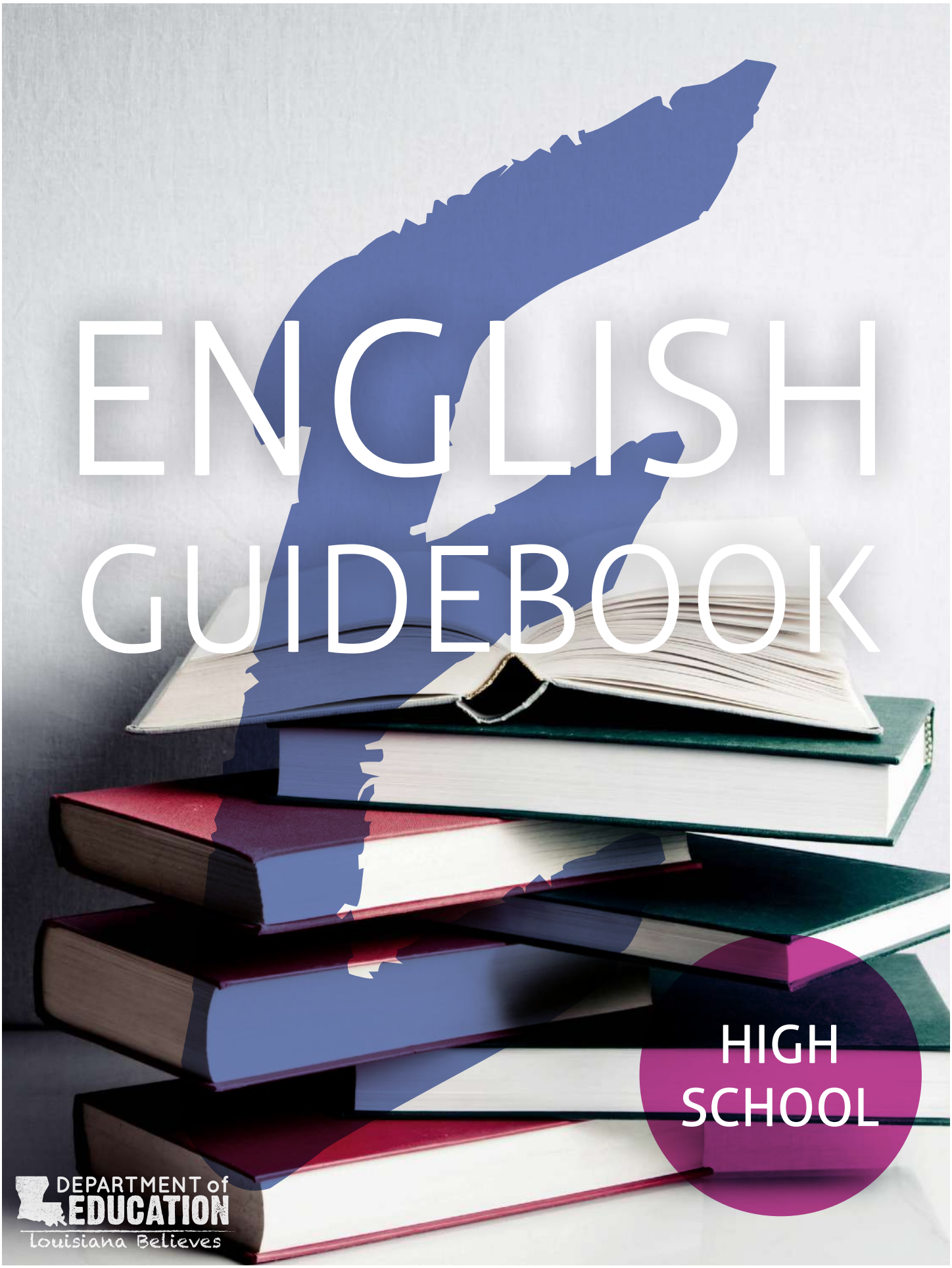
ENGLISH
GUIDEBOOK
HIGH
SCHOOL
DEPARTMENT of
EDUCATION
louisiana Believes

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Louisiana Believes...

Louisiana students...are **just as capable as students anywhere. They deserve high expectations** with support to reach them so that they are prepared to complete college and attain a professional career.

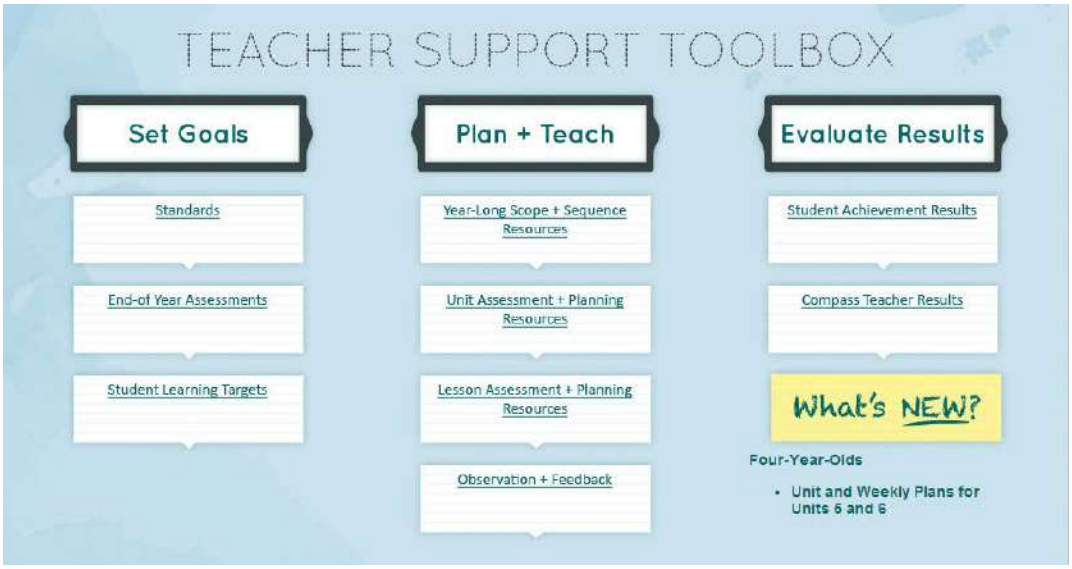
Louisiana teachers...will understand those expectations and work with their peers to make individual decisions to **meet their students' needs through planning and instruction.**

Louisiana principals and schools...will **create and lead meaningful structures of feedback and collaboration** to ensure teachers are able to learn and grow with support and guidance.

Louisiana districts...will **choose strong assessment and curricular** plans and **build systems that support school leaders** with goal setting, feedback, and collaboration.

Louisiana's Department of Education...will continue to shift away from prescribing local decisions and instead **provide resources, data, models, and direct teacher, principal, and district support.**

At the heart of these beliefs is good classroom teaching and learning. Effective instruction stems from the constant cycle of setting an ambitious goal, planning and teaching, and evaluating results. Our Teacher Support Toolbox in Louisiana is built to support these core actions of teachers. This instructional guidebook is a printed companion to our Teacher Support Toolbox. The guidebooks and the Teacher Support Toolbox, when used together, should support teachers and schools to make informed but independent decisions about how to provide rigorous but unique instruction in each classroom around the state.



http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox

How to Use the English Language Arts Guidebook

This guide is meant to support teachers in creating yearly, unit, and daily instructional plans for students. Each group of students has a unique set of needs, and thus the department is not mandating that teachers use the instructional models shared in this guide. Instead, the models are provided as a starting point for teams of teachers to use in planning for the unique needs of their students.

This guide provides:

- An explanation of how to structure an English language arts classroom centered around authentic texts
- Plans aligned to the state standards for English language arts
- Yearly and unit instructional plans that can be adapted by teams of teachers
- Examples of daily whole-class instruction

This guide **does not** provide:

- A set of plans that should be taught exactly the same in every classroom
- Daily lesson plans that all English language arts teachers must use in their classroom

How to Read This Guide

There are two sections of this guide, which function differently.

- ***English Language Arts Overview*** (page 8): This section describes how teachers can structure an English Language Arts (ELA) classroom to ensure students meet Louisiana's standards.
- ***Tools for Teaching*** (page 19): This section provides grade-level plans for instruction. These plans are meant to serve as a model for how teachers can structure their year and their units. Teachers should collaborate to adjust these plans to meet the needs of their students.

In addition, this guide is a companion to a series of resources that can only be accessed virtually through the Teacher Support Toolbox. Thus, throughout the guide you will see the following icons that highlight key connections.

Online Teacher Toolbox Resources: Notes a recommendation to find more available resources in the Teacher Support Toolbox.

Multimedia Components: Notes a recommendation to find a resource or video hosted on an outside Internet site.

Statewide Assessment: Illustrates how a component of this guide connects to the statewide assessment students will take.

Compass Connections: Illustrates the connections between instructional content and the Compass rubric.

As always, we welcome questions and feedback on these materials. If you need any support, do not hesitate to contact us at classroomsupporttoolbox@la.gov.

ENGLISH LANGUAGE ARTS OVERVIEW

ENGLISH LANGUAGE ARTS OVERVIEW

Engaging students with grade-level text is central in an effective ELA classroom. Research has shown that the key factor in determining student learning in ELA is students' ability to read and understand grade-level texts.[1]

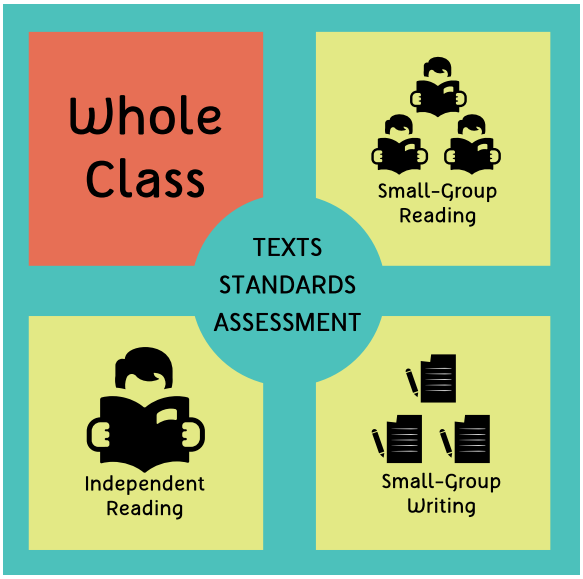
As such, Louisiana's new ELA standards demand:

- All students regularly access at or above grade-level texts and
- All students express their understanding of those texts through writing and speaking.

To support teachers with this, the department is releasing an online ELA instructional framework[2] and these guidebooks.

The online ELA instructional framework illustrates a vision of text- and standards-based classroom instruction. Students must have access to quality texts during whole-class and small-group settings. Meaningful texts, use of standards, and ongoing assessment must integrate in each component of ELA instruction. The online framework helps illustrate what this looks like for teachers.

The ELA guidebooks accompany the online framework and provide an overview of this vision of instruction. These guidebooks include full unit plans for every grade level K through 12.



[1] ACT released a study showing the importance of grade-level text:
http://www.act.org/research/policymakers/pdf/reading_summary.pdf

Tim Shanahan released "Letting the Text Take Center Stage" highlighting similar findings:
http://www.aft.org/pdfs/americaneducator/fall2013/Shanahan.pdf

"Text Complexity Is the New Black" from *Text Complexity* by Douglas Fisher, Nancy Frey, and Diane Lapp (2012):
http://www.reading.org/Libraries/Books/bk478-samplechapter.pdf

[2] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXTS

The Importance of Text

Quality texts are critical for English language arts instruction. "Quality" means a text's language is at or above grade level and the content of the text is appropriately complex and connected to themes, concepts, or topics students are learning. All students, even the most struggling readers, must regularly have access to texts that are at or above grade level. This does not mean students do not also engage with texts on their reading level (they may during small groups) but whole-group instruction must remain rigorous and complex.[3]

Texts should be varied and include fiction or literary texts, nonfiction or informational texts, and nonprint texts (e.g., art, film, songs, etc.). Students should have the opportunity to formulate their own ideas about these texts and communicate them either in writing or orally to their peers. Grade-level standards provide the criteria for reading, formulating ideas, and expressing those ideas about quality texts. **As such, the text, use of standards with that text, and connection of that text to other texts are among the most important choices an ELA teacher will make.**

Text Quality[4]

Texts must be both linguistically complex and instructionally useful based on the grade-level standards. Teachers use the following criteria to ensure texts are appropriate and meaningful for their students:

- ***Texts are complex***.
  - » Use this guide to determine if your text meets the complexity expectations[5] of Reading Standard 10 and Reading Standard 4 in grades K-1 for student-read texts.
  - » Review all of the texts already reviewed and listed by grade bands in Appendix B[6] of the standards.
- ***Texts are instructionally useful***.
  - » Texts build student knowledge about universal themes, diverse cultures, and other perspectives (e.g., RL.2.9, RI.5.6, or RL.9-10.6.)
  - » Texts are available[7] and include commonly read authors or genres that are mentioned in grade-specific standards (e.g., Shakespeare or mysteries, RL.4.9, RL.6.9, RI.11-12.9, Grade 3 overview, Grade 7 overview.)
  - » Texts represent major historical events and time periods, popular science, music, and art or connect to other content areas (e.g., RI.1.9, RI.3.3, or RI.8.9). Texts interest students or provide opportunities for building reading stamina and perseverance.
- ***Texts include age-appropriate content***. Decisions about content appropriateness must be made locally. While text titles are provided in the sample units, local districts, schools, and teachers should make the final determination of which texts will be read in Louisiana classrooms.
- ***Texts are authentic***. They are written by a published author and/or are high-quality and contain accurate information as opposed to short passages expressly written for the purpose of teaching a discrete ELA skill.

[3] http://www.act.org/research/policymakers/pdf/reading_summary.pdf
http://www.aft.org/pdfs/americaneducator/fall2013/Shanahan.pdf

[4] http://www.parcconline.org/sites/parcc/files/E0928_PassageSelectionSlidesFinal%28SueP%29.ppt

[5] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-determine-text-complexity-grades-k-12.pdf?sfvrsn=5

[6] http://www.corestandards.org/assets/Appendix_B.pdf

[7] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=5

Text Sets

The unit plans included in this guidebook (page 25) illustrate quality text choice and are organized as a text set. The anchor text is the focus text for the unit—a quality text that students read and understand and then express their understanding of as they work with the grade-level standards. The supporting texts help students make meaning of the themes, concepts, or topics highlighted in the anchor text.

Here is a sample of a text set from grade 9.

Strong Text Set, Grade 9

Unit Focus: Students explore how patterns and contrasts in language (diction, imagery, figurative language) reveal central ideas in texts and develop various motifs (light vs. dark, dreams vs. reality, high vs. low, etc.) in Romeo and Juliet. They come to understand how those motifs emphasize internal and external conflicts that result from love, hate, loyalty, and friendship. Students examine the extent to which characters' reactions to conflict and opposition dictate the outcomes of a situation and learn about the science and psychology behind the way teenagers think about choice, conflict, and consequence.

ANCHOR TEXT

Romeo and Juliet, William Shakespeare (Drama)

RELATED TEXTS

Literary Texts (Fiction)

- "A Poison Tree," William Blake (Poem)
- "The Raven," Edgar Allan Poe (Poem)
- "The Story of Pyramus and Thisbe" from Metamorphoses, Ovid

Informational Texts (Nonfiction)

- "The Teen Brain: Still Under Construction," National Institute of Mental Health
- "Teenage Brains Are Malleable and Vulnerable, Researchers Say," Jon Hamilton
- "On Revenge," Sir Francis Bacon
- "Teenage Brains," David Dobbs, National Geographic (October 2011)

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Romeo + Juliet*, Baz Luhrmann (Film)
- *Where's Romeo? (c. 1912)*, William Hatherell (Art; Act III, Scene iii)
- *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55*, Frederic Lord Leighton (Art)
- "Understanding the Mysterious Teenage Brain," Talk of the Nation, NPR (Text and Audio)

1. Students explore universal themes.
2. Anchor text is complex, authentic, and instructionally useful for grade 9.
3. This text set contains a balance of literary and informational texts.
4. Related texts coordinate with other content areas.
5. This text set contains different formats and mediums of text.

If you choose to build your own units or access another curriculum, we recommend that you review the guidance[8] in the Teacher Support Toolbox that illustrates the steps to find and assess the quality of the texts you are using.

To learn more about how to find quality texts, review this guidance[9] in the toolbox.

[8] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---how-to-create-a-text-set-for-whole-class-instruction-grades-k-12.pdf?sfvrsn=9

[9] http://www.louisianabelieves.com/docs/teacher-toolbox-resources/guide---locating-texts-for-classroom-use.pdf?sfvrsn=7

STANDARDS AND ASSESSMENTS

The Standards Shifts

Louisiana's ELA standards help students make meaning of text and communicate about text. They are the skills that help students process the content of text. These new standards ask students to go deeper in their exploration of ELA content, and thus require teachers to shift their instruction.

These major shifts include:

Shift 1: Practice with complex and varied text and its academic language.

Definition of this shift: In careers, college, and life, students will regularly have to read complex and varied materials, make meaning of them, and act on what they have read. The standards call for students to practice these real-life skills so they are prepared to excel outside of a K-12 classroom. Research shows one factor that distinguishes a college- and career-ready student from one who is not ready is the ability to read and understand grade-level complex text. It is essential, then, that students have access to text with academic language, including rich vocabulary and complex sentence structure. Students should also read varied texts, including a balance of informational and literary texts in ELA classrooms across the year. Informational texts include content-rich nonfiction in history/social studies, science, the arts, and literary texts include fictional texts such as novels, short stories, and poetry. To be clear, the standards do require substantial attention to literature throughout K-12, at least 50% of the time in ELA classes.

6 Assessments will measure whether students can read sufficiently complex texts independently. Research shows that the ability to read and understand complex text is what differentiates high performers from low performers and indicates readiness for college and careers. Assessment passages will be sufficiently complex for the grade level and will represent a range of complexity from readily accessible to very complex.

Illustration from the unit plans: *All of the included unit plans use anchor texts at or above the complexity level of that grade level and provide teachers with guidance in how to support students in reading and understanding those complex texts. To support teachers and students exploring rigorous texts, the sample daily instructional tasks include guidance on how to help students (1) read the text, (2) understand the text, (3) express the meaning of the text. The first two sections of these tasks help all students engage with grade-level text. Below is an example of a daily task from the grade 9 unit for* Romeo and Juliet *that integrates standards to help all students read grade-level text.*

> **READ THE TEXT:** Provide students with a dialectical journal template. Following the first reading of Act I of Romeo and Juliet, divide students into pairs and have them locate words, phrases, and quotations that create contrasts throughout the act. As needed, provide students with possible categories (light vs. dark, high vs. low, dreams/sleep vs. reality). Ask students to record the contrasts in their dialectical journal and consider what the contrasts reveal about the characters or their situations in the act. **(RL.9-10.1, RL.9-10.4, SL.9-10.1b, L.9-10.5a-b)**

Shift 2: Writing and speaking should connect to and support the reading of text.

Definition of this shift: Just as students must read complex and varied text given expectations for college, careers, and life, students must also communicate effectively about that text. Writing and speaking are not meant to happen in isolation—they help students and adults communicate their ideas about the information they are taking in (from text and other sources). Thus, in classrooms, the standards push teachers and students to connect reading, writing, speaking and listening, and language, as every input (reading, listening, and language) must have an output (writing, speaking, and language) and vice versa. Even more, the standards place a premium on students writing to sources, i.e., using evidence from texts to present careful analyses, well-defended claims, and clear information.

Illustration from the unit plans: *Throughout the plans, students are asked to express their understanding of text through writing or speaking. From the same lesson noted above from* Romeo and Juliet, *the daily task then asks students to write in response to the text with this culminating daily activity.*

EXPRESS UNDERSTANDING: In preparation for the Extension Task, have students discuss in small groups the connections between Romeo and Juliet's behavior and their age, citing evidence from both the pamphlet and the play to support their thinking. **(RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2)**

Following these discussions, ask students to draft a written analysis of the characters Romeo and Juliet based on their initial reading (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) **(RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10)** Students present their drafts to one or two groups and receive feedback from students and teachers about the strength of their evidence and analysis. **(W.9-10.5, SL.9-10.4, SL.9-10.6)**

Shift 3: The goal is comprehension of text, not mastery of a skill or strategy.

Definition of this shift: Students must use the standards in connection with each other to make meaning of text. The standards are not meant to be addressed once in isolation and then checked off, never to be addressed again. Teachers must identify what begs to be taught with each particular text and then select the most important related standards that will help a student make meaning of that particular text. Students use combinations of skills and strategies to help them read, understand, and express their understanding about text. Thus, the standards are not isolated skills that can be mastered through individual, disconnected lessons. Rather, the standards represent outcomes for reading, understanding, and expressing understanding of quality complex texts. Throughout a given year, then, students will work with the same standards again and again in the context of different texts to build independence in reading and understanding grade-level complex texts.

Illustration from the unit plans: *The unit plans (and the examples above) provide tasks that illustrate how students use the skills of the standards to understand complex texts. Students are being asked to work with the same standards again and again with different texts.*

Standards are the tools students use to make meaning of and communicate about text. Louisiana's new standards, the plans included in this guidebook, and the online ELA instructional framework help teachers make these shifts.

To find your grade-level standards, go to the "Appendix" of this document.

To find learning modules to help you better understand the standards, go to the standards page[10] in the Teacher Support Toolbox.

The new ELA standards are well researched.[11] Do not miss out on reviewing the research behind this approach to ELA instruction.

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/standards

[11] http://www.achievethecore.org/dashboard/2/search/1/1/0/1/2/3/4/5/6/7/8/9/10/11/12/page/405/ela-literacy-research-and-articles

Assessment

Given the important role of text in instruction, quality texts are critical in high-quality ELA assessment. Strong ELA assessments measure a students' ability to comprehend meaningful text and effectively express their understanding of that text. This is best done in two settings:

(1) with texts they have studied and/or texts related to topics they are exploring and thus have context for, and

(2) with texts they have not read previously and/or that communicate new information.

Students will encounter both settings in college, careers, and life and should be exposed to both settings throughout their K-12 education.

Assessments of Known Texts

Since students have read and studied these texts prior to the assessment, these assessments can tell a teacher about student performance on particular standards, as a student's ability to read the text (e.g., decode the words, have sufficient background knowledge and fluency, etc.) is less of a factor.

The unit plans included in this guidebook connect all writing, speaking, listening, and language tasks to text, and offer teachers multiple tasks (both end-of-unit and daily tasks) that integrate a set of standards for determining student performance on those standards. For example, every unit plan in this guidebook includes a culminating writing task and extension task, along with daily instructional tasks that can inform a teacher's understanding of student performance.

- **Culminating Writing Task**: Students are asked to express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay. These tasks assess the content and standards of the unit in an integrated and authentic way for students.
- **Extension Task**: Students are asked to connect and extend their knowledge learned through text in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.
- **Daily Instructional Tasks**: These tasks are divided into "Read the Text," "Understand the Text," and "Express Understanding." While any of these tasks can be used to inform teachers about student performance, the tasks for Express Understanding are likely to be most useful for ongoing classroom assessment tasks. These tasks vary from writing to speaking tasks, but they can be used to assess the content and standards of a lesson in an integrated and authentic way for students.

Assessments of New Texts

Since students have not read or studied these texts prior to the assessment, these assessments can tell a teacher about a student's ability to read and comprehend a particular level of complex text independently. This type of assessment is similar to the type of assessment students are likely to encounter on the statewide assessments, and can be useful for tracking student readiness for those assessments. Assessments of new texts help teachers identify student success with reading and applying skills independently. It is important to note that just because a student does not do well in this context does not mean the student has not mastered a standard. It means that with a text at this grade level, he or she cannot apply the standard and make meaning of the text.

The unit plans included in this guidebook include a cold-read assessment that can inform teachers about how well their students are able to read and comprehend complex text independently.

- **Cold-Read Assessment Task**: Students are asked to read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Texts may also be multimedia texts, e.g., videos, interactive graphics, etc.

The cold-read assessments offer a range of text types (fiction, nonfiction, and multimedia) and complexity (readily accessible, moderately complex, very complex) throughout the unit, but teachers and districts may choose to offer additional opportunities for student practice with new texts during small-group instructional time, tutoring, remediation, etc. to monitor student progress toward end-of-year goals. Additional resources, including EAGLE, PARCC sample items, and other sites, are available for teachers in the Teacher Support Toolbox.[12]

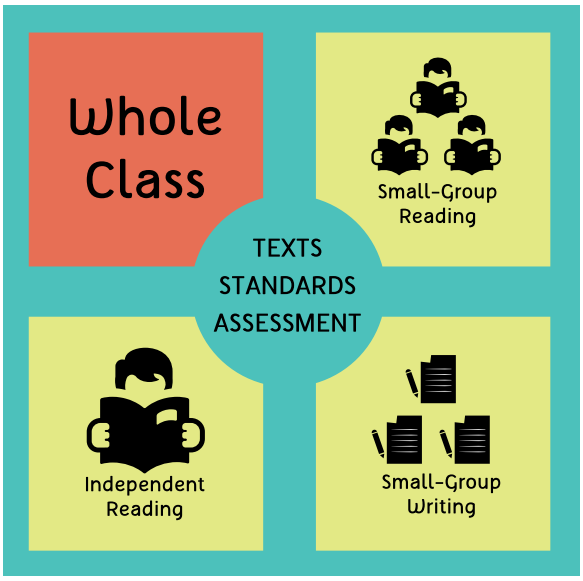
With both sets of assessments (with known texts and with new texts), teachers may choose to omit, add, or adjust tasks.

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments

INSTRUCTION

The goal for students in English language arts (ELA) is to regularly access at- or above-grade-level text and express their understanding of those texts through writing and speaking.

After teachers select quality texts, identify how they will use standards to help students engage in texts, and identify how they will assess student mastery, teachers must then plan for their instruction. Effective ELA instruction is structured so that students receive the right amount of support through whole-class activities, small-group reading, small-group writing, and independent reading. This blended approach helps students build the skills necessary to increase their reading proficiency level while pushing them to explore complex ideas at their grade level. This combination of reading and writing allows students to practice in authentic settings similar to how they will perform in college and careers.



The above instructional model illustrates the components necessary to support students. To find sample schedules and hear video testimonials from real middle school teachers about how they make this structure work in their classroom, check out the Teacher Support Toolbox.[13]

Whole Class Instruction

Whole-class time is for grade-level instruction. All students should meet standards for reading, writing, speaking and listening, and language with complex texts. The sample unit plans included in this guidebook provide tasks that illustrate what meeting standards at each grade level may look like. Even if their skills are not always at grade level, students are capable of thinking at grade level. Thus, whole-class instruction provides a space for students to think about meaningful text, talk with other students to develop and refine their thinking about text, and write about their knowledge and understanding of text.

Whole-class instruction includes:

- Complex, grade-level **texts**
- Grade-level **standards** integrated throughout text sets
- Ongoing **assessments** during and at the end of instruction

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

During whole-class instruction:

Students	Teachers
• Build knowledge and skill to read, write, and speak about texts and meet grade-specific standards • Engage with complex texts collaboratively and independently to develop understanding of key ideas, language and structure, and text connections • Apply learning to new texts and situations throughout the unit; demonstrate learning via formative and summative performance-based tasks	• Establish clear outcomes for student reading, writing, speaking, listening, and language study with texts • Design tasks that promote intellectual engagement of students, who demonstrate complex thinking about texts through writing and discussion • Assess student learning informally to determine student progress toward instructional outcomes and formally to measure student learning toward end-of-year goals

There are a variety of whole-class instructional strategies that support students in meeting grade-specific standards with complex texts. To see how to use these strategies to teach content, read the sample unit plans (page 27). To learn more about these strategies and access related resources and videos, check out the Teacher Support Toolbox.[14]

Small-Group Reading Instruction

Small-group reading time is for supporting student needs that cannot be met during whole-class instruction. This may be intervention for students below grade level with texts at their reading level (NOT a leveled version of a whole-class text) or targeted instruction for different learners using grade-level texts to support whole-class instruction. This allows students to practice and build the fluency and comprehension skills necessary to grow their reading proficiency over time. All students need small-group support. For advanced readers, this is a place to challenge each other and explore above-grade-level texts and skills.

Small-group reading includes:

- Various levels of **texts** selected to support and challenge students' growing reading ability
- Support for meeting grade-level **standards** with complex texts during whole-class instruction
- Various **assessments** to establish flexible groups

Students	Teachers
• Receive support for growing reading fluency and extend learning with texts selected based on their reading needs • Receive additional targeted instruction with whole-class texts, concepts, and standards • Engage in related small-group or independent work when not engaged in teacher-led instruction	• Establish clear outcomes that vary from group to group, are based on student needs, and focus on building student reading ability • Design teacher-led tasks that develop student knowledge and skill and support students' ability to meet grade-level standards with complex texts during whole-class instruction • Create and change groups based on assessment results, either formal or informal

There are a variety of small-group instructional strategies that support teachers in delivering content during small-group reading instruction. To learn about these strategies and access related resources and videos, check out the Teacher Support Toolbox.[15]

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading

Small-Group Writing Instruction

Small-group writing time is for supporting student needs that cannot be met during whole-class instruction. Students may receive individual feedback on their writing, receive additional instruction on specific writing or language skills, and practice mastering unique skills they are struggling with.

Small-group writing includes:

- Various **texts** used as models for improving writing
- Support for meeting grade-level **standards** with complex texts during whole-class instruction
- Various **assessments** to establish flexible groups

Students	Teachers
• Engage in teacher-led writing practice focused around a specific writing concept or skill based on needs, or collaborate to discuss, reflect, and develop more complex writing skills • Receive support to meet standards during whole-class instruction independently • Engage in related small-group or independent work when not engaged in teacher-led instruction	• Establish clear outcomes that vary from group to group, are based on student needs, and focus on building student writing ability • Design teacher-led tasks that develop student knowledge and skill and support students' ability to engage in whole-class instruction, demonstrating complex thinking about texts through writing and discussion • Create and change groups based on assessment results, either formal or informal

There are a variety of small-group instructional strategies that support teachers in delivering content during small-group writing instruction. To learn about these strategies and access related resources and videos, check out the Teacher Support Toolbox.[16]

[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-writing

Independent Reading

Independent reading time is for increasing the volume and range of student reading. Students may read books at their reading level to support their growing reading ability. These texts may or may not be related to the unit text set, but research has shown that student vocabulary growth is best supported by reading a large volume of texts about related concepts. To encourage reading enjoyment and build reading stamina and perseverance, students are encouraged to select their own texts in addition to reading teacher-selected texts.

Independent reading includes:

- **Texts** based on student interest and reading level
- Volume and range of reading for students to meet grade-level **standards**
- Holding students accountable for their reading via various **assessments**

Students	Teachers
• Are able to select texts for reading independently based on their individual interests and goals for independent reading • Read their independent reading books throughout the school day and at home • Demonstrate their understanding and enjoyment of the text	• Establish clear outcomes for independent reading that vary from student to student; these include showing students how to select texts and supporting them in setting individual goals • Provide access to a large variety of books via a classroom, school, or local library and provide time (even if it is not a set time) for reading and student discussion and interaction about books • Hold students accountable for their independent reading comprehension through student reading journals, monitored discussions, student presentations, etc.

There are a variety of instructional strategies that support teachers in developing an independent reading program. To learn about these strategies and access related resources and videos, check out the Teacher Support Toolbox.[17]

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/independent-reading

TOOLS
FOR
TEACHING

YEAR-LONG PLANS

This section of the guidebook includes unit plans to help teachers use meaningful text with students. To begin using these plans you will need to (1) determine which units you will use this year (create a plan for the year), (2) prepare to use the unit plans, and (3) read the unit plans. This guidance prepares you for those steps.

Create a plan for the year

Five to six units are included for each grade level. On average, teachers and students will complete four units in one year, as each unit is designed to be approximately nine weeks long. This means teachers can choose the units to include.

If your district has not already done so, determine the units for your classroom following the steps below.

Step 1: Review the units included for your grade band.

Step 2: Choose four units to teach.

Consider:

- **Text complexity and type**: Do the anchor texts address a variety of complexity levels? Do the anchor texts include a variety of fiction and nonfiction texts?
- **Unit focus**: Which units will your students most enjoy? What ELA knowledge and skill do you want your students to gain this year? Which topics fit with other topics you or your colleagues in other content areas are teaching this year?
- **Text availability**: Do you have access to certain anchor texts but not others?

Step 3: Order your units.

Consider:

- **Text complexity and type**: Does the text complexity level increase as the year progresses? Is there a balance in fiction and nonfiction texts across the year?
- **Unit focus**: Does the unit topic connect to a specific time of year or an additional instructional topic in another content area (e.g., science, social studies, or the arts)?

That's it! You have built a year-long scope and sequence for your upcoming year in English language arts!

Below, you'll find an overview of all of the units included in this guidebook.

Grade 9 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Fahrenheit 451, Ray Bradbury (Page 35)	The influence of literature	Readily accessible to moderately complex	Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric	Beginning of year
"How Laughter Works," Marshall Brain (Page 56)	Humor	Moderately complex	Analyze specific structures and literary elements that create humorous effects in a variety of print and non-print sources	Middle of year
"Hope, Despair, and Memory," Elie Wiesel (Page 79)	Hope and remembrance during times of tragedy	Moderately complex to very complex	Evaluate the effectiveness of an author's message through analysis of diction, tone, rhetoric, and the author's purpose	Middle of year
Romeo and Juliet, William Shakespeare (Page 101)	Conflict, choice, and consequences	Very complex	Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes	Middle of year
The Odyssey, Homer (Page 124)	Physical and mental journeys	Very complex	Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives	End of year

Grade 10 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
"What is Rhetoric?" (Page 151)	Rhetoric	Readily accessible	Examine how argument is created, evaluate the impact of occasion and audience on the use of rhetorical appeals in a variety of texts and media	Beginning of year
"Henrietta's Dance," Rebecca Skloot (Page 170)	Medical ethics and family legacy	Readily accessible	Character development, comparing and contrasting points of view, conducting and using research to build an argument	Coordinate with Biology and Civics
The Metamorphosis, Franz Kafka (Page 190)	Magical realism	Moderately complex	Character and theme development, symbolism, elements and characteristics of a genre	Middle of year
Things Fall Apart, Chinua Achebe (Page 211)	Culture, globalization, and language	Moderately complex	Development of complex characters with conflicting motivations and different points of view, theme, style, and use of rhetoric	Middle of year
The Tragedy of Macbeth, William Shakespeare (Page 234)	Ambition and failure	Very complex	Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	End of year

Grade 11 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Excerpts from *Undaunted Courage,* Stephen Ambrose (Page 257)	Westward Expansion	Moderately complex	Compare and contrast texts that present various perspectives, build historical knowledge, develop arguments	Beginning of year *(coordinate with US History)*
The Scarlet Letter, Nathaniel Hawthorne (Page 277)	Religious influence in the United States	Very complex	Examine foundational literary works, speeches, and documents; build historical knowledge	Beginning to middle of year
Connecticut Yankee in King Arthur's Court, Mark Twain (Page 301)	Tradition and change	Moderately complex	Examine how authors use devices and structure to develop unique styles, analysis of satire	Middle of year
Our Town, Thorton Wilder (Page 320)	Society, self-reliance	Moderately complex	Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	Middle of year
American Dream, Jim Cullen (Page 343)	The American Dream	Moderately complex	Analyze authors' choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts	End of year

Grade 12 Unit Overview

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Excerpts from ***The Canterbury Tales,*** Geoffrey Chaucer (Page 371)	Social criticism in medieval literature	Moderately complex	Use of language, irony and characterization to convey political and social views of the time period	Beginning of year
Excerpts from ***Hero with a Thousand Faces,*** Joseph Campbell (Page 395)	The hero's journey	Moderately complex	Development of central idea through the author's text structure	Beginning of year
Hamlet, William Shakespeare (Page 421)	Revenge and madness	Very complex	Development of characters to impact the theme of a text	Middle of year
"Politics and the English Language," George Orwell (Page 445)	The impact of language on politics and social values	Very complex	Determine an author's central idea, point of view, purpose, and rhetorical style	End of year
Gulliver's Travels, Jonathan Swift (Page 466)	The individual versus society	Very complex	Development of an author's point of view and a text's central ideas through use of rhetoric, specifically satire	End of year

* ***Readily accessible text***: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level, or the language is at grade level and the content is less complex.
Moderately complex text: The language is at grade level, and the content is suitable for the grade level.
Very complex text: The language is at or slightly above grade level, and the content is significantly complex.

Sample Year-Long Plan

Unit One Approximately 9 Weeks	**Unit Two** Approximately 9 Weeks	**Unit Three** Approximately 9 Weeks	**Unit Four** Approximately 9 Weeks
Fahrenheit 451, Ray Bradbury Literary Text (Fiction)	"Hope, Despair and Memory," Elie Wiesel Informational Text (Speech)	*Romeo and Juliet*, William Shakespeare Literary Text (Drama)	*The Odyssey*, Homer Literary Text (Fiction)
Text Complexity: Readily accessible to moderately complex Rationale: The concepts of this text are complex and make this a more difficult text to understand than what the readability of the text indicates.	Text Complexity: Moderately to very complex Rationale: The content of this set prepares students to read and understand more complex texts at the end of the year. (2)	Text Complexity: Very complex Rationale: The language and content are both complex, but the story is common, which helps students deal with the complex language of the text.	Text Complexity: Very complex (1) Rationale: Students are expected to do substantial independent reading in this unit and engage in more substantial analysis of the texts.
Students explore the power of written language to educate and influence others. They read various argumentative essays and engage in virtual collaboration to develop their own arguments. They also research a self-generated question related to issues of censorship, creativity, and the evolution of literacy. Students will come to understand the importance of reading, writing, books, and stories.	This unit teaches students about the importance of hope and remembrance during times of tragedy. Students explore the different ways characters and historical figures embraced humanity and created civility as a response to injustice. Through the analysis of diction, tone, rhetoric, and author's purpose, students will evaluate how effectively the literary and informational texts of the unit deliver their message.	Students explore how patterns and contrasts in language reveal central ideas in texts and develop various motifs in *Romeo and Juliet*. They come to understand how those motifs emphasize internal and external conflicts that result from love, hate, loyalty, and friendship. Students examine the extent to which characters' reactions to conflict and opposition dictate the outcomes of a situation and learn about the science and psychology behind the way teenagers think about choice, conflict, and consequence.	This unit builds on student knowledge of the quest. Students come to understand how great literature reflects life, and how in any journey (be it physical or metaphysical) patience is important for gaining wisdom and experience along the way. Students explore common ideas and symbolism across texts, such as how people give value to their lives through achievement and failure and the costs of giving into impulse, impiety, temptation, and recklessness. Students also explore the influence that *The Odyssey* has on modern life. (3)

(1) Texts **increase in complexity** across the year.

(2) The units are sequenced so the topics make sense based on the time of year.

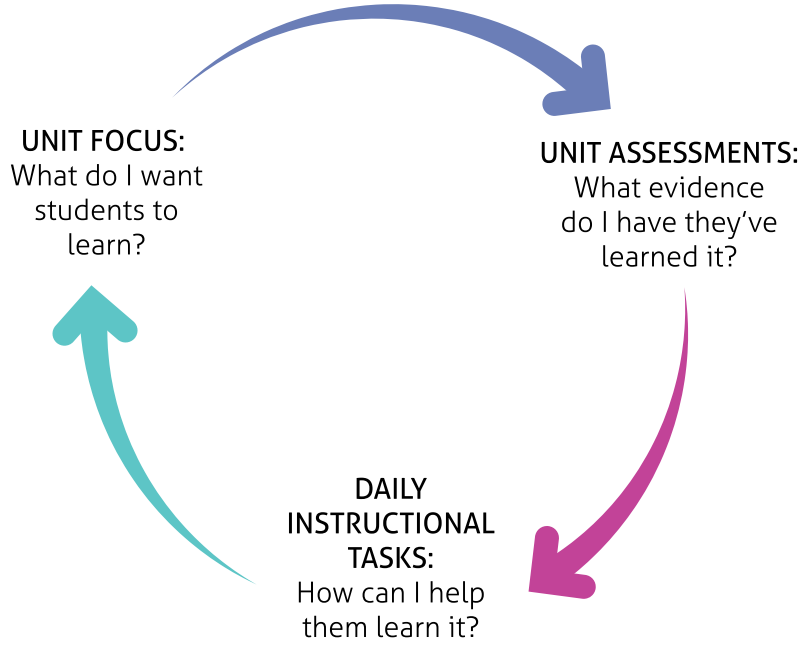
(3) Students engage with multiple standards to build knowledge and skill with complex texts across different sets.

UNIT PLAN OVERVIEW

How to Use the Unit Plans

In order to prepare for effective instruction, teachers will need to engage in a series of steps as they use these unit plans. Throughout the school year, grade-specific webinars will help teachers take these steps. Those webinars will be available in August and posted on the website as well.

Each unit includes:



That said, teachers will need to take the following steps to use the unit plans.

1. **Read the texts and the unit focus.** Because text is so critical, teachers must read their texts before instructing. To ask meaningful questions of texts and engage students, teachers should be clear on the following:
    a. **Unit focus:** This explains how all of the texts connect to each other and what content knowledge, themes, and/or concepts students will build or understand as a result of engaging in this unit.
    b. **Text focus:** Teachers should read the texts of the unit and consider: (1) How does this text help students accomplish the unit focus? and (2) How does this text connect to and deepen understanding of other texts in the unit?
    c. **Standards use:** How do the standards recommended in this unit help students engage with this text?
2. **Identify what mastery of the content and standards looks like for students.** Once teachers have reviewed the unit texts, they should review the sample unit assessments in the plan. Exploring the sample unit assessments will help teachers adjust and build their lesson plans, by identifying the content they must teach to prepare students for success.
    a. **Mastery of text and content**: What content knowledge must students build in this unit in order to perform well? What texts and portions of texts must they deeply understand?
    b. **Meeting standards**: What do reading, understanding, writing, and speaking about texts look like at this grade level? How do the standards help students understand and write or speak about complex texts?

3. **Adapt and create daily instructional tasks that prepare students for the end-of-unit assessment.** With this knowledge, teachers are prepared to adapt and create their lesson plans. Teachers should consider the following:

   a. **Using recommended tasks**: Which tasks are already built out that will matter most for the students in my classroom? Will I need to adjust or omit any of those tasks?

   b. **Building additional plans**: The unit plans do not include tasks for every text. What additional texts, content, and standards must my students practice before the culminating assessment? How will I build a lesson to help them do that?

   c. **Learning from others**: The grade-level ELA Edmodo site, virtual book clubs, and the online instructional framework[18] are all places where teachers can find additional resources and support to help them build and adjust plans.

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

How to Read the Unit Plans

The unit plans are built around the instructional framework illustrated in the front section of this guide. They help teachers use high-quality texts and use the standards for students to understand and to express understanding of those texts.

These plans model standards-aligned whole-class instruction. Instruction for small-group reading, small-group writing, and independent reading must be unique to the individual students in your classroom and support your students in meeting grade-level standards during whole-class instruction. To learn more about how to support individual student needs in those instructional areas, visit the Teacher Support Toolbox.[19]

SAMPLE UNIT PLAN

UNIT: *ROMEO AND JULIET*

ANCHOR TEXT (1)

Romeo and Juliet, William Shakespeare (Drama)

RELATED TEXTS

Literary Texts (Fiction)

- "A Poison Tree," William Blake (Poem)
- "The Raven," Edgar Allan Poe (Poem)
- "The Story of Pyramus and Thisbe" from *Metamorphoses*, Ovid

(3)

Informational Texts (Nonfiction)

- "The Teen Brain: Still Under Construction," National Institute of Mental Health (6)
- "Teenage Brains Are Malleable and Vulnerable, Researchers Say," Jon Hamilton
- "On Revenge," Sir Francis Bacon
- "Teenage Brains," David Dobbs, *National Geographic* (October 2011)

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics) (4)

- *Romeo + Juliet*, Baz Luhrmann (Film)
- *Where's Romeo?* (c. 1912), William Hatherell (Art; Act III, Scene iii)
- *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55*, Frederic Lord Leighton (Art)
- "Understanding the Mysterious Teenage Brain," *Talk of the Nation*, NPR (Text and Audio)

(2)

UNIT FOCUS

Students explore how patterns and contrasts in language (diction, imagery, figurative language) reveal central ideas in texts and develop various motifs (light vs. dark, dreams vs. reality, high vs. low, etc.) in *Romeo and Juliet*. They come to understand how those motifs emphasize internal and external conflicts that result from love, hate, loyalty, and friendship. Students examine the extent to which characters' reactions to conflict and opposition dictate the outcomes of a situation and learn about the science and psychology behind the way teenagers think about choice, conflict, and consequence.

Text Use: Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.8, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10 (5)

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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Page 1: Text Set and Unit Focus

Page 2: *Romeo and Juliet* Unit Overview

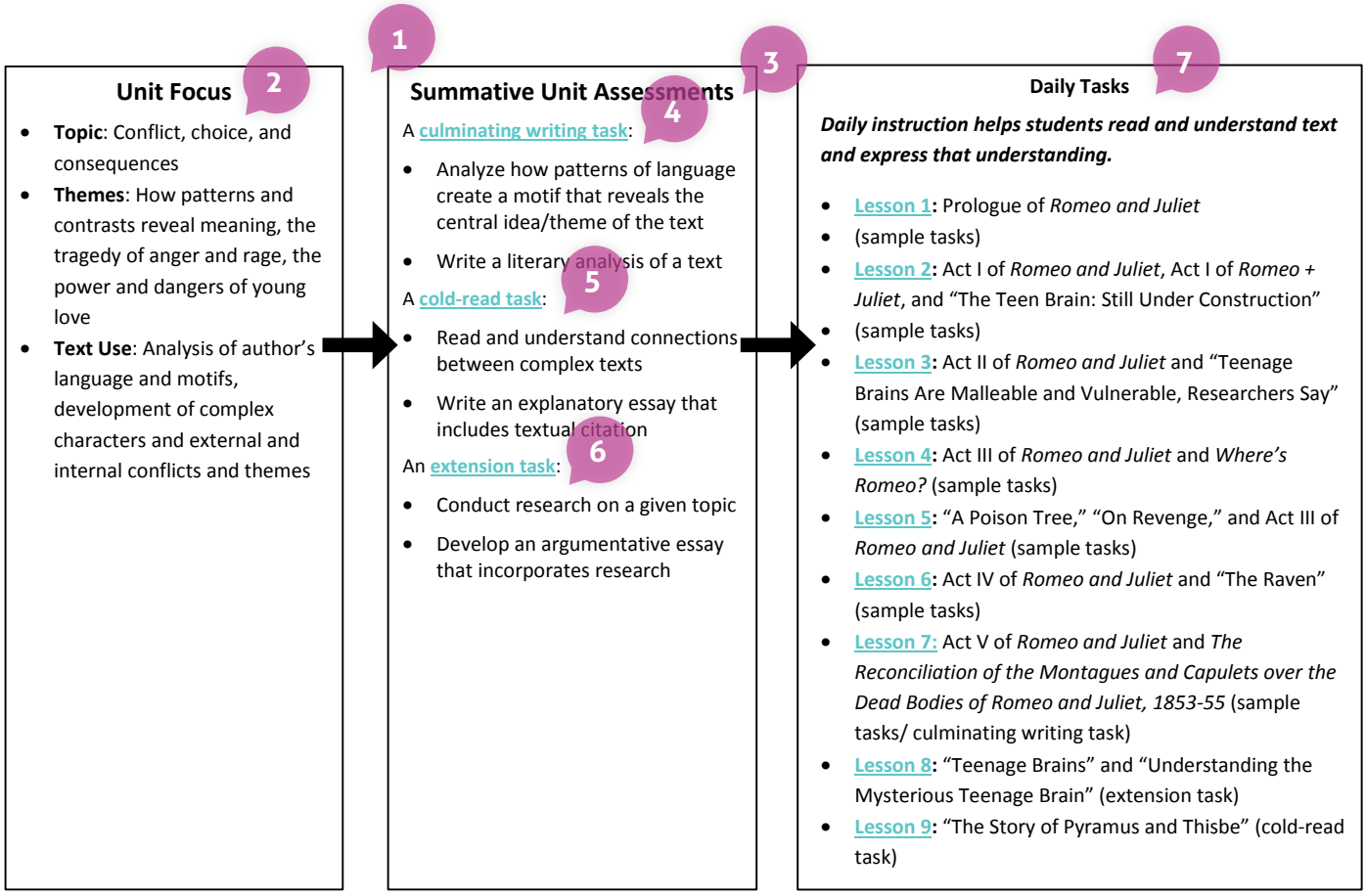
Pages 3-7: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task

Page 8: Instructional Framework

Pages 9-23: Text Sequence and Sample Whole-Class Tasks

1. The anchor and related texts were selected based on text selection criteria on page 9.
2. The unit focus identifies the knowledge and skills students will build by **reading complex texts**.
3. There is a **balance of literary and informational texts** within this unit.
4. Units include print texts and nonprint **multimedia texts**.
5. The texts are rich and complex so that students have opportunities to meet many of the standards in a single unit.
6. The related texts offer opportunities for coordination across content areas.

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources



1. All units have a unit focus, summative unit assessments, and daily tasks.
2. The unit focus answers the question: "What do I want my students to learn from texts?"
3. The summative unit assessments answer the question: "How will I determine if my students can read grade-level texts and meet standards?"
4. The culminating writing task ask students to **write in response to a text**.
5. The cold-read assessment measures **students' ability to read and understand sufficiently complex texts**.
6. The extension task incorporates **research about related unit topics**.
7. The daily tasks answer the question: "How will I help students read and understand texts and express their understanding?"

SUMMATIVE UNIT ASSESSMENTS

1

CULMINATING WRITING TASK[1]

How do patterns of language reveal central ideas in a text? Select a motif that you have traced throughout your reading of *Romeo and Juliet*. Write an essay that analyzes how the patterns of language (diction, imagery, and figurative language) create a motif that reveals a central idea of the play. Use strong and thorough textual evidence to develop your claims and follow the conventions of standard English.

Teacher Note: *Students should formulate a thesis statement that clearly connects the identified motif to a theme or central idea of the play (e.g., The motif of light and dark in the play emphasizes how the secrecy of forbidden love has dire consequences). (RL.9-10.2, RL.9-10.3, RL.9-10.4) The thesis statement should be supported by precise claims and provide clear reasons and evidence to support the claims. (W.9-10.1a) Students should be required to cite evidence from each act in order to fully develop their analyses. (RL.9-10.1, W.9-10.1b, W.9-10.9a) To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience. (W.9-10.1c-e, W.9-10.4, W.9-10.5, W.9-10.10) Students can be required to use parallel structure (L.9-10.1a) and include various types of phrases and clauses (L.9-10.1b) studied in the unit for assessment of developing language use skills. If time allows, students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). (W.9-10.6, L.9-10.3a)*

3

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Conflict, choice, and consequences • **Themes**: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love • **Text Use**: Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes	**This task assesses:** • Determining how patterns of language create a motif that reveals the central idea/theme of the text • Writing a literary analysis of a text	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 (use this task)

2

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

1 Each unit includes three summative unit assessments: culminating writing task, cold-read assessment, and extension task.

