://solzhenitsyncenter.org/nobel-lecture#:~:text=In%201970%20Solzhenitsyn%20received%20the,as%20a%20Cold%20War%20provocation).

—. *One Day in the Life of Ivan Denisovich*. Translated by Ralph Parker, New American Library, 2009.

**Crawfordsville Community Schools**  
**Skeletal Unit Plan**  
**[July 2022]**  
**English 10-H**  
**Unit 5 - approximately 5 weeks**

**Individual and Community**  
**High-Ability 10**

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

**DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will analyze how contrasts develop conflicts in values related to character, narrator, or speaker perspectives on ideas represented by a text.

The sophomore high-ability student in language arts will analyze how a characters' own choices, actions, and speech reveal complexities in that character, and evaluate the function of those complexities.

The sophomore high-ability student in language arts will write literary analysis compositions that will introduce claim(s) and create an organization that establishes clear relationships among claim(s), reasons, and evidence; use rhetorical strategies to enhance the effectiveness of the claim; develop claim(s) 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; use effective transitions to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, and between reasons and evidence; establish and maintain a consistent style and tone appropriate to purpose and audience; and provide a concluding statement or section that follows from and supports the argument presented.

**MAJOR CONCEPTS**

Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.

Conflict is tension between competing values either within a character or with outside forces that obstruct a character in some way. A text may have multiple conflicts.

Narrative pacing may evoke an emotional reaction in readers by the order in which information is revealed; the relationships between the information, when it is provided, and other parts of the narrative; and the significance of the revealed information to other parts of the narrative.

## CONTENT OUTLINE

- I. Characters in literature allow readers to study and explore a range of values, beliefs, assumptions, biases, and cultural norms represented by those characters.
  - A. *Things Fall Apart*
    - 1. Setting includes the social, cultural, and historical situation during which the events of the text occur.
    - 2. Characters' choices—in speech, action, and inaction—reveal what they value.
    - 3. An epiphany may affect the plot by causing a character to act on his or her sudden realization.
    - 4. When readers consider a character, they should examine how that character interacts with other characters, groups, or forces and what those interactions may indicate about the character.
    - 5. The relationship between a character and a group, including the inclusion or exclusion of that character, reveals the collective attitude of the group toward that character and possibly the character's attitude toward the group.
- II. Conflict is tension between competing values either within a character or with outside forces that obstruct a character in some way.
  - A. *Things Fall Apart*
    - 1. Significant events often illustrate competing value systems that relate to a conflict present in the text.
    - 2. Often the change in a character emerges directly from a conflict of values represented in the narrative.
    - 3. A text may contain multiple conflicts. Often two or more conflicts in a text intersect.
    - 4. Sometimes things not actually shown in a narrative, such as an unseen character or a preceding action, may be in conflict with or result in conflict for a character.
    - 5. While characters can change gradually over the course of a narrative, they can also change suddenly as the result of a moment of realization, known as an epiphany. An epiphany allows a character to see things in a new light and is often directly related to a central conflict of the narrative.
- III. Narrative pacing may evoke an emotional reaction in readers by the order in which information is revealed; the relationships between the information, when it is provided,

and other parts of the narrative; and the significance of the revealed information to other parts of the narrative.

A. *Things Fall Apart*

1. Some narrative structures interrupt the chronology of a plot; such structures include flashback, foreshadowing, in medias res, and stream of consciousness.
2. Pacing is the manipulation of time in a text. Several factors contribute to the pace of a narrative, including arrangement of details, frequency of events, narrative structures, syntax, the tempo or speed at which events occur, or shifts in tense and chronology in the narrative.
3. Narrative pacing may develop the plot, characters, or themes by the order in which information is revealed; the relationships between the information, when it is provided, and other parts of the narrative; and the significance of the revealed information to other parts of the narrative.
4. The dramatic situation of a narrative includes the setting and action of the plot and how that narrative develops to place characters in conflict(s), and often involves the rising or falling fortunes of a main character or set of characters.
5. The significance of an event depends on its relationship to the narrative, the conflict, and the development of characters.

## DIFFERENTIATED ACTIVITIES

### INTRODUCTORY ACTIVITIES

Students will read *Things Fall Apart* to analyze sentence and plot structure, relationship between individuals and communities, and how themes are developed through conflicts. (RL.1, **RL.2.1**, **RL. 2.2**, **RL.2.3**, **RL.3.1**)

Students will view or read interviews with Chinua Achebe to analyze author's purpose and how texts may have multiple interpretations. (**RN.2.1**, **RN. 2.2**, **RN.2.3**, **RN.3.2**, **RN.3.3**, **RN.4.2**)

Students will read an excerpt from *Heart of Darkness* to situate *Things Fall Apart* against its predecessors in narratives about Africa. (**RL.2.1**)

Students will read "Second Coming" to analyze its own meanings and literary elements as well as its effect as the source of *Things Fall Apart*'s title (RN.1, **RL.2.1**, **RL. 2.2**, **RV.3.1**, **RV.3.2**, **RV.3.3**).