2 This chart, included with each assessment task, explains how the assessment measures what students are expected to learn in the unit.

3 This column shows the tasks that most directly prepare students for success on the unit assessments.

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE

LESSON 1:[7]
 	
Prologue, *Romeo and Juliet*, William Shakespeare
	TEXT DESCRIPTION: The Prologue of *Romeo and Juliet* introduces readers or viewers of the play to the major conflicts of the play.
	
	TEXT FOCUS: Shakespeare's language in the Prologue conveys the conflicting motivations of Romeo and Juliet. (RL.9-10.3, RL.9-10.4) Examining word choice and sentence construction in the Prologue provides a model for students to analyze similar features in key scenes throughout the play. (RL.9-10.4)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read the Prologue to determine the main conflicts in the play. Then students discuss how the ideas and themes of *Romeo and Juliet* are commonly adapted for modern texts.
	
	READ THE TEXT:
	• Read the Prologue aloud at least twice before asking students to engage with the text to support students with the complexity of Shakespearean language.
	• Have students create a written objective summary[8] of the Prologue. (RL.9-10.2)
	
	UNDERSTAND THE TEXT:
	• Provide students with a clean copy of the Prologue with ample spacing for annotation. In partner groups, have students do the following:
	  ○ Identify the sentence breaks with slash marks, then identify the various phrases and clauses in each sentence and determine what information they add to readers' understanding. (RL.9-10.4, L.9-10.1b) Support students with a Killgallon-style sentence composing[9] lesson:
	  ▪ Students write each phrase or clause on a strip of paper, leaving out the punctuation and capitalization.
	  ▪ Students "unscramble" the sentence by arranging the phrases and clauses into a traditional subject-verb-object construction or other logical sentence construction that helps them to understand the information provided in the sentence. (L.9-10.1b)

[7] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

1. This column presents a suggested sequence and pairing of complex texts over the course of the unit.
2. This column provides guidance for using texts so students meet the standards.
3. Text Description provides a summary of the texts used in the unit.
4. Text Focus describes how the texts can be used for students to meet ELA standards.
5. Each Model Task provides guidance for teachers to support students in reading, understanding, and expressing their understanding of complex texts.
6. Lesson Overview provides a summary of the model tasks and suggested order of instruction.
7. A lesson does not equal one day of instruction. Teachers must determine the length of each lesson based on each unique class of students.

9TH GRADE UNIT PLANS

9TH GRADE UNIT PLANS

Grade 9 Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Fahrenheit 451, Ray Bradbury (Page 35)	The influence of literature	Readily accessible to moderately complex	Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric	Beginning of year
"How Laughter Works," Marshall Brain (Page 56)	Humor	Moderately complex	Analyze specific structures and literary elements that create humorous effects in a variety of print and non-print sources	Middle of year
"Hope, Despair, and Memory," Elie Wiesel (Page 79)	Hope and remembrance during times of tragedy	Moderately complex to very complex	Evaluate the effectiveness of an author's message through analysis of diction, tone, rhetoric, and the author's purpose	Middle of year
Romeo and Juliet, William Shakespeare (Page 101)	Conflict, choice, and consequences	Very complex	Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes	Middle of year
The Odyssey, Homer (Page 124)	Physical and mental journeys	Very complex	Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives	End of year

* ***Readily accessible text***: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level and the content is significantly complex.

UNIT: *FAHRENHEIT 451*

ANCHOR TEXT

Fahrenheit 451, Ray Bradbury (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- "Burning a Book," William Stafford (Poem)
- "Barter," Sara Teasdale (Poem)

Informational Texts (Nonfiction)

- "Learning to Read and Write," Frederick Douglass
- "Superman and Me," Sherman Alexie
- "The Great Imagination Heist," Reynolds Price
- "You Have Insulted Me: A Letter," Kurt Vonnegut
- "Reading Books Is Fundamental" from *The New York Times*, Charles M. Blow
- "The Country That Stopped Reading" from *The New York Times*, David Toscana
- "The Science of Storytelling: Why Telling a Story Is the Most Powerful Way to Activate Our Brains," Leo Widrich
- "Video Games and the Future of Storytelling" from *Big Think*, Salman Rushdie

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- Original Cover Art from *Fahrenheit 451*, Joseph Mugnaini

UNIT FOCUS

Students explore the power of written language to educate and influence others. They read various argumentative essays and engage in virtual collaboration to develop their own arguments. They also research a self-generated question related to issues of censorship, creativity, and the evolution of literacy. Students will come to understand the importance of reading, writing, books, and stories.

Text Use: Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.8, RI.9-10.9, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-b, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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Page 41: Instructional Framework

Pages 42-55: Text Sequence and Sample Whole-Class Tasks

Fahrenheit 451 Unit Overview

Unit Focus

- **Topic**: The influence of literature
- **Themes**: The value of reading and the ability of texts to influence people
- **Text Use**: Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric

Summative Unit Assessments

A culminating writing task:

- Determine a theme
- Analyze how literary elements and devices develop the theme

A cold-read task:

- Read and understand grade-level texts
- Write in response to a text

An extension task:

- Conduct research
- Apply stylistic writing techniques
- Present information

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Learning to Read and Write" (sample task included)
- Lesson 2: "Superman and Me" (sample task included)
- Lesson 3: "The Hearth and the Salamander," from *Fahrenheit 451,* and "Barter" (sample task included)
- Lesson 4: "The Great Imagination Heist" and the remainder of "The Hearth and the Salamander," from *Fahrenheit 451*
- Lesson 5: "The Sieve and the Sand," from *Fahrenheit 451,* and "You Have Insulted Me: A Letter"
- Lesson 6: "Burning a Book"
- Lesson 7: "Burning Bright," from *Fahrenheit 451,* and Original Cover Art from *Fahrenheit 451* (sample task included)
- Lesson 8: *Fahrenheit 451* (culminating writing task)
- Lesson 9: "Reading Books Is Fundamental," from *The New York Times* (cold-read task)
- Lesson 10: "The Country That Stopped Reading," from *The New York Times*; "The Science of Storytelling: Why Telling a Story Is the Most Powerful Way to Activate Our Brains"; and "Video Games and the Future of Storytelling," from *Big Think* (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Determine and analyze a theme of *Fahrenheit 451*. (RL.9-10.2) Select the literary element (e.g., characters, setting, conflicts, etc.) or device (e.g., figurative language, symbolism, imagery, etc.) you think most strongly conveys the theme. (RL.9-10.3, L.9-10.5a-b) How is the theme shaped by the element or device you selected? Write a multi-paragraph analytical essay that examines how a specific element or device conveys a theme of *Fahrenheit 451*. (W.9-10.1a-e, W.9-10.4, W.9-10.5, W.9-10.9a, W.9-10.10) Use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of textual evidence to support the analysis, including direct quotations and page numbers. (RL.9-10.1; L.9-10.1a-b, L.9-10.2a, c; L.9-10.3a; L.9-10.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The influence of literature • **Themes**: The value of reading and the ability of texts to influence people • **Text Use**: Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric	**This task assesses:** • Determining a theme • Analyzing how literary elements and devices develop theme	**Read and understand text:** • Lesson 3 (sample task included) • Lesson 4 • Lesson 5 • Lesson 6 **Express understanding of text:** • Lesson 7 (sample task included) • Lesson 8 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "Reading Books Is Fundamental" by Charles M. Blow independently and answer a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. Summarize the points Blow makes and the order those in which those points are made. What connections does he draw between each of the points he makes? (RI.9-10.1, RI.9-10.2, RI.9-10.3)
2. Determine a central idea of the essay. Select three pieces of evidence the author uses to support that central idea and explain how each piece of evidence develops or refines the central idea. (RI.9-10.1, RI.9-10.2, RI.9-10.5, W.9-10.9b, W.9-10.10)
3. Interpret and explain the following quote in the context of the essay: "But reading texts is not the same as reading a *text*." What is the significance of this quote to a central idea of the essay? (RI.9-10.1, RI.9-10.5)
4. What is a tone of the essay? How does Blow convey his point of view? (RI.9-10.4, RI.9-10.6, W.9-10.9b, W.9-10.10)
5. Select a character or literary figure from another text we've read in this unit. Compare and contrast how Blow views reading and writing with how another character or literary figure views reading and writing. Cite textual evidence to support your response. (RI.9-10.1, RI.9-10.6, RI.9-10.9, W.9-10.9b, W.9-10.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The influence of literature • **Themes**: The value of reading and the ability of texts to influence people • **Text Use**: Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric	**This task focuses on:** • Reading and understanding grade-level texts • Writing in response to a text	**Read and understand text:** • Lesson 1 (sample task included) • Lesson 2 (sample task included) **Express understanding of text:** • Lesson 9 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

1. Engage in a group jigsaw[5] to examine "The Country That Stopped Reading" by David Toscana, "The Science of Storytelling: Why Telling a Story Is the Most Powerful Way to Activate Our Brains" by Leo Widrich, and "Video Games and the Future of Storytelling" by Salman Rushdie. For each text, have groups:
    - Use a three-column graphic organizer to summarize each text and (1) identify each claim or point made in the order it is made; (2) describe how each claim or point is developed and refined by particular phrases, sentences, paragraphs, or sections; and (3) identify the connections made between claims. (RI.9-10.1, RI.9-10.3, RI.9-10.5)
    - Reread the text and highlight or circle words and phrases that reveal the author's attitude toward the subject of the text. (RI.9-10.4)
    - Determine a central idea of the text and assess whether the author's reasoning is valid and the evidence sufficiently supports the author's claims. (RI.9-10.2, RI.9-10.8)
    - Determine and explain the author's purpose based on the evaluation of the author's tone, claims, and evidence. (RI.9-10.6)
    - Present the summary, tone, central idea, and author's purpose, citing evidence from the text to support their analysis of the text. (SL.9-10.1a-b, SL.9-10.4, SL.9-10.6)
2. Conduct a Socratic seminar[6] in which students assess the value of reading stories and books based on the texts analyzed in the jigsaw and using the following prompting questions:
    - According to the various authors and points of views presented in the texts we've read in this unit, what is the value of reading?
    - Do we need books and stories? Are they important? Why? What are we denied when we are denied access to books?
    - Has the value of reading changed over time? How and why has it?
    - Has our society learned from *Fahrenheit 451*?
    - What issues raised in *Fahrenheit 451* remain critical to our society today? (RL.9-10.1, RL.9-10.2, RI.9-10.1, RI.9-10.2, W.9-10.7, SL.9-10.1a, c-d, SL.9-10.4, SL.9-10.6)
3. Ask students to share their final thoughts and reflections from the seminar on the virtual community. (W.9-10.6) Use the discussion as a brainstorming exercise for students to develop a research question.

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[6] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

4. Have students to select an issue addressed in two or more texts read in the unit (e.g., censorship, creativity, evolution of literacy, illiteracy) and prompt them to develop a self-generated question related to the selected topic to research, e.g., "What is the history of censorship?" "How are companies and institutions changing as a result of e-readers?" or "What are the consequences of illiteracy?" (W.9-10.7, W.9-10.8, SL.9-10.2) Finally, ask students to post their question(s) on the virtual community, offer feedback to peers, and refine their initial questions through multiple posting. (W.9-10.6, W.9-10.7)
5. Gather relevant information from multiple sources, narrowing or broadening the inquiry when appropriate. (W.9-10.7, W.9-10.8)
6. Following research, have each student develop a claim[7] based on his or her research, e.g., "Censorship violates our constitutional rights" or "Despite increases in the use of digital texts, there is still a need for libraries." (W.9-10.1a)
7. Have students write and publish a multi-paragraph research-based argumentative essay using a format and style similar to the essays they've analyzed throughout the unit, incorporating evidence and quotations from multiple texts and avoiding plagiarism. (W.9-10.1a-e; W.9-10.2a-b; W.9-10.4; W.9-10.5; W.9-10.6; W.9-10.8; W.9-10.9a-b; W.9-10.10; L.9-10.1a-b; L.9-10.2a, c; L.9-10.6)
8. Have students develop a two- to three-minute persuasive speech based on the essay and deliver the speech to the class. Prompt them to include evidence (descriptions, facts, details, examples) and visual displays to clarify claims and emphasize key points. (SL.9-10.4, SL.9-10.5, SL.9-10.6)
9. Finally, during each speech, have students take notes, integrating information and developing an understanding of the presented issues. (SL.9-10.2) Have them use a class-generated rubric[8] to evaluate each speaker's content, presentation style, and point of view, including evaluating the credibility and accuracy of the information and identifying any fallacious reasoning or distorted evidence. (SL.9-10.3) Then, following each speech, prompt students to ask questions and engage in discussion about the various issues. (SL.9-10.1 c-d, SL.9-10.6)

Teacher Note: *The speeches should use grade-appropriate words and phrases and formal style, proper grammar and usage, punctuation, and spelling. (L.9-10.1a-b; L.9-10.2a, c; L.9-10.6)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The influence of literature • **Themes**: The value of reading and the ability of texts to influence people • **Text Use**: Theme development, significance of literary devices, and author's style and purpose conveyed through language, tone, and rhetoric	**This task focuses on:** • Conducting research • Applying stylistic writing techniques • Presenting information	**Read and understand text:** • Lesson 1 (sample task included) • Lesson 2 (sample task included) • Lesson 4 **Express understanding of text:** • Lesson 10 (use this task)

[7] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml
[8] Sample: http://bie.org/object/document/9_12_presentation_rubric_ccss_aligned

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[9] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[10] "Learning to Read and Write," Frederick Douglass	**TEXT DESCRIPTION:** This excerpt from Douglass's autobiography explains how he learned to read and write and how the freedom of thought spurred his desire to seek physical freedom from slavery. **TEXT FOCUS:** "Learning to Read and Write" shares similar ideas with the anchor text, as both pieces outline how censorship and narrowing access to education limits people both physically and mentally. Douglass associates reading and writing with freedom. (RI.9-10.2, RI.9-10.9) Students evaluate his argument and claims, focusing on how his word choice, structure, and use of rhetoric reveal a central idea and his point of view. (RI.9-10.4, RI.9-10.6) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text and define key vocabulary. Students analyze the language and structure of essay. Students discuss the claims and main ideas of the essay. Students complete a writing prompt analyzing Douglass's essay. **READ AND UNDERSTAND THE TEXT:** • Have students read "Learning to Read and Write" with a partner. • While reading, have students select three or four words and define them in context (e.g., *stratagems, ceased, compliance, depravity, indispensable, brute, sustained, mere, chattel, injurious, pious, divest, disposition, precepts, apt, incompatible, bestow, prudence, unpardonable, unabated, lashed, utterance, denunciation, vindication, utter, abhor, discontentment, unutterable, writhed, roused, treacherous, tedious*). (L.9-10.4a) Have students sort the words according to their affixes.[11] • Have pairs divide the text into four sections, where each section introduces a new idea. Prompt them to reread the text and summarize each section. (RI.9-10.2, RI.9-10.10) While summarizing each section, ask students to paraphrase specific phrases with unknown words, figurative meanings, or formal or antiquated structures. (L.9-10.5a, L.9-10.6) For example: o "She at first lacked the depravity indispensable to shutting me up in mental darkness."

[10] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[11] For example: *indispensable*, *injurious*, and *incompatible*; *depravity* and *denunciation*; *unpardonable* and *unutterable*; *dispensable* and *disposition*; *injurious*, *pious*, and *tedious*; *indispensable*, *unpardonable*, and *unutterable*; *disposition*, *denunciation*, *vindication*, and *abolition*; *compliance* and *utterance*

TEXT SEQUENCE	TEXT USE
	o "It was at least necessary for her to have some training in the exercise of irresponsible power, to make her equal to the task of treating me as though I were a brute." o "Slavery proved as injurious to her as it did to me." o "She was an apt woman; and a little experience soon demonstrated, to her satisfaction, that education and slavery were incompatible with each other." o "From this time I was most narrowly watched." o "Mistress, in teaching me the alphabet, had given me the *inch* and no precaution could prevent me from taking the *ell*." o "This bread I used to bestow upon the hungry little urchins, who, in return, would give me that more valuable bread of knowledge." o "These were choice documents to me." o "They gave tongue to interesting thoughts of my own soul, which had frequently lashed through my mind, and died away for want of utterance." o "The silver trump of freedom had roused my soul to eternal wakefulness." o "The light broke in upon me by degrees." o "As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish." o "It opened my eyes to the horrible pit, but to no ladder upon which to get out." • After summarizing each section, ask students to complete the following activity with their partner, prior to sharing their work with the class. (SL.9-10.1a) o Using a three-column chart, (1) identify the main claim or point made in each section; (2) identify specific phrases, sentences, or paragraphs that develop and refine the claim of each section; and (3) identify the connections made between the claims of each section. (RI.9-10.1, RI.9-10.3, RI.9-10.5) o Have students reread the text and highlight words and phrases that reveal Douglass's attitude toward his mistress, slavery, reading, and writing. Use a different color highlighter for each subject (e.g., green for mistress, yellow for slavery, pink for reading, and orange for writing). (RI.9-10.4)

TEXT SEQUENCE	TEXT USE
	○ Determine a central idea of "Learning to Read and Write" and assess whether Douglass's evidence is relevant and sufficiently supports his claim. (RI.9-10.2, RI.9-10.8) • In pairs, have students take a sentence from the text that contains phrases or clauses (e.g., "As I writhed under it, I would at times feel that learning to read had been a curse rather than a blessing.") Write each phrase or clause on a separate piece of paper and place each punctuation mark on a separate piece of paper as well.[12] Select seven students each to hold a section of the sentence and rearrange themselves into different orders.[13] For each new sentence formed, ask the class to do the activities and answer the questions that follow: ○ Place the punctuation in the proper place. Should any punctuation or conjunctions be changed or added? (L.9-10.2a) ○ Discuss the meaning of the rearranged sentence. Does it make sense? Does the meaning become more clear or does it change? ○ Examine the structure of the sentence based on the placement of the phrases and clauses. Does the structure reflect an accurate meaning? Does the sentence use parallel structure when appropriate? (L.9-10.1a) ○ How does the placement of phrases affect their meaning? ○ How does the placement of phrases or clauses affect the style or effect of the rearranged sentence? (L.9-10.1b) ○ Is the rearranged sentence more or less accurate or effective than the original sentence? Why? • Then have students select two or three more sentences[14] from the text and rearrange them using a similar process to the class model.

[12] For the example sentence, you would have the following strips: As I writhed under it/I would feel/at times/that learning to read had been a curse/rather than a blessing/,/./

[13] Possible rearranged sentences: "I would feel that learning to read, as I writhed under it at times, had been a curse rather than a blessing." Or "At times, as I writhed under it, I would feel that learning to read had been a curse rather than a blessing." Or "Rather than a blessing, I would feel that learning to read had been a curse, as I writhed under it at times."

[14] Possible additional sentences for rearranging:
(1) "In entering upon the duties of a slaveholder, she did not seem to perceive that I sustained to her the relation of a mere chattel, and that for her to treat me as a human being was not only wrong, but dangerously so."
(2) "She was an apt woman; and a little experience soon demonstrated, to her satisfaction, that education and slavery were incompatible with each other."
(3) "Mistress, in teaching me the alphabet, had given me the *inch* and no precaution could prevent me from taking the *ell*."

TEXT SEQUENCE	TEXT USE
	• Lastly, have students write their own sentence imitating a sentence[15] or a rearranged sentence from "Learning to Read and Write" and use their own sentence in their writing under Express Understanding below. **EXPRESS UNDERSTANDING:** • Conduct a series of fishbowl discussions[16] based on the following questions: o How does Douglass learn to read and write? Do you consider his actions dangerous? Why or why not? (RI.9-10.3, RI.9-10.9) o How do the language Douglass uses throughout the text, the examples he provides, and the way he structures the text convey a central idea? (RI.9-10.2) o Select a "character" from Douglass's account. How does this person (or group) influence and affect Douglass? What is Douglass's opinion of this person (or group)? How does he reveal his opinion? (RI.9-10.4, RI.9-10.6) o What does Douglass value? How do you know? Determine and explain Douglass's point of view based on an evaluation of his tone, claims, and evidence. What is Douglass's purpose in writing this text? (RI.9-10.6) Form two circles (one person from each pair is in the inner circle, and one person from each pair is in the outer circle). Provide each pair sufficient time to devise answers to the discussion questions and locate specific evidence, using the chart and annotations as a starting point. Then have the inner circle (made up of one student from each pair) discuss their answers to the questions for eight minutes using accountable talk,[17] providing evidence for their ideas, and actively incorporating others into the discussion. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, students in the outer circle will serve as their partner's "wingman," noting the claims made during the discussion, locating evidence that supports or contradicts those claims, and developing additional points to be shared in discussion. After the eight-minute discussion, have the pairs consult each other to revise and refine their claims and evidence. Then have the inner circle continue the discussion for five more minutes, making sure to summarize points of agreement and disagreement. Following the discussion, have the class reflect on the discussion by indicating how their thoughts were justified or

(4) "As I read and contemplated the subject, behold! that very discontentment which Master Hugh had predicted would follow my learning to read had already come, to torment and sting my soul to unutterable anguish."
(5) "I heard nothing without hearing it, and felt nothing without feeling it."
(6) "It looked from every star, it smiled in every calm, breathed in every wind, and moved in every storm."

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	qualified based on the reasoning or evidence of others in the discussion and how they could improve future discussions (e.g., incorporating others into the discussion, asking more questions, or making more connections between ideas). (SL.9-10.1c-d, SL.9-10.6) • Lastly, have students write a response to the following prompt: Summarize paragraph 7, in which Douglass indicates how he learned the word *abolitionist*. (RI.9-10.2) Explain the significance of both this word and the process he used to learn it. (RI.9-10.4, RI.9-10.5, RI.9-10.9, L.9-10.4b, L.9-10.6) Cite thorough textual evidence to support the response, including direct quotations. (RI.9-10.1, W.9-10.9b, W.9-10.10) Use a sentence within the response that is modeled from one of the sentences from "Learning to Read and Write." (L.9-10.1a-b) Have a peer evaluate the written response and offer feedback based on the use of evidence and incorporation of quotations. (W.9-10.5) **SAMPLE TASK:** Access additional questions and a sample writing task[18] for "Learning to Read and Write."
LESSON 2: "Superman and Me," Sherman Alexie	**TEXT DESCRIPTION:** Similar to "Learning to Read and Write" by Douglass, Sherman Alexie's essay details his experiences in learning to read and the significance of reading and writing in his life as a child and as an adult. (RI.9-10.9) **TEXT FOCUS:** This essay is filled with humor and powerful language that resonate with the reader. The rhetoric of the essay is particularly strong. Students can analyze how the language and structure of the text develop the point of view and central idea of the essay. (RI.9-10.2, RI.9-10.4, RI.9-10.6) **MODEL TASKS** **LESSON OVERVIEW:** Students read and summarize the text independently. Students interpret key phases of the text. Students analyze key sections of the text, making connections to the overall claim. Students discuss as a class their understanding of the text and complete the lesson by responding to a timed writing prompt analyzing the text. **READ AND UNDERSTAND THE TEXT:** • Have students read "Superman and Me" independently. (RI.9-10.10) • Have students work independently to complete the following:

[18] http://www.achievethecore.org/file/489

TEXT SEQUENCE	TEXT USE
	○ Using a three-column chart, (1) identify the main claims made throughout the essay and the order in which they appear; (2) identify specific phrases, sentences, or paragraphs that develop the claim of each section; and (3) identify the connections made between the claims of each section. (RI.9-10.1, RI.9-10.3, RI.9-10.5) ○ Have students reread the text and highlight words and phrases that reveal Alexie's attitude toward life on the reservation, treatment of American Indians, and reading and writing. Use a different color highlighter for each subject (e.g., green for reservation life, yellow for treatment of American Indians, pink for reading and writing). (RI.9-10.4) ○ Determine a central idea of "Superman and Me" and assess whether Alexie's evidence is relevant and sufficiently supports his claim. (RI.9-10.2, RI.9-10.8) • In pairs, prompt students to reread, paraphrase, and interpret different phrases and sentences with figurative meanings. Then consider the effect of those sentences and how they are used in the text to develop a central idea. (RI.9-10.2, L.9-10.5a-b, L.9-10.6) Sample phrases to analyze include: ○ "We were poor by most standards, but one of my parents usually managed to find some minimum-wage job or another, which made us middle-class by reservation standards." ○ "We lived on a combination of irregular paychecks, hope, fear, and government surplus food." ○ "My father loved books, and since I loved my father with an aching devotion, I decided to love books as well." ○ "I didn't have the vocabulary to say 'paragraph,' but I realized that a paragraph was a fence that held words." ○ "Now, using this logic, I can see my changed family as an essay of seven paragraphs: mother, father, older brother, the deceased sister, my younger twin sisters and our adopted little brother." ○ "A smart Indian is a dangerous person, widely feared and ridiculed by Indians and non-Indians alike." ○ "They look at me with bright eyes and arrogant wonder. They are trying to save their lives." ○ "Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision." ○ "'Books,' I say to them. 'Books,' I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives."

TEXT SEQUENCE	TEXT USE
	• Project paragraph 7 and read it aloud. Then highlight with a different color the different sentence types (simple, compound, complex, compound-complex) used in the paragraph. Ask students to identify any patterns they notice in the paragraph. This should prompt them to identify the repetition of "read." Underline each time "read" appears in the paragraph. Discuss with students the rhetorical effect of the sentence patterns and repetition. Sample prompting questions: o What does Alexie claim in this paragraph? How does he establish and support that claim? (RI.9-10.1, RI.9-10.8) o How do the claim and structure of this paragraph build a central idea of the entire text? (RI.9-10.5) o How does this paragraph add to the overall effect of the essay? (RI.9-10.6) Have students work with a partner to analyze the structure of another paragraph in the text in a similar way (e.g., paragraph 3, 4, 6, or 8). Have the pairs present their thoughts to the class and conduct a brief discussion based on questions similar to those above. Focus on Alexie's writing style and its effect on them as readers. • Project the first sentences of paragraph 7 ("I refused to fail. I was smart. I was arrogant. I was lucky.") or the last sentences of the essay ("I throw my weight against their locked doors. The doors hold. I am smart. I am arrogant. I am lucky. I am trying to save our lives."). Have students combine these sentences to create various types of phrases and clauses.[19] (L.9-10.1a-b, L.9-10.2a) Substitute the combined sentences into the original paragraphs and read the revised paragraph aloud. Have students discuss the differences in meaning, interest, and effect. (RI.9-10.6) **EXPRESS UNDERSTANDING:** • Conduct a series of fishbowl discussions[20] based on these questions: o How does Alexie learn to read? What is the significance of the text he used to learn to read and his process? (RI.9-10.2, RI.9-10.3, RI.9-10.5) o What is the importance of the title and the image of "Superman"? (RI.9-10.2, RI.9-10.5) o How do the language Alexie uses throughout the text, the examples he provides, and the way he structures the text convey a central idea? (RI.9-10.2, L.9-10.5a-b)

[19] Possible combined sentences: "I refused to fail because I was smart, arrogant, and lucky." Or "I am smart, lucky, and arrogant, and even though I throw my weight against their locked doors to save our lives, the doors hold."

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ What does Alexie value? How do you know? Determine and explain Alexie's point of view based on the evaluation of his tone, claims, and evidence. What is Alexie's purpose in writing this text? (RI.9-10.6) Form two circles. Provide sufficient time for students to devise answers to the discussion questions and locate specific evidence, using the completed note charts and annotations as a starting point. Then have the inner circle discuss their answers to the questions for eight minutes using accountable talk,[21] providing evidence for their ideas, and actively incorporating others into the discussion. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, students in the outer circle evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like Today's Meet.[22] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the discussion, have the class review the recorded thoughts and reflect on the discussion by indicating how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion and how they could improve future discussions (e.g., incorporating others into the discussion, asking more questions, or making more connections between ideas). (SL.9-10.1c-d, SL.9-10.6) • Finally, ask students to select one of the following quotes: ○ "I refused to fail. I was smart. I was arrogant. I was lucky." ○ "I read with equal parts joy and desperation." ○ "Despite all the books I read, I am still surprised I became a writer." ○ "I throw my weight against their locked doors. The doors hold. I am smart. I am arrogant. I am lucky. I am trying to save our lives." In a brief timed analysis,[23] have students interpret and explain the impact of the chosen quote in the context of the essay. (RI.9-10.5) Students should analyze how the quote develops or refines Alexie's claims and contributes to development of his purpose and the central idea of the text. (RI.9-10.2, RI.9-10.4, RI.9-10.6, W.9-10.1a-e, W.9-10.10) Cite strong and thorough textual evidence, including direct quotations. (RI.9-10.1, W.9-10.9b, L.9-10.2b) Use grade-appropriate words and phrases, grammar, punctuation, and spelling, and incorporate sentences using phrases or clauses similar to the texts read so far in the unit. (W.9-10.4; L.9-10.1a-b; L.9-10.2a, c; L.9-10.6)

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[22] https://todaysmeet.com/
[23] https://www.tcc.fl.edu/Current/Academics/LearningCommons/Second%20Floor%20Documents/TOP%20TEN%20TIPS%20FOR%20TIMED%20WRITINGS.pdf

TEXT SEQUENCE	TEXT USE
LESSON 3: "The Hearth and the Salamander," from *Fahrenheit 451*, Ray Bradbury (until Beatty's visit to Montag's home) "Barter," Sara Teasdale (Poem)	**TEXT DESCRIPTION:** The first part of the novel establishes the setting of the story, introduces main characters, and shows Montag beginning to think independently and question the role of firemen. "Barter" presents a similar perspective to that of Clarisse from *Fahrenheit 451*. It illustrates the importance of noticing the world around you and the idea of trading in one moment of beauty and emotion for a lifetime without either. **TEXT FOCUS:** Students trace the development of Montag's character and Clarisse's role in the text. "Barter" provides additional support for Clarisse's point of view in contrast to Montag the rest of society in *Fahrenheit 451*. **MODEL TASKS** **LESSON OVERVIEW:** Read *Fahrenheit 451* aloud. Have students summarize the actions of the main character. Have students independently read "Barter" and analyze it with a partner. Students discuss and write about key themes, posting their reflections in an online discussion forum. **READ AND UNDERSTAND THE TEXT:** • Read aloud the first section of *Fahrenheit 451* as students follow along with a printed copy. Then have students summarize the first section with a partner. (RL.9-10.2) • Have students trace the development of Montag's character over the course of the text by using a graphic organizer with the following columns: (1) Montag's actions or interactions with other characters significant to the plot, (2) the results of his actions and whether those results were positive or negative, and (3) a lesson that can be learned from those actions and their results. Students must note the page number for each action and result that they refer back to at a later time. Students should maintain this chart for the entirety of the unit. Be sure they begin it in a journal so that they can easily access it. Throughout the unit, have students periodically pair up to compare organizers and revise and refine the listed actions and evidence. For this first section of the text, ask students to focus on Montag's interactions with Clarisse. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • Have students read "Barter" independently. (RL.9-10.10) • Using TP-CASTT,[24] have students determine how Teasdale uses words and phrases with figurative and connotative meanings to develop meaning and convey a theme of "Barter." (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4a, L.9-10.5a-b, L.9-10.6) • Conduct a discussion in which students use the graphic organizer and their notes from the TP-CASTT exercise to do the following:

[24] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ Compare and contrast Clarisse and Montag. ○ Compare Clarisse's point of view with the speaker's point of view in Teasdale's poem. ○ Explain how Montag's interactions with Clarisse affect him. ○ Answer these questions: What does Clarisse *symbolize* in *Fahrenheit 451*? How does Bradbury establish a *dichotomy* between Clarisse and Montag? ○ Determine the significance of that dichotomy. (RL.9-10.3; SL.9-10.1a, c-d) **EXPRESS UNDERSTANDING:** • Develop a virtual community for students to share and document the connections, thoughts, questions, and answers throughout the unit. Use a flexible and dynamic online platform (e.g., Edmodo,[25] Ning,[26] Mural.ly,[27] Blendspace,[28] Padlet[29]) that allows students to link, post, comment, and create a space for collaboration. (W.9-10.6) Have students make their first post in response to the following prompt: "Select a quotation from any of the texts we have read so far in the unit that best describes your opinion of reading. Post the quotation and your reasons for selecting it. Locate a quotation posted by a peer and comment on how it compares to the quotation you selected." (RL.9-10.1, RI.9-10.1, W.9-10.9a-b) • Have students write a narrative essay in which they develop an early reading memory. Students should use words, phrases, and sentences modeled after the language and structure of the essays read in the unit. Use the following prompt: "In Douglass's and Alexie's essays, we learn the details of how each became a reader. Likewise, we witness Montag's first reading experience in *Fahrenheit 451*. We each have a story about learning to read. Whether your experience is positive or negative, your story is unique. In a multi-paragraph narrative essay, tell the story of your memorable reading experience, modeling the style and structure after the texts we've read in class. Make use of vivid word choice, imagery, figurative language, transitional statements, and varying sentence structures." (W.9-10.3a-e; W.9-10.4; W.9-10.5; W.9-10.10; L.9-10.1a-b; L.9-10.2a, c; L.9-10.6) • Prompt students to post excerpts from their narrative essays on the virtual community for peers to compare to their own personal experiences. (W.9-10.6)

[25] https://www.edmodo.com/
[26] http://www.ning.com/
[27] https://mural.ly/
[28] https://www.blendspace.com/
[29] http://padlet.com/

TEXT SEQUENCE	TEXT USE
LESSON 4: "The Great Imagination Heist," Reynolds Price The remainder of "The Hearth and the Salamander," from *Fahrenheit 451*, Ray Bradbury	**TEXT DESCRIPTION:** "The Great Imagination Heist" and *Fahrenheit 451* both describe how technology has usurped human creativity. Price's solution is for students to do more reading. This section of *Fahrenheit 451* contains Beatty's speech about how reading and books became outlawed. Irony and suspense are developed during this section because readers know that Montag is hiding books, and they can assume that Beatty is also aware. **TEXT FOCUS:** Students read the chapter and article in pairs to determine the tone of "The Great Imagination Heist" and Beatty's speech to Montag. (RL.9-10.4, RL.9-10.10, RI.9-10.4, RI.9-10.10) Students examine how Price develops a central idea in "The Great Imagination Heist" by tracing how he makes connections between claims, examples, sentences, and paragraphs. Students continue to complete the graphic organizer begun in Lesson 3, this time focusing on Montag's interactions with Mildred and Beatty in *Fahrenheit 451*. Have students identify Montag's realizations and changing motivations. Students analyze how the conflicts affect the development of the plot and themes in the text. (RL.9-10.2, RL.9-10.3) For Beatty's speech and "The Great Imagination Heist," students assess whether Beatty and Price use valid and sufficient reasoning and evidence. Students determine a purpose for each and evaluate the effectiveness of both Beatty's and Price's language, structure, and devices to advance their respective purpose. (RI.9-10.6, RI.9-10.8, SL.9-10.3) Students continue to post thoughts, questions, answers, striking quotations, and reflections on the virtual community. (W.9-10.6)
LESSON 5: "The Sieve and the Sand," from *Fahrenheit 451*, Ray Bradbury "You Have Insulted Me: A Letter," Kurt Vonnegut, Jr.	**TEXT DESCRIPTION:** In this section of *Fahrenheit 451*, Montag questions his wife's values and emotions and then visits Faber. There, Montag seeks help with understanding what he is reading. Faber talks with Montag and tries to explain that what Montag is seeking is meaning, not just what is found in books. Faber agrees to help Montag confront Beatty and try to end the meaningless existence they are currently living. "You Have Insulted Me: A Letter" provides students with an author's perspective in relationship to the topic of censorship/book burning. This is a letter written by an author in response to his books being burned. **TEXT FOCUS:** Montag's transformation continues to provide opportunities to discuss the power of literacy and the importance of stories. Students focus on rereading Faber's speech, summarizing it, and then determining a theme based on the word choice and figurative language. (RL.9-10.2, RL.9-10.4, L.9-10.5a-b) Students read the rest of the chapter independently or in pairs and focus on summarizing the events and tracing Montag's development as a character using the graphic organizer begun in Lesson 3. (RL.9-10.3, RL.9-10.10) Conduct a discussion in which students use their notes throughout the text to compare and contrast the influences that various characters have on Montag, and contrast Montag's changing point of view with that of other characters. Students explore Vonnegut's purpose for his letter by focusing on word choice, tone, and structure, including how he presents and develops his ideas and makes connections between different sentences and paragraphs. (RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.10) Students continue to post thoughts, questions, answers, striking quotations, and reflections on the virtual community. (W.9-10.6)

TEXT SEQUENCE	TEXT USE
LESSON 6: "Burning a Book," William Stafford	**TEXT DESCRIPTION:** "Burning a Book" connects to the idea of book burning and tells about what is lost when books are burned, but also explores the tragedy of books that are kept safe but are never read. **TEXT FOCUS:** Students read "Burning a Book" and use an analysis strategy (e.g., TP-CASTT[30]) to understand the figurative language and determine a theme. (RL.9-10.2, RL.9-10.4, L.9-10.5a-b) Students may require assistance as they explore the meaning of the poem because the figurative language makes determining the central idea of the text more challenging. Working in pairs or collaborative groups would support students in reading and analyzing this text. (RL.9-10.10) Students write a brief timed analysis in response to the following prompt: "Determine a theme of 'Burning a Book' and explain how it is conveyed. Does the theme affirm or contradict a theme of *Fahrenheit 451*?"
LESSON 7: "Burning Bright," from *Fahrenheit 451* Original Cover Art from *Fahrenheit 451*, Joseph Mugnaini	**TEXT DESCRIPTION:** The last section of *Fahrenheit 451* chronicles Montag's complete change. He burns Beatty and escapes the city after warning Faber, who helps Montag find a group of homeless intellectuals hiding in the woods. War is declared, and life as Montag once knew it is destroyed. The leader of the group welcomes Montag to a new life and explains that they are mentally storing great books that have been destroyed so they can help humanity be revived from the ashes. The book cover illustration provides additional support for this chapter, as it depicts a man made of book pages. **TEXT FOCUS:** The end of *Fahrenheit 451* presents various archetypes and contains many examples of symbolism, so while students may read the text, they will need support in understanding the meaning. **MODEL TASKS** **LESSON OVERVIEW:** Students read the final text and summarize the section. Students analyze the writing devices used in the text. Students analyze the cover art and, through discussion, deepen their understanding of the text. **READ THE TEXT:** • Have students read the last chapter of *Fahrenheit 451* in pairs or collaborative groups. • Have each group summarize the section, focusing on the characters' interactions and the plot. (RL.9-10.2) **UNDERSTAND THE TEXT:** • As a class, have students discuss the following prompt: "Describe the significance of Beatty's final interaction with Montag. What is the significance of the allusion to and quote from *Julius Caesar*? How does Montag's reaction to Beatty illustrate the degree of his transformation?" (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.9)

[30] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Review *dichotomies* and *symbolism,* and define *archetypes*. (L.9-10.6) Have students determine how Bradbury uses these devices to develop the last section of *Fahrenheit 451*. What is the significance of these devices in developing a theme of the text? (RL.9-10.2, L.9-10.5a) • Show Joseph Mugnaini's cover art. Have students reread the scene as Montag meets Granger and the travelers. Have them highlight or underline different related quotes and descriptions[31] from "Burning Bright." (RL.9-10.1) Then have students determine how man is symbolized in the cover art and the text, and identify what is emphasized or absent in each. (RL.9-10.7) Prompt students to evaluate in writing whether the cover art is an effective illustration of Bradbury's words and a theme he conveys and post their response on the virtual community. (RL.9-10.2, W.9-10.6, W.9-10.9a, W.9-10.10) • Have students continue to complete the graphic organizer about Montag's character begun in Lesson 3. In this particular section, prompt students to focus on Montag's interactions with Granger and the other travelers. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • Conduct a discussion in which students use the graphic organizer to analyze how the theme of the novel is shaped and refined through the details of Montag's transformation. (SL.9-10.1a-d, SL.9-10.6) **EXPRESS UNDERSTANDING:** • Have students work with a partner to select another literary element or device (e.g., symbolism, imagery, another character). Have the pairs examine the use of the element or device throughout the text, noting how it is introduced and developed and contributes to the development of a theme of *Fahrenheit 451*. (RL.9-10.2, RL.9-10.3, RL.9-10.5, L.9-10.5a-b) Prompt each pair to post the selected element or device and their analysis with evidence on the virtual community. (RL.9-10.1, W.9-10.6, W.9-10.9a, W.9-10.10) • Conduct a Socratic seminar[32] focused on one or more of the following questions. See a video[33] of a Socratic seminar based on similar topics. (SL.9-10.1a-c, SL.9-10.4, SL.9-10.6) o Who is the culprit in *Fahrenheit 451*—the society or the government?

[31] Sample quotations and descriptions: "'The Book of Ecclesiastes would be fine. Where was it?' 'Here,' Montag touched his head." And "'I am Plato's Republic. Like to read Marcus Aurelius? Mr. Simmons is Marcus.'" And "'We are all bits and pieces of history and literature and international law, Byron, Tom Paine, Machiavelli, or Christ, it's here.'" "'Chapter One of Thoreau's Walden in Green River, Chapter Two in Willow Farm, Maine.'" "'Don't judge a book by its cover,' someone said."
[32] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[33] http://videolibrary.louisianabelieves.com/library/10th-grade-ela-lesson-on-citing-evidence

TEXT SEQUENCE	TEXT USE
	○ In his 2013 introduction to *Fahrenheit 451,* Neil Gaiman states, "Fiction is a lie that tells us true things, over and over." Do you agree? What "true things" does *Fahrenheit 451* tells us over and over? ○ In his 2013 introduction to *Fahrenheit 451,* Gaiman also states, "This is a book about caring for things. It's a love letter to books, but I think just as much, it's a love letter to people…" Do you agree or disagree? Why? • Following the seminar, have students reflect in writing on the quality of the seminar: How has your thinking changed as a result of this seminar? (SL.9-10.1d) What was done well? How can we improve?
LESSON 8: *Fahrenheit 451*, Ray Bradbury	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 9: "Reading Books Is Fundamental" from *The New York Times*, Charles M. Blow	**TEXT DESCRIPTION:** "Reading Books Is Fundamental" describes the author's first memory of buying a book and the importance of reading and that memory. It is an appropriately complex text for grade 9. (RI.9-10.10) **TEXT FOCUS:** This essay is similar to essays read in Lessons 1 and 2 and to the themes presented in *Fahrenheit 451*. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 10: "The Country That Stopped Reading" from *The New York Times*, David Toscana "The Science of Storytelling: Why Telling a Story Is the Most Powerful Way to Activate Our Brains," Leo Widrich "Video Games and the Future of Storytelling" from *Big Think*, Salman Rushdie	**TEXT DESCRIPTION:** These articles present real-life connections to the themes of *Fahrenheit 451.* **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

UNIT: "HOW LAUGHTER WORKS"

ANCHOR TEXT

"How Laughter Works," Marshall Brain

RELATED TEXTS

Literary Texts (Fiction)

- "An Uncomfortable Bed," Guy de Maupassant
- "The Waltz," Dorothy Parker
- Act iii, Scene 1 from *A Midsummer Night's Dream*, William Shakespeare
- "The Celebrated Jumping Frog of Calaveras County," Mark Twain
- "The Approximate Size of My Favorite Tumor," Sherman Alexie
- "Charles," Shirley Jackson
- "The Ransom of Red Chief," O. Henry

Informational Texts (Nonfiction)

- "How to Build a Joke," Demetri Martin
- "What Makes Us Laugh—and Why?" from *SFGate*, Vicki Haddock
- Prefatory and Chapter 42 from *Roughing It*, Mark Twain
- "Leffingwell Elementary School" from *Funny in Farsi*, Firoozeh Dumas

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- "Who's on First?," Abbott and Costello
- "On Creativity: Serious vs. Solemn," John Cleese

UNIT FOCUS

Students understand that specific structures and literary elements create humorous effects in a variety of print and nonprint sources. Students explore the development of humor to determine a text's deeper meaning and purpose, and apply these understandings and tools in their own writing.

Text Use: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.8, RI.9-10.10

Writing: W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.4, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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"How Laughter Works" Unit Overview

Unit Focus

- **Topic**: Humor
- **Themes**: The development of humor to determine deeper meaning and the text's purpose
- **Text Use**: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources

Summative Unit Assessments

A culminating writing task:

- Analyze how authors create humorous effects using literary devices
- Write a literary analysis of a text based on application of the theories of humor

A cold-read task:

- Read and understand connections between complex texts
- Write in response to text and include textual citations
- Understand academic vocabulary

An extension task:

- Write a narrative using devices to create a humorous effect
- Use narrative voice to tell a story

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1:** Pages 1-5 of "How Laughter Works"
- (sample tasks)
- **Lesson 2:** "How to Build a Joke" and "Who's on First?"
- **Lesson 3:** Pages 6-8 of "How Laughter Works" and
- "What Makes Us Laugh—and Why?" from *SFGate* (sample tasks)
- **Lesson 4:** "An Uncomfortable Bed" (sample tasks)
- **Lesson 5:** Act III, Scene 1 from *A Midsummer Night's Dream* (sample tasks)
- **Lesson 6:** Prefatory and Chapter 42 from *Roughing It* (sample tasks)
- **Lesson 7:** "The Celebrated Jumping Frog of Calaveras County" (sample tasks)
- **Lesson 8:** "The Waltz" (sample tasks)
- **Lesson 9:** "On Creativity: Serious vs. Solemn" and "The Approximate Size of My Favorite Tumor"
- **Lesson 10:** "Leffingwell Elementary School" from *Funny in Farsi* and "How Laughter Works" (culminating writing task)
- **Lesson 11:** "Charles" and "The Ransom of Red Chief"
- (cold-read task)
- **Lesson 12:** (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In "How Laughter Works," Marshall Brain describes three theories for why we laugh: superiority, incongruity, and relief. Over the course of the unit, we have read and analyzed a series of informative and narrative texts that exemplify these theories of humor.

After reading and analyzing "Leffingwell Elementary School" by Firoozeh Dumas, determine the author's purpose for writing. Explain how she uses humor, literary devices, and structure to develop her purpose for writing.

Write an essay with logical reasoning and relevant evidence that analyzes how the theories of humor outlined in the article "How Laughter Works" apply to the text. (RL.9-10.3, RL.9-10.4, W.9-10.4, W.9-10.5, W.9-10.9a-b, W.9-10.10) Use proper grammar, conventions, spelling, and words and phrases. Cite several pieces of textual evidence to support the analysis, including direct quotations with page numbers. (RL.9-10.1, W.9-10.9a, L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.6)

TEACHER NOTE: To strengthen student writing, use this process:

- After reading each humorous text, engage students in small-group discussions about how the authors create a humorous effect through the use of literary devices such as irony or characterization. Ask students to record evidence and commentary to support their understanding of humor on a graphic organizer. (RL.9-10.1, SL.9-10.1a-d, SL.9-10.4)
- Ask students to identify their writing task from the prompt provided.
- As a pre-writing activity, have students complete a graphic organizer that mimics the structure of the one developed in Lesson 3. Allow students to use any relevant notes they compiled while reading "How Laughter Works" and other texts in the unit. Ensure students cite from at least two sources to support their essays, using proper citation format. (RL.9-10.1, W.9-10.9a-b)
- Once students have completed the graphic organizer, ask them to look back at the writing prompt to remind themselves what kind of response they are writing (e.g., expository, analytical, argumentative) and to think about the evidence they found. Have student pairs (or the teacher) review each other's graphic organizers and offer feedback. (W.9-10.5)
- Have students develop a specific thesis statement.[2] This could be done independently or with a partner. As needed, model for students how to create a thesis statement. (W.9-10.2a)
- Have students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience (W.9-10.4, W.9-10.5) Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go).

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

[2] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Humor • **Themes**: The development of humor to determine deeper meaning and the text's purpose • **Text Use**: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources	**This task assesses:** • Analyzing how authors create humorous effects using literary devices • Writing a literary analysis of a text based on application of the theories of humor	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 • Lesson 5 (sample tasks included) • Lesson 7 (sample tasks included) • Lesson 9 **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 10 (use this task)

COLD-READ TASK[3]

Read "Charles" by Shirley Jackson and "The Ransom of Red Chief" by O. Henry independently, and then **answer** a combination of questions[4] about the texts, using evidence for all answers. Sample questions include:

1. What changes does Laurie's mother in "Charles" observe in her son the day he starts kindergarten? (RL.9-10.3)
2. What is Laurie's perception of Charles? How does Laurie feel about Charles' behavior? (RL.9-10.3)
3. By the third week of school, Charles is showing evidence of *reformation*. Describe what this means and how Laurie's family responds to it. (RL.9-10.1, RL.9-10.4, L.9-10.4a, L.9-10.6)
4. Summarize the end of "Charles." What effect does the ending produce? How does the structure of the text develop this effect? (RL.9-10.1, RL.9-10.5)
5. What is a theme of "Charles," and how does the use of character development and text structure develop that theme? (RL.9-10.1, RL.9-10.2)
6. Summarize the events of "The Ransom of Red Chief." How does telling the story in flashback produce a humorous effect? (RL.9-10.5)
7. In "The Ransom of Red Chief," what conflict exists between the motivations of Ebenezer Dorset and those of the kidnappers? How are these different than what you would expect? What is the effect of those differences? (RL.9-10.5)
8. How do dialect and figurative language contribute to the meaning and tone of the text? (RL.9-10.4)
9. Why do Bill and Sam meet Mr. Dorset's demands? What assumption does this reveal about human behavior? (RL.9-10.2, RL.9-10.3)
10. Identify a theory of humor that is represented in each text and explain how each theory is developed using characters, language, irony, and text structure. Include specific details and examples to support your response. (RL.9-10.3, RL.9-10.5, W.9-10.2a-f, W.9-10.9a, W.9-10.10)

[3] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[4] Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Humor • **Themes**: The development of humor to determine deeper meaning and the text's purpose • **Text Use**: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources	**This task focuses on:** • Reading and understanding connections between complex texts • Writing in response to text and including textual citations • Understanding academic vocabulary	**Read and understand text:** • Lesson 2 • Lesson 9 **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 11 (use this task)

EXTENSION TASK[5]

Throughout the unit students have identified and analyzed tools and techniques that create a humorous effect. Have students work independently to write a humorous narrative description using techniques modeled after the unit texts.

- First, have students identify an experience that lends itself to humorous writing by performing a QuickWrite in which students write for an allotted amount of time without stopping in order to brainstorm as many ideas as possible. Ask students to write in response to the following prompt:

  Write about a time you were surprised or embarrassed, or a time you experienced or witnessed something funny.