### DEVELOPMENTAL ACTIVITIES

Students will analyze character development and themes in write-to-learn assignments, demonstrating increased skills in inference and providing support. (**RL.2.1**, **RL.2.2**, **RL.2.3**, **RL.3.1**, **W.3.1**, **W.3.2**)

Students will analyze characters and conflicts hexagonal discussions demonstrating developing skill in supporting claims with evidence and analyzing complex texts. (***RL.2.1, RL.2.2, RL.3.1, SL.2.1, SL.2.2***, SL.2.4, SL.2.5)

Students will analyze “Second Coming” by W.B. Yeats to analyze authors using archetypes and allusions to explore similar themes to the longer works. (***RL.2.1, RL.2.2, RL.3.1, RL.4.2***)

Students will read and analyze student writing examples to identify and evaluate effective writing choices in timed literary analysis. (***RN.2.3, RN.3.2, RN.4.1***)

## **CULMINATING ACTIVITIES**

Students will write timed essays to demonstrate analysis of character, theme, structure, and other literary elements as well as how they develop the meanings of the works. (***RL.2.1, RL.2.2, RL.3.1, RL.3.2, RL.4.1, W.3.1, W.4***)

## **EVALUATION**

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on complexity in the texts. The analysis will be evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will develop and apply reciprocal communication skills by participating in a range of collaborative discussions, evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will write timed and limited literary analyses and essays evaluated by the teacher, standards-based criteria, and professional judgment.

## **SELECTED RESOURCES**

### **TEACHER RESOURCES**

### **STUDENT RESOURCES**

Achebe, Chinua. *Things Fall Apart*. Holt, Rinehart and Winston, 1995.



- “Remembering Chinua Achebe and the Importance of Struggle.” *NPR*, 25 Mar. 2013, [npr.org/2013/03/25/175259568/remembering-chinua-achebe-and-the-importance-of-struggle](http://npr.org/2013/03/25/175259568/remembering-chinua-achebe-and-the-importance-of-struggle).
- Hopkins, Gerard Manley. “Carrion Comfort.” *Poetry Foundation*, 2022, [poetryfoundation.org/poems/44392/carrion-comfort](http://poetryfoundation.org/poems/44392/carrion-comfort).
- Solzhenitsyn, Alexander. “Nobel Lecture.” Translated by Alexis Klimoff, *The Aleksandr Solzhenitsyn Center*, [solzhenitsyncenter.org/nobel-lecture#:~:text=In%201970%20Solzhenitsyn%20received%20the,as%20a%20Cold%20War%20provocation](http://solzhenitsyncenter.org/nobel-lecture#:~:text=In%201970%20Solzhenitsyn%20received%20the,as%20a%20Cold%20War%20provocation).
- . *One Day in the Life of Ivan Denisovich*. Translated by Ralph Parker, New American Library, 2009.

**Crawfordsville Community Schools**  
**Skeletal Unit Plan**  
**[July 2022]**  
**English 10-H**  
**Unit 6 - approximately 4 weeks**

**Who is Mad?**  
**High-Ability 10**

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

**DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will analyze how parody develops a text's message, comedic elements, and enduring relevance.

The sophomore high-ability student in language arts will create engaging presentations that make strategic and creative use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) to enhance audience understanding of findings, reasoning, and evidence.

The sophomore high-ability student in language arts will foster a constructive team climate, resolving conflicts, and facilitating the contributions of all team members to accomplish a task or goal.

**MAJOR CONCEPTS**

Characters reveal their perspectives and biases through the words they use, the details they provide in the text, the organization of their thinking, the decisions they make, and the actions they take.

The description of a character creates certain expectations for that character's behaviors; how a character does or does not meet those expectations affects a reader's interpretation of that character.

Teams are built around tasks and function at their best when they practice effective interpersonal communication, consensus building, conflict resolution, and negotiation.

## CONTENT OUTLINE

- I. Characters reveal their perspectives and biases through the words they use, the details they provide in the text, the organization of their thinking, the decisions they make, and the actions they take.
  - A. *Don Quixote*
    1. Description, dialogue, and behavior reveal characters to readers.
    2. Perspective is how narrators, characters, or speakers understand their circumstances, and is informed by background, personality traits, biases, and relationships.
    3. Different character, narrator, or speaker perspectives often reveal different information, develop different attitudes, and influence different interpretations of a text and the ideas in it.
    4. Minor characters often remain unchanged because the narrative doesn't focus on them. They may only be part of the narrative to advance the plot or to interact with major characters.
    5. Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character.
- II. The description of a character creates certain expectations for that character's behaviors; how a character does or does not meet those expectations affects a reader's interpretation of that character.
  - A. *Don Quixote*
    1. Inconsistencies between the private thoughts of characters and their actual behavior reveal tensions and complexities between private and professed values.
    2. A character's responses to the resolution of the narrative—in their words or in their actions—reveal something about that character's own values; these responses may be inconsistent with the previously established behaviors or perspectives of that character.
    3. Situational or verbal irony is created when events or statements in a text are inconsistent with either the expectations readers bring to a text or the expectations established by the text itself.
    4. Changes and inconsistencies in a narrator's or speaker's perspective may contribute to irony or the complexity of the text.
    5. Parody can function as an isolated comedic commentary on form or genre, but also develop messages about social issues or human experiences.
- III. Teams are built around tasks and function at their best when they practice effective interpersonal communication, consensus building, conflict resolution, and negotiation.
  - A. Team Presentation
    1. Knowing and communicating one's strengths and challenges to a group allows one's contributions to be more effective.

2. Teams function at their best when they understand the diversity of their social–cultural perspectives, talents, and skills.
3. Effective teams consider the use of online collaborative tools
4. Reflection acknowledges the impact of actions on both the group and individual contributions, noting the reasons for such actions, assumptions made, and whether or not such actions and assumptions hindered or helped the achievement of the group’s and individuals’ tasks.

## **DIFFERENTIATED ACTIVITIES**

### **INTRODUCTORY ACTIVITIES**

Students will read *Don Quixote: Book One* to analyze how meaning and comedic effects are developed through characterization, character interactions, and parody. (RL.1, **RL.2.1**, **RL. 2.2**, **RL.2.3**, **RL.3.1**)

Students will read about *Amadis of Gaul* to contextualize the popular culture against which Cervantes situates his text. (**RN.2.1**, **RN. 2.2**, **RN.2.3**, **RN.3.2**, **RN.3.3**, **RN.4.2**)

Students will read an excerpt from *Amadis of Gaul* to situate *Don Quixote* against its predecessors in romance novels. (**RL.2.1**, RL.4.1)

### **DEVELOPMENTAL ACTIVITIES**

Students will plan together to teach an assigned section of *Don Quixote* to the class. (**SL.2.1**, SL.2.3, SL.4.1, SL.4.2)

Students will engage in classmates’ lessons and presentations. (SL.2.5, SL.4.3)

### **CULMINATING ACTIVITIES**

Students will conduct lessons in groups over a section of *Don Quixote*, dividing tasks, engaging the class, and demonstrating their own understanding of the text. (**RL.2.1**, SL.2.1, SL.2.2SL.4.1, SL.4.2)

## **EVALUATION**

The sophomore high-ability student in language arts will communicate an analysis of various works of literature, focusing on complexity in the texts. Analysis will be evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will develop and apply reciprocal communication skills by participating in a range of collaborative discussions, evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will present with peers to peers over an assigned passage, evaluated by the teacher, standards-based criteria, and professional judgment.

## **SELECTED RESOURCES**

### **TEACHER RESOURCES**

### **STUDENT RESOURCES**

Burke, Sue. *Amadis of Gaul*. Amadis of Gaul, 2018, [amadisofgaul.blogspot.com/](http://amadisofgaul.blogspot.com/).

de Cervantes, Miguel. *Don Quixote: Abridged Edition*. Translated by Walter Starkie, Signet Classics, 2013.

**Crawfordsville Community Schools**  
**Skeletal Unit Plan**  
**[July 2022]**  
**English 10-H**  
**Unit 6 - approximately 3 weeks**

**Engaging the World**  
**High-Ability 10**

**DIFFERENTIATED DISTRICT-WIDE GOALS**

The high-ability student will maximize their gifted potential by pursuing a challenging, differentiated curriculum which will accelerate their learning experiences allowing them to become an independent yet interactive learner and leader.

The high-ability student will learn from accelerated methods, materials, and experiences that will prepare them to become an independent producer of original and successful products that will satisfy individual and societal needs.

The high-ability student will become more aware of the needs they have in common with others and will utilize this knowledge to relate in a positive manner with peers and others.