- Students analyze their brainstormed event and write a short essay explaining how this event could be humorous based on the theories of humor. (RL.9-10.5)
- Have students draw a story map to establish the narrative point of view and characters and organize their experience into a sequence of events, incorporating narrative techniques, such as pacing, multiple plotlines, flashbacks, and irony, to develop the events. (W.9-10.3a-c)
- Ask students to write a humorous narrative description of an experience, incorporating techniques of humor discussed throughout the unit. Encourage students to include narrative techniques, such as dialogue, descriptions, and reflections, as well as to use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, and settings. (W.9-10.3b,d-e; W.9-10.4; W.9-10.10; L.9-10.1a-b; L.9-10.2a-c; L.9-10.6)
- Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, modeling, showing models of strong and weak student work, providing descriptive feedback, sharing work as students go). (W.9-10.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Humor • **Themes**: The development of humor to determine deeper meaning and the text's purpose • **Text Use**: Analyze the specific structures and literary elements that create humorous effects in a variety of print and nonprint sources	**This task focuses on:** • Writing a narrative using devices to create a humorous effect • Using narrative voice to tell a story	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 12 (use this task)

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[6] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[6] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] Pages 1-5 of "How Laughter Works," Marshall Brain **Note: *Humor Writing* can be a resource for teachers to further understand humorous writing.**	**TEXT DESCRIPTION:** This text serves as an introduction to humor and laughter. It begins with a scientific analysis of the physical mechanisms behind humor and addresses how and why we laugh. **TEXT FOCUS:** This text lays the groundwork for understanding the purposes of humor. It introduces the theories of humor—superiority, incongruity, and relief—which will serve as the foundation for literary analysis and writing for this unit. The knowledge that humor is a social construct that is dependent on community and culture helps students build ideas for analyzing the purposes of humor. **MODEL TASKS** **LESSON OVERVIEW:** Students read the text in sections, summarizing each section and determining the central idea. Students then write a formal summary of the whole text. **READ THE TEXT:** • Divide the text into three sections (page 1, pages 2-3, and pages 4-5). Have students read the text in pairs. **UNDERSTAND THE TEXT:** • Have students determine the central idea of each section. (RI.9-10.2) Focus students on determining connections between the most important points in the text. (RI.9-10.3) • Have students reread the text and determine specific phrases, sentences, or paragraphs that directly develop the central idea of each section and explain how the central idea of the text is shaped and refined by each section. (RI.9-10.5) • Ask students to evaluate whether the author's reasoning is logical and the evidence is relevant and sufficient for the ideas/claims being made or additional information is necessary. (RI.9-10.8) **EXPRESS UNDERSTANDING:** • Write a brief summary[8] of "How Laughter Works," which explains the main idea and three key details of support. (RI.9-10.2, W.9-10.10)

[7] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 2: "How to Build a Joke," Demetri Martin "Who's on First?," Abbott and Costello	**TEXT DESCRIPTION:** In "How to Build a Joke," comedian Demetri Martin describes his process for writing jokes. His joke-writing process serves as an introduction to the concept that humor is an intentional effect created through various mechanisms, such as text structure, diction, or irony. The classic comedy sketch "Who's on First?" by Abbott and Costello provides an additional example for how wordplay creates a humorous effect. **TEXT FOCUS:** These texts serve as an introduction to the idea that humor is an intentional choice made by the author to suit his or her purpose. Students begin to dissect the mechanisms that make something funny, focusing on language and relating it to ideas and concepts discussed in "How Laughter Works." Students complete a whole-class reading of Martin's "How to Build a Joke" and reflect on how he describes humor as an *intentional* act with a purpose. Students then watch "Who's on First?" to discuss how Abbot and Costello created humor.
LESSON 3: Pages 6-8 of "How Laughter Works," Marshall Brain "What Makes Us Laugh—and Why?" from *SFGate*, Vicki Haddock	**TEXT DESCRIPTION:** On pages 6-8, "How Laughter Works" develops theories of laughter as a social interaction and then discusses the three general theories of humor: superiority, relief, and incongruity. ***(Teacher Note:** Inferiority theory also exists as a general theory of humor; however, it is not explicitly mentioned in this text. It can be taught in contrast to superiority theory.)* Finally, the article summarizes why texts may be considered "not funny" and ties in to how culture and community are also tools that build humor. **TEXT FOCUS:** In these texts, students are introduced to various theories of humor. Throughout the rest of the unit, students examine how authors use language, devices, and different structures to create humorous effects based on the theories of humor. In order to understand how authors create humor, students must examine the literary elements that contribute to the theories. For example, humor that exhibits *superiority theory* is often dependent on the figurative and connotative meanings of words and phrases and their cumulative impact on tone. (RL.9-10.4, L.9-10.5b) *Incongruity theory* often depends on the development of and interactions between complex characters. (RL.9-10.3) Sometimes, the way an author chooses to structure a humorous text can cause *relief* based on the buildup of suspense. (RL.9-10.5) Throughout the unit, students apply the theories as a framework for understanding the impacts of informative and narrative texts. **MODEL TASKS** **LESSON OVERVIEW:** Students read the text to develop an understanding of the three theories of humor: *relief, incongruity,* and *superiority*. Students then create graphic organizers that they will use to apply the theories to a variety of narrative texts. **READ THE TEXT:** • Have students read both texts independently. (RI.9-10.10)

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Have students annotate[9] both texts for evidence about the three theories of humor. • Ask students to draw contrasts between the three theories as a check for understanding and to create semantic maps[10] for each of the three theories: *relief, incongruity,* and *superiority*. Focus students on drawing connections between *superiority* and *inferiority*. (L.9-10.6) • On chart paper, draw a three-column table labeled with each of the three theories of humor. Have students cite evidence from various texts read during the unit that depict each of the three theories and record them for the class. Also prompt students to notice patterns across the theories in the various texts to identify the different devices and elements that often contribute to each theory. Maintain the class chart throughout the unit for students to reference. Have students record the chart and notes in journals. (RL.9-10.3, RL.9-10.4, RL.9-10.5, L.9-10.5a, L.9-10.6) **EXPRESS UNDERSTANDING:** • Have students create a four-column graphic organizer to be used throughout the unit. This organizer may include multiple pages of notes. Label the columns: (1) Text Title and Author; (2) Theory of Humor (students record the theory of humor that is evident in the text); (3) Evidence (students record examples of the theory in the text and include correct citations); and (4) Commentary (students explain how humor is developed, including the elements that contributed to it). The fourth column will likely be the largest because students will use it to provide their explanations for how authors create humorous effects using devices, characters, structure, elements, etc. For example, in "The Waltz" (Lesson 8), students should write about how Dorothy Parker uses the structure of interior and exterior monologues to develop the superiority theory of humor. Have students complete this graphic organizer after reading each humorous text, as preparation for the culminating writing task. • Have students begin this by completing this chart for the texts read in this lesson. Have students work in pairs first to complete the chart, citing evidence from the text and page numbers. Then have student pairs work with one other pair (forming groups of four). The groups should compare their notes and refine them based on feedback from the other pair.

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 4: "An Uncomfortable Bed," Guy de Maupassant	**TEXT DESCRIPTION:** In "An Uncomfortable Bed" by Guy de Maupassant, a first-person narrator describes a scenario in which he fears that his friends will play a practical joke on him. The tension builds throughout the story as he prepares himself for the joke. In the end, his own preparations end up creating an embarrassing situation for him and humor for the reader. **TEXT FOCUS:** This text introduces the importance of structure and point of view in creating suspense. (RL.9-10.5) Also, the text demonstrates the development of humor based on the relief theory, which relies on the creation of suspense via the structure of the text. Students begin to understand that point of view and structure can create ironic and humorous situations that provide a learning experience for the reader. **MODEL TASKS** **LESSON OVERVIEW:** Students read the text, tracking and analyzing evidence of how point of view contributes to the relief theory of humor. Then students write informative thesis statements to prepare for the culminating writing task. **READ THE TEXT:** • Have students read "An Uncomfortable Bed" in small groups. While reading, have students select three or four words and define them in context (e.g., *mirth, cajoled, capital, assuredly, venture, bethought, efficacy, gingerly, cuffings, stupor, improvised, dismayed, interlude*) (L.9-10.4a) Prompt them to reread the sentences and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Then, have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a semantic map.[11] (L.9-10.4c) **UNDERSTAND THE TEXT:** • Have students track the language to determine narrator point of view and the impact of language on the tone of the text. (RL.9-10.3, RL.9-10.4) Compare quotations representing the first-person narration to the impact they have on the reader.

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

<table>
<tr><th>TEXT SEQUENCE</th><th>TEXT USE</th></tr>
<tr><td></td><td>

For example:

<table>
<tr><th>Text Evidence</th><th>Literary Element Used</th><th>Effect of Literary Element</th></tr>
<tr><td>“I advanced with short steps, carefully examining the apartment. Nothing. I inspected every article one after the other. Still nothing.”</td><td>Fragments

Repetition

Characterization with a development of the thoughts</td><td>The use of fragments and repetition of the word “nothing” convey the narrator’s anxious state. Fragments represent the disjointed patterns of thought that occur within the human mind. This, along with the repetition of “nothing,” helps the reader enter into the narrator’s mind to feel the suspense he feels as he continues to scan the room to no avail.</td></tr>
</table>

Conduct a class discussion based on the following questions. Prompt students to use accountable talk[12].

Is the narrator reliable and knowledgeable? (RL.9-10.3)
How does the situation established at the beginning of the text create a structure that builds suspense? (RL.9-10.5)
How do the narrative point of view and text structure relate to the relief theory? (RL.9-10.3, RL.9-10.5)
How does the author create a humorous effect in this text? (RL.9-10.3, RL.9-10.4, RL.9-10.5, L.9-10.5a)

EXPRESS UNDERSTANDING:

Prompt students to record notes for “An Uncomfortable Bed” on their graphic organizer begun in Lesson 3. For this text, make sure students note how Maupassant develops humor through suspense and relief. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3.
Have students practice writing an introductory paragraph and thesis statement[13] for an essay based on the following prompt: How does Maupassant create humor in “An Uncomfortable Bed”? (W.9-10.2a, W.9-10.10) Explain to students that they must effectively determine and organize their ideas before formulating a thesis statement. Ask students to share a few exemplars and discuss the elements of a well-written thesis statement as a class. Prompt students revise their thesis statements as needed. (W.9-10.5)

</td></tr>
</table>

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[13] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml

TEXT SEQUENCE	TEXT USE
LESSON 5: Act iii, Scene 1 from *A Midsummer Night's Dream*, William Shakespeare	**TEXT DESCRIPTION:** There are three main sets of characters in *A Midsummer Night's Dream*. The first is the group of lovers: Hermia, Hestia, Demetrius, and Lysander, who have tangled love lives that become further tangled under the influence of Puck's flower potion. Next there are the fairies: Titania, the queen; Oberon, the king; Puck, Oberon's errand boy; and their attendants. Finally, there are the craftsman: Bottom, Quince, Snout, Starveling, and Flute. This scene opens up with the craftsman rehearsing their production of *Pyramus and Thisbe*. The actors are doing a terrible job with the play when Puck arrives and decides to make mischief. He transforms Bottom's head into that of a donkey. Meanwhile, Puck has placed the magical love flower on the eyes of Titania under the directions of Oberon. Upon waking, Titania falls in love with the first creature she sees, which is Bottom with a donkey's head. **TEXT FOCUS:** This scene is full of comedic elements that contribute to the humor. There are the elements of witty wordplay and especially the puns uttered by Bottom. These require close analysis and support for students to understand how wordplay develops the *superiority theory* (e.g., the audience laughs at Bottom as he makes a fool of himself). There are also elements of the *incongruity theory*. The fairy queen, Titania, falls in love with a lowly craftsman with an donkey's head. Shakespeare develops this humor through characterization, wordplay, and parallel plots. **MODEL TASKS** **LESSON OVERVIEW:** Students read the text in sections, stopping frequently to check for understanding. Students then reread the text and highlight evidence to support how the text creates humor. Lastly, students work in pairs to write a paragraph applying the theories of humor to the text. **READ AND UNDERSTAND THE TEXT:** • Engage students in an introduction to Shakespeare's language using this sample lesson[14]. • Provide students with a summary of events leading up to this scene. Use the text description as a guide. • Review the concept of *pun* (L.9-10.5.a, L.9-10.6) and explain how the double meaning creates humor. Have students dissect humorous puns and write a few puns of their own to familiarize themselves with the concept. Explain to students that the humor in the scene is dependent upon the use of puns and character development. • Chunk the text into five sections: lines 1-67 *or* until Puck enters; lines 68-92 *or* until Puck magically alters Bottom; lines 93-126 *or* until Titania first speaks; lines 127-161 *or* until the fairies begin to praise Bottom; and lines 163 to the end of the scene.

[14] http://www.pbs.org/shakespeare/educators/performance/lessonplan.html

TEXT SEQUENCE	TEXT USE
	• Divide the class into small groups. Have students choose roles and read aloud the first chunk. (SL.9-10.1b) After reading the first chunk, have small groups complete a T-chart to reflect upon their comprehension. In the left column, ask students to summarize what they know; in the right column, have students write questions they have about the text. (RL.9-10.2, RL.9-10.10, SL.9-10.1a) • Reconvene the class. Choose one member of each group to share a question from the T-chart with the class. Record the questions on chart paper and have the class discuss possible answers and cite evidence to support them. (SL 9-10.1c, SL 9-10.1d) • Explain to students that Shakespeare's language is *archaic* and that they must closely analyze the language (words and syntax) to understand the meaning of the text. (RL.9-10.2, L.9-10.1a-b, L.9-10.2a-b, L.9-10.4a, L.9-10.6) Model paraphrasing lines from the first chunk. This includes identifying the beginnings and ends of sentences. Then rearrange the phrases and place them in traditional subject, verb, object order. Define any unknown words. Then rewrite the lines in your own words. Then, have students work in pairs to paraphrase four or five excerpts of the text to aid understanding. Suggested lines for paraphrasing: 1. BOTTOM: Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver: this will put them out of fear. 2. PUCK: What hempen home-spuns have we swaggering here, So near the cradle of the fairy queen? What, a play toward! I'll be an auditor; An actor too, perhaps, if I see cause. 3. BOTTOM: Why do they run away? this is a knavery of them to make me afeard. *Re-enter SNOUT.* SNOUT: O Bottom, thou art changed! what do I see on thee? BOTTOM: What do you see? You see an asshead of your own, do you?

TEXT SEQUENCE	TEXT USE
	4. TITANIA: I pray thee, gentle mortal, sing again: Mine ear is much enamour'd of thy note; So is mine eye enthralled to thy shape; And thy fair virtue's force perforce doth move me On the first view to say, to swear, I love thee. 5. TITANIA: Out of this wood do not desire to go: Thou shalt remain here, whether thou wilt or no. I am a spirit of no common rate; The summer still doth tend upon my state; And I do love thee: therefore, go with me; I'll give thee fairies to attend on thee, • Repeat the same process for reading the remaining chunks of the scene. • Pass out strips of paper with the main event of each chunk of text. Have the groups decide where their event occurs in a timeline of the scene. Have groups add their event to a whole-class timeline. (RL 9-10.1, RL 9-10.2) • Have students reread the entire scene in small groups and circle any *puns* and note their meaning. For example: **BOTTOM** I see their knavery: this is to make an ass of me; to fright me, if they could. • Have students highlight the text for examples of *incongruity* theory in one color and *superiority* theory in another (e.g., *incongruity* occurs whenever Bottom interacts with other characters with a donkey's head and is especially apparent when Titania wakes up and falls in love with Bottom; *superiority* occurs whenever the audience is meant to make fun of the crudeness of the craftsmen). To support students in this, explain to them that much of Shakespeare's humor derives from his language use and tone (RL.9-10.4) For example, the overwhelming love Titania feels for Bottom is not congruent with his physical and intellectual status. **EXPRESS UNDERSTANDING:** • Have students record all puns and their comic effect on the graphic organizer begun in Lesson 3. Discuss how Shakespeare's use of puns develops the characters and supports the *superiority* and *incongruity theories* of humor. Have students record examples of the incongruity and superiority theory as well. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3.

TEXT SEQUENCE	TEXT USE
	• Conclude the discussion by asking students to write a response in pairs or small groups to one of the following questions. (RL.9-10.1, RL.9-10.3, W.9-10.2a-c, W.9-10.9a-b, W.9-10.10) o How does Shakespeare use puns to create humor in the scene? o How does his characterization create humor? o How is humor created through an incongruous situation? o How do character development and diction illustrate humorous superiority? **Note for Small-Group Writing:** In all written responses, require students to use parallel structure, various types of phrases, and compound sentences joined by semicolons and conjunctive adverbs in order to strengthen the quality of their writing. Students began this work in grade 8, so additional support in doing this correctly can be based on individual student weaknesses as seen through their writing samples. Support students through mini-lessons using student writing samples, peer editing, and teacher-student conferences. (W.9-10.5; L.9-10.1a-b; L.9-10.2a)
LESSON 6: Prefatory and Chapter 42 from *Roughing It*, Mark Twain	**TEXT DESCRIPTION:** *Roughing It* is a book of semiautobiographical travel literature that focuses on the travels of young Mark Twain through the Wild West. It combines historical fact and elaborations and is written in a humorous tone. The prefatory opens the text with an author's note. **TEXT FOCUS:** Twain uses a variety of literary devices to create a humorous effect in *Roughing It.* The text makes fun of the characters and itself simultaneously, therefore it is both mocking and self-deprecating in tone. **MODEL TASKS** **LESSON OVERVIEW:** Students analyze diction and dissect the word meanings as this is where most of the humor comes from. Students also focus on how Twain's sentence structure creates a humorous tone and compare the development of these literary devices to the superiority/inferiority theories of humor. **READ AND UNDERSTAND THE TEXT:** • Read aloud the Prefatory as students follow along with a printed copy. • Have students determine the meanings of words with figurative or connotative meanings (e.g., *pretentious, variegated, ottar, calk, indulgence, justification*). Focus them on words that contribute to the humorous tone. (RI.9-10.4, L.9-10.4a, L.9-10.5a-b, L.9-10.6)

TEXT SEQUENCE	TEXT USE
	• Have students summarize[15] the prefatory. (RI.9-10.2) • Model for students how to analyze Twain's sentence structure and word choice to determine tone. (RI.9-10.4) • Ask students to read Chapter 42 with a partner. Focus students on highlighting words with multiple and connotative meanings in one color and phrases with figurative language in another color. **EXPRESS UNDERSTANDING:** • Conduct a class discussion in which students consider how Twain creates humor through the use of syntax, word choice, and figurative language. Have students focus on the following discussion prompts: o Find one example of humorous word choice and explain what makes it humorous. (RI.9-10.4) o Explain how the sentence structure of the two excerpts contributes to a humorous tone. (RI.9-10.4) o Explain how Twain's use of figurative language creates humor in Chapter 42. (L.9-10.5a) o Explain how a humorous effect in *Roughing It* is the result of the superiority/inferiority theory of humor. • Prompt students to record notes for the excerpts from *Roughing It* on their graphic organizer begun in Lesson 3. For this text, make sure students note how Twain develops humor through language and the superiority theory. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3.
LESSON 7: "The Celebrated Jumping Frog of Calaveras County," Mark Twain	**TEXT DESCRIPTION:** In this short story, a man from the East comes to a western mining town. At the request of a friend, the narrator speaks with Simon Wheeler in order to ask after a man named Leonidas W. Smiley. Instead of giving the narrator the information that he asks for, Wheeler launches into a tall tale about a man named Jim Smiley. **TEXT FOCUS:** "The Celebrated Jumping Frog of Calaveras County" is told as a frame narrative. The structure includes both educated diction and an uneducated colloquial style to create humor from the two narrators in the text. This provides a tool for close analysis of two narrators with varied attitudes toward content of the text, creating a humorous effect. **MODEL TASKS** **LESSON OVERVIEW:** Students conduct a close read of "The Celebrated Jumping Frog of Calaveras County." Then students discuss and write an analysis of Twain's narrative structure and varied language patterns to create humor.

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read "The Celebrated Jumping Frog of Calaveras County" silently as the teacher reads aloud. • **Notes for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the whole-class texts, either before or after reading the texts as a whole class. This will provide extra time for students to process the information and receive additional support through basic comprehension questions. Access sample small-group lessons[16] for "The Celebrated Jumping Frog of Calaveras County" through LearnZillion. **UNDERSTAND THE TEXT:**[17] • Have students reread the story and complete this graphic organizer,[18] prompting them to focus on characters and the structure of the story as they read. (RL.9-10.3, RL.9-10.5) • Conduct a whole-class discussion based on the graphic organizers. Focus students on discussing Twain's use of humor to develop theme. Possible discussion questions include: o How does Twain develop the character of Simon Wheeler? (RL.9-10.3) o How does the text structure of the frame narrative create a humorous effect? (RL.9-10.5) o Describe the effect of the word choice on the story. (RL.9-10.4, L.9-10.5b) o Compare and contrast the narrator with other characters in the story. (RL.9-10.3) • Explain to students that humorists generally have a target; they make jokes at someone's expense. Have students work in groups to discuss and determine who the target is in "The Celebrated Jumping Frog of Calaveras County." Have them list possible targets.[19] Help students recognize that the story's structure enables Twain's humor to puncture the pretensions of two comic victims at the same time—the fast-talking Jim Smiley and the literate narrator. Ask students to consider the following questions: o What are some similarities between Smiley and the narrator? How do they reflect on one another and on their different social circumstances—the narrator a representative of "civilization" and Smiley a representative of the "frontier"? (RL.9-10.3)

[16] http://learnzillion.com/lessonsets/798-close-reading-literature-the-celebrated-jumping-frog-of-calaveras-county
[17] The following tasks are adapted from Activities 2-4 of "Lesson 1: Mark Twain and American Humor" (http://edsitement.neh.gov/lesson-plan/mark-twain-and-american-humor#sect-activities)
[18] http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Mark%20Twain%20and%20American%20Humor_Structuring%20Jumping%20Frog.pdf
[19] For example, ask students for examples from fable and folklore of similar characters. Are similar characters still getting laughs in our humor today? Ask students for examples from recent television sitcoms and movies.

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have students experiment with Twain's storytelling technique by taking up the tale where Simon Wheeler left it, with the story of Jim Smiley's "yaller one-eyed cow that didn't have no tail, only jest a short stump like a bannanner." Have each student write a story about Jim Smiley and his cow, imitating the dialect style of Simon Wheeler. (W.9-10.3a-e, W.9-10.10) • When students have completed their stories, have students read them aloud and discuss the experience of writing in dialect. (SL.9-10.4, SL.9-10.6) Ask students to consider the following questions: o How does using dialect help establish setting and characterization? (RL.9-10.3) o Have students comment on Twain's use of dialect, based on their own experience with this literary device. What goes into the dialect Twain creates—misspellings? grammatical mistakes? inventive punctuation? loose sentence structure? colloquial turns of phrase? Have students point out examples of each of these stylistic tricks and describe the tricks they used to create a dialect. (L.9-10.1a-b, L.9-10.2a-c) • Prompt students to record notes for "The Celebrated Jumping Frog of Calaveras County" on their graphic organizer begun in Lesson 3. For this text, make sure students note how Twain develops humor through language and character development and the *incongruity* and *superiority theories*. Have students share examples of the various theories and record examples on the class graphic organizer begun in Lesson 3.
LESSON 8: "The Waltz," Dorothy Parker	**TEXT DESCRIPTION:** This short story is structured as dual monologues. The narrator switches between an interior monologue where she makes fun of a man who asks her to dance in increasingly humorous and absurd language, and an exterior monologue where the woman lies and states that she enjoys the waltz she shares with the man. In the end, the exterior monologue wins out over the interior, and she agrees to a second dance. **TEXT FOCUS:** Parker develops a humorous situation through structure and point of view. This text applies to the unit focus where students analyze how authors create a humorous effect in texts. The duality of the monologues represents the superiority theory, in which the reader is supposed to join in making fun of the male dance partner; however, this idea is flipped on its head with the ending of the short story. This provides a tool for analysis for students to understand how intentional authorial choices create humorous situations and demonstrate an author's purpose. **MODEL TASKS** **LESSON OVERVIEW:** Students read the text in sections, stopping frequently to check for understanding. Students reread the text, highlighting evidence to support how the text creates humor. Then students work individually to write informative paragraphs, applying the theories of humor to the text.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read "The Waltz" independently. (RL.9-10.10) • While students are reading, prompt them to determine the meanings of words and phrases using context clues (e.g., *futility, degradation, acclimated, cloistered, degenerate, bestial, noxious*). (L.9-10.4a) Prompt them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Lastly, have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a semantic map.[20] (L.9-10.4c) **UNDERSTAND THE TEXT:** • Have students reread the text with a partner and create a summary of the and the narrator's motivations based on the interior and exterior monologues. (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.9a, W.9-10.10) • Ask students to use a three-column graphic organizer to determine how word choice and figurative language contributes to development of the narrator: (1) Identify examples of words or phrases with connotative or figurative meanings; (2) explain how the example develops the complex character of the narrator, including the differences between the two monologues; and (3) explain how the example and subsequent character development create humor in the text. (RL.9-10.1, RL.9-10.3, RL.9-10.4, L.9-10.5a-b) **EXPRESS UNDERSTANDING:** • Conduct a discussion in which students consider how the structure of the text contributes to the development of humor and, specifically, the superiority theory of humor. Possible questions include: o How does the structure of alternating monologues develop humor in the text? (RL.9-10.5) o What truths about social relationships does Parker illuminate through the use of interior and exterior monologues in "The Waltz"? • Prompt students to record notes for "The Waltz" on their graphic organizer begun in Lesson 3. For this text, make sure students note how Parker develops humor through the *superiority theory*. Have students share examples of the various theories and record examples on the class chart begun in Lesson 3.

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students write a brief, timed analysis[21] based on the following prompt: Explain how Parker creates humor through the use of interior and exterior monologues in "The Waltz." (RL.9-10.1, RL.9-10.3, RL.9-10.4, RL.9-10.5, W.9-10.2a-f, W.9-10.9a, W.9-10.10)
LESSON 9: "On Creativity: Serious vs. Solemn," John Cleese "The Approximate Size of My Favorite Tumor," Sherman Alexie	**TEXT DESCRIPTION:** In this first-person narrative text, humor is used as way to downplay dealing with terminal cancer. The narrator's wife leaves him. He reflects on events from the past and Norma, his wife, returns to help her husband, Jimmy, die the right way. **TEXT FOCUS:** The text uses satire as a strategy for coping with the tragedy of terminal cancer. The structures included in the text, such as using flashbacks and first-person point of view, add comic relief, making a difficult situation seem humorous. Students will read and annotate text for evidence to support use of satire, text structure, and other literary devices that contribute to the development of humor in the text.
LESSON 10: "Leffingwell Elementary School" from *Funny in Farsi*, Firoozeh Dumas "How Laughter Works," Marshall Brain	**TEXT DESCRIPTION:** *Funny in Farsi* chronicles the American journey of Firoozeh Dumas's family as they transition from their lives in Iran to new lives in Whittier, California. The book chronicles many of the strange experiences that accompany adjusting to a new a culture. The first chapter, "Leffingwell Elementary School," **focuses on Firoozeh's first day of school as a non-English speaker and provides background on her family history.** **TEXT FOCUS:** The text conveys a message about the frustrations that accompany being different, as well as the benefits that can come from the kindness of strangers. The author uses a self-deprecating tone developed through syntax, diction, and personal anecdotes. The text relates to the *superiority/inferiority* theories of humor because we as readers are laughing at Firoozeh as she contrasts her Iranian heritage with the everyday perils of elementary school. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 11: "Charles," Shirley Jackson "The Ransom of Red Chief," O. Henry	**TEXT DESCRIPTION:** In the short story "Charles," the narrator sends her son Laurie off to kindergarten. When Laurie begins describing the misdeeds of his classmate, Charles, Laurie's parents begin to worry that Charles is having a bad influence on their son. In "The Ransom of Red Chief," the narrator and another man kidnap a 10-year-old boy in Alabama. The captive boy repeatedly injures his captor in a dramatic reversal of events.

[21] https://www.tcc.fl.edu/Current/Academics/LearningCommons/Second%20Floor%20Documents/TOP%20TEN%20TIPS%20FOR%20TIMED%20WRITINGS.pdf

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 12:	**MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Extension Task

UNIT: "HOPE, DESPAIR AND MEMORY"

ANCHOR TEXT

"Hope, Despair and Memory," Elie Wiesel (Informational)

RELATED TEXTS

Literary Texts (Fiction)

- *Antigone*, Sophocles (Drama)
- "The Lottery," Shirley Jackson
- "In Warsaw," Czeslaw Milosz (Poem)
- "Internment," Juliet S. Kono (Poem)
- "Antigone Today," Richard Jackson (Poem)

Informational Texts (Nonfiction)

- Declaration of Independence, Thomas Jefferson
- Gettysburg Address, Abraham Lincoln
- Gettysburg Address – "The Hay Draft," Abraham Lincoln
- "I Have a Dream" (Text and Audio/Video), Martin Luther King, Jr.
- "Loving Your Enemies," from *Strength to Love,* Martin Luther King, Jr.

UNIT FOCUS

This unit teaches students about the importance of hope and remembrance during times of tragedy. Students explore the different ways characters and historical figures have embraced humanity and created civility as a response to injustice. Through the analysis of diction, tone, rhetoric, and the author's purpose, students will evaluate how effectively the literary and informational texts of the unit deliver their message.

Text Use: Evaluate the effectiveness of an author's message through analysis of diction, tone, rhetoric, and the author's purpose

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.7, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.9, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9.10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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“Hope, Despair and Memory” Unit Overview

Unit Focus

- **Topic**: Hope and remembrance during times of tragedy
- **Theme**: The different ways characters and historical figures embrace humanity and create civility as a response to injustice
- **Text Use**: Evaluate the effectiveness of an author’s message through analysis of diction, tone, rhetoric, and the author’s purpose

Summative Unit Assessments

A culminating writing task:

- Analyze the development of an author’s central idea and purpose
- Write in response to informational texts

A cold-read task:

- Read and understand poetry
- Write in response to texts
- Compare different texts’ approaches to similar ideas

An extension task:

- Conduct topical research
- Write and present information learned through research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Declaration of Independence (sample tasks)
- Lesson 2: Paragraphs 1-13 of “Hope, Despair and Memory” (sample tasks)
- Lesson 3: Gettysburg Address and Gettysburg Address—The Hay Draft (sample tasks)
- Lesson 4: Paragraphs 14-23 of “Hope, Despair and Memory” (sample tasks)
- Lesson 5: “The Lottery” (sample tasks)
- Lesson 6: Paragraphs 24-29 of “Hope, Despair and Memory”
- Lesson 7: Scenes 1-3 (lines 1-665) of *Antigone* (sample tasks)
- Lesson 8: “In Warsaw”
- Lesson 9: Scenes 4-6 (lines 666-1184) of *Antigone* (sample tasks)
- Lesson 10: “I Have a Dream” (sample tasks)
- Lesson 11: Scenes 7-8 (lines 1185-1352) of *Antigone*
- Lesson 12: “Internment,” “Antigone Today,” and “Loving Your Enemies” from *Strength to Love* (cold-read task)
- Lesson 13: “Hope, Despair and Memory” (culminating writing task)
- Lesson 14: Various texts for independent research (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Reread the last sentence of "Hope, Despair and Memory": "Mankind must remember that peace is not God's gift to his creatures, it is our gift to each other." How does this quotation support a central idea and reveal Wiesel's purpose in the speech? Write an essay that interprets the quotation and determines a central idea of the speech. Then analyze how each section of the speech introduces and develops this idea, makes connections between the ideas, and reveals Wiesel's purpose. (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, W.9-10.1a-e, W.9-10.9b, W.9-10.10)

In your essay, make sure to:

- Interpret the meaning of the quotation and identify a central idea of the speech. (RI.9-10.2)
- Explain how Wiesel supports and develops the central idea, including the connections he makes between various points. (RI.9-10.3)
- Determine Wiesel's tone and explain how his word choice develops the specific tone. (RI.9-10.4)
- Identify Wiesel's purpose based on the central idea and explain how he reveals that purpose through imagery, allusion, and word choice. (RI.9-10.6)

Teacher Note: *To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience (W.9-10.4, W.9-10.5). Require students to use parallel structure (L.9-10.1a) and include various types of phrases and clauses (L.9-10.1b) in their writing. If time allows, have students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). (W.9-10.6, L.9-10.3a).*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Hope and remembrance during times of tragedy • **Theme**: The different ways characters and historical figures embrace humanity and create civility as a response to injustice • **Text Use**: Evaluate the effectiveness of an author's message through analysis of diction, tone, rhetoric, and the author's purpose	**This task assesses:** • Analyzing the development of an author's central idea and purpose • Writing in response to informational texts	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 6 • Lesson 7 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 12 (sample tasks included) **Express understanding of text:** • Lesson 11 (sample tasks included) • Lesson 14 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "Internment" by Juliet S. Kono, "Antigone Today" by Richard Jackson, and "Loving Your Enemies," from *Strength to Love* by Martin Luther King, Jr., independently, and then **answer** a combination of multiple-choice and constructed-response questions[3] about the texts, using evidence for all answers. Sample questions:

1. Reread the second stanza of "Internment." Examine the connotations of *impaled* in line 22. How does Kono use this word to convey a specific tone? (RL.9-10.1, RL.9-10.4, L.9-10.5b)
2. What contrast does Kono establish between the speaker's feelings and her physical situation? What words or phrases best establish this contrast? (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, L.9-10.5b)
3. What is a theme of "Internment"? How is this theme developed? (RL.9-10.1, RL.9-10.2, W.9-10.9a, W.9-10.10)
4. In "Antigone Today," the speaker describes a position she is taking against a particular idea. What is the speaker standing against? (RL.9-10.2)
5. Identify a central idea that is communicated through "Antigone Today." Explain how that idea is developed through the words, images, and tone of the poem. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b)
6. Explain the meaning of *forgiveness* and *love* as defined in "Loving Your Enemies." How does King draw on those definitions and make connections between them to develop a central idea of the chapter? (RI.9-10.2, RI.9-10.3, RI.9-10.5)
7. In "Loving Your Enemies," King says, "We must recognize that the evil deed of the enemy-neighbor, the thing that hurts, never quite expresses all that he is.... We recognize that his hate grows out of fear, pride, ignorance, prejudice and misunderstanding..." Paraphrase this quotation. How does this quotation relate to the main ideas of "Hope, Despair and Memory"? (RI.9-10.2, RI.9-10.9, W.9-10.9a-b, W.9-10.10)
8. How do these three texts reflect the central ideas of "Hope, Despair and Memory"? In a multi-paragraph essay, describe how each text relates to the ideas of Wiesel's speech. (RL.9-10.1, RL.9-10.2, RL.9-10.4, RI.9-10.1, RI.9-10.2, RI.9-10.4, W.9-10.1a-e, W.9-10.4, W.9-10.9a-b, W.9-10.10, L.9-10.5a-b, L.9-10.6)

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Hope and remembrance during times of tragedy • **Theme**: The different ways characters and historical figures embrace humanity and create civility as a response to injustice • **Text Use**: Evaluate the effectiveness of an author's message through analysis of diction, tone, rhetoric, and the author's purpose	**This task focuses on:** • Reading and understanding poetry • Writing in response to texts • Comparing different texts' approaches to similar ideas	**Read and understand text:** • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 10 (sample tasks included) • Lesson 13 (use this task)

EXTENSION TASK[4]

Select one of the time periods represented by the texts in this unit (American Revolution, Civil War, Holocaust, or Civil Rights Movement) and conduct independent research on how that particular time period's events have been memorialized in our society. Consider how our society remembers events and attempts to prevent future tragedies through developing awareness in the form of monuments, museums, holidays, artwork, literature, etc.

To complete this assignment, have students:

1. Select a time period and develop a series of questions for research. (W.9-10.7) For example: What monuments, holidays, museums, works of literature, or works of art, etc. commemorate this event/time period? Who commissioned and/or created the memorial? What purpose does the memorial serve? What is the significance of the memorial?
2. Conduct independent research, gathering relevant information from multiple sources, narrowing or broadening the inquiry when appropriate. (W.9-10.7, W.9-10.8, SL.9-10.2)
3. Develop a thesis[5] based on the research, e.g., "The Holocaust is an often memorialized event in history. Within the United States, the Holocaust Memorial Museum in Washington, D.C., is a powerful reminder of why we should never forget tragedies of human history." Or "The Civil War is memorialized several ways in our society through battlefield sites and recreation areas, the Lincoln Memorial in Washington, D.C., and the Memorial Day holiday." (W.9-10.2a)
4. Write and publish a research-based essay, incorporating evidence and quotations from multiple texts and avoiding plagiarism. (W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.8, W.9-10.9a-b, W.9-10.10, L.9-10.1a-b, L.9-10.2a-c, L.9-10.6)
5. Select one way the selected time period is memorialized and create a multimedia presentation to deliver to the class that describes the memorial and its purpose, and explains why the student selected that memorial to present. (SL.9-10.4, SL.9-10.5, SL.9-10.6)
6. Finally, during each speech, have students take notes, integrating information and developing an understanding of the presented issues. (SL.9-10.2) Have them use a class-generated rubric[6] to evaluate each speaker's content and presentation style. (SL.9-10.6)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

[6] Sample: http://bie.org/object/document/9_12_presentation_rubric_ccss_aligned.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Hope and remembrance during times of tragedy • **Theme**: The different ways characters and historical figures embrace humanity and create civility as a response to injustice • **Text Use**: Evaluate the effectiveness of an author's message through analysis of diction, tone, rhetoric, and the author's purpose	**This task focuses on:** • Conducting topical research • Writing and presenting information learned through research	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 11 (sample tasks included) **Express understanding of text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 • Lesson 10 (sample tasks included)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[7] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[7] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[8] Declaration of Independence, **Thomas Jefferson**	**TEXT DESCRIPTION:** The Declaration of Independence is a statement originally composed by Thomas Jefferson, then adopted by the Continental Congress on July 4, 1776. It announced that the 13 American colonies, then at war with Great Britain, regarded themselves as independent states, and no longer a part of the British Empire. **TEXT FOCUS:** The logical development of ideas in this text create opportunities for examining how Jefferson presents each section and analyzing how the structure develops his argument to separate from Britain. (RI.9-10.3, RI.9-10.5) **MODEL TASKS** **LESSON OVERVIEW:** Students work in pairs to read and summarize the text. Then they examine the development of the argument presented in the document. **READ THE TEXT:** • Have students work in pairs to read the Declaration of Independence and write an objective summary[9] of each section. (RI.9-10.2, W.9-10.10) Each summary should detail the content and purpose for each section of the Declaration of Independence, including the order in which points are made, how they are elaborated on, and the connections drawn between the various points. (RI.9-10.1, RI.9-10.3, W.9-10.9a) **UNDERSTAND THE TEXT:** • As a whole class, conduct a discussion in which students are prompted to examine Jefferson's choices in the writing of the Declaration of Independence. Prompt students to use accountable talk[10] throughout the discussion. (SL.9-10.1a-d, SL.9-10.4, SL.9-10.6) **Possible discussion questions include:** o Jefferson chose to begin the Declaration of Independence with the words, "The unanimous Declaration of the thirteen united States of America." Was this necessary? Could the 13 colonies have declared independence if they were not unanimous? (RI.9-10.1, RI.9-10.5, RI.9-10.8) o What ideas did the framers of the Declaration of Independence express in the document? What are some of the ideas about government that are implied in the Declaration of Independence? Why did some colonists want to remain under British rule? (RI.9-10.1, RI.9-10.3)

[8] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	o Jefferson notes that "all men are created equal," suggesting that this was "self-evident." What is meant by that statement? How has this idea been supported or challenged throughout history? (RI.9-10.1, RI.9-10.6, RI.9-10.8) o How does Jefferson explain the reason for a formal declaration of independence? Why does Jefferson state the "causes which impel them to the separation"? Evaluate whether this is necessary. (RI.9-10.1, RI.9-10.5, RI.9-10.8) o Jefferson points to King George III in his list of grievances despite the fact that Parliament passed the acts and approved the taxes that led to the colonists calling for independence. The king, on the other hand, was a monarch with limited power. Why would Jefferson blame the king for the problems leading to the Declaration of Independence? (RI.9-10.1, RI.9-10.6) **EXPRESS UNDERSTANDING:** • Have students write a response to the following prompt: Examine the grievances that Jefferson lists as reasons that the king has violated the natural rights of the colonists. Select three grievances you consider the most significant violations that support Jefferson's claim of declaring independence from Britain. Explain how the grievances develop the central idea. (RI.9-10.1, RI.9-10.2, RI.9-10.5, W.9-10.2a-f, W.9-10.4, W.9-10.9b, W.9-10.10) • To support students in writing their essays, divide them into pairs. Have them swap their essays and review their partner's essay. Students should: 1. Identify and underline the thesis or main claim of the essay. 2. Next to each body paragraph, write a one-sentence summary. (RI.9-10.2) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. (RI.9-10.3) 3. Underneath each summary sentence, list the evidence used in that paragraph (e.g., direct quotation, paraphrased quotation, key details from the text). 4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. (RI.9-10.8) 5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses and using parallel structure. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.9-10.1a-b)

TEXT SEQUENCE	TEXT USE
	6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (L.9-10.6) 7. Edit the essay for spelling mistakes and use of proper punctuation. (L.9-10.2a-c) 8. Return the essays to their owner and have students review the feedback. Allow students to rewrite their essays, revising sentences and strengthening their arguments based on the feedback. (W.9-10.4, W.9-10.5)
LESSON 2: Paragraphs 1-13 of "Hope, Despair and Memory," Elie Wiesel	**TEXT DESCRIPTION:** This is a Nobel Peace Prize speech by Elie Wiesel, a Holocaust survivor and humanitarian. This speech exemplifies the nature of hope, the reality that incites despair, and the importance of remembrance so as not to repeat historical events that leave the world reeling. **TEXT FOCUS:** The first 13 paragraphs of this text focus on the importance of memory in maintaining humanity. Wiesel's language and tone are particularly effective throughout the speech and reveal his purpose and point of view. (RI.9-10.4, RI.9-10.6) **MODEL TASKS** **LESSON OVERVIEW:** Students work in pairs to analyze the first section of Wiesel's speech, examining rhetorical devices employed to convey his message. **READ THE TEXT:** • Provide students the excerpt from "Hope, Despair and Memory" and read the text aloud. Then have students reread the text to themselves, annotating the text[11] by underlining or highlighting any statements, words, and/or phrases that they have questions about or that stick out to them as important. Focus students on identifying vocabulary and imagery with figurative and/or connotative meanings. (RI.9-10.1, RI.9-10.4, L.9-10.5a-b, L.9-10.6) • After reading, have students select three or four words and define them in context. (L.9-10.4a) Have them explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Lastly, prompt students to verify the meaning and part of speech of the words using a dictionary and record the connections (including similar affixes or synonyms and antonyms), part of speech, and various forms and associations of the word on a semantic map.[12] (L.9-10.4c) • Instruct students to summarize the main idea and most important details of each paragraph in the margin. (RI.9-10.1, RI.9-10.2)

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Divide the class into pairs and have students complete the following. (SL.9-10.1a) o Use a three-column graphic organizer: (column 1) Identify each claim made in the order it is made; (column 2) describe how each claim or point is developed and refined by particular phrases, sentences, paragraphs, or sections; and (column 3) identify the connections made between claims. (RI.9-10.1, RI.9-10.3, RI.9-10.5) o Reread paragraphs 1-13 of the speech and highlight or circle words and phrases that reveal the author's attitude toward the subject of the text. (RI.9-10.4) o Determine a central idea of the first 13 paragraphs. (RI.9-10.2) • Project paragraph 7 and read it aloud. Ask students to reread, interpret, and paraphrase the phrases and sentences in the paragraph with figurative or connotative meanings (e.g., "Fear dominated the universe.") Discuss with students the rhetorical effect of the author's word choices. Sample prompting questions include: o Look at the pattern of words. What tone is developed as a result of the connotations of these words? (RI.9-10.4, L.9-10.5b) o What effect do the words and imagery have on the reader? What is the tone of the first 13 paragraphs? (RI.9-10.4) How do the effect and tone contribute to the central idea of the speech? (RI.9-10.2, RI.9-10.5, RI.9-10.6) o *Rhetoric* is the art of effective or persuasive speaking or writing achieved through the use of devices and strategies. When attempting to affect change, writers must consider the *context* in which they are writing. This context is based on the *audience* to whom they are speaking and the *occasion* for which they are writing. Consider the rhetorical effect of the first 13 paragraphs of Wiesel's speech. What might be his purpose for writing? (RI.9-10.6) How does he use language or strategies to achieve his purpose? (RI.9-10.4, L.9-10.5a-b) • Have students analyze the sentence structure/syntax of paragraph 7. Provide each pair with a different sentence. For each, have students separate out the subject, verb, phrases, and clauses and rewrite the sentences in their own words. (L.9-10.1a-b, L.9-10.2a-c) Model this for students prior to having them work in pairs.[13] Prompt each pair to present their evaluation.

[13] For example: "Stripped of possessions, all human ties severed, the prisoners found themselves in a social and cultural void." Subject: prisoners; Verb: found; Phrases/clauses: stripped of possessions, all human ties severed, in a social and cultural void; Rewritten sentence: "Prisoners found themselves stripped of all possessions in a social and cultural void with all human ties severed."

TEXT SEQUENCE	TEXT USE
	• Discuss the following questions as a class: How does Wiesel's use of phrases, conjunctions, and punctuation produce sentence variety and fluency in the paragraph? What is the effect of Wiesel's sentence variety and fluency? **EXPRESS UNDERSTANDING:** • Ask students to work with their partner to analyze the structure of another paragraph in the text (assign different paragraphs to different pairs). Prompt students to identify ways in which Wiesel's word choice, use of anecdotes, and sentence structure reveal his purpose and have a rhetorical effect. (RI.9-10.1, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.10) Have students create a brief written analysis based on the following prompt: How do Wiesel's language, imagery, tone, evidence, and use of rhetoric in the paragraph you examined develop a central idea and advance his point of view in paragraphs 1-13? (W.9-10.9b, W.9-10.10)
LESSON 3: Gettysburg Address, Abraham Lincoln Gettysburg Address – "The Hay Draft," Abraham Lincoln	**TEXT DESCRIPTION:** The Gettysburg Address is a speech written by U.S. President Abraham Lincoln. He delivered the speech on November 19, 1863, at the dedication of the Soldiers' National Cemetery in Gettysburg, Pennsylvania. This was four and a half months after the Union Army defeated the Confederate Army at the Battle of Gettysburg. **TEXT FOCUS:** Similar to "Hope, Despair and Memory," Lincoln's speech reflects on the importance of remembrance and memory for honoring those who have suffered. The short length of this speech makes it suitable for reading and rereading to analyze the structure, devices, and meaning. Comparing the two speeches reveals the ways that the authors engage in a process for writing and emphasizes the need for revision to produce more effective writing. **MODEL TASKS** **LESSON OVERVIEW:** Students closely read and analyze the Gettysburg Address independently. Then they compare the different drafts of the speech to evaluate how changes in language and details affect the meaning of the speech. **READ THE TEXT:** • Have students read the speech independently. (RI.9-10.10) Then read the speech aloud as students follow along. • Have students read the speech a third time independently and rewrite the speech in their own words. (RI.9-10.2) **SAMPLE TASK:** Access a full lesson plan,[14] including text-dependent questions, vocabulary, and a writing task for the Gettysburg Address. This plan also includes directions for analyzing different versions of the speech and additional history and social studies connections.

[14] http://achievethecore.org/file/253

TEXT SEQUENCE	TEXT USE
LESSON 4: Paragraphs 14-23 of "Hope, Despair and Memory," Elie Wiesel	**TEXT DESCRIPTION:** This is a Nobel Peace Prize speech by Elie Wiesel, a Holocaust survivor and humanitarian. This speech exemplifies the nature of hope, the reality that incites despair, and the importance of remembrance so as not to repeat historical events that leave the world reeling. **TEXT FOCUS:** This section of the text focuses on mankind's natural tendency to forget, as well as the potential hazards of forgetting the past. Students should pay special attention to the paradoxical treatment of memory in the speech: Wiesel recognizes the importance of memory while at the same time recognizing the dangers of remembering everything.
LESSON 5: "The Lottery," Shirley Jackson	**TEXT DESCRIPTION:** Set in a small town filled with working families, "The Lottery" by Shirley Jackson details the seemingly mundane, traditional gathering of the town and the selection of a lottery "winner." The story is filled with foreshadowing and symbolism, and the truth of what is happening isn't fully revealed until the last few paragraphs, when the twist ending unearths the sinister meaning hidden behind the tradition of "The Lottery." **TEXT FOCUS:** Similar to "Hope, Despair and Memory," Jackson's short story warns of a society that forgets the past and blindly follows a tradition without taking a stand against injustice. While a fictional account, "The Lottery" presents similar thematic ideas to the focus of other texts in the unit, mainly that tragedy and death can result from not remembering the past. The surprise ending of this text is particularly effective for delivering the themes of the text. (RI.9-10.5) Instead of having students read the text independently, read the text aloud and stop students at various points to answer questions and develop understanding so that the surprise ending is revealed to all the students simultaneously. **MODEL TASKS** **LESSON OVERVIEW:** Students read "The Lottery" as a class and respond to the themes of the story through small-group discussion and questions. **READ AND UNDERSTAND THE TEXT:** • Read "The Lottery" aloud. Stop after paragraphs 7 and 65 to have students discuss various questions in pairs or small groups. A video to help prepare teachers for this discussion is available in the LDOE Video Library[15]. • After reading paragraphs 1-7, have students describe the setting. Focus them on interpreting and rewriting sentences with figurative meanings in their own words (e.g., "School was recently over for the summer, and the feeling of liberty sat uneasily on most of them; they tended to gather together quietly for a while before they broke into boisterous play and their talk was still of the classroom and the teacher, of books and reprimands.") Then discuss the mood that is established in the town based on the language used to describe the scene.

[15] http://videolibrary.louisianabelieves.com/library/9th-grade-ela-lesson-on-characters-and-symbols-in-a-text

TEXT SEQUENCE	TEXT USE
	• Prior to reading paragraphs 8-65, focus students as they read to annotate the text,[16] noting details that discuss aspects of the lottery tradition and reveal aspects of the characters and their perspectives/thoughts regarding the lottery. After reading paragraphs 8-65, have students use resources from the included handout.[17] Specifically, have students complete the first written response and the first graphic organizer in the included handout. • Ask students to select three details (e.g., description of actions or dialogue) that reveal the motivations of the characters. For each detail, have students describe which characters are involved, how the detail relates to the events of the story, and what that detail reveals about the characters. (RL.9-10.1, RL.9-10.3) • Read aloud the remaining paragraphs in the story. Ask students to write down their immediate reaction to the story independently and explain what happens at the end. After few minutes, have students share their responses with the class. (RI.9-10.2, SL.9-10.1a, SL.9-10.4, SL.9-10.6) • Have students work in pairs or small groups to answer the following: o How has the mood of the story changed from the beginning? What details develop these differences? (RI.9-10.1, RI.9-10.3) o Create a T-chart with "lottery" on the left side and "The Lottery" on the right side. Complete the left side of the chart, identifying characteristics of a traditional lottery. Reread the story to locate "clues" that hint at the surprise ending and add those to right side of the T-chart. Focus on details of the setting, the dialogue, and the attitude of the characters. (RL.9-10.1, RL.9-10.3) Align the "clues" next the traditional lottery characteristic that most contradicts the characteristic of "The Lottery." For example, in a lottery, the winner is rewarded with money, but in "The Lottery," the winner is stoned to death. Review the chart and discuss how the setting, dialogue, and attitude of the characters contradict the actual consequences of the lottery. How is Jackson able to keep readers "in the dark" until the end of the story? How else does the structure of the story develop suspense and surprise (irony) in "The Lottery"? (RL.9-10.5) What is the significance of that structure? o Identify at least two objects, characters, or actions that represent something beyond their literal meaning. What could these symbolize? (L.9-10.5a)

[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[17] http://www.cpalms.org/uploads/Resources/final/32908/Document/10647/The%20Lottery%20student%20handout.docx

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Conduct Socratic seminar[18] in which students discuss the following questions: o Why are the townspeople holding the lottery? Why don't they stop? Why don't the townspeople question the tradition? o Discuss possible themes of the story. Select one theme and locate examples, details, symbolism, or structures that develop the theme over the course of the story. (RL.9-10.1, RL.9-10.2) o What is the author's attitude toward the lottery? (RL.9-10.4) How does the author reveal her attitude about the lottery? o What ideas or themes does "The Lottery" present that are similar to Wiesel's "Hope, Despair and Memory"? What makes each effective in its delivery of that message? (RL.9-10.2, RL.9-10.5, RI.9-10.9, SL.9-10.2) • Conclude the seminar by having students create a written response to one of the seminar questions. (W.9-10.9a-b, W.9-10.10) • Have students watch the 10-minute **film version**[19] of "The Lottery." Have students compare and contrast the visual text to the written text, focusing on what is emphasized or absent in each. (RL.9-10.7) Which version most effectively delivers the meaning of the story? What details most contribute to the effectiveness? (SL.9-10.3)
LESSON 6: Paragraphs 24-29 of "Hope, Despair and Memory," Elie Wiesel	**TEXT DESCRIPTION:** This is a Nobel Peace Prize speech by Elie Wiesel, a Holocaust survivor and humanitarian. This speech exemplifies the nature of hope, the reality that incites despair, and the importance of remembrance so as not to repeat historical events that leave the world reeling. **TEXT FOCUS:** This section of the text is Wiesel's call to action. Students should consider Wiesel's utilization of rhetorical devices to develop his argument. Defining or reviewing *ethos*, *logos*, and *pathos* can help students analyze Wiesel's purpose for the last section of the text. (RI.9-10.6) The last line of the text is significant to the meaning of the text and for revealing Wiesel's point of view. Ensure students spend time evaluating the quotation in preparation for the Culminating Writing Task.
LESSON 7: Scenes 1-3 (lines 1-665) of *Antigone*, Sophocles	**TEXT DESCRIPTION:** This tragic play by Sophocles offers an example of how a female character stands against injustice. Antigone lives to please God, not man, and is subject to a higher authority when making the decision to stand up for what she believes. This text is a powerful example of courage and steadfastness in a time when women were not valued for their views and opinions.

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[19] http://www.youtube.com/watch?v=RV03h3XWTDU

TEXT SEQUENCE	TEXT USE
	TEXT FOCUS: In the first scenes, Antigone takes action against what she deems is an injustice despite the likely repercussions. **MODEL TASKS** **LESSON OVERVIEW:** Students summarize each of the first three scenes. Students keep a dialectical journal to examine Sophocles's language and character choices. **READ THE TEXT:** • Read aloud the first three scenes of the play as students follow along. If students struggle with the structure of Greek tragedies, conduct a discussion about the purpose of the chorus and beginning the play *in medias res*. • Have students create a written summary[20] of the first scenes. (RL.9-10.2) **UNDERSTAND THE TEXT:** • Provide students with a dialectical journal template.[21] As they read, prompt students to locate important quotations that reveal information about characters, key events, or themes. (RL.9-10.1, RL.9-10.2, RL.9-10.3) On the left side of the journal, ask students to record the direct quotation or paraphrase, including a proper citation. (W.9-10.8) On the right side of the journal, ask students to record their rationale for selection, interpretations or definitions, reflections, or questions. (W.9-10.9a, W.9-10.10) • Prompt students to track the usage of certain words that recur throughout the drama (e.g., *friend*, *enemy*, *love*, *justice*, and *honor*). Ask students to record when and how these words are used and determine if there are nuances in the meanings when the words are used by different characters in the play. Do they use them in the same way? Is it always the same definition or are their multiple versions? (RL.9-10.4, L.9-10.4a, L.9-10.5b, L.9-10.6) • Have students reread key passages from the first three scenes. (RL.9-10.10) Then conduct a class discussion about each scene based on the following questions. (SL.9-10.1a-d, SL.9-10.4, SL.9-10.6) o Conversation between Antigone and Ismene: Pay attention to character opinion of women. Explain Antigone's view of women's rights and Ismene's view of women's place in society. (RL.9-10.2, RL.9-10.3) o Creon's argument: How does he develop his argument and attempt to convince others? Evaluate his reasoning. Is it logical and based on evidence or does it contain fallacious reasoning? (RI.9-10.6, RI.9-10.8)

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[21] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night

TEXT SEQUENCE	TEXT USE
	o Examine the various reactions to Antigone's capture and resulting events. How does Creon react? What is her response to his admonishment? What is his decision to punish her and her reaction? What is Ismene's reaction? (RL.9-10.2) o Consider Isemene's character. What is her role in the play? Examine her words and behavior and describe her exit from the play. How does her character contribute to the development of the plot, other characters, or a theme in the play? (RL.9-10.2, RL.9-10.3) o Explain Antigone's stance about the burial of her brothers. (RL.9-10.2) **EXPRESS UNDERSTANDING:** • Instruct students to write a summary of the conflict Antigone is having with her sister and Creon. Consider the following questions while writing the summary: What are Antigone's goals, why are they important to her, and how and why is she being disobedient? How do her actions relate to other texts in the unit? (W.9-10.2a-f, W.9-10.4, W.9-10.9a-b, W.9-10.10)
LESSON 8: "In Warsaw," Czeslaw Milosz	**TEXT DESCRIPTION:** This poem draws a correlation between *Antigone* and the occurrences described by Wiesel in the anchor text by providing poetic insight into the aftermath of the Warsaw Uprising in 1944. **TEXT FOCUS:** As students read and analyze the poem, they should focus on Milosz's word choices and employment of literary devices to convey tone and meaning. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b)
LESSON 9: Scenes 4-6 (lines 666-1184) of *Antigone*, Sophocles	**TEXT DESCRIPTION:** This tragic play by Sophocles illustrates an example of how a female character stands against injustice. Antigone lives to please God, not man, and is subject to a higher authority when making the decision to stand up for what she believes. This text is a powerful example of courage and steadfastness in a time when women were not valued for their views and opinions, but rather were expected to be seen and not heard. **TEXT FOCUS:** This section of the text examines the effects of Antigone's actions. **MODEL TASKS** **LESSON OVERVIEW:** Students summarize each of the scenes (4-6) as they read them aloud in small groups. Students continue to trace Sophocles's language and character choices. **READ THE TEXT:** • Have students read aloud the next three scenes in small groups. (RL.9-10.10) Because of the complexity of the language of *Antigone*, monitor students' comprehension as they read by reviewing and asking questions about their dialectical journals.

TEXT SEQUENCE	TEXT USE
	• Have students create a written summary[22] of Scenes 4-6. (RL.9-10.2) **UNDERSTAND THE TEXT:** • Ask students to continue working on their dialectical journals and tracking the use of various words throughout the play (begun in Lesson 7). • Have students reread key passages from Scenes 4-6. Then conduct a class discussion about each scene based on the following questions. (SL.9-10.1a-d, SL.9-10.4, SL.9-10.6) o Creon's interaction with Haemon: Has Creon changed from the beginning of the play? What misunderstanding results when Creon thinks Haemon is threatening him? What is really happening? (RL.9-10.3) o Creon's decisions regarding Antigone's punishment: What might Creon's decisions symbolize? (L.9-10.5a) Is it a humane or fitting execution? o Conversation between Antigone and the chorus: How does Antigone feel as she faces her punishment and her mortality? Does her position waver at all? (RL.9-10.3) What is the perspective of the chorus at this point? Has its position changed? (RL.9-10.6) o Summarize Tiresias's argument. (RL.9-10.2) How does he soften Creon's stubborn mind toward Antigone? **EXPRESS UNDERSTANDING:** • Have students write a brief response to the following question: Eurydice is only in the play very briefly, yet she has an important role in Creon's situation. How is she significant to the story? (RL.9-10.3, W.9-10.9a, W.9-10.10)
LESSON 10: "I Have a Dream," Martin Luther King, Jr.	**TEXT DESCRIPTION:** Dr. Martin Luther King, Jr., delivered his "I Have a Dream" speech to a crowd of people assembled at the Lincoln Memorial on August 28, 1963, for the March on Washington for Jobs and Freedom. The speech details his position on race relations in the United States at the time. **TEXT FOCUS:** The rhetoric in this speech is particularly effective, which is why it is one of the most memorable speeches of U.S. history. Similar to Wiesel, King speaks out against injustice. Rather than speaking about the need to remember the past, King asks the audience to envision a better future based on his ideas for racial harmony. **MODEL TASKS**

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	LESSON OVERVIEW: Through multiple readings, students examine the craft of King's "I Have a Dream" speech. Each reading leads students to more detailed analysis of the text by examining vocabulary, figurative language, the author's purpose, inferences, and tone. Using the knowledge gleaned from these readings, students answer extended response questions requiring textual support. **READ AND UNDERSTAND THE TEXT:** • Have students listen to the audio or watch the video of the speech as they follow with a printed copy. • Then have students engage in multiple independent readings of the text to ensure an in-depth understanding of the speech. (RI.9-10.10) Instruct students to engage in a specific focus for each reading of the speech: o First read: Vocabulary and literary devices[23] (possible handout[24]) o Second read: Meaning (literal and figurative/connotative) (possible handout[25]) o Third read: Interpret author's purpose and tone (possible handout[26]) **UNDERSTAND THE TEXT:** • Have students work in pairs or small groups to analyze the speech using the SOAPSTone strategy[27] and graphic organizer.[28] Their completed graphic organizer may be used as a reference in the discussion to follow. (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.6) • As a whole class, conduct a discussion that prompts students to focus on King's language and use of rhetorical appeals to develop his argument. Some possible questions for discussion are: o What is the context for this speech and how does Martin Luther King appeal to his audience? (RI.9-10.6) How does King use literary devices (e.g., metaphor and imagery), repetition, and allusion to as part of his appeal? (L.9-10.5a) o According to King, what is the connection between justice and freedom? Might increasing justice for some require limiting freedom for others? (RI.9-10.3)

[23] For teacher reference of the literary devices within the speech: http://blog.flocabulary.com/i-have-a-dream-speech-analysis-lesson-plan/
[24] http://www.cpalms.org/Uploads/resources/40138/1/4/docs/I%20Have%20a%20Dream%20first%20reading%20for%20CPalms.doc
[25] http://www.cpalms.org/Uploads/resources/40138/1/7/docs/I%20Have%20a%20Dream%20second%20reading%20for%20CPalms.doc
[26] http://www.cpalms.org/Uploads/resources/40138/1/7/docs/I%20Have%20a%20Dream%20third%20reading%20for%20CPalms.doc
[27] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[28] https://d3jc3ahdjad7x7.cloudfront.net/MOI1HRmZ1DPqGpN3dVzvIkcdUv59a5aaiGxwiDUN8UevkzSc.pdf

TEXT SEQUENCE	TEXT USE
	o How do King's word choices, sentence structure and variety, and use of literary devices establish a clear tone, develop the central ideas of the speech, and reveal his purpose? (RI.9-10.2, RI.9-10.4, RI.9-10.6, L.9-10.5a-b, L.9-10.6) o Consider both the written text and the delivery of the speech. What makes King's speech most compelling or effective? (SL.9-10.3) What is emphasized in King's delivery that is not as apparent from reading the text of the speech? (RI.9-10.7) o What historical and biblical allusions do you recognize within the speech? Which allusions do you find most compelling, and why? o What devices and ideas does King's speech share with Wiesel's speech? (RI.9-10.9) **EXPRESS UNDERSTANDING:** • Have students write a timed essay focused on the following prompt: Explain how King develops his argument in "I Have a Dream." Base your explanation on the following: o Determine a central idea of the speech, identify the main claims made to support that idea, and explore the connections made between each claim. (RI.9-10.1, RI.9-10.2, RI.9-10.3) o Describe how each claim is developed and refined by words, phrases, sentences, and paragraphs and assess whether King's reasoning is valid and the evidence sufficiently supports his claims. (RI.9-10.1, RI.9-10.2, RI.9-10.5, RI.9-10.8)
LESSON 11: Scenes 7-8 (lines 1185-1352) of ***Antigone***, Sophocles	**TEXT DESCRIPTION:** This tragic play by Sophocles illustrates an example of how a female character stands against injustice. Antigone lives to please God, not man, and is subject to a higher authority when making the decision to stand up for what she believes. This text is a powerful example of courage and steadfastness in a time when women were not valued for their views and opinions, but rather were expected to be seen and not heard. **TEXT FOCUS:** The final scenes show Creon's change of heart and the repercussions of his earlier decisions. Students continue to summarize the scenes and work in the dialectical journals. The final lines of the play relate to other texts in the unit, so provide time for students to discuss connections as a whole class. Students can also outline or write a timed argumentative essay to explain who has a more tragic fate: Antigone or Creon?

TEXT SEQUENCE	TEXT USE
LESSON 12: "Internment," Juliet S. Kono "Antigone Today," Richard Jackson "Loving Your Enemies," from *Strength to Love,* Martin Luther King, Jr.	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 13: "Hope, Despair and Memory," Elie Wiesel	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 14: Various texts/media for independent research	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

UNIT: *ROMEO AND JULIET*

ANCHOR TEXT

Romeo and Juliet, William Shakespeare (Drama)

RELATED TEXTS

Literary Texts (Fiction)

- "A Poison Tree," William Blake (Poem)
- "The Raven," Edgar Allan Poe (Poem)
- "The Story of Pyramus and Thisbe" from *Metamorphoses*, Ovid

Informational Texts (Nonfiction)

- "The Teen Brain: Still Under Construction," National Institute of Mental Health
- "Teenage Brains Are Malleable and Vulnerable, Researchers Say," Jon Hamilton
- "On Revenge," Sir Francis Bacon
- "Teenage Brains," David Dobbs, *National Geographic* (October 2011)

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Romeo + Juliet*, Baz Luhrmann (Film)
- *Where's Romeo?* (c. 1912), William Hatherell (Art; Act III, Scene iii)
- *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55*, Frederic Lord Leighton (Art)
- "Understanding the Mysterious Teenage Brain," *Talk of the Nation*, NPR (Text and Audio)

UNIT FOCUS

Students explore how patterns and contrasts in language (diction, imagery, figurative language) reveal central ideas in texts and develop various motifs (light vs. dark, dreams vs. reality, high vs. low, etc.) in *Romeo and Juliet*. They come to understand how those motifs emphasize internal and external conflicts that result from love, hate, loyalty, and friendship. Students examine the extent to which characters' reactions to conflict and opposition dictate the outcomes of a situation and learn about the science and psychology behind the way teenagers think about choice, conflict, and consequence.

Text Use: Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.8, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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Romeo and Juliet Unit Overview

Unit Focus

- **Topic**: Conflict, choice, and consequences
- **Themes**: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love
- **Text Use**: Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes

Summative Unit Assessments

A culminating writing task:

- Analyze how patterns of language create a motif that reveals the central idea/theme of the text
- Write a literary analysis of a text

A cold-read task:

- Read and understand connections between complex texts
- Write an explanatory essay that includes textual citation

An extension task:

- Conduct research on a given topic
- Develop an argumentative essay that incorporates research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Prologue of *Romeo and Juliet*
- (sample tasks)
- Lesson 2: Act I of *Romeo and Juliet*, Act I of *Romeo + Juliet*, and "The Teen Brain: Still Under Construction"
- (sample tasks)
- Lesson 3: Act II of *Romeo and Juliet* and "Teenage Brains Are Malleable and Vulnerable, Researchers Say" (sample tasks)
- Lesson 4: Act III of *Romeo and Juliet* and *Where's Romeo?* (sample tasks)
- Lesson 5: "A Poison Tree," "On Revenge," and Act III of *Romeo and Juliet* (sample tasks)
- Lesson 6: Act IV of *Romeo and Juliet* and "The Raven" (sample tasks)
- Lesson 7: Act V of *Romeo and Juliet* and *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55* (sample tasks/ culminating writing task)
- Lesson 8: "Teenage Brains" and "Understanding the Mysterious Teenage Brain" (extension task)
- Lesson 9: "The Story of Pyramus and Thisbe" (cold-read task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

How do patterns of language reveal central ideas in a text? Select a motif that you have traced throughout your reading of *Romeo and Juliet*. Write an essay that analyzes how the patterns of language (diction, imagery, and figurative language) create a motif that reveals a central idea of the play. Use strong and thorough textual evidence to develop your claims and follow the conventions of standard English.

Teacher Note: *Students should formulate a thesis statement that clearly connects the identified motif to a theme or central idea of the play (e.g., The motif of light and dark in the play emphasizes how the secrecy of forbidden love has dire consequences). (RL.9-10.2, RL.9-10.3, RL.9-10.4) The thesis statement should be supported by precise claims and provide clear reasons and evidence to support the claims. (W.9-10.1a) Students should be required to cite evidence from each act in order to fully develop their analyses. (RL.9-10.1, W.9-10.1b, W.9-10.9a) To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience. (W.9-10.1c-e, W.9-10.4, W.9-10.5, W.9-10.10) Students can be required to use parallel structure (L.9-10.1a) and include various types of phrases and clauses (L.9-10.1b) studied in the unit for assessment of developing language use skills. If time allows, students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). (W.9-10.6, L.9-10.3a)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Conflict, choice, and consequences • **Themes**: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love • **Text Use**: Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes	**This task assesses:** • Determining how patterns of language create a motif that reveals the central idea/theme of the text • Writing a literary analysis of a text	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "The Story of Pyramus and Thisbe" from *Metamorphoses* by Ovid independently, and then **answer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. Write a brief objective summary of "The Story of Pyramus and Thisbe." (RL.9-10.2, W.9-10.10)
2. From the following list of possible themes, select two themes that are best conveyed by the text. (RL.9-10.2) For both themes selected, generate a list of textual evidence (e.g., direct quotations and paraphrases) that reveals the development of the themes in the text. (RL.9-10.1, RL.9-10.2, RL.9-10.3)
    - Love causes people to take unnecessary risks.
    - Young love is more passionate and powerful than any other form of love.
    - We cannot foresee the consequences of our choices.
    - Parents generally do not understand their children.
    - Our hopes and desires can blind us to potential downfall.
3. Finally, consider *Romeo and Juliet* and use your dialectical journal/reading log/annotated text to help you respond to the following prompt:

    William Shakespeare took inspiration and material for his play *Romeo and Juliet* from "The Story of Pyramus and Thisbe" and Arthur Brooke's "The Tragicall History of Romeus and Juliet." Consider your reading of both the play and "The Story of Pyramus and Thisbe," and write an explanation of how Shakespeare used and altered a theme from "The Story of Pyramus and Thisbe" for his play. Cite evidence from both the play and the story to support your explanation. (RL.9-10.1; RL.9-10.2; RL.9-10.3; RL.9-10.9; W.9-10.1a, c-e; W.9-10.4; W.9-10.9a; L.9-10.1a-b; L.9-10.2a-c)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Conflict, choice, and consequences • **Themes**: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love • **Text Use**: Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes	**This task focuses on:** • Reading and understanding connections between complex texts • Writing an explanatory essay that includes textual citation	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 9 (use this task)

EXTENSION TASK[4]

Ask students to consider how lack of impulse control motivated Romeo and Juliet's behavior in *Romeo and Juliet*.

To support further understanding of the topic, have students read "Teenage Brains" by David Dobbs and "Understanding the Mysterious Teenage Brain" from *Talk of the Nation*. Then conduct independent research to locate one additional text on the given topic. (W.9-10.7, W.9-10.8)

- In a multi-paragraph essay, have students identify the possible causes of Romeo and Juliet's behavior, explaining how different actions and decisions could have prevented the end results. Cite and compare specific actions from the play and compare them with your research to scientifically explain the behavior. Conclude the essay by assessing the importance of teaching responsible risk-taking to adolescents in order to avoid tragic consequences like those in *Romeo and Juliet*. Incorporate grade-appropriate words and phrases and demonstrate proper punctuation and spelling. (W.9-10.1a, e; W.9-10.2a-f, L.9-10.2a-c, L.9-10.6)

To strengthen their writing, use this process with students:

- After reading each act, students engage in small-group discussions about how the age of the main characters contributes to the dramatic effect of the play and supports central ideas of the play. Students record evidence and commentary to support their understanding of the play. (RL.9-10.1, SL.9-10.1a-d, SL.9-10.4) (Lessons 2-7)
- Students identify their writing task from the prompt provided.
- Students complete an evidence chart as a pre-writing activity. Remind students to use any relevant notes they compiled while reading the play and other texts in the unit or through research. Ensure students cite from at least three sources, using proper citation format, to support their essays. An evidence chart has three columns: (1) Evidence: Quote or paraphrase, (2) Page number, (3) Elaboration/explanation of how this evidence supports ideas or arguments. (RL.9-10.1, W.9-10.2b, W.9-10.9a-b)
- Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing (e.g., expository, analytical, argumentative) and think about the evidence they found. Have student pairs (or the teacher) review each other's evidence chart and offer feedback. (W.9-10.5)
- Have students develop a specific thesis statement.[5] This could be done independently or with a partner. As needed, model for students how to create a thesis statement. (W.9-10.2a)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

- Have students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience (W.9-10.4, W.9-10.5) Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.). (Lessons 3-7)
- Require students to use parallel structure and include various types of phrases and clauses studied in the unit for assessment of developing language use skills. (L.9-10.1a-b)
- If time allows, have students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). (W.9-10.6, L.9-10.3a) (Lesson 8)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Conflict, choice, and consequences • **Themes**: How patterns and contrasts reveal meaning, the tragedy of anger and rage, the power and dangers of young love • **Text Use**: Analysis of author's language and motifs, development of complex characters and external and internal conflicts and themes	**This task focuses on:** • Conducting research on a given topic • Developing an argumentative essay that incorporates research	**Express understanding of text:** • Lesson 2 (sample tasks) • Lesson 3 (sample tasks) • Lesson 5 (sample tasks) • Lesson 6 (sample tasks) • Lesson 7 (sample tasks) • Lesson 8 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[6] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[6] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] Prologue, *Romeo and Juliet*, William Shakespeare	**TEXT DESCRIPTION:** The Prologue of *Romeo and Juliet* introduces readers or viewers of the play to the major conflicts of the play. **TEXT FOCUS:** Shakespeare's language in the Prologue conveys the conflicting motivations of Romeo and Juliet. (RL.9-10.3, RL.9-10.4) Examining word choice and sentence construction in the Prologue provides a model for students to analyze similar features in key scenes throughout the play. (RL.9-10.4) **MODEL TASKS** **LESSON OVERVIEW:** Students read the Prologue to determine the main conflicts in the play. Then students discuss how the ideas and themes of *Romeo and Juliet* are commonly adapted for modern texts. **READ THE TEXT:** • Read the Prologue aloud at least twice before asking students to engage with the text to support students with the complexity of Shakespearean language. • Have students create a written objective summary[8] of the Prologue. (RL.9-10.2) **UNDERSTAND THE TEXT:** • Provide students with a clean copy of the Prologue with ample spacing for annotation. In partner groups, have students do the following: o Identify the sentence breaks with slash marks, then identify the various phrases and clauses in each sentence and determine what information they add to readers' understanding. (RL.9-10.4, L.9-10.1b) Support students with a Killgallon-style sentence composing[9] lesson: ▪ Students write each phrase or clause on a strip of paper, leaving out the punctuation and capitalization. ▪ Students "unscramble" the sentence by arranging the phrases and clauses into a traditional subject-verb-object construction or other logical sentence construction that helps them to understand the information provided in the sentence. (L.9-10.1b)

[7] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	▪ Students present their sentence constructions to another group in a pair-square-share format and discuss how the arrangement of the phrases and clauses creates meaning. (RL.9-10.4, L.9-10.1b, SL.9-10.1a) ▪ Finally, working in a whole-class group, students collaboratively rewrite the Prologue using the new sentence constructions. (W.9-10.5, L.9-10.1b) o Determine the meanings of words and phrases with figurative or connotative meanings used in the text (e.g., *ancient grudge, mutiny, fatal, star-crossed lovers, misadventured, piteous, rage*). (RL.9-10.4, L.9-10.4a, L.9-10.5a-b, L.9-10.6) o Discuss in small groups how the words, phrases, and clauses create a tone in the Prologue and how the language conveys the seriousness of the characters' conflicts. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, SL.9-10.1, SL.9-10.4) • Conduct a class discussion of the effect of the words, phrases, and clauses on the tone of the Prologue and the effect of that tone on the reader's initial understanding of the play. Then have students write an explanation of the major conflicts of the play as they are revealed by the words, phrases, and clauses in the Prologue. (RL.9-10.1, RL.9-10.2, RL.9-10.4, W.9-10.9a, W.9-10.10) **EXPRESS UNDERSTANDING:** • Conduct a discussion in which students explore the following questions: Why do themes from classic works get transformed in later works, for example, the "star-crossed lovers" theme? Why does the "star-crossed lovers" theme appeal to teenagers? How do modern films, television shows, and novels transform this theme? Prompt students to use accountable talk[10] throughout the discussion. (RL.9-10.1, RL.9-10.9, SL.9-10.1, SL.9-10.4)
LESSON 2: Act I, *Romeo and Juliet,* William Shakespeare Act I, *Romeo + Juliet*, Baz Luhrmann "The Teen Brain: Still Under	**TEXT DESCRIPTION:** Act I of *Romeo and Juliet* introduces the major characters and conflicts of the play. "The Teen Brain: Still Under Construction" is an informational pamphlet about the development of adolescent brains that offers insight into how teenagers process information and situations and make decisions. **TEXT FOCUS:** Much of the action of the play centers on Romeo and Juliet's rapid decision-making and risk-taking, which provides students the opportunity to explore how the title characters' age and inexperience may contribute to their eventual deaths. The pamphlet provides students with information about how the age of the characters contributes to their internal conflicts and develops the action of the play. It also sets up the Extension Task. To continue language analysis students will identify possible motifs that may carry through the play in preparation for the Culminating Writing Task.

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
Construction," National Institute of Mental Health	**MODEL TASKS** **LESSON OVERVIEW:** First, students read and summarize Act I of the play prior to analyzing the first act for various motifs. Then they practice reading and analyzing complex text independently. Lastly, students apply knowledge gained through the reading of the pamphlet to the play as they begin working on their Extension Task essay. **READ AND UNDERSTAND THE TEXT:** • Support students in reading the archaic language and understanding references and movements and placement of characters throughout the act. To support students, show clips from either the Zeffirelli or Luhrmann films in advance of reading or use an audio version of the play. If using the films, watch Act I in advance of reading it. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here[11]. (RL.9-10.7) • Create a class T-chart with Montague on the left side and Capulet on the right side. While reading the first act as a class, record the major characters, descriptions, actions, motivations, and key quotations. Draw a horizontal line between each character. Add to the chart over the course of the unit while reading the play aloud. • Have students summarize[12] the act in writing with a partner. (RL.9-10.2) • Provide students with a dialectical journal template.[13] Following the first reading of Act I, divide students into pairs and have them locate words, phrases, and quotations that create contrasts throughout the act. As needed, provide students with possible categories (light vs. dark, high vs. low, dreams/sleep vs. reality). Ask students to record the contrasts in their dialectical journal and consider what the contrasts reveal about the characters or their situations in the act.[14] (RL.9-10.1, RL.9-10.4, SL.9-10.1b, L.9-10.5a-b) • After pairs have recorded their initial observations, have each pair join with another pair to form a group of four. Have them share their observations and discuss any patterns they notice (e.g., Is there a certain kind of contrast that consistently describes a particular character or pair of characters? Or is there a certain type of incident or event that happens when the contrasts are presented?) and the significance of those patterns. As they discuss, monitor the groups and ask prompting questions to make sure they are noticing the patterns and discussing their significance. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b)

[11] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf
[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[13] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night
[14] For example: Textual Evidence: Romeo says, "Oh, she doth teach the torches to burn bright." Possible Student Commentary: Romeo thinks Juliet is brighter than fire. He is attracted to her like someone might be attracted to fire, which gives off light and heat that help people live. His attraction may be too intense.

TEXT SEQUENCE	TEXT USE
	• Conduct a discussion as a class. Begin by defining *motif,* and then ask students the motifs they have begun noticing in Act I (e.g., the categories listed above). Then have students share key points from their partner and group discussion, citing examples from Act I. For each example provided, prompt students to discuss their interpretation of the language, imagery, and possible connection to a developing theme or central idea of the play. (RL.9-10.1, RL.9-10.2, RL.9-10.4, SL.9-10.1a, c-d, L.9-10.5a-b) • **Teacher Note:** Once oriented to the repeated use of contrasts throughout the play, students should be able to identify them easily. However, students will need support in the first few acts with identifying the patterns among these contrasts and their connections to the themes or central ideas of the play. The logs/journals where students explore the patterns should initially be completed with the whole class to provide modeling. Provide students with targeted feedback to improve the quality of their commentary, opportunities to revise commentary when needed, and repeated opportunities to discuss their analysis of how the language patterns in the play reveal meaning in small and large groups. Try to avoid assigning a set number of examples that students must identify, and instead ask students to identify as many examples as they can find that develop the central ideas of the text. • Working independently or in pairs, students reread the "Queen Mab" speech (Scene 4) and write a concise objective summary of the content of the speech. (RL.9-10.2) Model for students how to understand the first two sentences of the speech by asking strategic questions focused on pulling the key details from each sentence (similar to the sentence composing lesson from Lesson 1). Then, working sentence by sentence, have students identify the key words and phrases that reveal the central idea of the speech as a whole. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4a-d, L.9-10.5a) Finally, conduct a whole-class discussion in which students explain how the patterns of imagery and word choice further the dreams motif that runs throughout the play and establish a central idea in the play as a whole. (RL.9-10.4, L.9-10.5a, SL.9-10.1a) • Have students read the pamphlet "The Teen Brain: Still Under Construction" independently and identify the major claims. (RI.9-10.2, RI.9-10.10) • After reading Act I and the pamphlet, have students work in small groups to create a three-column chart: (1) Character, action, and evidence; (2) Related claims from pamphlet; (3) Related claims from article. Prompt students to identify Romeo's behavior described by Benvolio and Lord Montague and Juliet's behavior in Scene 5 in column one. In column two, locate evidence or examples from the pamphlet that illustrate similar claims about teenage thinking and behavior. (RI.9-10.1, RI.9-10.2, RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, L.9-10.5a)

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • In preparation for the Extension Task, have students discuss in small groups the connections between Romeo and Juliet's behavior and their age, citing evidence from both the pamphlet and the play to support their thinking. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) • Following these discussions, ask students to draft a written analysis of the characters Romeo and Juliet based on their initial reading (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) Students present their drafts to one or two groups and receive feedback from students and teachers about the strength of their evidence and analysis. (W.9-10.5, SL.9-10.4, SL.9-10.6)
LESSON 3: Act II, *Romeo and Juliet,* William Shakespeare "Teenage Brains Are Malleable and Vulnerable, Researchers Say," Jon Hamilton	**TEXT DESCRIPTION:** Act II of *Romeo and Juliet* presents the rising action of the play, in which Romeo and Juliet make secret plans to marry in haste. The Jon Hamilton text provides information that refines students' understanding of how teenagers process risks and make choices. **TEXT FOCUS:** The rising action of Act II complements the content of the Hamilton text as students consider Romeo and Juliet's conflicting motivations (their love/passion for each other, their loyalty to their parents, and the feud between their families). **MODEL TASKS** **LESSON OVERVIEW:** Students read and analyze key scenes in Act II of the play, focusing on how the pattern of language and imagery develop a theme of the play. Students continue to apply knowledge gained through reading informational texts to understand more deeply the motivations and decisions of the characters in the play. Students use that knowledge as the basis for their Extension Task essay. **READ AND UNDERSTAND THE TEXT:** • Support students in reading the archaic language and understanding references, movements, and placement of characters throughout the act by showing clips from either the Zeffirelli or Luhrmann films in advance of reading or by using an audio version of the play. If using the films, watch Act II in advance of reading it. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here[15]. (RL.9-10.7)

[15] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

TEXT SEQUENCE	TEXT USE
	• Continue to update the class T-chart begun in Lesson 2. • Have students summarize[16] the act. (RL.9-10.2) • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, have students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) • Working independently or in pairs as appropriate, have students closely read Friar Laurence's soliloquy at the opening of Act II, Scene 3, and summarize the speech's literal meaning. (RL.9-10.2) o Working sentence by sentence, prompt students to determine the literal and figurative meanings of the key words and phrases. After students record their notes for each sentence, have them review their notes and the text to determine the central idea of the speech.[17] Have students record their thinking in annotations or dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4, L.9-10.5a) o Then, have students determine how the order and meaning of the ideas foreshadows the tragic ending of the play. (RL.9-10.4, L.9-10.5a) Students should record their thinking in annotations or dialectical journals, connecting specific structural elements to meaning. (RL.9-10.1, RL.9-10.2) • Have students engage in a whole-class discussion about how the language and structure of the speech develop a central idea of the play. (RL.9-10.1, RL.9-10.2, RL.9-10.4, RL. 9-10.5, L.9-10.4, L.9-10.5a, SL.9-10.1, SL.9-10.4) • Have students independently read and summarize the article "Teenage Brains Are Malleable and Vulnerable, Researchers Say." (RI.9-10.2, RI.9-10.10) **EXPRESS UNDERSTANDING:** • Have students write a brief timed analysis in answer to the following question: How do the language and structure of Friar Laurence's soliloquy reveal and develop a central idea of the play? (RL.9-10.1, RL.9-10.2, RL.9-10.4, W.9-10.1a-e, W.9-10.9a, W.9-10.10, L.9-10.5a) Allow students to use their annotations or dialectical journals as they write. • In preparation for the Extension Task, have students complete the three-column chart created in Lesson 2. In column one, have students include additional actions by Romeo and Juliet in Act II. In column three, prompt students to locate evidence from the article that illustrates similar claims about teenage behavior.

[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[17] Example: As Friar Laurence explores the paradoxes of nature, his speech foreshadows the larger conflicts of the play.

TEXT SEQUENCE	TEXT USE
	• Lastly, in small groups, have students discuss the connections between Romeo and Juliet's behavior and their age, citing evidence from the pamphlet, the Hamilton article, and the play to support their thinking. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) • Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act II. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) • Have students continue to present the draft of their essay to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6)
LESSON 4: Act III, *Romeo and Juliet,* William Shakespeare *Where's Romeo?*, William Hatherell	**TEXT DESCRIPTION:** Act III presents climactic action in which Romeo and Juliet struggle to control their impulses and manage the internal and external conflicts they face, placing them in a series of situations in which they must make difficult decisions rapidly. The Hatherell painting presents a depiction of personal sorrow that arises from hasty or impulsive actions and pairs well with the text of Act III, in which the friar and the nurse comfort Romeo after he has murdered Tybalt. **TEXT FOCUS:** The structure of events and character interactions in Acts II and III are significant as Romeo and Juliet act impulsively to try to stay together despite their feuding families. Students examine how the interaction of characters and miscommunications lead to misinterpretation and rash judgments, creating tension and suspense for the audience. (RL.9-10.5) **MODEL TASKS** **LESSON OVERVIEW:** First, students read the act, and then they study a visual depiction of the emotional effects of Romeo's impulsive decisions. **READ AND UNDERSTAND THE TEXT:** • Have students read scenes independently or in small groups. Show Act III of either the Zeffirelli or Luhrmann films after reading the act. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here[18]. (RL.9-10.7) • Continue to update the class T-chart begun in Lesson 2.

[18] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

TEXT SEQUENCE	TEXT USE
	• Have students summarize[19] the act. (RL.9-10.2) • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) • While reading Act III, Scene iii, have students view *Where's Romeo?* Direct students to describe and summarize the action of the painting. (RL.9-10.2) • After reading Act III, Scene iii, have students work in pairs to analyze *Where's Romeo?* using the OPTIC strategy[20] for visual texts. (RL.9-10.1, RL.9-10.2) • Then ask students to compare the representation of Romeo's grief in the play and the painting, making note of what is emphasized or absent in each. (RL.9-10.7) Have students discuss their interpretations of the painting, working together to answer the question "How does the depiction of Romeo's reaction in the painting influence your understanding of Romeo's character and the events of Act III, Scene iii?" (RL.9-10.1, RL.9-10.2, RL.9-10.3, SL.9-10.2) **EXPRESS UNDERSTANDING:** • Based on their summaries of each act, have students create a timeline of significant events in Acts I-III of the play. For each event, have students note the characters involved, the cause of the event,[21] the result that led to the next event on the timeline, and whether the event had a positive or negative outcome. (RL.9-10.2) After students have created their timelines, have them work in pairs to review the various causes and effects, noticing any patterns. Conduct a class discussion in which students explain how each negative outcome could have been avoided. Then discuss the effect the structure of events creates on the audience/reader and consider the change in effect if the negative outcomes were avoided. (RL.9-10.5, SL.9-10.1a)
LESSON 5: "A Poison Tree," William Blake "On Revenge," Sir Francis	**TEXT DESCRIPTION:** This continues the study of revenge with an Elizabethan text that explores the ethics of revenge. **TEXT FOCUS:** Through this combination of texts, students are presented various perspectives of revenge and its effects. The Blake poem uses an extended metaphor to reveal the effects of allowing anger and wrath to grow unchecked by reason. The essay by Sir Francis Bacon presents a reasoned argument about the ethics of revenge and how a person must reason through the purpose of revenge before acting.

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[21] For example: miscommunication, bad timing, impulsive decision, etc.

TEXT SEQUENCE	TEXT USE
Bacon Act III, *Romeo and Juliet,* William Shakespeare	**MODEL TASKS** **LESSON OVERVIEW:** Students study the concept of revenge across multiple texts. They explore the Elizabethan revenge ethic as presented in the Bacon essay. The lesson culminates with students discussing the theme of revenge in the play, including how it motivates characters and advances the plot. **READ AND UNDERSTAND THE TEXT:** • Direct students to read and paraphrase "A Poison Tree" independently. (RL.9-10.2, RL.9-10.10**)** Then, using TP-CASTT,[22] ask students independently analyze the poem, recording their analyses in annotations or notes. (RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.5, L.9-10.4a-d, L.9-10.5a-b) • Have students write a brief explanation of how Blake's use of figurative language (e.g., the extended metaphor) relates to the events and themes of the play, citing evidence from the play and the poem to support their analysis. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a) • Read aloud "On Revenge" as students follow along with a printed copy. Direct students to replace words with archaic spelling with modern words (e.g., *saith* with *says*, *doth* with *does*) as they may have been doing with *Romeo and Juliet*. Then have students summarize[23] the essay with support from the teacher or partners as appropriate. (RI.9-10.2) • Direct students to mark places in "On Revenge" where they have observations about Bacon's argument about revenge while the text is being read aloud. For each marked place, reread the text aloud at a slightly slower pace. • After the second reading, divide the students into pairs and direct them to discuss their initial reactions to the text (What do they understand? What do they have questions about?). (RI.9-10.1, RI.9-10.2, SL.9-10.1a-d) • Read the text aloud again, stopping at each paragraph break to allow pairs to discuss their developing understanding of the central ideas of the text, including how the order in which Bacon makes his points contributes to the overall meaning. (RI.9-10.1, RI.9-10.2, RI.9-10.3) Have students mark specific phrases and sentences that most reveal and develop Bacon's argument on revenge. (RI.9-10.1, RI.9-10.5) Then, next to each paragraph, have students write a sentence describing the main idea and/or purpose of the paragraph. Conduct a whole-class discussion in which pairs present the sentences they wrote for each paragraph and then discuss how the ideas connect and/or build on each other to develop a central idea of the text. (RI.9-10.2, RI.9-10.3, RI.9-10.5) (*Note: Allow students as much time as needed to work through the essay, providing support as needed.)*

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Direct each pair to write an objective summary[24] of Bacon's argument about revenge and include a written explanation of whether they agree or disagree with Bacon's position. Should Bacon's argument be qualified in some way? Cite evidence from the text to support the response. (RI.9-10.2, RI.9-10.8, W.9-10.9b, W.9-10.10) • Conduct a Socratic seminar that examines the function of revenge in Acts I-III. Have students respond to the following questions: o What is the nature of revenge as depicted in the various texts? Is it an inevitable human reaction or is it controllable? o Are Romeo and Juliet making decisions or simply responding to their situation? o Who or what is to blame for their current situation? o What does their situation reveal about the human condition? Form two circles. Provide time for students to work in pairs to devise answers to the questions and locate specific evidence, using the dialectical journals, summaries, and annotated texts from the unit. (RL.9-10.1, W.9-10.9a-b) Have the students form two circles, with one partner from each pair on the inner circle and the other partner from each pair on the outer circle. Then have the inner circle discuss their answers to the questions for eight minutes using accountable talk[25] and providing evidence for their ideas. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, students in the outer circle evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like TodaysMeet.[26] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the seminar, have students reflect in writing on the quality of the seminar: How has your thinking changed as a result of this seminar? (SL.9-10.1d) What was done well? How can we improve? • In preparation for the Extension Task, have students discuss in small groups the connections between Romeo and Juliet's behavior and their age, citing evidence from the play and other texts to support their thinking. Have students base their discussions on the three-column chart created in Lessons 2-3 and their dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2)

[24] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[25] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[26] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	• Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act III. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) • Have students continue to present their drafts to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6)
LESSON 6: Act IV, *Romeo and Juliet,* William Shakespeare "The Raven," Edgar Allan Poe	**TEXT DESCRIPTION:** Act IV escalates the tension and suspense in the play as Romeo and Juliet conspire with the friar. **TEXT FOCUS:** Act IV provides opportunities for students to examine how an author's use of language and events creates an effect on the reader, such as tension or mystery. The speaker's situation and reactions in "The Raven" parallel those of Juliet's in Scene iii. Teachers can use "The Raven" as a moderately complex text to monitor students' developing reading skills or can pair the texts to allow students to draw the comparisons in student-facilitated discussions or timed writing experiences. **MODEL TASKS** **LESSON OVERVIEW:** Students read Act IV and continue to study the language patterns and draw conclusions about their meaning, focusing a key scene in Act IV—Juliet's descent into madness. Students practice reading complex texts independently by reading "The Raven" and analyzing similar imagery and themes across the two texts. Lastly, students continue to develop and refine their Extension Task essay. **READ THE TEXT:** • Have students read scenes independently or in small groups and read the remainder of the act aloud. (RL.9-10.10) Show Act IV of either the Zeffirelli or Luhrmann films after reading the act. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here[27]. (RL.9-10.7)

[27] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

TEXT SEQUENCE	TEXT USE
	• Continue to update the class T-chart begun in Lesson 2. • Have students summarize[28] the act. (RL.9-10.2) **UNDERSTAND THE TEXT:** • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) **EXPRESS UNDERSTANDING:** • Have students closely read Juliet's soliloquy in Act IV, Scene iii, in which she slowly devolves into a frantic madness before drinking the poison that will send her to the family's tomb. Ask students to determine the literal and figurative meanings of words and phrases in the soliloquy[29] and analyze in annotations or notes how the language changes over the course of the soliloquy. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4) • Working independently, have students write a brief written response to the following: How does the language of the soliloquy reflect Juliet's fear? (RL.9-10.1, RL.9-10.3, RL.9-10.4, W.9-10.9a, W.9-10.10) • Then have students independently read "The Raven" and complete the following. (RL.9-10.10**)** (*Note: Teachers can use this as practice for the cold-read task to monitor students' developing reading and writing skills.*) All responses should cite strong and thorough evidence. o Read the poem and write an objective summary. (RL.9-10.2) o Determine the speaker's physical and emotional state at the beginning of the poem. (RL.9-10.1, RL.9-10.3) o Explain how the speaker's description of the evening establishes a mood in the poem. (RL.9-10.1, RL.9-10.4) o Analyze how the speaker's reaction to the raven reveals his developing mental or emotional state. (RL.9-10.1, RL.9-10.4, L.9-10.4, L.9-10.5)

[28] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[29] For example: "faint cold fear thrills through my veins/That almost freezes up the heat of life"; "My dismal scene I needs must act alone"; "be stifled in the vault,/To whose foul mouth no healthsome air breathes in,/And there die strangled"; "horrible conceit of death and night,/Together with the terror of the place"; "Where bloody Tybalt, yet but green in earth,/Lies festering in his shroud"; "with loathsome smells,/And shrieks like mandrakes' torn out of the earth."

TEXT SEQUENCE	TEXT USE
	○ The final stanza of the poem describes the raven as "never flitting, still is sitting, still is sitting…just above [the] chamber door." Explain the significance of the raven's physical presence in the speaker's room and its effect on the development of the speaker's character. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4) ○ Explain how the interaction between the raven and speaker convey a theme of the poem. (RL.9-10.1, RL.9-10.2) • In preparation for the Extension Task, have students discuss in small groups the connections between Romeo and Juliet's behavior and their age, citing evidence from the play to support their thinking. Have students base their discussions on the three-column chart created in Lessons 2-3 and their dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) • Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act IV. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) • Have students continue to present their drafts to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6)
LESSON 7: Act V, *Romeo and Juliet,* William Shakespeare *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55*, Frederic Lord Leighton	**TEXT DESCRIPTION:** Act V presents the resolution of the play, in which Romeo and Juliet commit suicide and their families suffer debilitating grief over their role in their children's deaths. **TEXT FOCUS:** The events of Act V and the depiction of the final scene in the painting present opportunities for students to integrate the ideas and information from the texts in the unit as they consider how youth, anger, revenge, and grief motivate human behavior and yield powerful results. **MODEL TASKS** **LESSON OVERVIEW:** Students read and summarize Act V. They continue to refine their essays for the Extension Task, incorporating more support and evidence from the play.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read key scenes independently or in small groups. (RL.9-10.10) Show Act V of either the Zeffirelli or Luhrmann films after reading the act. As students watch the film version of the play and read the play, have them keep track of the differences between the two mediums. Access a handout for this here[30]. (RL.9-10.7) • Continue to update the class T-chart begun in Lesson 2. • Have students summarize[31] the act. (RL.9-10.2) **UNDERSTAND THE TEXT:** • Using the provided dialectical journal template from Lesson 1, have students continue to identify patterns of language throughout the act that reveal possible motifs in the play (light vs. dark, high vs. low, dreams/sleep vs. reality, etc.). (RL.9-10.4, L.9-10.5a-b) For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2) • After reading Act III, Scene iii, have students work in pairs to analyze *The Reconciliation of the Montagues and Capulets over the Dead Bodies of Romeo and Juliet, 1853-55* using the OPTIC strategy[32] for visual texts. (RL.9-10.1, RL.9-10.2) • Prompt students to review the notes of the differences between the film and written versions of the *Romeo and Juliet*. Have them select a specific scene from the play to compare to another medium (either film or art), focusing on the representation of a specific character, idea, or theme. Pair students together who selected similar scenes for support. Have students examine each medium (written play and either film or art), making note of what is emphasized or absent in each version. (RL.9-10.7) Students can focus on setting (lighting/mood), placement and/or movement of characters, order and timing of events, description or representation of characters' emotions, dialogue (added, removed, or changed lines and delivery). Have students briefly explain in writing the significance of the differences on meaning or effect of the play. (RL.9-10.2, RL.9-10.4, RL.9-10.5, W.9-10.9a, W.9-10.10) **EXPRESS UNDERSTANDING:** • In preparation for the Extension Task, students discuss in small groups the connections between Romeo and Juliet's behavior and their age, citing evidence from the play and additional texts to support their thinking. Have students base their discussions on the three-column chart created in Lessons 2-3 and their dialectical journals. (RL.9-10.1, RL.9-10.2,

[30] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf
[31] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[32] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	RL.9-10.3, RI.9-10.1, RI.9-10.2, SL.9-10.1a-b, SL.9-10.2) • Following these discussions, ask students to refine the initial draft of their essay begun in Lesson 2 by adding evidence and commentary about the events of Act V. Students should develop their analysis of the characters Romeo and Juliet (e.g., What motivates these characters? What is the relationship between their thoughts and actions? Are their ages a factor in their decision making? What themes are emerging or are developed based on these factors?) (RL.9-10.2, RL.9-10.3, RI.9-10.2, W.9-10.9a-b, W.9-10.10) • Have students continue to present their drafts to peers and receive feedback from students and teachers about the strength of their evidence and analysis and their success at responding to feedback throughout the process. (W.9-10.5, SL.9-10.4d, SL.9-10.4, SL.9-10.6) **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 8: "Teenage Brains," David Dobbs "Understanding the Mysterious Teenage Brain," *Talk of the Nation*	**TEXT DESCRIPTION:** These two texts support students as they complete the extension task by offering additional research about adolescent thinking and behavior that they can cite to develop their claims in the Extension Task essay. Additionally, both articles are well written and provide excellent mentor texts for writing workshops in which students work to imitate text structure and sentence constructions to strengthen their own writing. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task
LESSON 9: "The Story of Pyramus and Thisbe," from *Metamorphoses*, Ovid	**TEXT DESCRIPTION:** This text tells the story of Pyramus and Thisbe and is sufficiently complex to assess students' developing reading ability and mastery of the standards. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task

UNIT: *THE ODYSSEY*

ANCHOR TEXT

Excerpts from *The Odyssey*, Homer (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- "Half a Day," Naguib Mahfouz
- "A Worn Path," Eudora Welty
- Excerpts from *Mythology*, Edith Hamilton
- "Ithaka," Constantine Cavafy (Poem)
- "An Ancient Gesture," Edna St. Vincent Millay (Poem)
- "Siren Song," Margaret Atwood (Poem)
- "Ulysses," Alfred, Lord Tennyson (Poem)
- Excerpt from Book Six of *The Iliad*, Homer (Epic Poem)

Informational Texts (Nonfiction)

- Excerpt from *No-Man's Lands: One Man's Odyssey Through* The Odyssey, Scott Huler
- "The Truth About Being a Hero," Karl Marlantes
- "Back from War, but Not Really Home," Caroline Alexander

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Ulysses and the Sirens*, John William Waterhouse

UNIT FOCUS

This unit builds on student knowledge of the quest. Students come to understand how great literature reflects life, and how in any journey (be it physical or metaphysical) patience is important for gaining wisdom and experience along the way. Students explore common ideas and symbolism across texts, such as how people give value to their lives through achievement and failure and the costs of giving in to impulse, impiety, temptation, and recklessness. Students also explore the influence that *The Odyssey* has on modern life.