**DIFFERENTIATED LEARNER OBJECTIVES**

The sophomore high-ability student in language arts will evaluate the relevance and credibility of the source of information and data in relation to an inquiry.

The sophomore high-ability student in language arts will formulate a well-reasoned argument, taking the complexities of the problem or issue into consideration..

The sophomore high-ability student in language arts will plan, produce, and present a cohesive argument, considering audience, context, and purpose.

**MAJOR CONCEPTS**

Effective arguments are supported and unified by carefully chosen and connected claims, reasons, and evidence.

When proposing a solution, the advantages and disadvantages of the options and alternatives should be weighed against the goal within its context.

Speakers vary elements of delivery (e.g., volume, tempo, movement, eye contact, vocal variety, energy) to emphasize information, convey tone, and engage their audience

**CONTENT OUTLINE**

- I. Effective arguments are supported and unified by carefully chosen and connected claims, reasons, and evidence.
  - A. Persuasive speech
    - 1. Effective arguments use reason and evidence to convey a perspective, point of view, or some version of the truth that is stated or implied in the thesis and/or conclusion.
    - 2. The line of reasoning is a clear, logical path leading the audience through the reasons to a conclusion.
    - 3. Evidence is strategically chosen based on context, purpose, and audience. Evidence may be used to align an argument with authority; to define a concept, illustrate a process, or clarify a statement; to set a mood; to provide an example; to amplify or qualify a point.
    - 4. The evidence selected and attributed contributes to establishing the credibility of one's own argument.
    - 5. Source material should be introduced, integrated, or embedded into the text of an argument.
- II. When proposing a solution, the advantages and disadvantages of the options and alternatives should be weighed against the goal within its context.
  - A. Persuasive speech
    - 1. Arguments are significant and have real-world impact because they can influence behavior (e.g., call one to action, suggest logical next steps).
    - 2. Arguments, choices, and solutions present intended and unintended opportunities, and consequences.
    - 3. Effective arguments acknowledge other arguments and/or respond to them with counterarguments (e.g., concession, refutation, rebuttal).
    - 4. Qualifiers place limits on how far a claim may be carried. Effective arguments acknowledge these limits, increasing credibility by reducing overgeneralization or oversimplification.
    - 5. Arguments can be adapted by strategically selecting and emphasizing information considering audience, situation, medium, and purpose.
- III. Speakers vary elements of delivery (e.g., volume, tempo, movement, eye contact, vocal variety, energy) to emphasize information, convey tone, and engage their audience
  - A. Persuasive speech
    - 1. Effective communication requires choosing appropriate media (e.g., essay, poster, oral presentation, documentary, research report/thesis) according to context, purpose, and audience.
    - 2. The rhetorical situation informs the strategic stylistic choices that writers make.
    - 3. Practice, reflection, and peer feedback supports revising a presentation before its execution.
    - 4. A careful selection of delivery or performance techniques (e.g., eye contact, vocal variety, movement, energy), coupled with a dynamic execution of those techniques, strongly supports the communication of the argument.

## **DIFFERENTIATED ACTIVITIES**

### **INTRODUCTORY ACTIVITIES**

Students will take notes on a lecture about argumentation to plan their own argument. (SL.1, *W.1*)

Students will choose a topic and research to construct their argument. (*RN.2.1, RN. 2.2, RN.2.3, RN.3.2, RN.3.3, RN.4.2, W.5*)

### **DEVELOPMENTAL ACTIVITIES**

Students will compose an argument with a clear call to action targeted to the audience of their classmates. (*W.1, W.4, W.5, W.6*)

Students will practice with each other and provide feedback to revise and refine the content of the argument as well as its delivery. (SL.2.5, SL.4.3)

### **CULMINATING ACTIVITIES**

Students will present their arguments to their class, demonstrating command of their material, engaging delivery, and understanding of argument structures. (SL.4.1, SL.4.2)

## **EVALUATION**

The sophomore high-ability student in language arts will produce elements of the writing process such as outlines, annotated bibliography, and reflection.

The sophomore high-ability student in language arts will deliver an argument with a coherent line of reasoning, evidence, commentary, and call to action targeted to a specific audience, evaluated by the teacher through teacher-created discussed criteria and professional judgment.

The sophomore high-ability student in language arts will support their presentation with delivery techniques that engage the audience and communicate their ideas, evaluated by the teacher, standards-based criteria, and professional judgment.

## **SELECTED RESOURCES**

### **TEACHER RESOURCES**



## **STUDENT RESOURCES**

(independent research)