Text Use: Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.7, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.6, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.9a, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.3, SL.9-10.4, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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The Odyssey Unit Overview

Unit Focus

- **Topic**: Physical and mental journeys
- **Themes**: The role of symbolism in how people give value to their lives
- **Text Use**: Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives

Summative Unit Assessments

A culminating writing task:

- Examine the symbolic meaning of texts
- Analyze character and theme development
- Write an argumentative essay

A cold-read task:

- Read and understand complex texts
- Understand academic vocabulary
- Write in response to text

An extension task:

- Read and understand complex texts
- Understand academic vocabulary
- Write in response to text

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1**:** "Half a Day" and "A Worn Path" (sample tasks)
- Lesson 2**:** "Ithaka" and Book One of *The Odyssey* (sample tasks)
- Lesson 3**:** Excerpt from Book Two and Books Five, Seven, and Eight of *The Odyssey* and "An Ancient Gesture" (sample tasks)
- Lesson 4**:** Books Nine through Twelve of *The Odyssey*, "Siren Song," and *Ulysses and the Sirens* (sample tasks)
- Lesson 5**:** Books Thirteen and Sixteen of *The Odyssey* (sample tasks)
- Lesson 6**:** Books Nineteen through Twenty-Four of *The Odyssey*, "Ithaka," and "Ulysses" (sample tasks/culminating writing task)
- Lesson 7**:** Excerpt from *No-Man's Lands: One Man's Odyssey through* The Odyssey, "The Truth About Being a Hero," and "Back from War, but Not Really Home" (extension task)
- Lesson 8**:** Excerpt from Book Six of *The Iliad* (cold-read task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Reread the last three stanzas from "Ithaka" by Constantine Cavafy:

> Keep Ithaka always in your mind.
> Arriving there is what you are destined for.
> But do not hurry the journey at all.
> Better if it last for years,
> so you are old by the time you reach the island,
> wealthy with all you have gained on the way,
> not expecting Ithaka to make you rich.
>
> Ithaka gave you the marvelous journey.
> Without her you would not have set out.
> She has nothing left to give you now.
>
> And if you find her poor, Ithaka won't have fooled you.
> Wise as you will have become, so full of experience,
> you will have understood by then what these Ithakas mean.

What does it mean to "come home"? Consider Odysseus's journey home to Ithaca and the symbolism of "home." (L.9-10.5a-b) While he returned home in the literal sense, did he return to the same place as he left? Write an argumentative essay in which you determine which is more important to the development of Odysseus' character and a theme of the epic—the journey or the goal? (RL.9-10.2, RL.9-10.3) Be sure to cite textual evidence and use grade-appropriate words and standard English grammar. (RL.9-10.1, W.9-10.1a-e, W.9-10.9a, W.9-10.10, L.9-10.2a-c, L.9-10.6)

Teacher Note: *To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience (W.9-10.4, W.9-10.5). Require students to use parallel structure (L.9-10.1a) and include various types of phrases and clauses (L.9-10.1b) in their writing. If time allows, students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). (W.9-10.6, L.9-10.3a)*

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Physical and mental journeys • **Themes**: The role of symbolism in how people give value to their lives • **Text Use**: Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives	**This task assesses:** • Examining the symbolic meaning of texts • Analyzing character and theme development • Writing an argumentative essay	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 4 (sample tasks included) **Express understanding of text:** • Lesson 6 (use this task)

COLD-READ TASK[2]

Independently read lines 369-529 of Book Six of *The Iliad* by Homer, in which Hector says goodbye to Andromache, and then **answer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. According to the excerpt, Andromache is described as *peerless* and Hector indicates that he has "striven ever to excel always in the *vanguard* of the battle." Based on these descriptions, what can be said about the two characters' position in society? (RL.9-10.4, L.9-10.4a, L.9-10.6)
2. What are Hector's internal motivations and conflicts? What specific lines most reveal these? (RL.9-10.1, RL.9-10.3)
3. Hector says, "None will send me to Hades before my time: though no man, noble or humble, once born can escape his fate." What does this reveal about Hector's attitude toward leaving Andromache to join the Trojan War? (RL.9-10.1, RL.9-10.3)
4. Select at least two themes from the following list that are developed in this excerpt:
    - Loyalty to family often conflicts with commitments to friends or oneself.
    - Belief in fate drives people to make radical choices.
    - Love requires us to make difficult choices between honor and pride in oneself.
    - Men are better suited than women for war.
    - Fathers and their sons should not be separated.
    - Romantic love can blind men to their true commitments.

    In a multi-paragraph response, explain how Hector's multiple, conflicting motivations in this scene develop a theme. Cite evidence from the excerpt to support your response. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.10, W.9-10.1a-e, W.9-10.9a, W.9-10.10)
5. Compare and contrast the motivations of Hector and Odysseus. Consider how each character is driven to act based on familial obligations, pride, and the desire to build character through trials or battle. What is the significance of the similarities and differences? What do they convey about what Homer might be communicating about the human experience? (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.9a, W.9-10.10)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Physical and mental journeys • **Themes**: The role of symbolism in how people give value to their lives • **Text Use**: Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives	**This task focuses on:** • Reading and understanding complex texts • Understanding academic vocabulary • Writing in response to text	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 4 (sample tasks included) **Express understanding of text:** • Lesson 8 (use this task)

EXTENSION TASK[4]

1. As preparation for a Socratic seminar[5], have students independently read three texts: an excerpt from *No-Man's Lands: One Man's Odyssey Through* The Odyssey by Scott Huler, "The Truth About Being a Hero" by Karl Marlantes, and "Back from War, but Not Really Home" by Caroline Alexander. (RI.9-10.10)
2. While students read the texts, have them complete the following:
    - Use a three-column graphic organizer to summarize each text: (column 1) Identify each claim or point made in the order it is made, (column 2) describe how each claim or point is developed and refined by particular phrases, sentences, paragraphs, or sections, and (column 3) identify the connections made between claims. (RI.9-10.1, RI.9-10.3, RI.9-10.5)
    - Reread the text and highlight or circle words and phrases that reveal the author's attitude toward the subject of the text. (RI.9-10.4)
    - Determine a central idea of the text. (RI.9-10.2)
    - Determine and explain the author's purpose based on the evaluation of the author's tone, claims, and evidence. (RI.9-10.6)
3. Conduct a Socratic seminar based on the following question: What about the human experience is revealed through the various depictions of the quest motif of the unit texts?[6] (RL.9-10.1, RL.9-10.2, RI.9-10.1, RI.9-10.2, SL.9-10.1a-d, SL.9-10.4, SL.9-10.6)
4. Have students write a multi-paragraph personal narrative essay modeled after the experiences and structure of a selected character or story from the unit: Tell the story of your own personal quest or a challenge you faced and how, like Odysseus with the Sirens, Penelope with the suitors, or Phoenix with the woods, you grew from the challenge to reach a desired goal. (W.9-10.3a-e, W.9-10.4, W.9-10.10) Develop a theme through the narrative that reflects the value you place on the journey or the goal.
5. Have students generate multiple drafts of their essays, responding to feedback from the teacher and peers to improve language use and sentence structure, narrative techniques, or theme development. (W.9-10.4, W.9-10.5, L.9-10.1a-b; L.9-10.2a-c; L.9-10.6**)** Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).
6. Prompt students to publish their writing using technology. (W.9-10.6)

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[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[6] For example, students might examine how the situations that occur on Phoenix's walk through the woods in "A Worn Path" symbolize the struggles, achievements, and failures that occur in human life and how Phoenix's reactions to those situations set an example for how to maintain focus on a goal despite setbacks. Likewise, students might explore how the depiction of Penelope's life as she awaits Odysseus's return in "An Ancient Gesture" inspires patience and loyalty despite temptation and grief, or how Odysseus's trials affect his character in *The Odyssey*.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Physical and mental journeys • **Themes**: The role of symbolism in how people give value to their lives • **Text Use**: Examine the symbolic meaning of texts, analyze character and theme development, write an argumentative essay, write and present personal narratives	**This task focuses on:** • Analyzing narrative writing • Writing and presenting personal narratives	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 7 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[7] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[7] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[8] "Half a Day," Naguib Mahfouz "A Worn Path," Eudora Welty	**TEXT DESCRIPTION:** These two short stories tell the story of a life's journey through allegory. "Half a Day" by Naguib Mahfouz is shorter but more complex than "A Worn Path" by Eudora Welty because the symbolism is less apparent and the structure of the text rapidly progresses through the life of the protagonist. **TEXT FOCUS:** Present "A Worn Path" first to allow students to develop their ability to read allegory before presenting "Half a Day" to build their independent reading and analysis skills. **MODEL TASKS** **LESSON OVERVIEW:** Students first engage with "A Worn Path" to explore the allegory collaboratively, then read and analyze "Half a Day" using the same strategies to provide them with a framework for analyzing the more complex text. **READ AND UNDERSTAND THE TEXT:** • Read "A Worn Path" aloud to students or have them read it independently or in pairs, as appropriate. • Have students independently create a timeline or map that summarizes Phoenix's journey. (RL.9-10.2) For each event on the timeline or map, list: (1) the action taken and resulting effect that leads to the conclusion of the story, (2) significant characters or objects, and (3) the setting. • Conduct a class discussion in which students use their timelines or maps to consider the following questions: Within the sequence of events, when does the action begin to create a problem or conflict? When does the problem become most urgent?[9] When is the conflict resolved? (RL.9-10.2) • Divide students into pairs. Have students reread "A Worn Path." As they reread, have students note words/phrases, images, ideas, objects, or events that repeat throughout the story. While they may not repeat in exactly the same way, ask students to consider the pattern and the significance of the patterns. (L.9-10.5a-b) • Review the concepts of *symbol* and *motif*. (L.9-10.4c, L.9-10.6) In pairs, have students discuss the following questions: o What words/phrases, images, ideas, objects, or events repeat or are emphasized throughout the story? o What could these symbolize?

[8] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[9] This happens immediately prior to the resolution of the conflict.

TEXT SEQUENCE	TEXT USE
	○ Can you categorize any of the symbols into recurring motifs? ○ How do those motifs develop meaning or a theme in the text? • Conduct a class discussion in which students consider how examining the symbolism in the text changes the meaning of the text (i.e., reveals the layers of meaning; develops allegorical meaning). ***Note:*** *Make sure students are identifying symbols and understanding their significance related to a theme of the text, not just listing every object and making up a meaning unrelated to the larger purpose of the text.* Prompt students to use accountable talk[10] throughout the discussion and cite evidence from the text to support their ideas. Possible discussion questions include:[11] ○ What are some of the symbols and motifs you examined with your partner? ○ What is this story about on a literal level? How is Phoenix's trip into the city representative of journeys in the wider human experience? (RL.9-10.1, RL.9-10.2) ○ Consider Phoenix's name. What is the significance of her name to a theme of the story? (RL.9-10.1, RL.9-10.2, L.9-10.5b) ○ What motivates Phoenix's journey into the paved city? How does this motivation give her journey meaning? (RL.9-10.1, RL.9-10.2, RL.9-10.3) ○ How do Phoenix's reactions to the trials on her journey reveal a central idea or theme of the story? (RL.9-10.1, RL.9-10.2, RL.9-10.3) ○ Consider the title of the story. What does the description of the path as "worn" convey about Phoenix's journey, both literally and allegorically? (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4a, L.9-10.5b) • Conclude the discussion by asking students to answer the following question in writing: How does Welty use symbols to develop a theme in "A Worn Path"? (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.9a, W.9-10.10, L.9-10.5a-b, L.9-10.6) • Read "Half a Day" aloud to students. In pairs or small groups, have students create a timeline that summarizes the narrator's journey and what this story is about. (RL.9-10.2) For each event on the timeline, list: (1) the action taken and resulting effect that leads to the conclusion of the story, (2) significant characters or objects, and (3) the setting.

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[11] Additional questions for prompting during pair work or class discussion: http://mrgunnar.net/files/Worn%20Path%20Discussion.pdf

TEXT SEQUENCE	TEXT USE
	• Direct students to reread "Half a Day" in pairs. While rereading, have students: o Define words in context (e.g., *unmarred, cast, pitiable, contentment, misgivings, presumed, exertion, throngs, bade, avail, hordes, hastened*). (L.9-10.4a) Reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Verify the meaning and part of speech of the words using a dictionary. (L.9-10.4c) Record the connections, part of speech, and various associations of the word on a semantic map.[12] o Consider the word choice used to describe different ideas and events. Examine the connotations of words across the text. (L.9-10.5b) Determine any patterns or shifts. o Note possible symbols and motifs through annotations on the text. For each annotation, consider the significance and meaning. • Have each pair partner with another pair to form a group of four. Have them share their annotations and notes to refine their thinking, and then answer the following questions, locating evidence to support their ideas. (SL.9-10.1a-d) Lastly, conduct a class discussion in which students examine the allegorical meaning and discuss the different layers of meaning in the story. Discussion questions: o What is this story about on a literal level? How is the narrator's experience representative of the wider human experience? (RL.9-10.1, RL.9-10.2) o How do the language and structure of the story[13] create surprise for the reader? (RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.5, L.9-10.5b) Upon rereading the story, how do these elements provide clues to the surprising ending? o What does the story structure suggest about human experience? (RL.9-10.1, RL.9-10.2, RL.9-10.5, RL.9-10.6) o Consider the title of the story. Why does the author suggest that the events of the story occur in "half a day" despite the final quotation of the story? (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.5)

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[13] For example: general descriptions of events, shift in tone based on word choice (i.e., repetition of *love* to repetition of *shrieking*), and rapid progressions through time

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Engage students in a Socratic seminar[14] that explores how the experiences of Phoenix and the narrator of "Half a Day" symbolize human experience in general. Prompt students to prepare for the discussion by providing them with an evidence chart. An evidence chart has three columns: (column 1) Evidence: Quote or paraphrase, (column 2) Page number, and (column 3) Elaboration/Explanation of how this evidence supports ideas or argument. Students should select quotations from the stories that reveal the symbolic meaning of the experiences and record notes that explain/interpret the quotations and their significance to a theme of the text. (RL.9-10.1, RL.9-10.2, SL.9-10.1a) Discussion questions: o Throughout her journey, Phoenix talks to herself. What do the patterns in her language (word choice, descriptions) reveal about her character and her life? (RL.9-10.1, RL.9-10.3, RL.9-10.4, L.9-10.5b) o When the narrator of "Half a Day" goes to school for the first time, he shares that "…the time for changing one's mind was over and gone and there was no question of ever returning to the paradise of home. Nothing lay ahead of us but exertion, struggle, and perseverance. Those who were able took advantage of the opportunities for success and happiness that presented themselves amid worries." What is the narrator suggesting about the experience of starting school? o Do you agree that there is "no question of ever returning to the paradise of home"? Why? Divide students into an inner circle and an outer circle. Have the inner circle discuss their answers to the questions for eight minutes using accountable talk[15] and providing evidence for their ideas. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, ask students in the outer circle to evaluate the point of view, reasoning, and use of evidence of a particular student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like TodaysMeet.[16] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the discussion, have the class review the recorded thoughts and indicate how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion. Have students explain how they could improve future discussions (e.g., incorporating others into the discussion, asking more questions, making more connections between ideas). (SL.9-10.1c-d, SL.9-10.6)

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[16] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
LESSON 2: "Ithaka," Constantine Cavafy Book One of *The Odyssey*, Homer	**TEXT DESCRIPTION:** "Ithaka" by Constantine Cavafy explores Ithaca as a symbol for a highly desired object that drives behavior and action. Book One of *The Odyssey* introduces the major characters and conflicts of the epic. **TEXT FOCUS:** "Ithaka" gives focus and purpose to the reading of *The Odyssey*. Students should closely read the invocation to the muse at the opening of Book One. Without a study of the poem and invocation, students may disengage from their reading of the epic because of the complexity of the text's structure and its numerous characters. Orienting students to the major characters and conflicts will help them to maintain understanding as they read. Students should be guided into the understanding that Ithaca as it is described in Book One is not in an honorable state because of Odysseus's prolonged absence, and that Odysseus will feel disrespected and dishonored by the suitors' treatment of his wife, son, home, and property. **MODEL TASKS** **LESSON OVERVIEW:** Students read "Ithaka" to get a general understanding of the poem. Then they examine the invocation to the muse that opens the epic poem and understand how text structures (like prologues or invocations) provide the reader with an overview of the conflicts and major characters of a text. Students read Book One and begin analyzing Odysseus as an epic hero so that they can determine motivations and identify emerging themes. After reading Book One, students read "Ithaka" for the first time in the unit—they will return to the poem at the end of the unit—to understand Ithaca as the quest object in Odysseus' journey in the epic. **READ AND UNDERSTAND THE TEXT:** • Read "Ithaka" aloud one time to students and ask them to underline unknown words and phrases (e.g., *Ithaka, Laistrygonians, Cyclops, Poseidon).* Direct students to use context clues or other resources to determine meaning. (L.9-10.4a, c-d; L.9-10.6) Provide students with copies of Edith Hamilton's *Mythology* as a resource for understanding allusions to Greek gods and goddesses. (RL.9-10.10) • Have students paraphrase the poem.[17] (RL.9-10.2) Underneath the summary, have students write their initial interpretations of the poem. (W.9-10.10) They will come back to this at the end of the unit. • Read the invocation to the muse (the first 12 lines) aloud to students and ask them to underline unknown words and unclear phrases (e.g., *plundered*, *hallowed, the Sun God, Muse*). Direct students to use context clues or other resources to determine meaning. (L.9-10.4a, c-d) Provide them with copies of Hamilton's *Mythology* as a resource for understanding allusions to Greek gods and goddesses. (RL.9-10.10)

[17] For extension of the summary writing activity, direct students to imitate the structure of the sentences in either the invocation or "Ithaka" in their own writing or in a revision exercise. (L.9-10.1a-b, L.9-10.2a-c, W.9-10.5)

TEXT SEQUENCE	TEXT USE
	• Direct students to identify the independent and dependent clauses and phrases of the sentences in the invocation and rewrite the sentences in traditional subject-verb-object constructions. ***(Note:** Use prepared sentence strips for this activity if students need additional scaffolding.)* (L.9-10.1b) Working independently or in pairs, have students apply their understanding of phrases and clauses to interpret the invocation and determine the major conflicts as they are revealed by the phrases and clauses. (RL.9-10.1, RL.9-10.2, RL.9-10.4) • After closely reading the invocation, have students write a brief (three to five sentences) summary[18] of the conflicts of *The Odyssey* revealed in the invocation. (RL.9-10.2, W.9-10.10) • Read Book One aloud to students. While reading *The Odyssey*, have students maintain a record of their observations, questions, and inferences in a reading journal. For Book One, have students' first entry be a brief summary[19] of the events of Book One. (RL.9-10.2) • Have students create a series of literal and interpretive questions[20] for their peers that focus on the major characters and events of Book One. Specifically students should focus on Odysseus's relationships with the gods, goddesses, and characters in Book One. They should describe (1) if Odysseus is friends or enemies with each and (2) how conflicts with any enemies challenge Odysseus. (RL.9-10.3) • Divide students into small groups to discuss their questions and monitor the discussions to ensure students understand the characters and events of Book One. (SL.9-10.1a-d) If all students are struggling, conduct a whole-class discussion to reread the epic and clarify any misunderstandings. (RL.9-10.1, RL.9-10.2, RL.9-10.3) **EXPRESS UNDERSTANDING:** • Post and read aloud the following quote from Aristotle, about *The Odyssey* in *Poetics*: "...The story of the Odyssey can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight—suitors are wasting his substance and plotting against his son. At length, tempest-tost, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] Resources for question writing: http://www.cambridge.k12.mn.us/~tlowman/AP%20Documents/Levels%20of%20Questions.doc, https://www.teachingchannel.org/videos/developing-better-questions, and http://hepg.org/hel/article/507#home

TEXT SEQUENCE	TEXT USE
	of the plot; the rest is episode." Then, engage students in a whole-class discussion. (RL.9-10.1, RL.9-10.2, RL.9-10.6, RI.9-10.1, RI.9-10.2, SL.9-10.1, SL.9-10.4) Discussion questions: o What claims about *The Odyssey* does Aristotle make? o Direct students to examine the length of *The Odyssey* by looking at their texts or the teacher copy. If *The Odyssey* is 24 books long, then why does Aristotle say that "the story of the Odyssey can be stated briefly"? What does he mean? o Consider the events of Book One. How did you react to Odysseus's situation, Telemachus's situation, and Penelope's situation?[21] Why might you want to see them resolved in the "episodes" that Aristotle references? o Consider the information provided in the invocation, "Ithaka," and the quote from Aristotle. In each text, the story of *The Odyssey* is captured in brief. In fact, we know how the story ends. So why do we read it? Similarly, why do we listen to stories retold by friends and family even though we know how they end? What does the experience of hearing or reading a story in full do for us?
LESSON 3: Excerpt from Book Two and Books Five, Seven, and Eight of ***The Odyssey***, Homer "An Ancient Gesture," Edna St. Vincent Millay	**TEXT DESCRIPTION:** Books Five, Seven, and Eight tell the story of Odysseus's escape from Ogygia and Calypso after Athena intervenes on his behalf. Odysseus moves through a range of intense emotions (grief, fear, pride, anger, etc.) as he leaves Calypso and makes his way home. His time with the Phaeacians in Books Seven and Eight reveal his cunning and Athena's commitment to his return. "An Ancient Gesture" by Edna St. Vincent Millay provides a contemporary view of Penelope's grief. **TEXT FOCUS:** These texts develop Odysseus's character through a series of emotional and physical conflicts. "An Ancient Gesture" complements the two scenes in Books Five and Eight in which Odysseus is overwhelmed by grief for Ithaca and his family. Students can analyze how Odysseus develops as he interacts with Athena and the Phaeacian people. **MODEL TASKS** **LESSON OVERVIEW:** Students read and analyze a series of interactions in which Odysseus's character becomes increasingly complex. The interactions with other characters reveal and develop multiple themes that students trace.

[21] For example, anger at the suitors' disrespect, pity for Penelope's grief, or fear for Odysseus because of Poseidon's wrath

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Have students read Books Five, Seven, and Eight in pairs or with teacher assistance as appropriate. As they read *The Odyssey*, have students maintain a reading journal and make observations and inferences about Odysseus's developing character and themes. For Books Five, Seven, and Eight, have students write an objective summary of the events, including identifying instances in which Odysseus uses his intelligence to overcome obstacles. (RL.9-10.2, W.9-10.10) • Have students create a series of literal and interpretive questions[22] for their peers that focus on the major characters and events of Books Five, Seven, and Eight. Direct students to focus on Odysseus's relationships with Athena and the Phaeacians and the narrative structure of the epic. (RL.9-10.3, RL.9-10.5) • Prompt students to discuss their questions in the same small groups from Lesson 2 and monitor the discussions to ensure students understand the characters and events. (SL.9-10.1a-d) If a majority of the students are struggling to understand particular sections of the books, conduct a whole-class discussion to reread specific portions of the epic and clarify any misunderstandings. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • Have students independently read "An Ancient Gesture" after reading Books Five, Seven, and Eight. (RL.9-10.10) Have students paraphrase and analyze the poem using TP-CASTT[23] to determine the themes. (RL.9-10.2, RL.9-10.4, L.9-10.5a-b) To support students' interpretation of the poem, prompt students to read the scene in Book Two in which Antinous explains how Penelope tricked the suitors. Then ask students compare the depiction of Penelope's grief in the poem to Odysseus's emotions in *The Odyssey*. Have them record their comparisons in their reading logs. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.6) **EXPRESS UNDERSTANDING:** • Have students discuss the following question in small groups: How are the expressions of emotions different in these two texts? • Then, ask students to write an extended response essay about the following question: How do the depictions of grief in *The Odyssey* and "An Ancient Gesture" develop a universal theme? How does Millay use the story of Penelope and Odysseus to convey a modern theme? (W.9-10.1a-e, W.9-10.4, W.9-10.10, RL.9-10.1, RL.9-10.2,

[22] Resources for question writing: http://www.cambridge.k12.mn.us/~tlowman/AP%20Documents/Levels%20of%20Questions.doc, https://www.teachingchannel.org/videos/developing-better-questions, and http://hepg.org/hel/article/507#home

[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	RL.9-10.9)
LESSON 4: Books Nine through Twelve of ***The Odyssey***, Homer "Siren Song," Margaret Atwood ***Ulysses and the Sirens***, John William Waterhouse	**TEXT DESCRIPTION:** The events of Books Nine through Twelve are the most widely anthologized for students as they recount Odysseus's trials on his journey home to Ithaca, including an explanation of how he ended up on Ogygia, living with Calypso with no hope of return. The poem "Siren Song" by Margaret Atwood and the painting *Ulysses and the Sirens* by John William Waterhouse present the Sirens episode from different perspectives and allow students to consider how classical literature inspires contemporary authors and artists. **TEXT FOCUS:** The events of Books Nine through Twelve are flashbacks being told to the Phaeacians by Odysseus himself. The events of these books reveal how the trials Odysseus faces develop his character from the end of the Trojan War through his time with the Phaeacians. They also develop several themes of the text, including the effects of giving in to impiety, pride, impulse, and recklessness. The Sirens episode, poem, and painting can serve as a mid-unit practice for the Cold-Read Task. **MODEL TASKS** **LESSON OVERVIEW:** Students trace Odysseus's character development from a proud war veteran to a broken, grieving husband and father. They connect the trials of Odysseus's journey to the major themes of the epic. Students read and analyze the themes and central ideas of the Sirens episode, the poem, and the painting. **READ AND UNDERSTAND THE TEXT:** • Students read Books Nine through Twelve in pairs. (RL.9-10.10) • While reading, have students maintain a three-column character analysis chart in their reading journal: o Column 1: summarize each major episode, focusing on how Odysseus reacts to other characters and conflicts. (RL.9-10.2, RL.9-10.3) o Column 2: analyze how Odysseus's reactions to other characters and the events develop his character and reveal his conflicting motivations. (RL.9-10.1, RL.9-10.3) o Column 3: determine themes or central ideas conveyed in each episode. To support this determination, describe both the significance of how Odysseus's character develops the themes and the significance of Odysseus telling these episodes in flashback. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.5)

TEXT SEQUENCE	TEXT USE
	• Conduct a student-facilitated fishbowl discussion[24] in which students explore the following, using notes from their character analysis journals to prepare for the discussion and support their positions: o What is the significance of each trial in shaping Odysseus's character? (RL.9-10.1, RL.9-10.3) o How does each trial teach Odysseus to value his home and family? (RL.9-10.1, RL.9-10.3) o How does each trial represent universal human experience? (RL.9-10.1, RL.9-10.2, L.9-10.5a) • Working in pairs, have students read "Siren Song" and analyze it using TP-CASTT[25] to determine themes of the poem. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b) Have each pair partner with another pair to form a group of four. Have each pair present their TP-CASTT[26] analysis, offer feedback to the other pair, locate additional evidence, and refine their thinking. (SL.9-10.1a-d, SL.9-10.4, SL.9-10.6) As a small group, discuss: o How does Atwood use events and ideas of *The Odyssey* in "Siren Song"? (RL.9-10.9) o How does the order of events in the poem develop surprise for the reader? (RL.9-10.5) • Have students use the OPTIC strategy[27] for visual texts to analyze *Ulysses and the Sirens*. Focus students on determining how the painting treats the details of Odysseus's trial with the Sirens and develops a theme. (RL.9-10.1, RL.9-10.2, RL.9-10.7) **EXPRESS UNDERSTANDING:** • Have students write an essay based on the following prompt: Compare the depictions of the Sirens in the epic, the poem, and the painting, and explain how each develops a central idea about temptation. (RL.9-10.1, RL.9-10.2, RL.9-10.7, W.9-10.2a-f, W.9-10.4, W.9-10.9a, W.9-10.10)
LESSON 5: Books Thirteen and Sixteen of ***The Odyssey***, Homer	**TEXT DESCRIPTION:** Books Thirteen and Sixteen tell the story of Odysseus's return home and reunion with his son. **TEXT FOCUS:** These books provide students with the opportunity to analyze Odysseus's character as he exercises restraint and caution with his son while plotting revenge on the suitors. Students should connect Odysseus's growth to the trials he faced.

[24] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[25] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[26] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[27] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** In this lesson, students independently read two books of the epic and craft literal and interpretive questions that elicit evidence of understanding of how the events develop a theme. At the end of the lesson, students explore the connection between the themes of *The Odyssey* and the wider human experience in preparation for the Culminating Writing Task and the Extension Task. **READ AND UNDERSTAND THE TEXT:** • Have students read Books Thirteen and Sixteen independently. (RL.9-10.10) While reading, have students maintain a reading journal and make observations and inferences about Odysseus's developing character and themes. For Books Thirteen and Sixteen, have students write an objective summary of the events. (RL.9-10.2, W.9-10.10 • Have students create a series of literal and interpretive questions[28] for their peers that focus on the major characters and events of Books Thirteen and Sixteen. Direct students to focus on Odysseus's relationships with Telemachus and Eumaeus and how Telemachus changes from Book One to Books Thirteen and Sixteen. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • Prompt students to discuss their questions in the same small groups from Lesson 2 and monitor the discussions to ensure students understand the characters and events. (SL.9-10.1a-d) If a majority of the students are struggling to understand particular sections of the books, conduct a whole-class discussion to reread specific portions of the epic and clarify any misunderstandings. (RL.9-10.1, RL.9-10.2, RL.9-10.3) **EXPRESS UNDERSTANDING:** • Conduct a Socratic seminar[29] in which students discuss the following: o How do temptations and trials develop a person's character? Ensure students draw from the events of *The Odyssey*, current events, and their own experiences to support their thinking. (SL.9-10.1a-d, SL.9-10.3, SL.9-10.4, SL.9-10.6)

[28] Resources for question writing: http://www.cambridge.k12.mn.us/~tlowman/AP%20Documents/Levels%20of%20Questions.doc, https://www.teachingchannel.org/videos/developing-better-questions, and http://hepg.org/hel/article/507#home

[29] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 6: Books Nineteen through Twenty-Four of ***The Odyssey***, Homer "Ithaka," Constantine Cavafy "Ulysses," Alfred, Lord Tennyson	**TEXT DESCRIPTION:** In the final books of *The Odyssey*, Odysseus reclaims his status as king of Ithaca and avenges his family's honor by slaying the suitors. The poem presents the aftereffects of returning home after experiencing great trials and fame, prompting the reader to consider how one gives value to his or her life once the trials and glory have ended. **TEXT FOCUS:** Students generally enjoy reading about how Odysseus and Telemachus avenge their honor. The poems will challenge them to consider what happens to a person once the glory of success and fame end through the point of view of Odysseus once he has achieved his ultimate goal, returning to Ithaca. **MODEL TASKS** **LESSON OVERVIEW:** Students complete their reading of *The Odyssey* and determine the major themes of the epic, citing evidence from throughout the text to support their analysis. Then students read and analyze two poems to consider the universal nature of the themes of the work in preparation for the Extension Task. **READ AND UNDERSTAND THE TEXT:** • Have students read Books Nineteen through Twenty-Four independently. (RL.9-10.10) As they read, have students maintain a reading journal and make observations and inferences about Odysseus's developing character and themes. For Books Thirteen and Sixteen, have students write an objective summary of the events. (RL.9-10.2, W.9-10.10) • Then have students create a series of literal and interpretive questions[30] for their peers that focus on the major characters and events of Books Nineteen through Twenty-Four. Prompt students to discuss their questions in the same small groups from Lesson 2 and monitor the discussions to ensure students understand the characters and events. (SL.9-10.1a-d) If a majority of the students are struggling to understand particular sections of the books, conduct a whole-class discussion to reread specific portions of the epic and clarify any misunderstandings. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • Ask students to reread "Ithaka" independently and revise the paraphrase they wrote in Lesson 2 and refine their interpretation of the poem's meaning and themes, drawing on evidence from the poem and *The Odyssey*. (RL.9-10.1, RL.9-10.2, RL.9-10.10, W.9-10.9a, W.9-10.10) Working in pairs, have students interpret the following lines from "Ithaka," focusing on the symbolism of Ithaka, the voyage/journey, rich and poor, and thought/wisdom/understanding.

[30] Resources for question writing: http://www.cambridge.k12.mn.us/~tlowman/AP%20Documents/Levels%20of%20Questions.doc, https://www.teachingchannel.org/videos/developing-better-questions, and http://hepg.org/hel/article/507#home

TEXT SEQUENCE	TEXT USE
	○ Lines 1-3: "As you set out for Ithaka/hope the voyage is a long one,/full of adventure, full of discovery." ○ Lines 11-13: "—you won't encounter them/unless you bring them along inside your soul,/unless your soul sets them up in front of you." ○ Lines 25-26: "Keep Ithaka always in your mind./Arriving there is what you are destined for." ○ Lines 29-31: "so you are old by the time you reach the island,/wealthy with all you have gained on the way,/not expecting Ithaka to make you rich." ○ Lines 32-34: "Ithaka gave you the marvelous journey./Without her you would not have set out./She has nothing left to give you now." ○ Lines 35-37: "And if you find her poor, Ithaka won't have fooled you./Wise as you will have become, so full of experience,/you will have understood by then what these Ithakas mean." • Read aloud "Ulysses" at least twice. Then have students work in pairs to write a paraphrase. (RL.9-10.2) • Conduct a class discussion in which students explore the following questions: ○ What are the effects of reaching a goal as Odysseus does in Books Nineteen through Twenty-Four? ○ How is the value of achieving a goal closely connected to the difficulty encountered when trying to achieve it? (RL.9-10.1; RL.9-10.2; SL.9-10.1a, c-d; SL.9-10.4; SL.9-10.6) **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 7: Excerpt from *No-Man's Lands: One Man's Odyssey Through* The Odyssey, Scott Huler "The Truth About Being a Hero," Karl Marlantes "Back from War, but Not Really Home," Caroline Alexander	**TEXT DESCRIPTION**: Students read the stories of war veterans—"The Truth About Being a Hero" by Karl Marlantes and "Back from War, but Not Really Home" by Caroline Alexander —and explore what it means to come home again after experiencing intense danger, violence, and sacrifice, connecting the themes of *The Odyssey* to the information and events in the articles. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

TEXT SEQUENCE	TEXT USE
LESSON 8: Excerpt from Book Six of *The Iliad*, Homer	**TEXT DESCRIPTION:** In this excerpt from *The Iliad*, Hector must choose between his loyalty to his people and his loyalty to his family as he says goodbye to his wife and son. The themes of sacrifice and giving value to one's life are accessible, and the text is sufficiently complex to assess students' developing reading skills. **MODEL TASK** **SAMPLE SUMMATIVE TASK**: Cold-Read Task

10TH GRADE UNIT PLANS

10TH GRADE UNIT PLANS

10th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
"What is Rhetoric?" (Page 151)	Rhetoric	Readily accessible	Examine how argument is created, evaluate the impact of occasion and audience on the use of rhetorical appeals in a variety of texts and media	Beginning of year
"Henrietta's Dance," Rebecca Skloot (Page 170)	Medical ethics and family legacy	Readily accessible	Character development, comparing and contrasting points of view, conducting and using research to build an argument	Coordinate with Biology and Civics
The Metamorphosis, Franz Kafka (Page 190)	Magical realism	Moderately complex	Character and theme development, symbolism, elements and characteristics of a genre	Middle of year
Things Fall Apart, Chinua Achebe (Page 211)	Culture, globalization, and language	Moderately complex	Development of complex characters with conflicting motivations and different points of view, theme, style, and use of rhetoric	Middle of year
The Tragedy of Macbeth, William Shakespeare (Page 234)	Ambition and failure	Very complex	Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	End of year

* ***Readily accessible text***: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level and the content is significantly complex.

UNIT: "WHAT IS RHETORIC?"

ANCHOR TEXT

"What Is Rhetoric?," Brigham Young University (Informational)

RELATED TEXTS

Literary Texts (Fiction)

- Chapter 14 of *The Jungle*, Upton Sinclair

Informational Texts (Nonfiction)

- "The Most Dangerous Job" from *Fast Food Nation*, Eric Schlosser
- "Address to Congress on Women's Suffrage," Carrie Chapman Catt
- "Thoughts on the Present State of American Affairs," from *Common Sense*, Thomas Paine
- "A Fable for Tomorrow" from *Silent Spring*, Rachel Carson
- "Speech to the Second Virginia Convention," Patrick Henry
- "Does Great Literature Make Us Better?," Gregory Currie
- "Reading Literature Makes Us Smarter and Nicer," Annie Murphy Paul
- "The Matthew Effect" from *Outliers,* Malcolm Gladwell
- "It's Not Talent; It's Just Work," Annie Dillard

Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)

- "Ethos, Pathos, Logos," Krista Price (Video)
- "Rachel Carson's Silent Spring," PBS (Video)
- "Pearl Harbor Address to the Nation," Franklin D. Roosevelt (Audio)
- World War II Propaganda Posters

UNIT FOCUS

Students engage with texts that have persuasive power and examine how argument is created. The variety of texts allows students to evaluate the impact of occasion and audience upon the use of rhetorical appeals in a variety of media. Through this set, students will come to understand the immeasurable power of words and language and develop an understanding of the subtle yet important differences between argument, persuasion, and propaganda.

Text Use: Examine how argument is created and evaluate the impact of occasion and audience upon the use of rhetorical appeals in a variety of texts and media

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.9, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3, L.9-10.4a, L.9-10.5a-b, L.9-10.6

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"What Is Rhetoric?" Unit Overview

Unit Focus

- **Topic**: Rhetoric
- **Themes**: Examine the power of words and language and develop an understanding of the subtle yet important differences between argument, persuasion, and propaganda
- **Text Use**: Examine how argument is created and evaluate the impact of occasion and audience upon the use of rhetorical appeals in a variety of texts and media

Summative Unit Assessments

A culminating writing task:

- Determine author's purpose
- Evaluate the effectiveness of language choices, devices, and rhetoric in achieving determined purpose

A cold-read task:

- Read and understand grade-level texts
- Write in response to a text

An extension task:

- Conduct topical research
- Write and deliver an argumentative speech to advance a position using rhetorical device and appeals

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "What is Rhetoric?" "Ethos, Pathos, Logos" (sample tasks)
- Lesson 2: "The Most Dangerous Job" from *Fast Food Nation* and "Chapter 14" from *The Jungle* (sample tasks)
- Lesson 3: "Thoughts on the Present State of American Affairs" from Common Sense and "Address to Congress on Women's Suffrage" (sample tasks)
- Lesson 4: Silent Spring, "A Fable for Tomorrow" from *Silent Spring*, and "Speech to the Second Virginia Convention" (sample tasks)
- Lesson 5: "Does Great Literature Make Us Better?" and "Reading Literature Makes Us Smarter and Nicer"
- Lesson 6: "Pearl Harbor Address to the Nation," Annotated Typewritten Copy, and WWII Propaganda Posters (sample tasks)
- Lesson 7: Various texts for independent research (extension task)
- Lesson 8: "It's Not Just Talent, It's Work," "The Matthew Effect" from *Outliers* (cold-read task)
- Lesson 9: "What is Rhetoric?" (culminating writing task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In "What Is Rhetoric?," the author says, "*How* one says something conveys meaning as much as *what* one says." Consider the texts in this unit and determine which text most effectively employs the resources of language to achieve a desired effect on the intended audience. Write an essay that analyzes how the author uses rhetoric to advance a point of view or achieve a purpose. Discuss as part of the analysis how the author unfolds the series of ideas or events and the effect of specific word choices on meaning and tone. Cite strong and thorough textual evidence to support the analysis. (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, W.9-10.1, W.9-10.4, W.9-10.5, W.9-10.9b, W.9-10.10)

Teacher Note: *The completed writing should use grade-appropriate words and phrases, as well as a variety of sentence patterns, and language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy. It should also demonstrate command of proper grammar and usage, punctuation, and spelling. (L.9-10.1, L.9-10.2, L.9-10.3a, L.9-10.6) Use peer and teacher conferencing, as well as small-group work that targets student weaknesses in writing to improve student writing ability (e.g., using appropriate organization and style or correct grammar and punctuation). (W.9-10.4, W.9-10.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Rhetoric • **Themes**: Examine the power of words and language and develop an understanding of the subtle yet important differences between argument, persuasion, and propaganda • **Text Use**: Examine how argument is created and evaluate the impact of occasion and audience upon the use of rhetorical appeals in a variety of texts and media	This task assesses: • Determining author's purpose • Evaluating the effectiveness of language choices, devices, and rhetoric in achieving determined purpose	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 3 (sample tasks included) **Express understanding of text:** • Lesson 2 (sample tasks included) • Lesson 9 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "It's Not Talent; It's Just Work"[3] by Annie Dillard and "The Matthew Effect"[4] by Malcolm Gladwell independently, and then **answer** a combination of multiple-choice and constructed-response questions[5] about the text and in comparison to the other texts in the unit, using evidence for all answers. Sample questions include:

1. In "It's Not Talent; It's Just Work," Dillard uses a variety of techniques to grab the reader's attention (e.g., humor, idioms). Identify two examples and discuss the impact of their use in the development of Dillard's central idea. (RI.9-10.1, RI.9-10.2, RI.9-10.6)
2. In "The Matthew Effect," Gladwell discusses the "accumulative advantage." How does Gladwell develop this idea throughout the chapter in sentences, paragraphs, or larger sections? (RI.9-10.3, RI.9-10.5) Does his development effectively support his claims? Why or why not? (RI.9-10.1, RI.9-10.8)
3. Based on the texts studied throughout the unit, classify each of these texts as argument, persuasion, or propaganda and explain your reasoning, citing strong and thorough evidence to support your explanation. (RI.9-10.1, RI.9-10.6, RI.9-10.8, W.9-10.1, W.9-10.9b, W.9-10.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Rhetoric • **Themes**: Examine the power of words and language and develop an understanding of the subtle yet important differences between argument, persuasion, and propaganda • **Text Use**: Examine how argument is created and evaluate the impact of occasion and audience upon the use of rhetorical appeals in a variety of texts and media	This task focuses on: • Reading and understanding grade-level texts • Writing in response to a text	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) **Express understanding of text:** • Lesson 2 (sample tasks included) • Lesson 8 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] http://stonecentral.weebly.com/uploads/8/3/3/4/8334408/talent_work_reading.pdf

[4] http://blogs.ausd.net/users/thearchofthesky2010/uploads/thearchofthesky2010/OutliersRedux.pdf

[5] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[6]

Thoroughly research a self-selected topic and use your findings to develop an argumentative speech that advances a position. (W.9-10.7, W.9-10.8) Compose a speech that appropriately and effectively uses language, content, and structure modeled after texts read in this unit. (W.9-10.1a-e, W.9-10.4, W.9-10.9b, W.9-10.10, SL.9-10.2, SL.9-10.4) Create a multimedia presentation to accompany your speech to achieve a variety of logical and emotional appeals to the intended audience and to convince them of your argument. (RI.9-10.6, W.9-10.6, SL.9-10.5) Deliver the speech to the class. (SL.9-10.6)

Guidance for Teachers:

1. Have students select a topic to research and generate multiple lines of inquiry to guide their research. Teachers may want to limit the scope of topics to something related to topics in another class, the time of year, or key issues happening in the community. (W.9-10.7) BEGIN IN LESSON 1.
2. Allow opportunities for students to conduct research on their selected topics in order to gather relevant information from multiple sources, assessing the usefulness and credibility of each source. (W.9-10.7, W.9-10.8) BEGIN IN LESSON 1.
3. Have students draft their speeches, integrating information from multiple sources. (SL.9-10.2) Students should articulate strategies they are using from the texts in the unit. BEGIN IN LESSON 2.
4. Prompt students to refine their speeches in multiple drafts throughout the unit as they read the texts and study the authors' use of rhetorical appeals, integrating techniques that support the purpose, audience, and task. (RI.9-10.6, W.9-10.4, W.9-10.10, SL.9-10.4) BEGIN IN LESSON 4.
5. Provide multiple rounds of feedback on students' speeches from the teacher and from peers. (W.9-10.5) Feedback should focus on (1) the quality and accuracy of the overall argument and use of research to validate the argument, (2) strong use of strategies of argument gleaned from the unit, and (3) appropriate and grade-specific use of language, vocabulary, and sentence structure. (W.9-10.1b, SL.9-10.3, L.9-10.1a-b, L.9-10.2a-c, L.9-10.6) BEGIN IN LESSON 4.
6. Have students deliver their final speeches and multimedia presentations. BEGIN IN LESSON 6.
7. During each speech, have students use a class-generated rubric[7] to evaluate each speaker's content, presentation style, and point of view, including evaluating the credibility and accuracy of the information and identifying any fallacious reasoning or distorted evidence. (SL.9-10.3) Following each speech, prompt students to ask questions and engage in discussion about the various issues. (SL.9-10.1 c-d, SL.9-10.6) BEGIN IN LESSON 6.

[6] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[7] Sample: http://bie.org/object/document/9_12_presentation_rubric_ccss_aligned

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Rhetoric • **Themes**: Examine the power of words and language and develop an understanding of the subtle yet important differences between argument, persuasion, and propaganda • **Text Use**: Examine how argument is created and evaluate the impact of occasion and audience upon the use of rhetorical appeals in a variety of texts and media	This task focuses on: • Conducting topical research • Writing and delivering an argumentative speech to advance a position using rhetorical devices and appeals	• Lesson 1 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[8] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[9] "What Is Rhetoric?," Brigham Young University "Ethos, Pathos, Logos," Krista Price	**TEXT DESCRIPTION:** The essay presents a conceptual overview of rhetoric (e.g., how method and meaning combine to achieve an effect on an audience) while the multimedia presentation provides specific examples of rhetorical appeals and their application throughout history. **TEXT FOCUS:** The digital texts (a brief essay and a multimedia presentation) provide background knowledge for students to understand rhetoric, how it is created, and how it can affect audiences and influence thinking and behavior. **MODEL TASKS** **LESSON OVERVIEW:** Students read and demonstrate understanding of rhetoric and how it is achieved through the manipulation of resources of language and multimedia in preparation for studying the texts of the unit and crafting their own rhetorical appeals to achieve a purpose in an argumentative speech. **READ AND UNDERSTAND THE TEXT:** • Have students read "What Is Rhetoric?" independently and write a summary. (RI.9-10.2, RI.9-10.10) • Discuss with students the definition of *rhetoric* (i.e., the art of effective or persuasive speaking or writing achieved through the use of devices and strategies). When attempting to affect change, writers must consider the *context* in which they are writing. This context is based on the *audience* to whom they are speaking and the *occasion* for which they are writing. (L.9-10.6) • Watch "Ethos, Pathos, Logos" as a class. Have students create a graphic organizer before watching the video. The graphic organizer should have three columns with each appeal in a column: (1) ethos, (2) pathos, and (3) logos. Then have students put "introductory video" in the first row. Show the video for students. Stop after each appeal (ethos, pathos, and logos) is presented. Have students write a summary in each column for each appeal based on the information in the video. (RI.9-10.2) Students will come back to these notes throughout the unit. **EXPRESS UNDERSTANDING:** • Have students write a summary that integrates the information gleaned from both the anchor text and the video. Students must include the following: a description of what rhetoric is and how it is used, a one-sentence summary of what each appeal is, an example of an advertisement that uses each appeal, and English words derived from the Greek word for each appeal. (W.9-10.2a-f, W.9-10.4, W.9-10.9b, W.9-10.10)

[9] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	• ***Extension Task Preparation***: Have students begin to prepare for the extension task. Have students: o Select a topic to research and generate multiple lines of inquiry to guide their research. As noted in the extension task, teachers may want to limit the scope of topics to something related to topics in another class, the time of year, or key issues happening in the community. (W.9-10.7) o Begin their research by identifying multiple authoritative print and digital sources that help them narrow or broaden their inquiries to begin drafting their arguments. (W.9-10.8)
LESSON 2: "The Most Dangerous Job" from *Fast Food Nation*, Eric Schlosser Chapter 14 of *The Jungle*, Upton Sinclair	**TEXT DESCRIPTION:** Both of these texts provide descriptions of the practices used in meat-packing plants. In "The Most Dangerous Job," Eric Schlosser describes his firsthand experience of visiting a meat-packing plant; Upton Sinclair's commentary is provided in a novel through characters who work in the plants. **TEXT FOCUS:** Although both pieces intend to inform the public of the issues in the meat-packing industry, one is an informational text and the other is a novel. Consider how the authors' choices in how to present their claims (e.g., medium, perspective) impact the overall effectiveness of their arguments. (RI.9-10.8, RI.9-10.9) Pay special attention to the ethos[10] and pathos[11] of the texts. (RI.9-10.6) **MODEL TASKS** **LESSON OVERVIEW:** Students examine the ethos and pathos in each of these texts while considering the different context, audience, and purpose of each. **READ THE TEXT:** • Have students read "The Most Dangerous Job" and Chapter 14 of *The Jungle* independently and summarize[12] both texts. (RI.9-10.2, RI.9-10.10) • Prompt students to go back to the three-column graphic organizer begun in Lesson 1 and have them include examples of any of the three appeals at play in the excerpt and in the chapter from *The Jungle*. (RI.9-10.6) Students should cite examples with pages as a part of their explanation.

[10] http://rhetoric.byu.edu/Persuasive%20Appeals/Ethos.htm
[11] http://rhetoric.byu.edu/Persuasive%20Appeals/Pathos.htm
[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Divide the class into two groups. Assign one group "The Most Dangerous Job" and the other Chapter 14 of *The Jungle*. Give each group yellow and green highlighters. Ask each group to highlight words, phrases, or sentences that create trust for the author in yellow, and highlight words, phrases, or sentences that elicit an emotional response in green. (RL.9-10.1, RL.9-10.4, RI.9-10.1, RI.9-10.4, RI.9-10.6, SL.9-10.1a-b, SL.9-10.3) Prompt students to use their notes from Lesson 1 to support this activity. • Prompt students to analyze their assigned text using the SOAPSTone strategy[13] and graphic organizer[14] to identify and discuss the rhetorical devices used in their assigned text. (RL.9-10.2, RL.9-10.4, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.6) Ensure students cite evidence from the text to support the rhetorical devices identified. (RL.9-10.1, RI.9-10.1) • Instruct each group to determine the credibility of their text based on the ethos and pathos used and prepare to defend it in a debate between the groups. (SL.9-10.2) Students should cite examples to support their argument. • Have students conduct a debate on the credibility of each source in order to argue that their assigned text is the more credible, citing evidence from their sources. Direct members from the opposite group to pose questions and call into question evidence used. (SL.9-10.3) This allows the students to practice verbal argument and to develop and refine their understanding of ethos and pathos. (SL.9-10.1, SL.9-10.4, SL.9-10.6) **Express Understanding:** • Prompt students to return to their graphic organizer to make updates. They should revise or add examples and associated explanations for how each appeal is used in both texts, citing examples and page numbers from each text. As needed, have students work with a partner to complete this task. (W.9-10.5) • Have students write an essay in response to the following prompt: When commenting on *The Jungle,* the social commentator Randolph Bourne described the American time period in which Sinclair wrote as a period when "a whole people" woke up "into a modern day which they had overslept. . .they had become acutely aware of the evils of the society in which they had slumbered and they snatched at one after the other idea, programme, movement, ideal, to uplift them out of the slough in which they had slept." Sinclair's novel *The Jungle* had powerful political effects, resulting in the Pure Food and Drug Act of 1906. Explain how graphic depictions like those found in Chapter 14 impact an audience and achieve a purpose, such as changes to law. Cite specific and thorough textual evidence to

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[14] https://d3jc3ahdjad7x7.cloudfront.net/MOI1HRmZ1DPqGpN3dVzvIkcdUv59a5aaiGxwiDUN8UevkzSc.pdf

TEXT SEQUENCE	TEXT USE
	support your explanation. (RL.9-10.1, RL.9-10.2, W.9-10.2a-f, W.9-10.4, W.9-10.9a, W.9-10.10, L.9-10.5, L.9-10.6) • ***Extension Task Preparation***: Have students begin to prepare for the extension task. Have students: o Go back to their initial research and find examples to use in their argument. Have students continue researching to find additional information to support their argument. (W.9-10.7, W.9-10.8) o Direct students to draft the introduction for their speech, incorporating ethical and emotional appeals to build ethos and pathos, modeling from the texts they read in this lesson. (RI.9-10.6, SL.9-10.3) Students use their SOAPSTone graphic organizers[15] to identify model rhetorical techniques to imitate in their introductions. (W.9-10.1a, W.9-10.4, W.9-10.5)
LESSON 3: "Thoughts on the Present State of American Affairs" from *Common Sense*, Thomas Paine "Address to Congress on Women's Suffrage," Carrie Chapman Catt	**TEXT DESCRIPTION:** Both texts are seminal US documents. Paine's piece states his argument for American independence, and Catt's speech is an address to Congress in support of women's suffrage. **TEXT FOCUS:** Both texts make effective use of logos[16] and ethos[17] to establish and develop their central arguments. (RI.9-10.6) **MODEL TASKS** **LESSON OVERVIEW:** Students consider the occasion and audience for each of these texts and how effective use of facts, historical precedent, analogies, etc. advances each author's argument. Students consider the following questions: Which text is more convincing? What rhetorical devices are present? How does the logos of each argument emerge through the rhetorical devices? **READ AND UNDERSTAND THE TEXT:** • Read the "Address to Congress on Women's Suffrage" aloud to students one time while students read along. Read the text a second time and ask students to identify and mark the words or phrases that reveal the overall structure of the texts (e.g., *three distinct causes made it inevitable, first, second,* and *third*). (RI.9-10.3, L.9-10.4a, L.9-10.6) • In pairs, students identify the major claims of the text by underlining them, and then write a concise summary of each claim that Catt makes. Direct students to join with another partner group to form a group of four, and review and provide feedback on each other's summaries. The group of four refines and revises to generate one set of concise, objective summaries. (RI.9-10.2, W.9-10.4, W.9-10.5, SL.9-10.1a-b, SL.9-10.4)

[15] https://d3jc3ahdjad7x7.cloudfront.net/MOI1HRmZ1DPqGpN3dVzvIkcdUv59a5aaiGxwiDUN8UevkzSc.pdf
[16] http://rhetoric.byu.edu/Persuasive%20Appeals/Logos.htm
[17] http://rhetoric.byu.edu/Persuasive%20Appeals/Ethos.htm

TEXT SEQUENCE	TEXT USE
	• Facilitate a whole-class discussion that explores how the claims connect to one another, including how the second and third claims logically arise from the development of prior claims. (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5) • Students return to their groups of four and use a blue highlighter to highlight all of the words, phrases, sentences, or paragraphs that present logical support for each claim and a yellow highlighter to highlight all of the words, phrases, sentences, or paragraphs that build credibility. Then, in annotations or in a dialectical journal, students explain how the highlighted text supports their understanding of the logic of each claim and builds Catt's credibility as a speaker. (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6) • Have students go back to their graphic organizer from Lesson 1. Have students include an explanation in the column(s) that are most appropriate for this article. Students should include examples from the text to explain their rationale, citing appropriate page numbers. • Read the excerpt from *Common Sense* aloud to students one time while students read along. Read the text a second time and ask students to identify and mark the words or phrases that reveal the overall structure of the texts. (RI.9-10.3) • In pairs, students identify the major claims of the text by underlining them, and then write a concise summary of each claim that Paine makes. Direct students to join with another partner group to form a group of four and review and provide feedback on each other's summaries. The group of four refines and revises to generate one set of concise, objective summaries. (RI.9-10.2, W.9-10.4, W.9-10.5) • Facilitate a whole-class discussion that explores how the claims connect to one another, including how the second and third claims logically arise from the development of prior claims. (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5) • Students return to groups of four and use a blue highlighter to highlight all of the words, phrases, sentences, or paragraphs that present logical support for each claim and a yellow highlighter to highlight all of the words, phrases, sentences, or paragraphs that build credibility. Then, in annotations or in a dialectical journal, students explain how the highlighted text supports their understanding of the logic of each claim and builds Paine's credibility. (RI.9-10.1, RI.9-10.4, RI.9-10.6) • Have students go back to their graphic organizer from Lesson 1. Have students include an explanation in the column(s) that are most appropriate for this article. Students should include examples from the text to explain their rationale, citing appropriate page numbers.

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Conduct a fishbowl discussion[18] prompting students to focus on both Paine and Catt's use of rhetorical devices to develop their arguments. (RI.9-10.6) Possible discussion questions include: o Who is the audience, and what is the occasion for each of the texts? o Which rhetorical appeals are present? Which rhetorical devices are employed? (RI.9-10.6) o What words does Paine use to suggest that the distinction between king and subject is unnatural? (RI.9-10.4) o Who does Paine say would want to reconcile with England? What does his language tell you about how he feels about these people? What questions does he have for these people? (RI.9-10.4) o Why might Catt have chosen to focus on the appeal to logos rather than the appeal to pathos? How does this build her credibility and help her to achieve her purpose? (RI.9-10.2, RI.9-10.6) o What do the texts help you understand about how to build credibility and logical appeal into your speech? What specific techniques would you like to try? Have students form two circles, one partner from each pair on the inner circle and the other partner from each pair on the outer circle. Then have the inner circle discuss their answers to the questions for eight minutes using accountable talk[19] and providing evidence for their ideas. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, students in the outer circle evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like TodaysMeet.[20] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. • ***Extension Task Preparation***: Have students continue to work on their extension task. Have students: o Go back to their initial research and find examples to use in their argument. Have students continue researching to find additional information to support their argument. (W.9-10.7, W.9-10.8) o Direct students to revise their introduction and begin drafting the claims of their speech to incorporate ethical and logical appeals to build ethos and logos, modeling from the texts they read in this lesson. (RI.9-10.6, SL.9-10.3) For each claim, ensure that students identify the evidence they will use and the rhetorical devices and

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	appeals they will incorporate to build their argument. (W.9-10.1b-d) Students use their SOAPSTone graphic organizers[21] to identify model rhetorical techniques to imitate in their essay. (W.9-10.1a-d, W.9-10.4, W.9-10.5)
LESSON 4: "Rachel Carson's Silent Spring," PBS "A Fable for Tomorrow" from *Silent Spring*, Rachel Carson "Speech to the Second Virginia Convention," Patrick Henry	**TEXT DESCRIPTION:** *Silent Spring* by Rachel Carson was written to inform people of the dangers associated with the use of pesticides and other chemicals. This excerpt describes a hypothetical town impacted by excessive chemical use, provides an overview of how the use of chemicals has expanded over time, and proposes a possible course of action. Patrick Henry's speech presents a call to action to arm the Virginia militia to fight against the British in the American Revolution. **TEXT FOCUS:** As they read the excerpt, students should pay special attention to how Carson develops her argument and the rhetorical devices she employs to achieve her goal. Henry's speech addresses the topic of American colonies establishing their own country separate from Britain. Consider the occasion and audience for each of these texts and the impact on the arguments, paying special attention to each author's appeal to pathos[22] in addition to analyzing how each author builds credibility and appeals to logic (ethos and logos). (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.6, RI.9-10.8, RI.9-10.9, RI.9-10.10) **MODEL TASKS** **LESSON OVERVIEW:** Students consider the occasion and audience for each of these texts and the impact on the arguments, considering which is more convincing and the effects of the rhetorical devices that are present. Finally, students explore how the pathos of each text affects the audience and refine their drafts to integrate effective, judicious use of emotional appeals to achieve a purpose. **READ THE TEXT:** • Have students view the video as a class. They should view this prior to reading the excerpt from *Silent Spring* to provide necessary historical context. • Each text is appropriately complex, so direct students to read each independently for comprehension. (RI.9-10.10) • Have students write an objective summary of each text. (RI.9-10.2)

[21] https://d3jc3ahdjad7x7.cloudfront.net/MOI1HRmZ1DPqGpN3dVzvIkcdUv59a5aaiGxwiDUN8UevkzSc.pdf
[22] http://rhetoric.byu.edu/Persuasive%20Appeals/Pathos.htm

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Working in pairs or small groups, prompt students to analyze each text using the SOAPSTone strategy[23] and graphic organizer.[24] (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6) • Have students go back to the graphic organizer from Lesson 1 (used in all previous lessons) and have them include examples of each text's use of ethos, logos, and pathos. Students should use examples from each text to support their rationale, including noting page numbers. (RI.9-10.1, RI.9-10.6, RI.9-10.8, RI.9-10.9) • Have students work in small groups to discuss each author's use of rhetorical devices to elicit powerful emotions that move an audience to action. Ensure students cite evidence from the texts to support their discussion. (SL.9-10.1a-d) Possible discussion questions include: o Who is the audience, and what is the occasion for each of the texts? (RI.9-10.2) o Which rhetorical appeals are present? Which rhetorical devices are employed? Which devices are most effective in each text? (RI.9-10.4, RI.9-10.6, SL.9-10.3, L.9-10.5a) o How does Henry structure and pace his speech? What impact does his structure and pace have on his key ideas? o What is Henry's argument (his position, his evidence, etc.)? (RI.9-10.3) How does Henry respond to the opposing argument? Evaluate Henry's argument: Where is his reasoning logical and his evidence sufficient? Identify any fallacious reasoning or missing or irrelevant evidence. (RI.9-10.8, SL.9-10.3) o What were Carson's goals in writing the text? What was her ultimate purpose? (RI.9-10.2) o What is the tone? How is it established in the piece? (RI.9-10.4) o How did the author attempt to move her audience to take action against pesticides? (RI.9-10.6) o Why do the authors use different techniques to achieve their purposes? Evaluate whether their choices are appropriate given their individual purposes. (RI.9-10.6, SL.9-10.3) • Engage the full class in a conversation about the above discussion questions following the small-group conversations. • Following the conversations, have students return to their graphic organizers to refine their examples.

[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[24] https://d3jc3ahdjad7x7.cloudfront.net/MOI1HRmZ1DPqGpN3dVzvIkcdUv59a5aaiGxwiDUN8UevkzSc.pdf

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • ***Extension Task Preparation***: Have students continue to work on their extension task. Have students: o Complete a full draft of their essay. (W.9-10.1a-e) o Share the drafts in a writers workshop format in groups of two or three. Ask peers to provide targeted feedback on: (1) the quality and accuracy of the overall argument and use of research to validate the argument, (2) strong use of strategies of argument gleaned from the unit, and (3) appropriate and grade-specific use of language, vocabulary, and sentence structure. (W.9-10.1b, W.9-10.4, W.9-10.5, SL.9-10.3, L.9-10.1a-b, L.9-10.2a-c, L.9-10.6) o Revise and rewrite their arguments based on peer feedback. (W.9-10.10) o Meet with students in their groups to discuss their arguments and their targeted revisions. Ask students what changes they made based on peer feedback and how those changes improved the effectiveness of their writing. If necessary, prompt students within the group to ask questions, suggest revisions, or offer constructive feedback so that the group meetings are fully interactive. (SL.9-10.1a-d)
LESSON 5: "Does Great Literature Make Us Better?," Gregory Currie "Reading Literature Makes Us Smarter and Nicer," Annie Murphy Paul	**TEXT DESCRIPTION:** These articles present contrasting arguments in exploration of the idea that reading literature impacts people emotionally and may even impact their moral development. **TEXT FOCUS:** The use of argument and counterargument provides a model for students as they work to strengthen their writing. These articles can support students in using counterargument to build credibility and logical reasoning in their writing. (RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.8) A sample task for supporting student's argument development is available here[25]. • ***Extension Task Preparation***: Have students continue to work on their extension task. Have students: o Strengthen their final drafts by further developing a counterargument and pointing out its limitations using evidence from their research. (W.9-10.1b) o Share the drafts in a writer's workshop format in groups of two or three. Ask peers to provide targeted feedback on: (1) the quality and accuracy of the overall argument and use of research to validate the argument, (2) strong use of strategies of argument gleaned from the unit, and (3) appropriate and grade-specific use of language, vocabulary, and sentence structure. (W.9-10.1b, W.9-10.4, W.9-10.5, SL.9-10.3, L.9-10.1a-b, L.9-10.2a-c, L.9-10.6)

[25] http://www.mesd.k12.or.us/si/Pennys_PortaPortal_Docs/ArgumentvsPersuasiveWriting.pdf

TEXT SEQUENCE	TEXT USE
	○ Revise and rewrite their arguments based on peer feedback. (W.9-10.10) ○ Meet with students in their groups to discuss their arguments and their targeted revisions. Ask students what changes they made based on peer feedback and how those changes improved the effectiveness of their writing. If necessary, prompt students within the group to ask questions, suggest revisions, or offer constructive feedback so that the group meetings are fully interactive. (SL.9-10.1a-d)
LESSON 6: "Pearl Harbor Address to the Nation," Franklin D. Roosevelt (audio) Annotated Typewritten Copy, Franklin D. Roosevelt World War II Propaganda Posters	**TEXT DESCRIPTION:** Franklin Roosevelt's speech was given to gain support for retaliating against the Japanese after the attack on Pearl Harbor. Many of the World War II posters were also created to gain and maintain support for the military leading into and throughout the course of the war. **TEXT FOCUS:** As this lesson will lead into the extension task, students should pay special attention to not only the rhetorical devices employed in FDR's speech, but also to choices made in his delivery. It may also be helpful to students to examine FDR's edits of the first draft of the speech to see the changes that were made. Also consider whether the propaganda posters reinforce or counter the sentiments conveyed by FDR. **MODEL TASKS** **LESSON OVERVIEW:** Students combine their knowledge of all three rhetorical appeals to gain a deeper understanding of FDR's speech as well as explore the differences between argument, persuasion, and propaganda as they analyze various media in order to craft their own multimedia support for their speeches. **READ THE TEXT:** • Listen to the audio recording[26] of the speech while students follow along with a printed copy. • Have students read the speech independently and objectively summarize the text. (RI.9-10.2) • Have students update their graphic organizer from Lesson 1, pulling examples from the text to support their argument about which appeal(s) is used in the text. (RI.9-10.6) **UNDERSTAND THE TEXT:** • Working in pairs or small groups, have students to annotate[27] FDR's speech. Prompt students to use the anchor text and their notes from lesson 1 as a guide. Students should note rhetorical devices and their effects on FDR's credibility, logic, and emotion. (RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.8)

[26] http://www.americanrhetoric.com/speeches/fdrpearlharbor.htm
[27] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Compare the written versions of FDR's speech to the delivery of the speech. (RI.9-10.7) Ask students to examine the typewritten, edited copy of the speech's draft to help illustrate the choices made by FDR. Then have students evaluate FDR's intonation and use of pauses to emphasize key points and engage audience interest. (SL.9-10.4) • As a whole class, conduct a discussion prompting students to focus on FDR's use of rhetorical devices to develop his argument. (RI.9-10.1, RI.9-10.3, RI.9-10.5, RI.9-10.8, RI.9-10.9, L.9-10.5, SL.9-10.1) Possible discussion questions include: o Who is the audience, and what is the occasion/context for the speech? (RI.9-10.2) o What rhetorical devices are employed? What is the intended effect of those devices on an audience? (RI.9-10.6, SL.9-10.3) o How do the patterns of word choice establish a tone in the speech? (RI.9-10.4) o What can you take away from this speech to influence your own speech? What does FDR do that might work for you and your purpose? • Provide students with access to the World War II propaganda posters to examine as a whole group. (Full lesson plan available here[28].) **EXPRESS UNDERSTANDING:** • ***Extension Task Preparation***: Have students continue to work on their extension task. Have students: o If final edits needed, meet with students in their groups to discuss their arguments and their targeted revisions. Ask students what changes they made based on peer feedback and how those changes improved the effectiveness of their speeches. If necessary, prompt students within the group to ask questions, suggest revisions, or offer constructive feedback so that the group meetings are fully interactive. (SL.9-10.1a-d) o Have students draft the multimedia component of their argumentative speech (e.g., PowerPoint, Prezi, poster, pamphlet), drawing on the logical, ethical, and emotional appeals. For example, students who incorporate anecdotes might include supporting images to reinforce their claims. (SL.9-10.5) o In their writers workshop groups, have students practice their delivery incorporating the multimedia component and receive feedback on the effectiveness. Then provide students with ample time to revise and refine their drafts. (SL.9-10.1a-d, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6)

[28] http://www.readwritethink.org/classroom-resources/lesson-plans/argument-persuasion-propaganda-analyzing-829.html

TEXT SEQUENCE	TEXT USE
LESSON 7: Various texts for independent research	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task
LESSON 8: "It's Not Talent; It's Just Work," Annie Dillard "The Matthew Effect" from *Outliers,* Malcolm Gladwell	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 9: "What Is Rhetoric?," Brigham Young University	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task

UNIT: "HENRIETTA'S DANCE"

ANCHOR TEXT

"Henrietta's Dance," Rebecca Skloot (Informational)

RELATED TEXTS

Literary Texts (Fiction)

- "Everyday Use," Alice Walker (Short Story)
- "Women," Alice Walker (Poem)

Informational Texts (Nonfiction)

- Prologue from *The Immortal Life of Henrietta Lacks*, Rebecca Skloot
- "Henrietta Lacks' 'Immortal' Cells" from *Smithsonian Magazine*, Sarah Zielinski
- "'Immortal' Cells, Moral Issues" from *The Baltimore Sun*, Ruth R. Faden and "Immortal Cells, Enduring Issues" from *Johns Hopkins Magazine*, Dale Keiger
- "Paying Patients for their Tissue: The Legacy of Henrietta Lacks" from *Science*, Robert D. Truog, Aaron S. Kesselheim, Steven Joffe
- "A New Chapter in the Immortal Life of Henrietta Lacks" from *National Geographic*, Marc Silver

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Henrietta and David Lacks* from *Smithsonian Magazine* (Photograph)
- Photographs from "Cancer Cells Killed Henrietta Lacks—Then Made Her Immortal," Denise Watson
- *The Sunflower Quilting Bee at Arles*, Faith Ringgold (Art)
- "Your Health Information, Your Rights," US Department of Health and Human Services, Office for Civil Rights (Video)

UNIT FOCUS

Students consider the importance of leaving a legacy and the myriad ways that we can leave a legacy, through our language, our families, or even our cells. Students also explore the issue of ownership and ethics of medical research. This set pairs well with biology[1] and civics, allowing students to contextualize and extend content learned in other courses.

Text Use: Character development, compare and contrast points of view, conduct and use research to build an argument

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.9, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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[1] There are many texts that are better suited for use in Biology: video of HeLa cells containing scientific vocabulary (http://vimeo.com/9581140), annotated video of HeLa cells dividing (http://www.youtube.com/watch?v=2mOroGqJ_Uk), an article by Rebecca Skloot about the art of writing about science (https://www.byliner.com/read/rebecca-skloot/the-science-of-storytelling), and a documentary on the science and history behind HeLa cells (http://topdocumentaryfilms.com/the-way-of-all-flesh/). The Random House Teacher's Guide for *The Immortal Life of Henrietta Lacks* (http://rebeccaskloot.com/wp-content/uploads/2011/03/RHSklootTeachersGuideLORES.pdf) provides some topics specific for discussion and writing in science class.

"Henrietta's Dance" Unit Overview

Unit Focus

- **Topic**: Medical ethics and family legacy
- **Themes**: Explore character influence on medical science
- **Text Use**: Character development, comparing and contrasting points of view, conducting and using research to build an argument

Summative Unit Assessments

A culminating writing task:

- Compare and contrast points of view
- Use text to make a claim

A cold-read task:

- Read and understand nonfiction texts
- Write in response to text

An extension task:

- Conduct a research project
- Read and gather information from multiple sources

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Henrietta's Dance" and Prologue of *Immortal Life of Henrietta Lacks*
- Lesson 2: "Immortal Cells, Moral Issues" and "Immortal Cells, Enduring Issues"
- Lesson 3: "Henrietta Lacks Immortal Cells" and "Henrietta's Dance"
- Lesson 4: "Everyday Use"
- Lesson 5: "Women"
- Lesson 6: "Paying Patients for Their Tissue: The Legacy of Henrietta Lacks"
- Lesson 7: "A New Chapter in the Immortal Life of Henrietta Lacks" and "Your Health Information, Your Rights"
- Lesson 8: "Henrietta's Dance," Prologue of *Immortal Life of Henrietta Lacks*, "Henrietta Lacks Immortal Cells," "A New Chapter in the Immortal Life of Henrietta Lacks," and "Rebecca Skloot Explains How She Writes about Science"
- Lesson 9: "Informed Consent," "The Nuremberg Code," "Principles of Medical Ethics," and Guidance Materials for Consumers"

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[2]

Prior to writing the task, have students watch the following video: http://www.youtube.com/watch?v=nsDkAwjiT1Q#t=294.

The Immortal Life of Henrietta Lacks begins with the following quotation from Elie Wiesel from *The Nazi Doctors and the Nuremberg Code*: "We must not see *any* person as an abstraction. Instead, we must see in every person a universe with its own secrets, with its own treasures, with its own sources of anguish, and with some measure of triumph."

Compare and contrast the way Rebecca Skloot tells Henrietta's story with how others in the scientific community or media have portrayed Henrietta and her situation. Skloot's version is found in "Henrietta's Dance," the prologue from *The Immortal Life of Henrietta Lacks*, and the both interviews ("Henrietta Lacks' 'Immortal' Cells" and "A New Chapter in the Immortal Life of Henrietta Lacks"). What details are emphasized in various accounts? (RI.9-10.7) Evaluate the effectiveness of Skloot's style in portraying Henrietta's story as being as much about the people as it is about the science. (RI.9-10.3, RI.9-10.4, RI.9-10.6, L.9-10.5a-b)

Teacher Note: *Students should formulate a thesis statement that clearly evaluates how effective Skloot is at portraying Henrietta Lacks as a person rather than as an abstraction. The thesis statement should be supported by precise claims and provide clear reasons and evidence to support the claims. (W.9-10.1a) Students should be required to cite evidence from each text in order to fully develop their analyses. (RL.9-10.1, W.9-10.1b, W.9-10.2b, W.9-10.9b) To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience. (W.9-10.1c-e, W.9-10.4, W.9-10.5, W.9-10.10) Students can be required to use parallel structure (L.9-10.1a) and to include various types of phrases and clauses (L.9-10.1b) studied in the unit for assessment of developing language use skills. If time allows, students produce their final drafts using technology (typing essays in MLA format and uploading their essays to a class blog). (W.9-10.6, L.9-10.3a)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Medical ethics and family legacy • **Themes**: Explore character influence on medical science • **Text Use**: Character development, comparing and contrasting points of view, conducting and using research to build an argument	This task assesses: • Comparing and contrasting points of view • Using text to make a claim	**Read and understand text:** • Lesson 1 (sample tasks) • Lesson 2 (sample tasks) **Express understanding of text:** • Lesson 5 • Lesson 8 (use this task)

[2] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[3]

Read "A New Chapter in the Immortal Life of Henrietta Lacks" by Marc Silver independently and watch "Your Health Information, Your Rights" from the US Department of Health and Human Services, Office for Civil Rights. Then **answer** a combination of multiple-choice and constructed-response questions[4] about the text, using evidence for all answers. Sample questions:

1. Summarize the interview "A New Chapter in the Immortal Life of Henrietta Lacks." What is a central idea of the article? (RI.9-10.2, RI.9-10.10, W.9-10.10)
2. Based on information provided in the video and the interview, explain how the Lacks family's right to privacy has been violated. (RI.9-10.1, RI.9-10.7, W.9-10.9b, W.9-10.10, SL.9-10.2)
3. According to Rebecca Skloot in the interview, how is Henrietta Lacks's legacy affecting her family? (RI.9-10.2, RI.9-10.10, W.9-10.10)
4. List two critiques Skloot has for the science community. What changes does she suggest for improving the situation for the future? (RI.9-10.1, RI.9-10.3, W.9-10.9b, W.9-10.10)
5. What is the purpose of the video "Your Health Information, Your Rights"? How do the structure and elements of the video (including the use of words and images) reveal the purpose? (RI.9-10.4, RI.9-10.6, L.9-10.5b) How effective is the video at achieving its purpose? (SL.9-10.2, SL.9-10.3, W.9-10.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Medical ethics and family legacy • **Themes**: Explore character influence on medical science • **Text Use**: Character development, comparing and contrasting points of view, conducting and using research to build an argument	This task focuses on: • Reading and understanding nonfiction texts • Writing in response to text	**Read and understand text:** • Lesson 1 (sample tasks) • Lesson 2 (sample tasks) **Express understanding of text:** • Lesson 5 • Lesson 6 • Lesson 7 (use this task)

[3] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[4] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[5]

In coordination with biology classes, have students select a disease (e.g., polio, measles, yellow fever, plague, cancer, HIV/AIDS) and research the following:

1. The history of the disease
2. Changing theories surrounding the disease (e.g., causes, cures)
3. Innovators who've made a difference in its diagnosis, treatment, cure, or eradication

Then, have students create a brief written proposal for investigating and presenting information about the disease. (W.9-10.10) For example, students who select yellow fever could propose to read *Fever 1793* by Laurie Halse Anderson, research the disease, and create a multimedia presentation that explains how the novel uses or adapts historical details to achieve an intended purpose. Other students may choose to produce a traditional research report with a short presentation explaining the topics above.

Review the proposals with students to ensure they are viable plans. (W.9-10.5)

Provide time for students to conduct research, write their reports, and/or prepare and deliver their presentations. (W.9-10.2a-f, W.9-10.4, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10, SL.9-10.4, SL.9-10.5, SL.9-10.6, L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.6)

Teacher Note: Review lesson 9 for additional scaffolding and guidance on how to prepare and support students with this prompt. Videos to support students in writing about science include "How to Write about an Event in History"[6] and "How Fannie Flagg and Hurricane Carter Shaped *The Immortal Life of Henrietta Lacks*," both featuring Rebecca Skloot describing the historical and fictional models for her novel about Henrietta Lacks.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Medical ethics and family legacy • **Themes**: Explore character influence on medical science • **Text Use**: Character development, comparing and contrasting points of view, conducting and using research to build an argument	This task focuses on: • Conducting a research project • Reading and gathering information from multiple sources	**Read and understand text:** • Lesson 1 (sample tasks) • Lesson 2 **Express understanding of text:** • Lesson 4 (sample tasks) • Lesson 9 (use this task)

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[6] http://www.youtube.com/watch?v=MbwdPS8DMuA

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[7] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[7] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[8] ***Henrietta and David Lacks*** from *Smithsonian Magazine* (Photograph) "**Henrietta's Dance**," Rebecca Skloot **Prologue** from *The Immortal Life of Henrietta Lacks*, Rebecca Skloot	**TEXT DESCRIPTION:** The picture is a photo of Henrietta Lacks and her husband, David. "**Henrietta's Dance**" provides an overview of Henrietta's story. The prologue presents a similar overview, but also includes information about Rebecca Skloot and why she chose to write about Henrietta. **TEXT FOCUS:** All three texts provide an overview of Henrietta's story and provide opportunities to examine the way information is presented and to evaluate the argument, point of view, and purpose of the author. **MODEL TASKS** **LESSON OVERVIEW:** Students read both articles in pairs after viewing the photograph. Then they analyze the articles and begin creating a timeline to be completed by Lesson 5. **READ THE TEXT:** • Have students view the photograph of ***Henrietta and David Lacks*** from *Smithsonian Magazine*. Write the name "Henrietta Lacks" on the board. • Have students read "**Henrietta's Dance**" and the **Prologue** from *The Immortal Life of Henrietta Lacks*. (**RI.9-10.10**) **UNDERSTAND THE TEXT:** • Provide student pairs with 2 three-column graphic organizers to summarize each text. Ask the pairs to: (column 1) Identify each claim or point made in the order it is made; (column 2) describe how each claim or point is developed and refined by particular phrases, sentences, paragraphs, or sections; and (column 3) identify the connections made between claims. (**RI.9-10.1**, **RI.9-10.3**, **RI.9-10.5**) • Prompt students to reread each text independently and circle words and phrases that reveal the author's attitude toward the subject of the text. (**RI.9-10.4**) Then ask students to share what they highlighted with their partner and determine a tone (or multiple tones if there is a shift) of each text based on the gathered evidence. (**RI.9-10.1**) • In pairs, have students determine a central idea of each text and assess whether the author's reasoning is valid and the evidence sufficiently supports the author's claims. Identify places in each text where additional information is needed to fully understand the claims that are being made. (**RI.9-10.2**, **RI.9-10.8**) Determine whether additional information is provided in one text that supports claims being made in the other text. (**SL.9-10.2**)

[8] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	• Have each pair compare the information and claims gathered from both texts. Then determine and explain the author's purpose for each based on the evaluation of the author's tone, claims, and evidence. (RI.9-10.6) Ask students to evaluate which text more effectively achieves the intended purpose. Have them identify what most contributed to the effectiveness (e.g., the imagery in one text is more vivid, the evidence is more relevant, or the explanation is more thorough) and explain their assessment in writing, using evidence from the text. (RI.9-10.4, RI.9-10.6, RI.9-10.8, W.9-10.1a-c, W.9-10.9b, W.9-10.10) **EXPRESS UNDERSTANDING:** • Have students create a timeline that begins with the removal of Henrietta's tissue sample and traces the scientific and medical breakthroughs that have been made possible as a result of HeLa cells. (SL.9-10.2) Have students explain how HeLa cells were used in each situation. (RI.9-10.7, W.9-10.10) Students should work on this timeline throughout the unit. It will likely require some independent research, in which students locate additional information about the medical breakthroughs, such as dates and the use of HeLa cells. (W.9-10.7, W.9-10.8) (**Teacher Note:** An example of a completed timeline is available here[9].)
LESSON 2: "'Immortal' Cells, Moral Issues" from *The Baltimore Sun*, Ruth R. Faden "Immortal Cells, Enduring Issues" from *Johns Hopkins Magazine*, Dale Keiger	**TEXT DESCRIPTION:** These two articles offer a current perspective on the issues surrounding the use and distribution of human tissue for research without first gaining consent. **TEXT FOCUS:** The article by Ruth Faden is shorter and provides a quick overview of the issues that are explored in greater depth by Dale Keiger. Both articles introduce the larger topic of informed consent and the moral and ethical issues surrounding Henrietta's story. They present the science and ethics in a more clinical way, whereas Skloot focuses more on telling a human story while weaving in science. The different approaches develop central ideas and reveal the authors' purpose. **MODEL TASKS** **LESSON OVERVIEW:** Students create a class list of the critical issues surrounding Henrietta's situation and discuss whether the issues are matters of law, ethics, or morality. This list will be kept and updated throughout the unit. Students read the Faden text as a class to get an initial overview and add to the class list. Students then read the Keiger article in pairs, studying the vocabulary and having a discussion comparing the different approaches each author takes to provide information about Henrietta.

[9] http://www.wired.com/2010/01/st_henrietta/

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Prior to reading the texts, review the summaries from the previous lesson as a class. Create a class list of critical issues surrounding HeLa cells, including the source from which the issue was raised (e.g., the definition and value of life and identity in scientific research, informed consent, paying people for their living parts). Label each issue as a matter of ethics/law, civil rights, or morals. Discuss the differences in reasoning based on legality (e.g., criminal cases vs. civil cases; doing what is "right" based on human code vs. doing what is legally required). Draw on student knowledge from Civics and reference foundational US documents (e.g, the Bill of Rights, the US Constitution and state constitutions, criminal codes) for the discussion. (RI.9-10.8, RI.9-10.9) • Read aloud "'Immortal' Cells, Moral Issues." Add any new critical issues to the class list and/or revise the labels. Add evidence or quotations from the article to support the labels. • Then have students read "Immortal Cells, Enduring Issues" in pairs. (RI.9-10.10) • While reading, have students define words in context (e.g., *metastasized, ravaged, malignancies/malignant, culture, robust, resonated, interwoven, harbors, skepticism, dovetailed, assertion, retrospective, informed consent, lingering, clause, accumulate, stringent, hamstring, altruistic, disclosure, anonymized, repository, impending, compensated/compensation, articulated, suppressed, premise, presupposes, lucrative, sentiment*). (L.9-10.4a) Ask students to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Then verify the meaning and part of speech of the words using a dictionary. (L.9-10.4c) Record the connections, part of speech, and various associations of the word on a semantic map.[10] **UNDERSTAND THE TEXT:** • Review the class chart of critical issues and determine the top three issues addressed in the article "Immortal Cells, Enduring Issues." (Add any issues as needed.) Divide the class into pairs or small groups and assign each group an issue. Ask each group to write a summary[11] explaining the issue based on the evidence presented in the article. (RI.9-10.1, RI.9-10.2, RI.9-10.7, W.9-10.2a-f, W.9-10.9b, W.9-10.10, SL.9-10.1a-b, SL.9-10.2) • Have each group present the summary to the class, make suggestions for revising or adding to the class chart, and lead a question-and-answer session about the issue. (SL.9-10.1a-d, SL.9-10.4, SL.9-10.6)

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Conduct a discussion focused on Henrietta Lacks. Possible questions include: o What do we know about Henrietta Lacks? o What information from these articles is reflected in the two texts by Skloot? o Why do you think those details are the ones repeatedly provided in articles about Henrietta? (RI.9-10.7) o Do the critical issues surrounding her case overshadow her life story? Why might science reporters sensationalize the issues? o What are the results of fear of or lack of understanding about science? (RI.9-10.3) o Is there value in knowing about Henrietta's life and that she was a real person? (RI.9-10.2) Prompt students to use accountable talk[12] throughout the discussion. (SL.9-10.1a-d, SL.9-10.6) **EXPRESS UNDERSTANDING:** • Provide time for students to continue to create their timelines begun in lesson 1. (RI.9-10.7, W.9-10.7, W.9-10.8, W.9-10.10, SL.9-10.2) (**Teacher Note:** An example of a completed timeline is available here[13].)
LESSON 3: "Henrietta Lacks' 'Immortal' Cells" from *Smithsonian Magazine*, Sarah Zielinski Photographs from "Cancer Cells Killed Henrietta Lacks—Then Made Her Immortal," Denise Watson "Henrietta's Dance," Rebecca Skloot	**TEXT DESCRIPTION:** The interview from *Smithsonian Magazine* presents additional information about Henrietta Lacks from Skloot's perspective. The photographs are of where Henrietta grew up, her family, and her cells in laboratories. **TEXT FOCUS:** The focus of these texts is on getting to know more about Henrietta's family and their opinions and emotions surrounding the situation with HeLa cells. The pictures provide a different view of Henrietta's life and family and enable students to consider how viewing the photographs alters their understanding of the situation. (RI.9-10.7) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read the articles and view the photographs. Then they create a list of the people involved in Henrietta's story and learn more about the process Skloot used to develop the human side of Henrietta's story. Students also have time to work on their timelines.

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[13] http://www.wired.com/2010/01/st_henrietta/

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read the articles and view the photographs independently. (RI.9-10.10) **UNDERSTAND THE TEXT:** • Have each student create a chart in his or her notes that lists Henrietta's immediate family and their relationship to her. (**Teacher Note:** A list of her family is available here.[14]) Then, review each text read in the unit and record descriptions of pictures and words, phrases, details, and quotations (direct or paraphrased) that reveal aspects of each person. (RL.9-10.3, RI.9-10.7) For each piece of evidence listed, make sure students include a proper citation. (W.9-10.8) Prompt students to review their charts to identify contradictory or incomplete information. • Have students determine which articles provided the most information and/or which articles provided contradictory or incomplete information about the family members. Watch this video[15] in which Skloot explains how she used index cards to develop characters. Then briefly discuss as a class how the amount and type of information revealed reflects the central ideas and rhetorical purpose of each article. (RI.9-10.2, RI.9-10.3, RI.9-10.6, RI.9-10.8) **EXPRESS UNDERSTANDING:** • Provide time for students to continue to create their timelines begun in lesson 1. (RI.9-10.7, W.9-10.7, W.9-10.8, W.9-10.10, SL.9-10.2) (**Teacher Note:** An example of a completed timeline is available here[16].)
LESSON 4: "Everyday Use," Alice Walker *The Sunflower Quilting Bee at Arles*, Faith Ringgold	**TEXT DESCRIPTION:** This short story by Alice Walker introduces students to legacy and the values of different generations. The eldest daughter, Dee, has constructed a life for herself that conflicts with the life her mother and younger sister. While Mama begins the story feeling inadequate, she begins to find value in her perspective and takes ownership of her identity. **TEXT FOCUS:** The focus of this text is on legacy. When Dee chooses progress and appearance over honoring her personal history, she is portrayed as self-serving. Henrietta's story is one of legacy, in that she is not alive to see her impact. While her children were kept in the dark for many years, they are now being given opportunities to take part in their mother's legacy. **MODEL TASKS** **LESSON OVERVIEW:** Students read "Everyday Use" independently, study the vocabulary, and complete a series of tasks. Then students write a timed essay and work with a peer to improve the quality of their essay. Students also have time to work on their timelines.

[14] http://rebeccaskloot.com/wp-content/uploads/2011/03/HenriettaLacks_RGG_characters.pdf
[15] http://www.youtube.com/watch?v=cesAeYt21os#t=126
[16] http://www.wired.com/2010/01/st_henrietta/

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read "Everyday Use" independently. (RL.9-10.10) • While reading, have students define words in context (e.g., *cowering, homely, tottering, mercilessly, nature, ream, enveloped, rifling, furtive, sidle, scalding, recompose, stout*). (L.9-10.4a) Ask them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Then verify the meaning and part of speech of the words using a dictionary. (L.9-10.4c) Record the connections, part of speech, and various associations of the word on a semantic map.[17] **UNDERSTAND THE TEXT:** • Have students work independently to complete the following: o Create a T-chart with Mama on the left side and Dee on the right side. Reread the text. On each side of the chart, list quotations (direct or paraphrase), details, and inferences drawn from the story that reveal each character's traits and motivations. Below the chart, provide a brief written explanation of the conflict between the two characters. (RL.9-10.1, RL.9-10.3) o Compare and contrast the way the narrator dreams of being to the way she is in real life. What does this daydream tell us about how Mama perceives her relationship with Dee, and how does this manipulation of time and sequence increase tension in the story? (RL.9-10.5) o What is the significance of Mama being the narrator? How would the story be different if it were told from Dee's point of view? How do the choice of narrator and her point of view contribute to the development of a theme of the text? (RL.9-10.2, RL.9-10.3) o In paragraph 14, Dee is described as "rifling" through Mama's trunk. How does the use of this word reveal Mama's attitude toward Dee's actions? (RL.9-10.3, L.9-10.5b) o Reread the following quotation from the text: "Maggie can't appreciate these quilts!" [Dee] said. "She'd probably be backward enough to put them to everyday use." What value does each character place on things for "everyday use," like the quilts or the churn? How do Mama and Maggie's reactions reveal what they think about Dee's complaint? What is the significance of this quotation given the title of the story? (RL.9-10.1, RL.9-10.2, RL.9-10.3)

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ View ***The Sunflower Quilting Bee at Arles*** Ringgold painting and accompanying label. Given this additional context, describe the symbolism of the quilt. Consider other objects, people, or events that repeat or are emphasized in the Walker story. What might these symbolize? How does the symbolic meaning of these objects contribute to the development of a theme or meaning in "Everyday Use"? (RL.9-10.2, L.9-10.5a-b) ○ Reread the last sentences of the story: "Maggie smiled; maybe at the sunglasses. But a real smile, not scared. After we watched the car dust settle I asked Maggie to bring me a dip of snuff. And then the two of us sat there just enjoying, until it was time to go in the house and go to bed." Interpret the meaning of these sentences. How does the end of the story contrast the beginning of the story? What caused this change? Explain how this paragraph develops a theme of the text. (RL.9-10.1, RL.9-10.2, RL.9-10.3) ***SAMPLE TASK:*** Access a student-directed study guide for "Everyday Use" here.[18] It includes tasks for multiple readings of the text and an additional writing prompt. **EXPRESS UNDERSTANDING:** • Have students write a timed essay in response to the following prompt: In "Everyday Use," Mama and Maggie undergo a change as the result of a visit by Dee. (RL.9-10.3) Select either Mama or Maggie and describe how the character develops over the course of the text. In your description, include how the character's transformation develops a theme of the text. (RL.9-10.2) Use evidence from the text to support your description, including direct quotes and page numbers. (RL.9-10.1, W.9-10.1a-e, W.9-10.9a, W.9-10.10) • Following the timed writing, divide students into pairs. Have them swap their essays and have them: 1. Identify and underline the thesis or main claim of their partner's essay. 2. Next to each body paragraph, write a one-sentence summary. (RI.9-10.2) Determine how the ideas of the body paragraphs are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. (RI.9-10.3) 3. Underneath each summary sentence, list the evidence used in that paragraph (e.g., direct quotation, paraphrased quotation, key details from the text). 4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. (RI.9-10.8)

[18] http://www.k-state.edu/english/baker/english251/sg-Walker-EU.htm

TEXT SEQUENCE	TEXT USE
	5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses and using parallel structure. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.9-10.1a-b) 6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (L.9-10.6) 7. Edit the essay for spelling mistakes and use of proper punctuation. (L.9-10.2a-c) 8. Return the essays to their owner and have students review the feedback. Allow students to rewrite their essays, revising sentences and strengthening their arguments based on the feedback. **(**W.9-10.4, W.9-10.5) • Continue to provide time for students to continue to create their timelines begun in lesson 1. (RI.9-10.7, W.9-10.7, W.9-10.8, W.9-10.10, SL.9-10.2) (**Teacher Note:** An example of a completed timeline is available here[19].)
LESSON 5: "Women," Alice Walker	**TEXT DESCRIPTION:** "Women" by Alice Walker describes the role of strong African American women in society—who endured struggles and persevered to leave a legacy for future generations. **TEXT FOCUS:** Similar to voice of Mama in "Everyday Use" and the role Henrietta Lacks has played in modern science, this poem describes the sacrifices African American women have made to secure rights, freedoms, and opportunities they had never experienced. The emphasized words create a rhythm that sounds like a march across time and can be used to illustrate progression. (RL.9-10.5) The concepts of leaving a legacy and immortality are approached in the literary and informational texts of the units. (RL.9-10.2, RI.9-10.2) **MODEL TASKS** **LESSON OVERVIEW:** Students listen to the poem being read aloud. Then they analyze the poem and share their completed timelines from Lesson 1. Students discuss similar themes between "Everyday Use," "Women," and Henrietta Lacks's story, and then participate in a Socratic seminar about legacy and immorality. **READ AND UNDERSTAND THE TEXT:** • Read "Women" aloud so students can hear the rhythm of the poem. Have them make initial observations about the structure and pacing of the poem: What words stand alone? What cadence do the short sentences create? • Ask students to read the poem independently and analyze it using TP-CASTT[20] to determine a theme. (RL.9-10.2, RL.9-10.4, RL.9-10.10, L.9-10.5a-b)

[19] http://www.wired.com/2010/01/st_henrietta/
[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students share with a small group their completed timeline begun in lesson 1. Determine as a group how their timelines represent a part of Henrietta's legacy and write an explanatory statement. • Have students work in pairs to discuss the themes of "Everyday Use," "Women," and the story of Henrietta Lacks. (RL.9-10.2, RI.9-10.2, RI.9-10.7) **EXPRESS UNDERSTANDING:** • Conduct a Socratic seminar.[21] Provide students with the following description and quotations[22] and provide them time to answer the questions and locate evidence from the various texts of the unit. Rebecca Skloot ends *The Immortal Life of Henrietta Lacks* with the following conversation with Deborah, Henrietta's daughter: "[Deborah] stroked Davon's hair. 'I don't know how I'm going to go,' she said. 'I just hope it's nice and calm. But I tell you one thing. I don't want to be immortal if it mean living forever, cause then everybody else just die and get old in front of you while you stay the same, and that's just sad.' Then she smiled. 'But maybe I'll come back as some HeLa cells like my mother, that way we can do good together out there in the world.' She paused and nodded again. 'I think I'd like that.'" In the case of HeLa, there is literal immortality, but Deborah's quote raises questions about spiritual immortality as well. Now read the following quotations from scientists who participated in *The Way of All Flesh*, a documentary on HeLa cells by Adam Curtis: • "I can know the cause of lots of things. I know the cause of the tides, but I can't stop them. I know the cause of hurricanes, but I can't stop them. I know the current causes of death, and even if I can prevent some of the current causes of death, I cannot stop death. It's here to stay. All flesh is as the grass." Richard Lewontin, genetics professor at Harvard University • "HeLa will live forever, perhaps. The dance of HeLa continues. They are all dancing out there somewhere along the line and they're still on the stage somewhere, I'm sure. The stage is very broad and wide and the curtain by no means has gone down on them and the music plays on." Walter Nelson-Rees, research geneticist at UC Berkeley What is the nature of immortality and legacy? While our bodies might cease to exist, do we continue to

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[22] Adapted from the Random House Teacher's Guide for *The Immortal Life of Henrietta Lacks* (http://rebeccaskloot.com/wp-content/uploads/2011/03/RHSklootTeachersGuideLORES.pdf)

TEXT SEQUENCE	TEXT USE
	live on past our death? Be prepared to discuss these ideas, citing evidence from texts we've read in this class. (RL.9-10.1, RI.9-10.1, SL.9-10.2) Have the students form two concentric circles. Ask the inner circle to discuss their answers to the questions for eight minutes using accountable talk[23] and providing evidence for their ideas. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, have each student in the outer circle evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like TodaysMeet.[24] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. • Review the class list of critical issues surrounding HeLa cells. Add to or revise any of the issues based on the two literary texts ("Everyday Use" and "Women"). (RI.9-10.7) Continue to discuss the differences in reasoning based on legality (e.g., criminal cases vs. civil cases; doing what is "right" based on human code vs. doing what is legally required). Draw on student knowledge from Civics and reference foundational US documents (e.g., the Bill of Rights, the US Constitution and state constitutions, criminal codes) for the discussion. (RI.9-10.8, RI.9-10.9)
LESSON 6: "Paying Patients for Their Tissue: The Legacy of Henrietta Lacks," *Science*, Robert D. Truog, Aaron S. Kesselheim, Steven Joffe	**TEXT DESCRIPTION:** This article explores the unintended consequences of sharing revenue with patients who provide tissues for research. It presents a credible and logical argument. **TEXT FOCUS:** This article offers a counterclaim to Henrietta's story and the idea that her family is owed compensation for the use of Henrietta's cells and the profits that resulted from their use. As students consider the burden of the Lacks family's poverty and the many years in which HeLa cells were used without their knowledge, this article presents another perspective for consideration. **MODEL TASKS** **LESSON OVERVIEW:** Students listen to the article read aloud as they follow along. In groups, students evaluate the argument and rhetorical appeals of particular sections, and then share their analysis with the class. Students then participate in a discussion about the moral and ethical challenges that Henrietta's story presents. **READ THE TEXT:** • Read aloud the article as students follow along. The reasoning in this article is much more technical than the other texts, so students will likely require support in breaking down each of the points made by the authors.

[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[24] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	• After reading the text once, have students skim the text and highlight or circle transition words that signal organization (e.g., *first, second, third, finally, nevertheless*). How do the authors appeal to the audience with this organization? (RI.9-10.3, RI.9-10.6) **UNDERSTAND THE TEXT:** • Assign groups different sections of the text[25] to reread and summarize using a three-column graphic organizer: (1) Identify each claim made in the order it is made; (2) describe how each claim is developed by particular phrases, paragraphs, or sections; and (3) identify the connections between claims. (RI.9-10.1, RI.9-10.3, RI.9-10.5) • Have students determine the main claim of the section and assess whether the authors' reasoning is valid and the evidence sufficiently supports the claims. Identify places in each text where additional information is needed to fully understand the claims. (RI.9-10.2, RI.9-10.8) Discuss how the authors attempt to achieve credibility. (RI.9-10.6) • Ask each group to present their analysis of their section to the class. (SL.9-10.1a, SL.9-10.4, SL.9-10.6) • As a class, determine and explain the authors' purpose based on the evaluation of the authors' claims, evidence, and use of rhetorical appeals. (RI.9-10.6) **EXPRESS UNDERSTANDING:** • Review the class list of critical issues surrounding HeLa cells. Add to or revise any of the issues based on this text. Continue to discuss the differences in reasoning based on legality (e.g., criminal cases vs. civil cases; doing what is "right" based on human code vs. doing what is legally required). Draw on student knowledge from Civics and reference foundational US documents (e.g., the Bill of Rights, the US Constitution and state constitutions, criminal codes) for the discussion. (RI.9-10.8, RI.9-10.9) As part of the discussion, consider the following questions: o What should patients be asked to consent to if the fruits of the research are unpredictable? Should they be compensated if, years or decades later, institutions, scientists, or drug companies benefit financially? o Should each and every subsequent or conceivable use of human tissue require a separate consent from patients or their families? o How do we protect patient privacy in such situations? Is protecting privacy essential if it slows down the progress made for science?

[25] Section 1: Introduction and Conclusion; Section 2: "Property Rights in Human Tissue"; Section 3: *Consent* under "Investigators' Obligations to Individuals from Whom They Seek Tissue for Research"; Section 4: *Compensation for effort and burden* under "Investigators' Obligations to Individuals from Whom They Seek Tissue for Research"; Section 5: *Rights to revenue streams* under "Investigators' Obligations to Individuals from Whom They Seek Tissue for Research"

TEXT SEQUENCE	TEXT USE
LESSON 7: "A New Chapter in the Immortal Life of Henrietta Lacks" from *National Geographic,* Marc Silver "Your Health Information, Your Rights," US Department of Health and Human Services, Office for Civil Rights (Video)	**TEXT DESCRIPTION:** This interview describes how the National Institute of Health has invited members of the Lacks family to discuss the continued use of the genome project that mapped HeLa cells. The video describes Health Insurance Portability and Accountability Act (HIPAA) law and a patient's right to privacy. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 8: "Henrietta's Dance," Rebecca Skloot Prologue from *The Immortal Life of Henrietta Lacks*, Rebecca Skloot "Henrietta Lacks' 'Immortal' Cells" from *Smithsonian Magazine,* Sarah Zielinski "A New Chapter in the Immortal Life of Henrietta Lacks" from *National Geographic,* Marc Silver Rebecca Skloot Explains How She Writes about Science[26]	**TEXT DESCRIPTION:** The only new text is a video in which Skloot explains her theory about writing about science—it is as much about the story as it is about the science. **TEXT FOCUS:** Students are asked to use several texts in the unit to support the anchor text and respond to the Culminating Writing Task. The video supports student understanding of the Wiesel quotation and provides context for responding to the writing prompt. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task

[26] http://www.youtube.com/watch?v=nsDkAwjiT1Q#t=294

TEXT SEQUENCE	TEXT USE
LESSON 9: Informed Consent,[27] American Cancer Society The Nuremberg Code,[28] US Department of Health and Human Services, Office for Human Research Protections Principles of Medical Ethics,[29] American Medical Association Guidance Materials for Consumers,[30] US Department of Health and Human Services, Office for Civil Rights	**TEXT DESCRIPTION:** This task can be used in preparation for or as the Extension Task. **TEXT FOCUS:** As an extension to the topics of the unit, students investigate the history of scientific experimentation on humans in the United States and/or the history and causes of diseases through the Extension Task. **MODEL TASKS** **LESSON OVERVIEW:** Students research the various laws, principles, and ethical codes for medical treatment and research. **READ AND UNDERSTAND THE TEXTS:** • Have students read the medical ethics standards. (RI.9-10.10) While reading, have the groups review the class list of critical issues created throughout the unit to determine which standards are laws and which are just codes of conduct. Update the class list as necessary. • Divide class into pairs or small groups. Provide each pair or group with a medical case. Case studies with discussion questions are available here[31] or through Lesson 1 of the attached unit (below). **Teacher Note:** *Make sure to review the case studies and select the ones that are most appropriate for your students.* • Ask pairs or groups to read the case study. (RI.9-10.10) • Work together as a group to determine the most ethical and legal course of action, pulling evidence and support from the standards read at the beginning of the lesson. As necessary, encourage students to research any other laws that are relevant to their case, such as mandatory reporting laws and organ donation. (W.9-10.7, W.9-10.8, W.9-10.9b, W.9-10.10, SL.9-10.1a-d, SL.9-10.2) **EXPRESS UNDERSTANDING:** • Have each group create a short multimedia presentation, which summarizes the issues of the case, presents their opinions, and incorporates supporting evidence using proper citations. (W.9-10.8, SL.9-10.1a, SL.9-10.4, SL.9-10.5, SL.9-10.6)

[27] http://www.cancer.org/acs/groups/cid/documents/webcontent/003014-pdf.pdf
[28] http://www.hhs.gov/ohrp/archive/nurcode.html
[29] http://www.ama-assn.org/ama/pub/physician-resources/medical-ethics/code-medical-ethics/principles-medical-ethics.page
[30] http://www.hhs.gov/ocr/privacy/hipaa/understanding/consumers/index.html
[31] http://www.scu.edu/ethics/publications/submitted/cirone/medical-ethics.html

TEXT SEQUENCE	TEXT USE
	• During each presentation, have students take notes, integrating information and developing an understanding of the presented cases. (SL.9-10.2) Have them use a class-generated rubric[32] to evaluate each speaker's content, presentation style, and point of view, including evaluating the credibility and accuracy of the information and identifying any fallacious reasoning or distorted evidence. (SL.9-10.3) Then, following each speech, prompt students to ask questions and engage in discussion about the various cases. (SL.9-10.1 c-d, SL.9-10.6) • Finally, conduct a whole-class discussion based on the following questions: o How have scientists located humans to research? o Why do scientists find it necessary to conduct research on human beings? o How has the development of HeLa cells changed the way research can be conducted? o What attempts have been made to govern the way this research is conducted, and how successful have these attempts been? **SAMPLE TASK:** Access a unit, *The Science and Ethics of Humans in Research*.[33] Lesson 1 of the attached unit contains case studies that can be used for this task. The remaining portions of the unit could be taught in Biology class as a way to coordinate across the content areas. **SAMPLE SUMMATIVE TASK:** Extension Task

[32] Sample: http://bie.org/object/document/9_12_presentation_rubric_ccss_aligned
[33] https://www.nwabr.org/sites/default/files/NWABR_Humans_in_Research6.13.pdf

UNIT: *THE METAMORPHOSIS*

ANCHOR TEXT

The Metamorphosis, **Franz Kafka (Audio)**

RELATED TEXTS

Literary Texts (Fiction)

- "The Transformation of Arachne into a Spider" from *Metamorphoses*, Ovid
- "Sestina," Elizabeth Bishop
- "Ode to Sadness," Pablo Neruda
- "The Nose," Nikolai Gogol
- "A Very Old Man with Enormous Wings," Gabriel Garcia Marquez
- "Nothing but Death," Pablo Neruda

Informational Texts (Nonfiction)

- **Pages 6-8 of "A Necessary Confusion: Magical Realism," Bainard Cowan**
- Part 1 of "Magical Realism in the Works of Nikolai Gogol," **James D. Hardy and Nicholas Stanton**
- Introduction to Lecture on the Metamorphosis, Vladimir Nabokov

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- "Magical Realism Is Still Realism" from *Big Think*, Salman Rushdie (Video and transcript)
- *Roots*, Frida Kahlo

UNIT FOCUS

Through the study of various fictional works and literary criticism, students explore "magical realism." Students learn about the interconnectedness of texts over time and space as they study how authors transform source material. Students come to understand the style and characteristics of magical realism, even though many critics disagree about what exactly qualifies as "magical realism." They also explore how literature can express "real human truth" and be used as a vehicle for social commentary.

Text Use: Character and theme development, symbolism, elements and characteristics of a genre

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.9, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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The Metamorphosis Unit Overview

Unit Focus

- **Topic**: Magical realism
- **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth
- **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre

Summative Unit Assessments

A culminating writing task:

- Analyze how authors use and change source material to develop modern works of literature
- Write a literary analysis

A cold-read task:

- Read and understand complex texts
- Write in response to text

An extension task:

- Build and deliver an argument based on research
- Identify and analyze how authors use texts to comment on society

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Magical Realism Is Still Realism" (sample tasks)
- Lesson 2: "The Transformation of Arachne into a Spider" (sample tasks)
- Lesson 3: **Pages 6-8 of "**A Necessary Confusion: Magical Realism**" (sample tasks)**
- Lesson 4: *Roots* **and** *The Metamorphosis* (sample tasks and culminating writing task)
- Lesson 5: "Sestina," "Ode to Sadness, and *The Metamorphosis* (sample tasks)
- Lesson 6: "The Nose**" and** Part 1 of "Magical Realism in the Works of Nikolai Gogol**" (sample tasks)**
- Lesson 7**:** "A Very Old Man with Enormous Wings**" (sample tasks)**
- Lesson 8**:** *The Metamorphosis* and "The Transformation of Arachne into a Spider" (culminating writing task)
- Lesson 9: Various texts for independent research (extension task)
- Lesson 10: Introduction to Lecture on the Metamorphosis **and** "Nothing but Death**" (cold-read task)**

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Write an essay that explains how *The Metamorphosis* by Franz Kafka draws on and transforms the myth "The Transformation of Arachne into a Spider" from Ovid's *Metamorphoses* and, by doing so, meets the criteria for *magical realism*. Be sure to cite strong and thorough textual evidence and use grade-appropriate words and standard English grammar. (RL.9-10.1, RL.9-10.9, W.9-10.2a-f, W.9-10.9a, W.9-10.10, L.9-10.2a-c, L.9-10.6)

Teacher Note: *To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience (W.9-10.4, W.9-10.5). Require students to use parallel structure (L.9-10.1a) and include various types of phrases and clauses (L.9-10.1b) in their writing. If time allows, students produce their final drafts using technology (typing essays in MLA format or uploading their essays to a class blog). (W.9-10.6, L.9-10.3a)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Magical realism • **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth • **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre	This task assesses: • Analyzing how authors use and change source material to develop modern works of literature • Writing a literary analysis	**Read and understand text:** • Lesson 1 (sample tasks) • Lesson 2 (sample tasks) • Lesson 4 (sample tasks) **Express understanding of text:** • Lesson 6 • Lesson 8 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read Introduction to Lecture on the Metamorphosis by Vladimir Nabokov and "Nothing but Death" by Pablo Neruda independently and then answer questions[3] about the texts, using evidence for all answers. Sample questions:

1. Determine the central idea Nabokov is trying to communicate in *Lecture on the Metamorphosis* and analyze how it develops over the course of the text. Be sure to include details to support your claim. (RI.9-10.2, W.9-10.9b, W.9-10.10)
2. Explain how Neruda uses figurative and connotation words and phrases to personify death by using well-chosen, relevant, and sufficient facts; concrete details; and quotations to support your response. (RL.9-10.4, W.9-10.9a, W.9-10.10)
3. Nabokov asserts, "Beauty plus pity—that is the closest we can get to a definition of art." Using "Nothing but Death" by Pablo Neruda for textual evidence, either refute or support Nabokov's claim. (RL. 9-10.4, RI.9-10.5, W.9-10.9a-b, W.9-10.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Magical realism • **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth • **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre	This task focuses on: • Reading and understanding complex texts • Writing in response to text	**Read and understand text:** • Lesson 2 (sample tasks) • Lesson 3 (sample tasks) **Express understanding of text:** • Lesson 5 • Lesson 10 (use this task)

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

In this unit you have explored magical realism and learned that literature can both express "real human truth" and be a vehicle for social commentary. Using at least two of the literary texts from this unit and additional information gathered from at least two credible sources located through independent research, analyze the connection between magical realism and a real-world point of view. (RL.9-10.6) As you research, generate questions to guide your work (e.g., What aspects of Latin American culture could Gabriel Garcia Marquez's story, "A Very Old Man with Enormous Wings" be commenting on?) (RI.9-10.8, W.9-10.7, W.9-10.8, SL.9-10.2)

Teacher Notes:

1. Following research, have each student develop a claim[5] based on their research, e.g., "Magical realism often serves as satire criticizing social conventions" or "While characters such as the Nose in Gogol's "The Nose" often seem magical or surreal, they frequently serve as a statement on the political landscape of a particular country or convention." (W.9-10.1a)
2. Have students write and publish an essay that analyzes how magical realism as a genre conveys a larger message about the human experience, incorporating evidence and quotations from multiple texts and avoiding plagiarism. (W.9-10.1a-e; W.9-10.2a-b; W.9-10.4; W.9-10.5; W.9-10.6; W.9-10.8; W.9-10.9a-b; W.9-10.10; L.9-10.1a-b; L.9-10.2a,c; L.9-10.6)
3. Have students develop a two- to three-minute persuasive speech based on the essay and deliver the speech to the class. Prompt them to include evidence (descriptions, facts, details, examples) and visual displays to clarify claims and findings and emphasize key points. (SL.9-10.4, SL.9-10.5, SL.9-10.6)
4. Finally, during each speech, have students take notes, integrating information and developing an understanding of the presentations. (SL.9-10.2) Have them use a class-generated rubric[6] to evaluate each speaker's content, presentation style, and point of view, including evaluating the credibility and accuracy of the information and identifying any fallacious reasoning or exaggerated or distorted evidence. (SL.9-10.3)

Teacher Note: *The speeches should use grade-appropriate words and phrases and formal style, proper grammar and usage, punctuation, and spelling. (L.9-10.1a-b; L.9-10.2a,c; L.9-10.6)*

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

[6] Sample: http://bie.org/object/document/9_12_presentation_rubric_ccss_aligned

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Magical realism • **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth • **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre	This task focuses on: • Building and delivering an argument based on research • Identifying and analyzing how authors use texts to comment on society	**Read and understand text:** • Lesson 3 (sample tasks) • Lesson 7 (sample tasks) **Express understanding of text:** • Lesson 9 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[7] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[7] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[8] "Magical Realism Is Still Realism" from *Big Think*, Salman Rushdie (Video and transcript)	**TEXT DESCRIPTION:** The video and transcript use a writer's perspective to explore how fiction expresses truth. **TEXT FOCUS:** The video and transcript offer a beginning understanding of magical realism. **MODEL TASKS** **LESSON OVERVIEW:** Students gain an understanding of *magical realism* as a genre by watching and reading the text then writing an objective summary. Students create a graphic organizer to help them analyze the texts throughout the unit and discuss the relationship between magical realism and real human truth in preparation for the extension task. **READ AND UNDERSTAND THE TEXT:** • Ask students to discuss the question with a partner: "Can fiction reveal truth?" Have students join with another pair, summarize each other's responses, and indicate their agreement or disagreement with the response for the small group. Students should evaluate the accuracy of their partner's summary. (SL.9-10.1c-d, SL.9-10.3, SL.9-10.4) • Show the "Magical Realism Is Still Realism" video. Then give students a transcript of the video to read independently. • Have students work in pairs to create a written summary[9] of the transcript. (RI.9-10.2, W.9-10.10) Divide the class into two groups, separating partners. Ask each student to share their summary with the group. Students should provide the presenter with feedback on the accuracy of the summary. (SL.9-10.1a-b, SL.9-10.4). • Have students return to their partner, refine their summary, and discuss how reading Rushdie's opinion has prompted them to revise their original answers to the question "Can fiction reveal truth?," citing evidence from the essay and a story or novel that they have read that conveyed a human truth. (RL.9-10.2, RI.9-10.2, SL.9-10.2) **EXPRESS UNDERSTANDING** • In preparation for the extension task, prompt students to reread "Magical Realism Is Still Realism" independently and determine the connection between real human truth and magical events (RL.9-10.2, SL.9-10.2) • Conduct a whole-class discussion based on the following question: "What are the similarities between writing a realistic story and a magically realistic story ?" (SL.9-10.1a,c-d; SL.9-10.4; SL.9-10.6) Require students to cite specific textual evidence from both the essay and stories or novels to support their claims. (RL.9-10.1, RI.9-10.1)

[8] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 2: "The Transformation of Arachne into a Spider" from *Metamorphoses*, Ovid	**TEXT DESCRIPTION:** This myth demonstrates the roots of magical realism as well as demonstrates the concept of transformation in a similar manner to the anchor text. **TEXT FOCUS:** The language and structure of this myth are complex. As such, students need to read the text multiple times and demonstrate comprehension prior to conducting an analysis. The selected word choice and images reveal the speaker's point of view and theme. (RL.9-10.2, RL.9-10.4) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text then have a class discussion. Students start a unit dialectical journal to track their thoughts and interpretations throughout the unit. Finally, students write in response to a prompt to prepare for the culminating writing task. **READ AND UNDERSTAND THE TEXT:** • Read "The Transformation of Arachne into a Spider" aloud while students follow along. ***Teacher Note:*** *It may be helpful for the students to independently read the summaries of Pallas Weaves Her Web*[10] ***and*** *Arachne Weaves Hers in Reply*[11] as *background.* • Direct students to underline unfamiliar words and names of people and places. Provide them with copies of dictionaries, Edith Hamilton's *Mythology*, or access to the internet to look up necessary information. Have students add explanatory annotations to their texts. (L.9-10.4a,d; L.9-10.6) • Using pencils, have students identify all of the sentence breaks with vertical slash marks, treating colons and semicolons as periods. (L.9-10.2a) Then have students work in small groups to highlight every other sentence so that they can group ideas and events as they read. Direct students to locate the subject(s) and verb(s) in each sentence by marking them with *S* and *V*. Finally, have students identify the various types of phrases and clauses and determine if they are essential or nonessential to their understanding of the sentence. (L.9-10.1b) Students should draw very light lines through nonessential phrases and clauses so that they can focus on the critical words, phrases, and clauses in each sentence. (L.9-10.6) ***Teacher Note:*** *Students will likely make mistakes as they work, which is why it is critical that they use pencils.* • In small groups using their marked texts, have students reread the text and write an objective summary. (RL.9-10.2)

[10] http://ovid.lib.virginia.edu/trans/Metamorph6.htm#480077259
[11] http://ovid.lib.virginia.edu/trans/Metamorph6.htm#480077259

TEXT SEQUENCE	TEXT USE
	• Have students Think-Pair-Share[12] to consider how the characters of Arachne and Pallas develop over the course of the text as well as interact with each other. What are their motivations and how do those create conflicts between Arachne and Pallas? (RL.9-10.3) Ensure students cite evidence of the character development of Arachne and Pallas during the beginning, middle, and end of the story. (RL.9-10.1, SL.9-10.1a) • Provide students with a dialectical journal template.[13] Following the first reading of the myth, divide students into pairs and have them locate words, phrases, and quotations that develop Pallas and Arachne and demonstrate elements of magical realism. Ask students to record the evidence in their dialectical journal and consider the effect on the meaning of the work as a whole.[14] (RL.9-10.1, RL.9-10.4, SL.9-10.1b, L.9-10.5a-b) • After pairs have recorded their initial observations, have each pair group with another pair to form a group of four. Have them share their observations and discuss their interpretations of the magical elements in the story and the significance of those elements in conveying a human truth. As they discuss, monitor the groups and ask prompting questions to make sure they are noticing the elements and discussing the significance of their use. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b) • Conduct a discussion as a class. Begin by reviewing the definition and characteristics of *magical realism* and then ask students to identify the elements of magical realism they have noticed in the story. Then have students share key points from their partner and group discussion, citing examples from the story. For each example provided prompt students to discuss their interpretation of the language, imagery, and possible connection to a developing theme or central idea of the story. (RL.9-10.1, RL.9-10.2, RL.9-10.4, SL.9-10.1a,c-d, L.9-10.5a-b) • ***Teacher Note*:** Once oriented to the repeated use of the elements of magical realism in the texts throughout this unit, students should be able to identify them easily. However, students will need support in the first few works with identifying these elements and their connections to the themes or central ideas of the works. The journals where students explore the elements should initially be completed as a class to provide modeling. Provide students with targeted feedback to improve the quality of their commentary, opportunities to revise commentary when needed, and repeated opportunities to discuss their analysis of how the language patterns in the play reveal meaning in small and large groups. Try to avoid assigning a set number of examples that students must identify, and instead ask students to identify as many as they can find that develop the central ideas of the text.

[12] http://www.readingquest.org/strat/tps.html
[13] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night
[14] For example: Textual Evidence: "The Goddess then a beldame's form put on, With silver hairs her hoary temples shone; Prop'd by a staff, she hobbles in her walk, And tott'ring thus begins her old wives' talk." Possible Student Commentary: Pallas uses magic to disguise herself as an old woman to learn the truth about Arachne. Often, people lie or deceive others in pursuit of truth. Here a goddess manipulates humans in order to get information.

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • In preparation for the culminating writing assessment, prompt students to write a few well-developed paragraphs in response to the following: Although the title of this section of *Metamorphoses* is "The Transformation of Arachne into a Spider," other characters within this story transform as well. Compare and contrast the transformation of Arachne with that of Pallas. Write a paragraph comparing and contrasting the transformation as well as explaining how this transformation reveals a theme common to the myth and the story. Cite strong and thorough textual evidence to support your response. (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.1a, W.9-10.10)
LESSON 3: Pages 6-8 of A Necessary Confusion: Magical Realism, **Bainard Cowan**	**TEXT DESCRIPTION:** The text offers further information about magical realism as a literary genre. **TEXT FOCUS:** The article provides students with information to conceptualize "magical realism" as well as insight into how magical realism is based on real human truth. It also sets up the Extension Task, which will require students to examine the connections between real-world issues and magical realism. **MODEL TASKS** **LESSON OVERVIEW:** Students read and analyze the essay, focusing on vocabulary use and how language creates meaning in the text. Based on information in the essay, students continue to refine the criteria for magical realism used in analyzing texts in the unit. **READ AND UNDERSTAND THE TEXT:** • Have students read pages 6-8 of "A Necessary Confusion: Magical Realism" with a partner. • While reading, have students identify unfamiliar words and define them using context clues. (L.9-10.4a) Ask them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Then, verify the meaning and part of speech of the words using a dictionary. (L.9-10.4c) Record the connections, part of speech, and various associations of the word on a semantic map.[15] • Prompt students to reread and paraphrase different phrases and terms with unknown words or formal structures. (L.9-10.6) o "Ironically, the older, 'responsible' realism may be outflanked by the most advanced scientific knowledge as well as by the 'discredited.'"

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ Based on a faith in mechanistic science, this view has by now been effectively dismantled by science itself and brought before the everyday eye by electronic engineering. ○ Quantum reality, still so little understood even by scientists themselves, is nonetheless fully formulated and is the indispensable basis of both the World Wide Web of electronic information transfer and analysis and the cracking of the genomic code. ○ "Imaginative descriptions of the quantum world by science writers resemble the 'instantaneous' world suggested by much magical realist writing." ○ Technology looms as a simulacrum of imagination. ○ What looms for the technologized reality of the globalized citizen as a consequence is thus an unprecedented numbness in which everyday discourse remains stubbornly in a ruling mode of mechanistic insistence, reinforced by the persistence of economic bottom-line thinking, while the transformations of reality in which it traffics so familiarly become steadily more fantastic. • Take a sentence from the text that contains phrases or clauses.[16] Write each phrase or clause and punctuation on a separate sheet of paper. Select each student to hold a part of the sentence in its original order. Ask students to "remove" phrases and determine the main subject, verb, and object of each clause. Discuss the basic meaning of the sentence and how it relates to a central idea of the text. • Have students and rearrange themselves into different orders. For each new sentence formed, ask the class to discuss: ○ Place the punctuation in the proper place. Should any punctuation or conjunctions be changed or added? (L.9-10.2a) ○ What is the meaning of the rearranged sentence? Does it make sense? Does the meaning become clearer or does it change? ○ Examine the structure of the sentence based on the placement of the phrases and clauses. Does the structure reflect an accurate meaning? Does it use parallel structure when appropriate? (L.9-10.1a) ○ How does the placement of phrases affect their meaning? ○ How does the placement of phrases or clauses affect the style or effect of the rearranged sentence? (L.9-

[16] For example: "Yet they offer spirited defenses of a movement that they see as alive and growing; they relate its poetics to earlier movements in art and to classic authors; and they aver its insights to be on the whole more revealing than evasive of the real world, a world in which commonsense realism has always been only a narrow part and whose cosmic dimensions, the presence of the past, dare to be envisioned once again."

TEXT SEQUENCE	TEXT USE
	10.1b) • Working independently or in pairs as needed, have students reread "A Necessary Confusion: Magical Realism" and determine a central idea. (RI.9-10.2) Then, working paragraph by paragraph, ask students to identify the key words and phrases that reveal the central idea of the speech as a whole. (RI.9-10.4) Focus students on determining the points that are made, the order in which they are made, and the connections made between them by writing a brief summary of the content of each paragraph in the margins. (RI.9-10.2, RI.9-10.3) *(**Teacher Note:** Prompt students using strategic questioning in the first few sentences, then allow students to move toward independence by questioning each other and discussing their developing understanding of the essay.)* • Conduct a whole-class discussion in which students use accountable talk.[17] Ask students to identify the key words, phrases, or sentences that develop the central idea of the text and defend their choices by explaining how those connect to or develop the central idea. (RI.9-10.1, RI.9-10.2, RI.9-10.5) How does Cowan establish his credibility and use evidence to support his main ideas? (RI.9-10.6, SL.9-10.2) What are the connections between real human truth and magical realism? (SL.9-10.1a-d, SL.9-10.4) **EXPRESS UNDERSTANDING:** • Have students continue to add to the dialectical journal begun in lesson 2. For this lesson, have students focus on what Cowan adds or subtracts from magical realism in his assessment of the genre. Prompt students to use the language and vocabulary Cowan would use as they write their interpretations and reflections on the elements of magical realism. (RL.9-10.1, RL.9-10.4, L.9-10.5a-b, L.9-10.6)
LESSON 4: *Roots*, Frida Kahlo *The Metamorphosis*, **Franz Kafka (Audio)**	**TEXT DESCRIPTION:** *Roots* is a magically real self-portrait of Frida Kahlo. The anchor text details the story of Gregor Samsa, a young man who is one day inexplicably turned into an insect. **TEXT FOCUS:** *Roots* focuses on an introspective look at Kahlo in an autobiographical depiction of magical realism. Gregor Samsa details his metamorphosis on a physical and intellectual level, which offers a critique of family and society. **MODEL TASKS** **LESSON OVERVIEW:** Students analyze *Roots* and explore how a visual depiction of magical realism can also communicate a human truth. Students read and analyze the text and consider how the main character's development and magical transformation develop a human truth.

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Students analyze *Roots* by Frida Kahlo using the OPTIC strategy[18] for visual texts. (RL.9-10.1, RL.9-10.2) o In the unit dialectical journal begun in lesson 2, prompt students to identify elements of the painting that connect magical realism and reality. For each example they locate, students record an interpretation of the image and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b) • Students read *The Metamorphosis* in pairs and do the following: o Objectively summarize each of the three sections of the novel. o Identify unfamiliar words and define them in context. (L.9-10.4a) Reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Verify the meaning and part of speech using a dictionary. (L.9-10.4c) Record the connections, part of speech, and various associations on a semantic map.[19] o Complete a whole-novel dialectical journal[20], analyzing the physical and intellectual transformation of Gregor Samsa and interpreting the connections of the magical elements of the story. (RL.9-10.1, RL.9-10.3) Have students consider the following question: What is the relationship between realism and fantasy in this story? What details make this fantastic story credible? (RL.9-10.2, RL.9-10.4, L.9-10.5a-b) o Discuss the character development and elements of magical realism in each section of the novel in a fishbowl discussion[21] format, examining the developing themes of the novel as the novel progresses. Have students work in pairs to develop answers to the questions and serve as each other's "wingman" throughout the discussion—the partner in the inner circle discusses, while the partner in the outer circle takes notes, locates evidence, and suggests possible ideas in between each round of discussion. *(**Teacher Note:** Consider recording the fishbowl discussions and creating a highlight video that captures strong analyses. Have students watch the previous discussions and reflect on the strength of their analyses to prepare for successive discussions.)* (SL.9-10.1a-d, SL.9-10.3, SL.9-10.4, SL.9-10.6) Possible discussion questions:[22]

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night
[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[22] Adapted from http://www2.ferrum.edu/thanlon/folklit/kafkaquest.htm

TEXT SEQUENCE	TEXT USE
	▪ With what tone does Kafka describe the bizarre incidents at the beginning of the story? What effect does that produce? (RL.9-10.4) Does the tone shift over the course of the text? How do the language and events of this story establish a tone and what moods result? (L.9-10.5b) How do tone and mood contribute to the development of meaning or themes of the text? (RL.9-10.2) ▪ What are Gregor's concerns in section I? To what degree do they differ from what would matter to him if he had not been transformed into an insect? Why does Gregor dismiss the idea of calling for help when he tries to get out of bed? What seems most important to members of his family as he lies in bed? (RL.9-10.3) ▪ Explain Gregor's adaptation to his new body. Compare the satisfactions of his life as an insect with the satisfactions of his life as a traveling salesman. What are Gregor's hopes for the future? Is there anything wrong with those hopes? (RL.9-10.3) ▪ What objects, people, events, or ideas are repeated or emphasized throughout the text (e.g., Gregor's view from his window, the picture on the wall, Gregor's transformation, the removal of his furniture and interaction with Grete, etc.)? What could those symbolize? Do they have connection with earlier mythologies or legends or literature? (RL.9-10.9, L.9-10.5a) ▪ How is the narrative approach of this story different from a traditional folktale or myth? (RL.9-10.9) ▪ What role does each character play in Gregor's metamorphosis? How does it affect the family? Select specific words, quotations, and scenes throughout the text that reveal the conflicting motivations of the characters. Explain how these scenes support inferences drawn about the familial relationships and reactions to the metamorphosis. How do these develop a theme of *The Metamorphosis*? (RL.9-10.1, RL.9-10.2, RL.9-10.3) ▪ Why does Gregor's father behave as he does when Gregor "breaks loose"? Explain the situation that has developed by the end of section II. (RL.9-10.1, RL.9-10.3, RL.9-10.4) ▪ How does Gregor's condition deteriorate by the end of the story? (RL.9-10.2, RL.9-10.3) ▪ What transformations exist in *The Metamorphosis*? Although Gregor's transformation might be the most drastic, other characters undergo changes as well. Explain the various transformations throughout the text and how those reflect a theme of the text. Cite specific evidence of the changes. (RL.9-10.2, RL.9-10.3) ▪ What are some themes explored in *The Metamorphosis*? How are those themes developed? (RL.9-10.2)

TEXT SEQUENCE	TEXT USE
	• **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, with a small group of students, reread the most complex passages from the anchor text while viewing illustrations[23] that accompany the passage. This can help students visualize as they are reading the text. *(**Note:** Only provide the images, not the adapted, easier text. Use the images to support students in understanding the more complex text, not to replace the complex text.)* Follow this by having students break down the most complex sentences in the passage to understand how the structure and use of different phrases work together to develop meaning. (L.9-10.1a,b) In Book 1 of *The Metamorphosis*, show the image of Gregor in his bed, and then have students analyze specific phrases in the text, drawing comparisons between what the text says and what the drawing depicts. **EXPRESS UNDERSTANDING:** • Have students write a timed essay in response to one of the discussion questions. (W.9-10.1a-e, W.9-10.4, W.9-10.10) • Following the timed writing, divide students into pairs. Have them swap their essays and review their partner's essay: 1. Identify and underline the thesis or main claim of the essay. 2. Next to each body paragraph, write a one-sentence summary. (RI.9-10.2) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. (RI.9-10.3) 3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text). 4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. (RI.9-10.8) 5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses and using parallel structure. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.9-10.1a-b) 6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (L.9-10.6) 7. Edit the essay for spelling mistakes and use of proper punctuation. (L.9-10.2a-c)

[23] http://www.randomhouse.com/crown/metamorphosis/

TEXT SEQUENCE	TEXT USE
	8. Return the essays to their owners and have students review the feedback. Allow students to rewrite their essays, revising sentences and strengthening their arguments based on the feedback. **(**W.9-10.4, W.9-10.5) **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 5: "Sestina," Elizabeth Bishop "Ode to Sadness," Pablo Neruda *The Metamorphosis,* **Franz Kafka (**Audio**)**	**TEXT DESCRIPTION:** "Sestina" details the afternoon of a young girl and her grandmother interspersed with various magical occurrences, and "Ode to Sadness" personifies sadness. **TEXT FOCUS:** The poems contain figurative language and word choice that create a rich, magical look at a family afternoon or sadness. These poems, specifically Neruda's, build upon a connection between myths and magical realism and connect to themes of *The Metamorphosis*. **MODEL TASKS** **LESSON OVERVIEW:** Students read the poems and analyze them using TP-CASTT strategy. Students continue working on their dialectical journals and then participate in a discussion comparing the themes of various texts in the unit. **READ AND UNDERSTAND THE TEXT:** • Have students read "Sestina" and "Ode to Sadness" in pairs and analyze using TP-CASTT[24] to determine the meaning of key words and phrases, the connection between figurative language and magical realism, and how the language of the poem reveals a theme. (RL.9-10.1; RL.9-10.2; RL.9-10.4; RL.9-10.9; L.9-10.4a,c,d; L.9-10.5b; L.9-10.6) • Have students work in pairs to evaluate both texts based on the following questions: o What elements of magical realism and myths are present in the poems? How are these elements developed through the figurative language in the text? (RL.9-10.1, RL.9-10.2, RL.9-10.4) o How do these poems relate thematically to *The Metamorphosis*? (RL.9-10.2) How are the themes similarly developed in each text? (RL.9-10.3, RL.9-10.4, RL.9-10.6, L.9-10.5a-b) • Have students continue to work on the unit dialectical journal begun in lesson 2. Ask them to identify words, phrases, and quotations that connect magical realism and a human truth. For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b)

[24] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have each pair briefly explain in writing how the central ideas of each text relate, citing strong and thorough textual evidence to support their response. (W.9-10.9a, W.9-10.10) • Conduct a class discussion in which pairs share their responses and provide feedback. Have students discuss how Bishop, Neruda, and Kafka built upon aspects of myths to create magical realism. (SL.9-10.1a,c-d) Then have students work with their partners again to revise their written response and conclude the response by explaining how the texts use elements of both the myth and magical realism. (RL.9-10.2, RL.9.10.6)
LESSON 6: "The Nose," Nikolai Gogol Part 1 of "Magical Realism in the Works of Nikolai Gogol," **James D. Hardy and Nicholas Stanton**	**TEXT DESCRIPTION:** "The Nose" tells the story of a man who wakes up one morning to find that his nose is missing from his face, and the informational text offers insight into how and why Nikolai Gogol included magical realism within his works. **TEXT FOCUS:** "The Nose" presents an event typical of magical realism, allowing students to further develop their analytical reading skills in preparation for the cold-read and extension tasks. The article serves to further develop students' understanding of magical realism and its connection to our real world. **MODEL TASKS** **LESSON OVERVIEW:** Students read and annotate the text, focusing on magical realism. They continue to work on the unit dialectical journal. Then they write an objective summary of the article and participate in class discussion. **READ AND UNDERSTAND THE TEXT:** • Have students read "The Nose" independently and write a summary of the story. (RL.9-10.2, W.9-10.10) • While reading, ask students to identify unfamiliar words and define them in context. (L.9-10.4a) Prompt them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b,d; L.9-10.6) Have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a semantic map.[25] (L.9-10.4c) • Direct students to annotate the text for how the events of the text, including the development of Major Kovalyov and his nose, meet the criteria for magical realism. After they have read and summarized the text, have students generate a list of possible themes for the story and connect the themes to specific textual evidence. (RL.9-10.1, RL.9-10.2, RL.9-10.3)

[25] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• In the unit dialectical journal, have students record words, phrases, and quotations that connect magical realism and a human truth. For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b) • Have students read the essay independently, rereading as needed for scaffolding. • Direct students to annotate the text in pairs, focusing on how Hardy and Stanton explain magical realism using Gogol's work and circling words or phrases that explain the elements of the subgenre. (RI.9-10.2) • Have students work with a partner to divide the text into four sections, where each section introduces a new idea or claim and develops it. Have them reread the text independently and summarize each section. (RI.9-10.2, RI.9-10.10) Students should then complete the following with their partner: o Using a three-column chart, (1) identify the main claim or point made in each section, (2) identify specific phrases, sentences, or paragraphs that develop and refine the claim of each section, and (3) identify the connections made between the claims of each section. (RI.9-10.1, RI.9-10.3, RI.9-10.5) **EXPRESS UNDERSTANDING:** • Conduct a class discussion in which students respond to the following with information from both texts: o Hardy and Stanton assert, "If canonical modern magical realism expects the fantastic to precede [. . .] the real, in Gogol the real gives rise to the fantastic, the unnatural explains the real and [everyday]." o How do everyday events in "The Nose" give rise to the fantastic? o What role does transformation play in both *The Metamorphosis* and "The Nose"? o How do Gogol and Kafka use unnatural events to reveal a human truth? (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.6, SL.9-10.1a, SL.9-10.4)
LESSON 7: "A Very Old Man with Enormous Wings," Gabriel Garcia Marquez	**TEXT DESCRIPTION:** This short story relates the tale of an old man with wings inexplicably appearing in a young couple's backyard. **TEXT FOCUS:** Students should have a growing understanding of magical realism. With this text, students can investigate the many levels of magical realism: magical realism as social commentary or satire, revealing a unique human truth. **MODEL TASKS** **LESSON OVERVIEW:** Students read the text and continue to work on the unit dialectical journal. Then they participate in a Socratic seminar.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT AND UNDERSTAND: • Prior to reading, provide students with a purpose for reading. Say to them, "This is one of the most commonly read examples of magical realism. How does the author insert magical realism into the setting? The plot?" • Then have students read "A Very Old Man with Enormous Wings" independently and write a summary. (RL.9-10.2) • While reading, ask students to identify unfamiliar words and define them in context. (L.9-10.4a) Prompt them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a,b d; L.9-10.6) Lastly, have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a semantic map.[26] (L.9-10.4c) • In the unit dialectical journal, ask students to identify words and quotations that connect magical realism and a human truth. In this text, prompt students to pay attention to the religious symbolism and the motivations of and interactions between the old man, Pelayo and Elisenda, and the townspeople. (RL.9-10.3, L.9-10.5a) For each example, students record an interpretation of the language and a connection to a central idea. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5b) • Have students work in pairs to develop answers to the following questions: o Consider the structure of the story and the lack of resolution or explanation for the appearance of the old man. What is the effect of that structure? (RL.9-10.5) o Consider the motivations of Pelayo and Elisenda and the townspeople. How does their treatment of the old man reflect what they value? (RL.9-10.3) What human truth does their treatment reveal? (RL.9-10.2) o What is the relationship between old age and suffering in this story? What do the magical elements of the story seem to convey about old age and suffering? (RL.9-10.2) **EXPRESS UNDERSTANDING** • Conduct a Socratic seminar[27] based on one or more of the following questions: o Consider the idea of transformation and change as seen throughout the stories we've read in the unit. How do these ideas connect to myths and traditional literature? (RL.9-10.9) Why is transformation an effective motif throughout the texts in the unit? How do the transformations reveal a human truth? (RL.9-10.2, L.9-10.5a)

[26] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[27] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	o What themes are similar across all the texts? What are these authors trying to say about human behavior and how we interact with others? (RL.9-10.2, RL.9-10.3, RL.9-10.6) Provide students 15 minutes to work independently or in pairs to devise answers to the questions and locate specific evidence from the unit texts and their dialectical journals. (RL.9-10.1) Form two concentric circles and have the inner circle discuss their answers to the questions for eight minutes using accountable talk[28] and providing evidence for their ideas and actively incorporating others into the discussion. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, ask students in the outer circle to evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like Today'sMeet.[29] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the discussion, have the class review the recorded thoughts and reflect on the seminar by indicating how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion and how they could improve future discussions (i.e., incorporating others into the discussion, asking more questions, making more connections between ideas). (SL.9-10.1c-d, SL.9-10.6)
LESSON 8: *The Metamorphosis*, **Franz Kafka (Audio)** "The Transformation of Arachne into a Spider" from *Metamorphoses*, Ovid	**TEXT DESCRIPTION:** The anchor text details the story of a young man who is one day inexplicably turned into an insect. This myth demonstrates the roots of magical realism and the concept of transformation in a similar manner to the anchor text. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 9 Various texts for independent research	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task
LESSON 10 Introduction to Lecture on the Metamorphosis, Vladimir Nabokov "Nothing but Death," Pablo Neruda	**TEXT DESCRIPTION:** The introduction to "Lecture on the Metamorphosis" further conceptualizes the genre of magical realism, and "Nothing but Death" provides a fantastical description of death. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Cold-Read Task

[28] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[29] https://todaysmeet.com/

UNIT: *THINGS FALL APART*

ANCHOR TEXT

Things Fall Apart, Chinua Achebe (Literary)

RELATED TEXTS

Literary Texts

- "The White Man's Burden," Rudyard Kipling (Poem)
- "Languages," Carl Sandburg (Poem)
- "The Tower of Babel," Genesis 11, the Bible
- "The Second Coming," William Butler Yeats (Poem)
- "Afro-American Fragment," Langston Hughes (Poem)

Informational Texts

- Excerpts from "Chinua Achebe: The Art of Fiction No. 139," Jerome Brooks, *The Paris Review*, Issue #133, Winter 1994 (Interview)
- The introduction, questions 1-7, and Achebe's responses (pages 1-4) from "An African Voice," Katie Bacon, *The Atlantic Online*, August 2, 2000 (Interview)
- "Mother Tongue," Amy Tan
- Sections 1 and 2 of "Aria," Richard Rodriguez
- "A Celebration of Grandfathers," Rudolfo Anaya

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- "Pre-Colonial Africa, 17th and 18th Centuries" and "The Colonization of Africa, 1870-1910," Ward, Prothero, and Leathes, *The Cambridge Modern History Atlas*

UNIT FOCUS

Students learn what happens when cultures collide from the perspective of the "other." They come to understand the effects of globalization, cultural diffusion, and the struggle between tradition and change. Students also learn to discuss the literary merits of various texts by talking about their form, theme, language, and style. This unit connects to geography themes, specifically culture and language.

Text Use: Development of complex characters with conflicting motivations and different points of view, theme, style, and use of rhetoric

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.6, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6

Language: L.9-10.1a-b; L.9-10.2a-c; L.9-10.3a; L.9-10.4a, c-d; L.9-10.5a-b; L.9-10.6

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Things Fall Apart Unit Overview

Unit Focus

- **Topic**: Culture, globalization, and language
- **Themes**: Change versus tradition and the results of cultural collisions
- **Text Use**: Development of complex characters with conflicting motivations and different points of view, theme, style, and use of rhetoric

Summative Unit Assessments

A culminating writing task:

- Analyze how character conflicts and perspectives develop theme
- Compare and contrast different interpretations of culture by analyzing points of view of different characters

A cold-read task:

- Read and understand grade-level texts
- Write in response to text

An extension task:

- Read and cite research from nonfiction texts
- Apply nonfiction research to write narratives
- Synthesize and present information from research and narratives

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "The White Man's Burden"; "Pre-Colonial Africa, 17th and 18th Centuries" and "The Colonization of Africa, 1870-1910," *The Cambridge Modern History Atlas* (sample tasks included)
- Lesson 2: Chapters 1-7 of *Things Fall Apart*(sample tasks included)
- Lesson 3: Chapters 8-11 of *Things Fall Apart*
- Lesson 4: Chapters 12-13 of *Things Fall Apart* and questions 1 (page 2), 13-14 (page 8), and 22-26 (pages 10-11) and Achebe's responses from "Chinua Achebe: The Art of Fiction No. 139" *The Paris Review* (sample tasks included)
- Lesson 5: The introduction, questions 1-7, and Achebe's responses (pages 1-4) from "An African Voice," *The Atlantic Online*
- Lesson 6: Chapters 14-19 of *Things Fall Apart* (sample tasks included)
- Lesson 7: Chapters 20-25 of *Things Fall Apart* and "The Second Coming" (sample tasks included)
- Lesson 8: *Things Fall Apart* (culminating writing task)
- Lesson 9: Question 11 and Achebe's response (page 7) from "Chinua Achebe: The Art of Fiction No. 139," *The Paris Review* (extension task)
- Lesson 10: "Languages" and "The Tower of Babel," Genesis 11, the Bible (sample tasks included)
- Lesson 11: "Mother Tongue"
- Lesson 12: Pages 1-10 of "Aria" (extension task)
- Lesson 13: "Afro-American Fragment" and "A Celebration of Grandfathers" (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In a series of interviews with Jerome Brooks, Chinua Achebe says the following about *Things Fall Apart*: "[It]is a kind of fundamental story of my condition that demanded to be heard….I believe in the complexity of the human story and that there's no way you can tell that story in one way and say, this is it. Always there will be someone who can tell it differently depending on where they are standing….This is the way I think the world's stories should be told—from many different perspectives."

How is the human story told from a different perspective in *Things Fall Apart*? Determine a theme of *Things Fall Apart* based on the complex characters and their different cultural experiences and perspectives. (RL.9-10.2, RL.9-10.3, RL.9-10.6) Write a multi-paragraph essay that identifies a theme and analyzes how that theme is shaped and refined over the course of the novel. (W.9-10.1a-e, W.9-10.4, W.9-10.5, W.9-10.10) Use proper grammar, conventions, spelling, and grade-appropriate words and phrases. Cite several pieces of textual evidence to support the analysis, including direct quotations with page numbers. (RL.9-10.1, W.9-10.9a, L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Culture, globalization, and language • **Themes**: Change versus tradition and the results of cultural collisions • **Text Use**: Development of complex characters with conflicting motivations and different points of view, theme, style, and use of rhetoric	**This task assesses:** • Analyzing how character conflicts and perspectives develop theme • Comparing and contrasting different interpretations of culture by analyzing points of view of different characters	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 **Express understanding of text:** • Lesson 1 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 8 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "Afro-American Fragment" by Langston Hughes and "A Celebration of Grandfathers" by Rudolfo Anaya independently and then **answer** a combination of multiple-choice and constructed-response questions[3] about the texts, using evidence for all answers. Sample questions:

1. Identify one tone of "Afro-American Fragment." Explain the effect of the following phrases on the tone of the poem: "words sad-sung," "vast mist of race," "bitter yearnings," "Africa's/Dark face." (RI.9-10.1, RL.9-10.4, L.9-10.5a-b)
2. *Atavistic* means "relating to or reverting to something ancient or ancestral." How do the lines "I do not understand,/This song of atavistic land,/Of bitter yearnings lost/Without a place—" develop a theme of "Afro-American Fragment"? (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4a, L.9-10.6)
3. Consider the title "Afro-American Fragment." How does the title connect to a theme of the poem? (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.4a, L.9-10.5b, L.9-10.6)
4. How are the grandfather's values shaped by the setting in "A Celebration of Grandfathers"? (RI.9-10.3, RI.9-10.5)
5. Compare Anaya's grandfather when he was younger to his final days in "A Celebration of Grandfathers." How does the explanation of Anaya's grandfather's changes connect to and develop a central idea of the text? (RI.9-10.2, RI.9-10.3, RI.9-10.5)
6. According to "A Celebration of Grandfathers," what does Anaya value about his grandfather? How does what he chooses to emphasize in his descriptions (e.g., author's language, tone, etc.) reveal and develop a point of view? (RI.9-10.1, RI.9-10.4, RI.9-10.6)
7. Compare the purpose in "Afro-American Fragment" with that of "A Celebration of Grandfathers." What is the purpose of each text, and how is that purpose conveyed? According to both texts, how do people or ideas that came before (e.g., family, ancestors, language, personal history) affect a person's identity? How do these texts support or refine themes explored in *Things Fall Apart*? (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.6, W.9-10.9a-b, W.9-10.10)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Culture, globalization, and language • **Themes**: Change versus tradition and the results of cultural collisions • **Text Use**: Development of complex characters with conflicting motivations and different points of view, theme, style, and use of rhetoric	**This task focuses on:** • Reading and understanding grade-level texts • Writing in response to text	**Read and understand text:** • Lesson 5 • Lesson 10 (sample tasks included) **Express understanding of text:** • Lesson 7 (sample tasks included) • Lesson 13 (use this task)

EXTENSION TASK[4]

In an interview with *The Atlantic Online,* Chinua Achebe says, "There may be cultures that may sadly have to go, because no one is rooting for them, but we should make the effort to prevent this. We have to hold this conversation, which is a conversation of stories, a conversation of languages, and see what happens."

First, using the texts from this unit and additional information gathered from at least two credible sources through independent research, evaluate the role language plays in creating and preserving cultural identity. (RI.9-10.8, W.9-10.7, W.9-10.8, SL.9-10.2) Possible additional resources include the Endangered Language Project website or the Smithsonian Department of Anthropology project, ***Recovering Voices: Documenting & Sustaining Endangered Languages & Knowledge***.

Then, create a two-part report:

> ***Part 1***: Select a single word or phrase that is important to your personal history. Using Tan's "Mother Tongue," Rodriguez's "Aria," and/or Anaya's "A Celebration of Grandfathers" as a model, write a narrative essay about the word or phrase. This should first include defining the different meanings of the word or phrase; identifying associations, other forms, and interpretations of the word based on your context; and explaining its history or etymology. Finally, describe in writing the impact the word or phrase has had on your life. When describing the impact, create a well-developed sequence of events, use effective narrative techniques and sensory language. (W.9-10.3a-e, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.10, L.9-10.1a-b, L.9-10.2a-c, L.9-10.4a-d, L.9-10.5b, L.9-10.6)
>
> ***Part 2***: Work in a small group to create an informative multimedia product (e.g., website, video, blog, hyperlinked pamphlet, etc.) and presentation that synthesize and logically present the research findings and evaluations of each group member. (RI.9-10.2, W.9-10.2a-f, W.9-10.10, SL.9-10.1b, SL.9-10.4, SL.9-10.5, SL.9-10.6**)** Use a combination of images, graphics, and specific examples from the readings and research as support. (RI.9-10.1, W.9-10.6, W.9-10.9a-b**)** Use proper attribution to avoid plagiarism of all sources and follow MLA guidelines. (RI.9-10.1, RI.9-10.2, W.9-10.9a-b, L.9-10.3a**) Effectively deliver the presentation and be prepared to ask and answer questions about the content of the presentation.** (SL.9-10.1a, c-d**;** SL.9-10.4; SL.9-10.6**)**

NOTE to Teachers: This task is first introduced in Lesson 9 and continues through Lesson 12. There are additional activities in each lesson below that help students complete this task. They include:

- Lesson 9: Extension task is introduced. Students write an initial reflection that they come back to as they read and discuss more content.
- Lesson 10: Students read and comprehend two new texts and compare them to the anchor text. Students refine their initial extension task reflection.
- Lesson 11: Students read and comprehend "Mother Tongue." Students refine their extension task reflection.
- Lesson 12: Students read and comprehend excerpts of "Aria." Students refine their extension task reflection and complete all task sections.

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Culture, globalization, and language • **Themes**: Change versus tradition and the results of cultural collisions • **Text Use**: Development of complex characters with conflicting motivations and different points of view, theme, style, and use of rhetoric	**This task focuses on:** • Reading and citing research from nonfiction • Applying nonfiction research to writing narratives • Synthesizing and presenting information from research and narratives	**Read and understand text:** • Lesson 6 (sample tasks included) • Lesson 10 (sample tasks included) **Express understanding of text:** • Lesson 9 (use this task) • Lesson 11 (use this task) • Lesson 12 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] "The White Man's Burden," Rudyard Kipling "Pre-Colonial Africa, 17th and 18th Centuries" and "The Colonization of Africa, 1870-1910," Ward, Prothero, and Leathes, *The Cambridge Modern History Atlas*	**TEXT DESCRIPTION:** Rudyard Kipling is widely considered "Britain's imperialist poet." "The White Man's Burden" encouraged President Roosevelt and the United States to fight for control of the Philippines in 1899. The poem contains a potentially offensive point of view if students do not understand the historical context of the poem. Provide students with the prefacing information on the History Matters[7] site to support this. The maps provide a visual image of the changes in Africa due to European imperialism. **TEXT FOCUS:** "The White Man's Burden" provides opportunities for analyzing a point of view reflected in a work from outside the United States. (RL.9-10.6) Students determine the meaning of words and phrases and analyze their impact on the meaning and the tone of the poem. (RL.9-10.4) The brief background information for each map provides historical context for the visuals, but should not be shared until after students have had a chance to explore the maps, make comparisons, and draw conclusions (including information gained from the poem) about the cause-and-effect relationships that resulted in the changes. (SL.9-10.2) **MODEL TASKS** **LESSON OVERVIEW:** Students read background knowledge about imperialism and then work in pairs to read a poem and view maps that relate to the content of the poem. Then students participate in a discussion and write a response based on the question in the discussion. **READ AND UNDERSTAND THE TEXTS:** • Read aloud the introduction to "The White Man's Burden" as students follow along. Define the word *imperialism* as a class. Have students work in pairs to create a written summary of the context of the poem. (RI.9-10.2, W.9-10.10) Have each pair share their summary with the class. (SL.9-10.1a-b, SL.9-10.4) Clear up any misunderstandings or misconceptions prior to reading the poem. • Have students read "The White Man's Burden" in pairs and circle words and phrases that reveal the speaker's attitude or point of view. Reread the identified words and phrases to determine the tone of the poem. What point of view does this poem convey? (RL.9-10.4, RL.9-10.6, L.9-10.5a-b)

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[7] http://historymatters.gmu.edu/d/5478/

TEXT SEQUENCE	TEXT USE
	• Have students work in pairs to view the maps using the Library of Congress Analysis Tool for Maps. This teacher's guide[8] provides analysis questions and the Primary Source Analysis Tool[9] (PDF version[10]) provides space for students to record their analysis. Students should complete this analysis prepared to explain what specific changes in Africa happened prior to and after the colonization that occurred between 1870 and 1910. **EXPRESS UNDERSTANDING:** • Prompt students to reread "The White Man's Burden" independently and determine how the point of view expressed in the poem corroborates the changes seen in the maps. (RL.9-10.6, RI.9-10.7) Conduct a discussion based on the following question: "What do these texts convey about the relationship between Europeans and Africans?" (SL.9-10.1a, c-d; SL.9-10.4; SL.9-10.6) Cite specific textual evidence from both sources and identify which details are emphasized in the different texts (poem and maps). (RL.9-10.1) • Conclude the discussion by asking students to independently write a response in answer to the discussion question above. (RL.9-10.1, RL.9-10.6, RI.9-10.7, W.9-10.2a-b, W.9-10.9a-b, W.9-10.10) • **Note for Small-Group Writing:** In all written responses, require students to use parallel structure, various types of phrases, and compound sentences joined by semicolons and conjunctive adverbs in order to strengthen the quality of their writing. Students began this work in grade 9, so additional support in doing this correctly can be based on individual student weaknesses as seen through their writing samples. Support students through mini-lessons using student writing samples, peer editing, and teacher-student conferences. (L.9-10.1a-b, L.9-10.2a)
LESSON 2: Chapters 1-7 of *Things Fall Apart*, Chinua Achebe	**TEXT DESCRIPTION:** Chapters 1-7 of *Things Fall Apart* establish the major characters of the text and their motivations. They also introduce the Igbo culture and themes of the novel. The novel's style is easy to read but will present challenges to students because of the cultural experiences Achebe presents. Students will need to discuss and explore the meaning conveyed by the information provided. **TEXT FOCUS:** Students read and discuss key ideas and details, including the development of Okonkwo's character and internal conflicts and various themes. (RL.9-10.2, RL.9-10.3) Okonkwo's character is illustrated through a narrator's limited omniscient point of view.

[8] http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Maps.pdf
[9] http://www.loc.gov/teachers/primary-source-analysis-tool/
[10] http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Read the first chapter aloud and have the students read the rest independently. Students identify characters and their interactions. Students discuss and write about the main character's developing point of view. **READ THE TEXT:** • Read the first chapter aloud with students as they follow along. Answer any questions or address confusion about the cultural differences presented in the text. • Have students read the remaining chapters in small groups. (RL.9-10.10) • Have students reread sections and, in journals or reading logs, summarize character interactions and the plot of the novel based on the following sections. Students should create a graphic organizer with three columns. The first should say "text section," the second "key character interactions," and the third "key events." In each column, students should summarize key pieces of information for the chapters below and cite the associated text references. (RL.9-10.2, W.9-10.10) o Chapter 1: the characterization of Unoka, Okonkwo's father o Chapter 2: the last part of the chapter, beginning with "Okonkwo ruled his house with a heavy hand" o Chapter 4: the first two paragraphs o Chapter 5: Okonkwo's outburst with his gun o Chapter 7: Ikemefuna's murder **UNDERSTAND THE TEXT:** • Have students swap their charts with a partner to provide feedback. Prompt students to make revisions to their summaries based on the peer feedback. (RL.9-10.2, W.9-10.5, W.9-10.10) • In pairs, have students determine a point of view that is representative of the Igbo culture and examine how Achebe establishes that point of view through his language, story elements (e.g., characters, conflicts, setting, plot details), selecting quotations from the text that support the identified point of view. (RL.9-10.3, RL.9-10.4) • Using accountable talk,[11] discuss as a class how the point of view they determined compares to points of view in Western cultures. (RL.9-10.6, SL.9-10.1a, SL.9-10.6) Conclude by creating a class list of the Igbo people's values. Ask students to cite evidence to support their interpretations. (RL.9-10.1, RL.9-10.4, RL.9-10.6)

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students create a graphic organizer with three columns that (1) identify and describe the major characters of the novel, including labeling them as either a protagonist or antagonist, (2) determine each character's motivations as revealed through their interactions with each other and their environment, and (3) use words, phrases, and quotations from the text as support. (RL.9-10.1, RL.9-10.3, RL.9-10.4) Students will come back to this graphic organizer throughout the reading of the novel. Be sure they create it in journals that are easily accessible for the remainder of the unit. **EXPRESS UNDERSTANDING:** • Have students work in pairs to write a response to the following questions: How do Okonkwo's thoughts and actions convey his motivations? How do Okonkwo's motivations establish a theme of the novel? (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.1a-c, W.9-10.9a, W.9-10.10)
LESSON 3: Chapters 8-11 of *Things Fall Apart*, Chinua Achebe	**TEXT DESCRIPTION:** Chapters 8-11 of *Things Fall Apart* continue to develop Okonkwo's character and his conflicting motivations. As his character develops, students begin to understand how the Igbo culture causes some of his internal conflict and how individuals are shaped by the culture in which they live. Okonkwo's relationship with Ezinma, his favorite daughter, emerges and shapes some of the themes of the novel while Nwoye, his son, develops into a more complex, conflicted character. **TEXT FOCUS:** The first two pages of Chapter 8 (Okonkwo's reaction to Ikemefuna's death) and the first paragraph of Chapter 9 are suitable for students to summarize and to continue completing the graphic organizer begun in Lesson 2. Encourage students to consider why Achebe might include the events of these chapters. Focus students on discussing and analyzing in writing how Okonkwo's complex reactions to Ikemefuna's death enhance their understanding of his character: How does Okonkwo's reaction reveal his internal conflicts and develop a theme established in Chapters 1-7? (RL.9-10.2, RL.9-10.3) Students might be confused by the events surrounding Ezinma's illness. Support their understanding by asking them to consider what Okonkwo's relationship with Ezinma reveals about Okonkwo's character and the Igbo culture. In addition, ask them to explain how Okonkwo's reaction to Ekwefi's concern develops a theme established in Chapters 1-7. Use this information to add to the class list begun in Lesson 2.
LESSON 4: Chapters 12-13 of *Things Fall Apart*, Chinua Achebe Questions 1 (page 2), 13-14 (page 8), and 22-26 (pages 10-11) and Achebe's responses from "Chinua	**TEXT DESCRIPTION:** Chapters 12 and 13 of *Things Fall Apart* build to a climactic event in which Okonkwo's usually impotent gun discharges and kills a tribe member. The symbolic nature of this event and the resulting exile are powerful methods for helping students understand the complexity of the Igbo culture. The excerpt from *The Paris Review* illustrates Achebe's views on the interactions between character, plot, and theme. **TEXT FOCUS:** Students may impose Western ideology onto the Igbo people, which can result in confusion about Okonkwo's accident and resulting banishment. The interview serves as a way to better understand the Igbo people so students can make meaning of the events in these chapters.

TEXT SEQUENCE	TEXT USE
Achebe: The Art of Fiction No. 139," Jerome Brooks, *The Paris Review*, Issue #133, Winter 1994 (Interview)	**MODEL TASKS** **LESSON OVERVIEW:** Students read Chapters 12-13 of *Things Fall Apart* independently. Read the interview sections as a class. Discuss key connections and have students complete the lesson with a brief timed written response. **READ AND UNDERSTAND THE TEXT:** • Have students read the chapters independently during or outside of class. • As a class, evaluate Achebe's intentions, using the class list begun in Lesson 2 and Achebe's responses in the interview. Focus students on summarizing Achebe's responses to question 13, "Can you say something about the germination of a work…" and question 14, "What is the place of plot..." These sections prompt students to consider how the character and plot in *Things Fall Apart* interact to convey a theme or central idea. Additionally, the short dialogue (questions 22-26 and Achebe's responses) illustrates the effect of Okonkwo's character on readers. • A rich examination of global themes in literature arises from the second excerpt. Help students make connections to other works they have studied or read independently. (RI.9-10.10) **EXPRESS UNDERSTANDING:** • Conduct a discussion in which students use accountable talk[12] and discuss how Okonkwo's motivations and actions develop the plot and themes of the novel. (RL.9-10.2, RL.9-10.3, SL.9-10.1a, SL.9-10.6) Ensure students cite specific textual evidence from the novel and the interview to support their responses. (RL.9-10.1) • Following the fishbowl discussions, have students write a brief timed analysis of the question above. (RL.9-10.1, RL.9-10.2, W.9-10.1a-e, W.9-10.9a-b, W.9-10.10)
LESSON 5: The introduction, questions 1-7, and Achebe's responses (pages 1-4) from "An African Voice," Katie Bacon, *The Atlantic Online*, August 2, 2000 (Interview)	**TEXT DESCRIPTION:** The excerpts from "An African Voice" provide students with Achebe's point of view about "the process of 're-storying' peoples who had been knocked silent by all kinds of dispossession." **TEXT FOCUS:** Students are better equipped to read and analyze Chapters 14-19 of *Things Fall Apart* if they develop an understanding of Achebe's point of view and purpose for writing the novel. Students read and summarize the interview and determine a central idea. (RI.9-10.2) Students examine through writing the connections between the various questions and Achebe's language in response, and how the questions and responses build and develop a central idea. (RI.9-10.3, RI.9-10.4, RI.9-10.5)

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 6: Chapters 14-19 of *Things Fall Apart*, Chinua Achebe	**TEXT DESCRIPTION:** These chapters comprise Part 2 of *Things Fall Apart,* in which Okonkwo, his family, and his people begin to interact with European missionaries and colonizers. This section of the novel introduces the concepts of cultural interaction and collision. **TEXT FOCUS:** Students examine the interactions between the Igbo people and the Europeans. Specifically, they consider both perspectives in order to explain the themes that Achebe establishes and develops in this section of the novel. (RL.9-10.2, RL.9-10.6) Students use their understanding of the Igbo culture to analyze the cultural collisions from an objective point of view as they select the most critical scenes for analysis. **MODEL TASKS** **LESSON OVERVIEW:** After independently reading the text, students examine interactions between the Igbo people and Europeans to determine how they relate and create an annotated timeline. They then write a timed essay about how the interactions develop a theme. **READ THE TEXT:** • Have students read Chapters 14-19 of *Things Fall Apart* independently and summarize the plot and character interactions in their journals. (RL.9-10.2, RL.9-10.10) **UNDERSTAND THE TEXT:** • Ask students to review to the class list and graphic organizer begun in Lesson 2. • Have them independently determine a point of view of the Igbo culture. • Have students identify important interactions between the Igbo people and Europeans from Chapters 14-19. They should summarize each interaction by explaining what happened and detail the European and Igbo experience during the interaction. Have students note the associated pages as a citation. (RL.9-10.6) • Conduct a class discussion for students to share the point of view they identified and the various interactions they noted in these chapters. Add a column to the class list (or use a different colored marker) and add details from these chapters to the class list. Focus on how the values of the Igbo culture contrast with the European culture. (RL.9-10.1) • Have students work in pairs to create an annotated timeline of the most critical interactions between the Igbo people and the Europeans in Part 2. For each identified interaction, students should (1) write a narrative summary of each event, (2) evaluate its significance to the plot of the novel, and (3) explain how the event contributes to the development of Okonkwo's character. (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.9a, W.9-10.10) Require students to maintain an objective point of view (not favoring the Igbo or the Europeans).

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	• Have students swap timelines with another pair to provide feedback on the writing, focusing on ensuring that the summaries remain objective. (W.9-10.5) • Have the groups of four determine how the interactions between the Igbo and the Europeans reveal and develop a theme of *Things Fall Apart*. (RL.9-10.2, RL.9-10.6) **EXPRESS UNDERSTANDING:** • Have students independently write a brief timed analysis[13] based on the following: Examine how the cultural collisions in Chapters 14-19 develop a theme of *Things Fall Apart*. (RL.9-10.1, RL.9-10.2, W.9-10.1a-e, W.9-10.9a, W.9-10.10)
LESSON 7: Chapters 20-25 of *Things Fall Apart*, Chinua Achebe "The Second Coming," William Butler Yeats	**TEXT DESCRIPTION:** In Part 3 of *Things Fall Apart*, Okonkwo returns from exile and experiences European domination firsthand, which results in his suicide in the final chapter. This section of the novel alternates between the Igbo and the European point of view, which students should be attentive to as they read. The poem "The Second Coming" is the source of the title of *Things Fall Apart*; Achebe uses the opening four lines of the poem as the epigraph of the novel and has discussed in interviews the texts' relationship. **TEXT FOCUS:** While the novel predominantly presents the Igbo point of view, Part 3 presents the European point of view in several places, which should be studied in conjunction with "The Second Coming." The poem captures the domination of European culture and the resulting dissolution of the Igbo culture illustrated in Part 3 of the novel. **MODEL TASKS** **LESSON OVERVIEW:** Students independently read the last chapters of *Things Fall Apart* and examine how point of view affects the development of theme. Then they analyze "The Second Coming" to determine its theme. Lastly, students participate in a Socratic seminar to examine the connection between the poem and the novel and discuss the importance of telling stories from different perspectives. **READ AND UNDERSTAND THE TEXTS:** • Students read Chapters 20-25 of *Things Fall Apart* independently and summarize the characters' interaction and plot of the novel. (RL.9-10.2, RL.9-10.10) • Conduct a class discussion to continue examining how Achebe establishes a point of view of the Igbo culture and contrasts it with European culture. Continue adding evidence to the class list (Lesson 6). (RL.9-10.6)

[13] https://www.tcc.fl.edu/Current/Academics/LearningCommons/Second%20Floor%20Documents/TOP%20TEN%20TIPS%20FOR%20TIMED%20WRITINGS.pdf

TEXT SEQUENCE	TEXT USE
	• Have students locate and mark the places in Part 3 where the European point of view is revealed. Then, review the class list from Lesson 2 as a class. Divide students into pairs and have them create a draft of a written response in which they identify the contrasting points of view of the Igbo and European cultures and then explain how the alternating points of view in the novel affect the development of the themes of the novel. (RL.9-10.1, RL.9-10.2, RL.9-10.6, W.9-10.9a, W.9-10.10) • Have students read "The Second Coming" in pairs and analyze "The Second Coming" using TP-CASTT[14] to determine the meaning of key words and phrases, repeated allusions to Revelations, and how the language of the poem reveals a theme. (RL.9-10.1; RL.9-10.2; RL.9-10.4; RL.9-10.9; L.9-10.4a, c, d; L.9-10.5b; L.9-10.6) **EXPRESS UNDERSTANDING:** • Conduct a Socratic seminar[15] based on one or more of the following questions: o How successful is Achebe in illustrating through Part 1 of *Things Fall Apart* "a balance of stories where every people will be able to contribute to a definition of themselves"? (RL.9-10.2, RL.9-10.6) o Achebe said, "It was only later I discovered [Yeats's] theory of circles or cycles of civilization. I wasn't thinking of that at all when it came time to find a title. That phrase 'things fall apart' seemed to me just right and appropriate." How appropriate is the novel's title given the central idea of the titular poem? (RL.9-10.2) o Achebe has also said, "I believe in the complexity of the human story and that there's no way you can tell that story in one way and say, this is it. Always there will be someone who can tell it differently depending on where they are standing….This is the way I think the world's stories should be told—from many different perspectives." Based on the various texts read in this unit, do you agree or disagree with Achebe's interpretation? (RL.9-10.6) o How does literature engage readers in developing an understanding of the human condition? (RL.9-10.2) Form two circles. Provide time for students to work independently or in pairs to devise answers to the questions and locate specific evidence, using the graphic organizer, class list, and the annotated texts from the unit. (RL.9-10.1) Have the students form two circles, one partner from each pair on the inner circle and the other partner from each pair on the outer circle. Then have the inner circle discuss their answers to the questions for eight minutes, using accountable talk[16] and providing evidence for their ideas. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, students in the outer circle evaluate the point of view, reasoning,

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

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	and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like Today's Meet.[17] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. • Following the discussion, have the class review the recorded thoughts and indicate how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion. Have students explain how they could improve future discussions (e.g., incorporating others into the discussion, asking more questions, making more connections between ideas). (SL.9-10.1c-d, SL.9-10.6)
LESSON 8: *Things Fall Apart*, Chinua Achebe	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 9: Question 11 and Achebe's response (page 7) from "Chinua Achebe: The Art of Fiction No. 139," Jerome Brooks, *The Paris Review*, Issue #133, Winter 1994 (Interview)	**TEXT DESCRIPTION:** This excerpt from the interview is the question, "Has your work been translated into Igbo? Is it important for it to be translated into Igbo?" and Achebe's response. The connection between culture and language is established in the context of the novel study. This prepares students for the Extension Task. **TEXT FOCUS:** Introduce the Extension Task and have students work in groups to read the interview excerpt and complete the Extension Task. Students need to understand the difference between dialects and language so that they can understand the cultural impact of Dennis's translation and invention of a dialect. Engage students in writing a brief personal reflection in response to the following question: What is the relationship between language and culture? **SAMPLE SUMMATIVE TASK:** Begin Extension Task. See Teacher Note in the Extension Task to see how the task builds through the following lessons.
LESSON 10: "Languages," Carl Sandburg "The Tower of Babel," Genesis 11, the Bible	**TEXT DESCRIPTION:** "Languages" offers an interpretation of the changing quality of language. The excerpt from Genesis reveals an explanation of the origin of languages. As language is generally unifying, in this excerpt the introduction of new languages causes cultural fragmentation. **TEXT FOCUS:** "Languages" is thematically related to the anchor text, as evidenced by the cultural changes the Igbo experience in *Things Fall Apart*. "The Tower of Babel" is also connected to the anchor text as languages scatter people, and the Igbo culture becomes fragmented with the introduction of the European language and culture. Reading these texts supports students in completing the Extension Task, as they ensure students understand the connection between language and culture from Achebe's point of view prior to engaging them in research for the Extension Task.

[17] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Students analyze "Languages" and "The Tower of Babel" for similar themes and then compare those themes to themes of *Things Fall Apart*. The lesson concludes with students writing a reflection about how the poems further their understanding of the unit focus topics in preparation for the Extension Task. **READ AND UNDERSTAND THE TEXTS:** • Read aloud "Languages" once as students follow along. • Have students reread "Languages" independently and then paraphrase the poem, line by line. Then have students analyze "Languages" using TP-CASTT[18] to determine how Sandburg uses words and phrases to develop meaning and convey a theme. (RL.9-10.1, RL.9-10.2, RL.9-10.4, L.9-10.5a-b, L.9-10.6) • When finished, have students complete a two-column graphic organizer as a class. Column 1 should ask "What does the poet compare languages to?" and column 1 should ask "What is the purpose or significance of the comparison?" • Engage the entire class in a discussion using their notes. The following questions can be used: o Why choose a river? What is the significance of that comparison and imagery? o How do the comparisons contribute to an understanding of the central idea? o Why do languages evolve? • After the discussion, have students return to their graphic organizer to update it with new information and citations given the discussion. • Have students read "The Tower of Babel" independently and summarize the text. As students need support summarizing the text, have them consider the following questions: According to "The Tower of Babel," why was a single language problematic? Why do languages evolve? • Have students work in pairs to evaluate both texts based on the following questions: "What ideas about language are implied through each text?"[19] and "How are these ideas developed through the words and phrases in the text?" (RL.9-10.1, RL.9-10.2, RL.9-10.4)

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[19] Possible ideas for "Language": We cannot control language or stop it from evolving; as language crosses nations, it evolves and may lose its original form. Possible ideas for "The Tower of Babel": Language both unites and divides and is uncontrollable by humans; forced language changes fracture a culture.

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	• Then have each pair identify the central ideas of each text and explain in writing how the ideas of each text are related, citing textual evidence to support their response. (W.9-10.9a, W.9-10.10) • Conduct a class discussion in which pairs share their responses and provide feedback to other students. • Then read the following quote from the Extension Task: "There may be cultures that may sadly have to go, because no one is rooting for them, but we should make the effort to prevent this. We have to hold this conversation, which is a conversation of stories, a conversation of languages, and see what happens" (Achebe). Have students discuss what ideas about language are implied through the quote. (SL.9-10.1a, c-d) • Have students work with their partner to revise their written response and conclude by explaining how the two texts ("Languages" and "The Tower of Babel") relate to Achebe's point of view regarding languages as expressed in the quote and shape and refine a theme of *Things Fall Apart*. (RL.9-10.2, RL.9.10.6) **EXPRESS UNDERSTANDING:** • Have students continue their written personal reflection about language and culture from the previous lesson where they began the Extension Task. Have students consider: How do these two texts and your discussion further your understanding of the Extension Task? What questions do you have about the connections between language and culture? How can you use research to find answers to your questions? (W.9-10.10)
LESSON 11: "Mother Tongue," Amy Tan	**TEXT DESCRIPTION:** Amy Tan's "Mother Tongue" is a personal reflection on the relationship between language and family connection. In the essay, Tan relates how her mother's use of English affects her own use of English and their relationship. In this essay, language is unifying for her because it helps her to "[make] sense of the world"; however, she ponders language's effects on the choices and lifestyles of others. **TEXT FOCUS:** Students work to understand "Mother Tongue" and locate evidence from the texts in the unit, personal experiences, and additional library or Internet research to support their completion of the Extension Task. **MODEL TASKS** **LESSON OVERVIEW:** Students listen to the story read aloud prior to reading it independently and then work in pairs to summarize the essay. Students determine the claims of the essay and how Tan's language reveals her purpose. The lesson concludes with students writing a timed essay about how Tan develops a central idea. **READ THE TEXT:** • Although students should be able to read Tan's essay independently, read it aloud at least twice as students follow along. This allows students to "hear" the different voices Tan captures. After these readings, have students read the essay independently. (RI.9-10.10)

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Divide the class into pairs and have each pair make a list of Tan's claims in the essay. Prompt students to use horizontal lines to divide the essay into different sections based on Tan's claims. Then, have students work in pairs to review and agree upon the sections they identified and write an objective summary of each section. (RI.9-10.1, RI.9-10.2 , RI.9-10.5, RI.9-10.6) • Have students independently identify places in the essay where Tan uses dialogue or quotations to capture her mother's use of language in contrast to her own. Focus on how Tan describes language (e.g., "Englishes," "broken," "limited," "imperfect") and the changes in meanings of these words across the sections. Prompt students to reread the identified scenes and then discuss with their partner how the scenes they identified help Tan achieve the purpose of her essay. (RI.9-10.1, RI.9-10.2, RI.9-10.4, RI.9-10.6) **EXPRESS UNDERSTANDING:** • Have students write a brief timed explanation in response to the following: What claims does Tan make about language and how does she refine those claims throughout the essay? (RI.9-10.2) Identify each claim, the order each point is made, and the connections drawn between each section of the essay. (RI.9-10.3, RI.9-10.5) Cite evidence, including direct quotations, where appropriate. (RI.9-10.1, W.9-10.2a-f, W.9-10.4, W.9-10.9b, W.9-10.10, L.9-10.1a-b, L.9-10.2a, L.9-10.6) • Then ask students to continue their written personal reflection about language and culture from Lesson 9 where they began the Extension Task. Have students consider: How do this text and your discussion further your understanding of the Extension Task? What questions do you have about the connections between language and culture? How can you use research to find answers to your questions? (W.9-10.10) **SAMPLE SUMMATIVE TASK:** Extension Task
LESSON 12: Sections 1 and 2 of "Aria," Richard Rodriguez	**TEXT DESCRIPTION:** "Aria" presents a slightly less optimistic view of language barriers than does Tan's essay. Rodriguez chronicles the development of his bilingualism and its effects on his relationships with his family and the world. Students will only read an excerpt of the essay, beginning on page 1 (labeled page 326) until the break on page 14 (labeled page 339). **TEXT FOCUS:** Students should attend to Rodriguez's shifts in tone as they often signal shifts in his point of view of bilingualism and the effects of it on an individual, a family, and a culture. (RI.9-10.4, RI.9-10.6) Rodriguez's language is lyrical, and his syntax is more complex than others in the unit, so support students in exploring his language. Students work to understand "Aria" and locate evidence from the texts in the unit, personal experiences, and additional library or Internet research to support their completion of the Extension Task.

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Students analyze the vocabulary and language of the essay to determine how the author develops his claims. Students work independently to determine the author's claims, locate evidence, and explain how the claims are connected. **READ AND UNDERSTAND THE TEXT:** • Read the text aloud as students follow along. • After reading, have students select three or four words and define them in context (e.g., *syntax, inconsequential*, *linguistic*, *feigned, diffident* (*confident*)*, intrinsically*, *incongruity, tact, trivial/trivialize, eccentrically, cloistered*, *consoling*, *teeming*, *intimacy/intimate*, *conventional*, *unsentimental*, *profound*, *accentuated*, *inevitable, obliged*, *assurance*, *bemused*, *garbled*, *menial*, *effusive*). (L.9-10.4a) Have them explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (L.9-10.4a, b, d; L.9-10.6) Lastly, prompt students to verify the meaning and part of speech of the words using a dictionary and record the connections (including similar affixes or synonyms and antonyms), part of speech, and various forms and associations of the word on a semantic map.[20] (L.9-10.4c) • Have students work in pairs to reread the essay to determine the various sections of the essay based on the claims that Rodriguez makes. Prompt students to draw a horizontal line between each section of the essay (each section contains a different claim). Have each pair join with another pair to compare the different sections. Ask each group to share the sections they agreed on. • Assign each group a different section and have them write an objective summary. (RI.9-10.2) Have each group share their summary with the class and develop a class summary of the entire excerpt. (SL.9-10.1a-d) • Project paragraph 9 and read it aloud. Ask students to reread, interpret, and paraphrase the phrases and sentences in the paragraph with figurative or connotative meanings (e.g., "Conveyed through those sounds was the pleasing, soothing, consoling reminder that one was at home.") Discuss with students the rhetorical effect of the author's word choice. Sample prompting questions: o What *dichotomy* does Rodriguez establish in his experiences with language as a child? o What is Rodriguez's claim in this paragraph? How does he establish and support that claim? (RI.9-10.1,

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	RI.9-10.8) o How do the claim and structure of this paragraph build or refine a central idea of the entire text? (RI.9-10.5) o How does this paragraph add to the overall effect of the essay? (RI.9-10.6) • Have students work with their partner to analyze the structure of another paragraph in the text (assign different paragraphs to different pairs). Prompt each pair to identify instances in which Rodriguez describes his experiences with language as a child, and paraphrase and interpret phrases and sentences in the paragraph with figurative or connotative meanings.[21] Have each pair consider the effect of those sentences and how they are used to develop the claim and express a purpose. (RI.9-10.2, RI.9-10.6, L.9-10.5a-b, L.9-10.6) • Have each pair present the instances they identified to the class. Create a class T-chart labeled "Public" and "Private," and sort the references the pairs identified. Conduct a brief discussion based on questions similar to those above. (RI.9-10.1, RI.9-10.2) • Select two or three sentences from the text that contain an em dash (—) or parenthetical asides. Have students analyze the relationship between the phrases between or before and after em dashes, or how the content in the asides relates to the sentence, discussing the stylistic effect of Rodriguez's use of the dash or asides. Lastly, have students write their own sentence imitating a sentence[22] from "Aria" and use their own sentence in the writing for the Extension Task. **EXPRESS UNDERSTANDING:** • Have students work independently and use a three-column chart to (1) identify the main claim or point made in each section, (2) identify specific phrases, sentences, or paragraphs that develop and refine the claim of each section, and (3) identify the connections made between the claims of each section. (RI.9-10.1, RI.9-10.3, RI.9-10.5) For each section, students should also be prepared to point out any places where claims are not supported or are supported with irrelevant evidence. (RI.9-10.8)

[21] Examples: "Our house stood apart—gaudy yellow in a row of white bungalows" (paragraph 7); "exotic polysyllabic sounds would bloom in the midst of their sentences" and "I'd move away from them all—all the chirping chatter above me" (paragraph 10); "I'd grow nervous, and my clutching trust in their protection and power would be weakened" (paragraph 12); "There were many times like the night at a brightly lit gasoline station (a blaring white memory) when I stood uneasily…," "At one point his words slid together to form one long word—sounds as confused as the threads of blue and green oil in the puddle next to my shoes," and "The very first chance that I got, I evaded his grasp and ran on ahead into the dark, skipping with feigned boyish exuberance" (paragraph 13); "I lived in a magical world, surrounded by sounds both pleasing and fearful" (paragraph 15); "Tongues lingered around the edges of words, especially fat vowels" and "Voices singing and sighing, rising and straining, then surging, teeming with pleasure which burst syllables into fragments of laughter" (paragraph 18)

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students share their chart details and determine a central idea for the excerpt as a class. (RI.9-10.2) • Finally, ask students to finish their written personal reflection about language and culture from Lesson 9 where they began the Extension Task. Have students consider: How do this text and your discussion further your understanding of the Extension Task? What questions do you have about the connections between language and culture? How can you use research to find answers to your questions? (W.9-10.10) **SAMPLE SUMMATIVE TASK:** Extension Task
LESSON 13: "Afro-American Fragment," Langston Hughes "A Celebration of Grandfathers," Rudolfo Anaya	**TEXT DESCRIPTION:** These texts are appropriately complex for grade 10. (RL.9-10.10, RI.9-10.10) **TEXT FOCUS:** The content of the texts and the ideas presented relate to the themes and concepts addressed in the unit. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task

UNIT: *THE TRAGEDY OF MACBETH*

ANCHOR TEXT

The Tragedy of Macbeth, William Shakespeare (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- "The Story of Daedalus and Icarus" from *Metamorphoses*, Ovid
- "Musee des Beaux Arts," W. H. Auden (Poem)
- *Oedipus Rex*, Sophocles (Drama)
- "Ozymandias," Percy Bysshe Shelley (Poem)

Informational Texts (Nonfiction)

- Excerpt from *Poetics* (Section 2, Part XIII), Aristotle
- "Reading Shakespeare's Language" from The Folger Shakespeare Library edition of *Macbeth*, Eds. Barbara A. Mowat and Paul Werstine
- "Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival," Charles Isherwood

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Landscape with the Fall of Icarus*, Pieter Bruegel (Art)
- *The Tragedy of Macbeth*, Rupert Goold (Film)
- TEDTalk: Are We Really in Control of Our Own Decisions?, Dan Ariely
- *Lady Macbeth with Daggers*, Jonathan Fuseli (Art)
- Act I, Scene vii; Act II, Scene i; and Act III, Scene iv of *Macbeth*, Charles Isherwood (Video)

UNIT FOCUS

Students explore the ideas of ambition and failure. They learn that conflicts serve as the basis of a text's meaning and that identifying the internal and external conflicts of a story reveals the motivations of complex characters. They come to understand how characters advance a plot and develop a theme, reflecting real life in which conflicting motivations propel humans to act in different ways.

Text Use: Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.7, RL.9-10.9, RL.9-10.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.7, RI.9-10.8, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

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The Tragedy of Macbeth Unit Overview

Unit Focus

- **Topic:** Ambition and failure
- **Themes:** Explore how conflicting motivations propel people to act in different ways
- **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure

Summative Unit Assessments

A culminating writing task:

- Analyze how complex characters establish and develop a theme
- Write a literary analysis with strong and thorough textual evidence

A cold-read task:

- Read and understand complex texts
- Compare and contrast how two different mediums represent the same scene
- Write in response to text

An extension task:

- Conduct research based on a self-generated question
- Integrate information and draw evidence from a variety of texts to demonstrate understanding about a topic
- Write an explanatory text based on research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1**:** "The Story of Daedalus and Icarus" from *Metamorphoses*, "Musee des Beaux Arts," and *Landscape with the Fall of Icarus* (sample tasks)
- Lesson 2**:** Section 2, part xiii, from *Poetics* and *Oedipus Rex*
- Lesson 3**:** "Reading Shakespeare's Language"
- Lesson 4**:** Act i of *The Tragedy of Macbeth* and Act i of *The Tragedy of Macbeth* (Film) (sample tasks)
- Lesson 5**:** Act ii of *The Tragedy of Macbeth*, *Lady Macbeth with Daggers,* and Act ii of *The Tragedy of Macbeth* (Film) (sample tasks)
- Lesson 6: Act iii of *The Tragedy of Macbeth* and act iii of *The Tragedy of Macbeth* (Film)
- Lesson 7: Act iv of *The Tragedy of Macbeth*, act iv of *The Tragedy of Macbeth* (Film), and TEDTalk: Are We Really in Control of Our Own Decisions? (sample tasks)
- Lesson 8**:** Act v of *The Tragedy of Macbeth*, "Ozymandias," and act v of *The Tragedy of Macbeth* (Film) (sample tasks/culminating writing task)
- Lesson 9**:** "Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival" (cold-read assessment)
- Lesson 10**:** Various texts for independent research (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Select one of the central ideas of *Macbeth* discussed in class (e.g., the corrupting force of power, the manipulating forces within relationships, the effects of pride) and compose an essay that discusses how the development and interaction of the characters in the play builds the central idea. Cite strong and thorough textual evidence from throughout the play to support your analysis. Be sure to follow the conventions of standard English. (RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.2a-f, W.9-10.9a, W.9-10.10, L.9-10.1a, L.9-10.2a-c)

Teacher Note: *Students compose an original essay, drawing evidence from the play, their annotations, and discussion notes to support their interpretations. Students should generate multiple drafts, revise based on feedback, and include several types of phrases and clauses to add interest and complexity to their writing. (W.9-10.4, W.9-10.5, L.9-10.1b) You may choose to omit this task and instead require students to cite evidence throughout Macbeth in the Extension Task essay if time does not permit two essays at the close of the unit.*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic:** Ambition and failure • **Themes:** Explore how conflicting motivations propel people to act in different ways • **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	This task assesses: • Analyzing how complex characters establish and develop a theme • Writing a literary analysis with strong and thorough textual evidence	• Lesson 2 • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 6 • Lesson 7 (sample tasks included) • Lesson 8 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival" independently. This is a review from the *New York Times* of a new theatrical production by Charles Isherwood of *Macbeth*. Ans**wer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. Explain how the theatrical production differs from the original Shakespearean play including details the author provides about the differences between the original play and this live performance. (RL.9-10.1, RL.9-10.7, RI.9-10.1, RI.9-10.2, RI.9-10.4)
2. Watch the provided clips of this version of *Macbeth* (Act I, Scene vii; Act II, Scene i; Act III, Scene iv). (Note: Students will need original lines from the play for these three scenes.). As you watch, take notes about the effectiveness of Cumming's performance given your understanding of these scenes in the original play. (RL.9-10.1, RL.9-10.7, SL.9-10.2)
3. How does the director's transformation of *Macbeth* reveal a theme of the play? Write an essay that analyzes how the directors John Tiffany and Andrew Goldberg transform Shakespeare's *Macbeth* to communicate a thematic idea. Cite strong and thorough evidence from the review, the clips, and the play to support your analysis. Be sure to follow the conventions of standard English. (RL.9-10.1, RL.9-10.2, RL.9-10.7, RI.9-10.1, RI.9-10.2, W.9-10.1a-e, W.9-10.4, W.9-10.9a-b, W.9-10.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic:** Ambition and failure • **Themes:** Explore how conflicting motivations propel people to act in different ways • **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	This task focuses on: • Reading and understanding complex texts • Comparing and contrasting how two different mediums represent the same scene • Writing in response to text	• Lesson 1 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 6 • Lesson 9 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

The power of literature lies in its ability to speak to audiences throughout time and across continents. While a 21st-century audience is not the audience most of the authors of the texts in this unit intended, their works still have the power to communicate messages about the human experience. Consider the failures of Icarus, Oedipus, Macbeth, Lady Macbeth, and Ozymandias, and make connections between the failures of those characters and historical and contemporary examples of human failure. How do current and/or historical events illustrate the nature of human ambition and failure? How do these two ideas interact? Is human failure the result of internal flaws, like too much ambition, or external forces, like relationships? In a research-based report, explain how society presents the ideas of ambition and failure. (W.9-10.2, W.9-10.4, W.9-10.5, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9)

TEACHER NOTE: To support students in the completion of this task have them work through the following steps.

1. Have students select a historical or contemporary example of human ambition and failure. Consider world leaders who have been overthrown, businesspeople who ended up being corrupt, or historical incidents and tragedies resulting from man's hubris (i.e., the *Titanic*, the *Hindenburg*).
2. Prompt them to develop a self-generated question related to the selected topic to research, e.g., "What were the events that led to Enron's downfall?" or "How is the *Titanic* an example of hubris?" (W.9-10.7, W.9-10.8, SL.9-10.2) Have students share their questions with peers to get feedback and refine their initial questions.
3. Engage students in gathering relevant information from print and digital sources, narrowing or broadening the inquiry when appropriate. (RI.9-10.7, W.9-10.7, W.9-10.8)
4. Following research, have each student develop a claim[5] based on their research, e.g., "Pride and the corruption that results from gaining power have led to the undoing of some of our most famous leaders" or "*Titanic* serves as a modern warning of not letting pride and ambition replace sound judgment and thoughtful preparation." (W.9-10.2a) Then, they should complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they compiled while reading the play and other texts in the unit or through research. An evidence chart has three columns: (1) Evidence: quote or paraphrase, (2) Page number, (3) Elaboration/explanation of how this evidence supports ideas or argument. (RL.9-10.1, W.9-10.2b, W.9-10.9a-b)
5. Have students write a multiparagraph research-based essay on the above prompt, responding to feedback from the teacher and peers to produce clear and coherent writing. (W.9-10.2a-e, W.9-10.4, W.9-10.5, W.9-10.10, L.9-10.2a-c, L.9-10.6) In the essay, students should incorporate and cite evidence and quotations from at least three sources using proper citation format and avoiding plagiarism. (W.9-10.8, W.9-10.9a-b) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).

[4] Extension Task: Students connect and extend knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

[5] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

6. Require students to use parallel structure and include various types of phrases and clauses studied in the unit for assessment of developing language use skills. (L.9-10.1a-b)
7. If time allows, have students produce their final drafts using technology (typing essays in MLA format or uploading their essays to a class blog). (W.9-10.6, L.9-10.3a)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic:** Ambition and failure • **Themes:** Explore how conflicting motivations propel people to act in different ways • **Text Use:** Character development through interactions, influence of character development on theme, depiction of themes in various mediums, effect of text structure	This task focuses on: • Conducting research based on a self-generated question • Integrating information and drawing evidence from a variety of texts to demonstrate understanding about a topic • Writing an explanatory text based on research	• Lesson 1 (sample tasks included) • Lesson 2 • Lesson 5 (sample tasks included) • Lesson 6 • Lesson 7 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 10 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[6] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[6] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] "The Story of Daedalus and Icarus" from *Metamorphoses*, Ovid "Musee des Beaux Arts," W. H. Auden *Landscape with the Fall of Icarus*, Pieter Brueghel (Art)	**TEXT DESCRIPTION:** These texts tell the story of Daedalus and Icarus, and present different perspectives of Icarus's death. His failure results from his choice to defy his father's commands. **TEXT FOCUS:** The story of Daedalus and Icarus introduces the role that individual, conflicting motivations have on human failure. Readers examine an original Ovidian myth to determine a theme and analyze how an artist and a poet transform the source material in art and poetry inspired by the myth. Students should be guided to consider how the various depictions of Icarus's story offer responses to the essential question from the Extension task: Is human failure the result of internal flaws, like too much ambition, or external forces, like relationships or temptation from one's surroundings? (RL.9-10.2, RL.9-10.3, RL.9-10.9) **MODEL TASKS** **LESSON OVERVIEW:** Students read, analyze, and compare three texts that discuss the same subject. Students compare each text, considering the effect of key details on the meaning of the text. Students write an explanation of how the varying depictions of the same subject convey different themes or central ideas. **READ AND UNDERSTAND THE TEXT:** • Have students independently read and summarize[8] the Ovid text. This will prepare students to understand the relationship among the texts and support their analysis of the painting and the poem. (RL.9-10.2, RL.9-10.10) • Using the OPTIC strategy[9] for visual texts, have students analyze *Landscape with the Fall of Icarus*. (RL.9-10.7) Ask them to write a description and summary of the art. (RL.9-10.2, W.9-10.10) • Read "Musee des Beaux Arts" aloud as students follow along with a printed copy. Have students reread the poem based on its punctuation to ensure students accurately interpret the poem's meaning. Students analyze the complex sentences in the poem by identifying the phrases and clauses of the two sentences in the poem and interpreting how each phrase or clause adds to their understanding of the poem's meaning. (L.9-10.1b) Then have students paraphrase the poem and use TP-CASTT[10] to determine a theme of the poem. (RL.9-10.2, RL.9-10.4, L.9-10.5a-b)

[7] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Using a three-column chart, prompt students to record (column 1) brief summaries, (column 2) major details, and (column 3) similarities and differences among the three texts. (RL.9-10.1, RL.9-10.2, RL.9-10.7, SL.9-10.2) • Place desks into two long rows facing each other.[11] Divide students into pairs, with each pair sitting at desks that face each other. Have each pair review their notes and graphic organizer to determine (1) how each text establishes a central idea or theme and develops it through details, (2) the connections between the three texts, and (3) how Auden and Brueghel draw on and transform the Ovidian myth. (RL.9-10.1, RL.9-10.2, RL.9-10.7, RL.9-10.9, W.9-10.9a, W.9-10.10, SL.9-10.1a) Ensure each pair records their written answers. • Have each student move one desk to the left so they are now with a different partner. Have the new pairs share their answers from the original discussion and refine their written responses. (W.9-10.5, SL.9-10.1b-c) • Repeat this process two or three more times depending on the quality of student responses. Then have students return to their original partner and revise and finalize their responses. (SL.9-10.1d) **EXPRESS UNDERSTANDING:** • In a well-supported essay, have students write an explanation of how the depiction of Icarus's death in the three texts establishes a central idea about man's failure. (RL.9-10.1, RL.9-10.2, RL.9-10.7, W.9-10.2a-f, W.9-10.4, W.9-10.9a, W.9-10.10) Access practice assessment items for "The Story of Daedalus and Icarus": sample 1,[12] sample 2.[13]
LESSON 2: Section 2, Part XIII, from *Poetics*, Aristotle *Oedipus Rex*, Sophocles	**TEXT DESCRIPTION:** The excerpt from *Poetics* presents the classical criteria for tragic characters. The play presents the story of a protagonist, Oedipus, whose internal and external conflicts motivate him to make extreme choices that result in greater failure than what he is destined for. **TEXT FOCUS:** *Poetics* offers readers claims on which to base character and plot analysis for reading tragedy. (RI.9-10.2, RI.9-10.8, RI.9-10.10) Promote independence in reading *Oedipus Rex* by assigning longer portions of the text to small groups or for independent reading. (RL.9-10.10) Readers work in groups to read the play aloud, identify and trace Oedipus's shifting conflicts and motivations (including the concept of *hubris*), determine a theme, and analyze how Oedipus's character develops the theme. (RL.9-10.2, RL.9-10.3, RL.9-10.5, L.9-10.4c) Students generate lines of inquiry that explore the meaning of the text (including studying the vocabulary within the play). In addition, students explore the relationship of failure to internal and external conflicts. (RL.9-10.2, RL.9-10.3, RL.9-10.5, L.9-10.4a-b, d)

[11] http://www.theteachertoolkit.com/index.php/tool/inside-outside-circles
[12] http://parcconline.org/samples/english-language-artsliteracy/grade-10-ebsr-literary-analysis-task
[13] http://parcconline.org/samples/english-language-artsliteracy/grade-10-ebsr-literary-analysis-task-vocabulary

TEXT SEQUENCE	TEXT USE
LESSON 3: "Reading Shakespeare's Language" from The Folger Shakespeare Library edition of *Macbeth*, Eds. Barbara A. Mowat and Paul Werstine	**TEXT DESCRIPTION:** This excerpt from the preface material in the Folger edition of *Macbeth* provides readers with guidance for reading Shakespearean language, specifically word choice, sentence structure, wordplay, and implied stage action. **TEXT FOCUS:** Students read the Folger text as an introduction to Shakespearean language and develop an understanding of the major differences between modern American English and the language of the play. Working collaboratively, students generate a list of *Macbeth* reading tips that they will use to guide their small-group reading of the play. (RL.9-10.10)
LESSON 4: Act I of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) Act I of *The Tragedy of Macbeth*, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act I establishes the major characters, setting, and conflicts of the play through a series of conversations in which Macbeth reveals his conflicting motivations, ambition, and loyalty. Macbeth and Lady Macbeth are introduced as ambitious, violent characters. The PBS film version sets the play in an early-20th century context, equating Macbeth's motivations with Adolf Hitler's tyranny as he established the Nazi regime. **TEXT FOCUS:** Act I provides opportunities to study character interactions and conflicts. (RL.9-10.3) Students begin to determine emerging themes about key concepts of the unit: ambition and power, violence, guilt, and the nature of evil. (RL.9-10.2) The film version provides readers with a performance that supports their emerging understanding of the characters and plot. **MODEL TASKS** **LESSON OVERVIEW:** Students read and summarize the act. They view the play after reading the act in full. Then they study the effects of Macbeth and Lady Macbeth's interactions and developing internal and external conflicts. Finally, they begin to identify emerging themes of ambition, violence, guilt, and evil developed through the characters' interactions. **READ THE TEXT:** • Read Act I aloud or listen to the audio version as students follow along. Gather information about and provide regular feedback to students on their emerging comprehension and analysis skills. As students struggle to read and understand the play, support their understanding through assigning reading partners or working in small groups. • Have students summarize[14] the events of the act. (RL.9-10.2)

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Divide students into pairs. Have each pair reread key scenes in Act I in which Macbeth interacts with Lady Macbeth, Duncan, Banquo, and the three witches. The soliloquies are particularly important to understand, especially the opening soliloquy of scene vii. On the left side of a dialectical journal,[15] have pairs record key words, phrases, or lines from the scenes, making sure to properly cite the act, scene, and line, and indicate a rationale for selecting the quotation. (RL.9-10.1, W.9-10.8) On the right side of the journal, have pairs record their interpretations and conclusions drawn about the development of Macbeth's character as he interacts with Lady Macbeth, Duncan, Banquo, and the three witches. For example, in the soliloquy from scene vii, students should determine how Macbeth perceives his potential rise to power as predicted by the witches. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • **Teacher Note:** Have students complete dialectical journals and annotations collaboratively early in the unit. After receiving feedback from others, move to reading short sections independently and generating objective summaries and brief written responses to text-dependent questions posed by the teacher or students. (RL.9-10.2, RL.9-10.10) Students may also benefit from rereading passages from *Macbeth* while viewing the scene from the film version. Students can break down complex sentences in critical speeches or scenes to understand the structure and determine meaning, using the film to support their analysis. • Conduct a class discussion in which students explore Macbeth's potential for failure based on the events and interactions in Act I. Possible questions: o How do Macbeth's reactions to the witches, King Duncan, Banquo, and Lady Macbeth reveal his ambition, loyalty, and potential for success or failure? o How do Macbeth's reactions establish a central idea of the text? Prompt students to use accountable talk[16] throughout the discussion. (RL.9-10.1, RL.9-10.2, RL.9-10.3, SL.9-10.1a-d, SL.9-10.4, SL.9-10.6) • After reading Act I, have students watch and listen to two versions of Act I, scene iii, in *Macbeth* and take notes on the differing use of sound effects, intonation, timing, pronunciation, volume, vocal "casting," or anything they might notice that seems to offer a particular interpretation of the lines. Define terminology for students as needed. Additional questions and ideas for analysis available from *The Acoustical Macbeth*[17] by The University of Chicago. (RL.9-10.1, RL.9-10.4, RL.9-10.7, SL.9-10.2)

[15] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night
[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[17] http://shakespeareatchicago.uchicago.edu/plays/macbeth/macbethassign.shtml

TEXT SEQUENCE	TEXT USE
	• First in small groups then as a whole class, discuss the following question: If you were directing these particular actors, what suggestions would you offer for performing the lines in a different way? How do the two performances differ in significant ways? What impact do the differences have on the development of the characters and a theme of the act? (RL.9-10.1, RL.9-10.2, RL.9-10.7, SL.9-10.2) **EXPRESS UNDERSTANDING:** • Have students independently write a brief timed essay that compares two versions of act i, scene iii, focusing on what is emphasized or absent in each and on the character interaction and theme. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.7, W.9-10.1a-e, W.9-10.9a, W.9-10.10)
LESSON 5: Act II of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) *Lady Macbeth with Daggers*, Jonathan Fuseli (Art) Act II of *The Tragedy of Macbeth*, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act II presents violent rising action and Macbeth's internal conflicts with guilt and ambition. The Fuseli painting presents Lady Macbeth dominating a spectral, timid Macbeth in scene ii. **TEXT FOCUS:** Macbeth's relationship with Lady Macbeth in act ii motivates his behavior. Readers see his initial descent into madness in the floating dagger scene. The pacing of the conflicts creates tension. (RL.9-10.5) Comparing Fuseli's depiction against the lines from the play (II.ii.33-55) and the same scene in the film (43:50-45:35) allow readers to analyze the representation of the characters' reactions to murder. (RL.9-10.7) **MODEL TASKS** **LESSON OVERVIEW:** Students view and read the act and demonstrate their understanding of the major events. Then they reread key scenes to analyze Macbeth's character development and examine how themes emerge and are shaped by the characters' interactions. Finally, students read, analyze, and discuss a depiction of a key scene and write an evaluation of the treatment of the scene in each text. **READ THE TEXT:** • Show Act II of the film in advance of reading. As students watch the act, prompt them to take notes on the details of scenes that were particularly memorable or impactful. They should base their determination on the features discussed in lesson 4 as well as on lighting, placement, and movement of characters and camera angles. Access a handout for this here[18]. (RL.9-10.7) Then assign key scenes for reading in small groups and read the remainder of the act aloud. As students read in small groups, circulate and prompt students to break down complex sentences in critical speeches or scenes to understand the structure and determine meaning, using the film to support their analysis.

[18] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

TEXT SEQUENCE	TEXT USE
	• Have students summarize the events of the act. (RL.9-10.2) **UNDERSTAND THE TEXT:** • While reading act ii, have students independently maintain the dialectical journal begun in Lesson 4, continuing to focus on character interactions and motivations and how those details develop a theme. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • Prompt students to reread Act II, Scene ii, lines 33-55, independently. This begins just after Macbeth has killed King Duncan. Ask students to identify the central idea and mood that are developed in this scene and record their observations in their dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4) • Provide students with a copy of *Lady Macbeth with Daggers* and have them use the OPTIC strategy[19] for visual texts to view and examine the painting. Citing details to support claims about key ideas communicated through the painting, have students determine the central idea and mood conveyed by the painting and record their observations and analyses in their dialectical journals. (RL.9-10.1, RL.9-10.2, RL.9-10.7, SL.9-10.1a) • Lastly, watch Act II, Scene iii, again as a class. During this viewing, prompt students to take notes on the details that create a mood and convey a central idea for the viewer. (RL.9-10.2, RL.9-10.7) **EXPRESS UNDERSTANDING:** • Conduct a fishbowl discussion[20] in which students evaluate the strengths and weaknesses of the various depictions of act ii, Scene iii. (RL.9-10.7) Possible questions: o Which depiction more accurately captures Macbeth's mental and emotional state and his relationship with Lady Macbeth? o How do the depictions emphasize Macbeth's conflicting motivations and his failure? o How does this scene capture the relationship between ambition and failure? o What does each depiction emphasize about the relationship between ambition and failure? Provide time for students to work in pairs to devise answers to the questions and locate specific evidence, using the dialectical journals, summaries, and annotated texts from the unit. (RL.9-10.1, W.9-10.9a-b) Have the students form two concentric circles with one partner from each pair on the inner circle and the other partner

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	from each pair on the outer circle. Then have the inner circle discuss their answers to the questions for eight minutes using accountable talk[21] and providing evidence for their ideas. (SL.9-10.1a-b, SL.9-10.4) While the inner circle discusses, students in the outer circle evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.9-10.3) Have students in the outer circle record their thoughts using a platform like Today's Meet.[22] (W.9-10.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the seminar, have students reflect in writing on the quality of the seminar: How has your thinking changed as a result of this seminar? (SL.9-10.1d) What was done well? How can we improve? • Conclude the discussion by having students write a timed essay based on the following prompt: Evaluate the strengths of each depiction of the scene. How does each depiction present thematic ideas? What elements in each most effectively build understanding? Cite evidence from all three texts to develop the argument. (RL.9-10.1, RL.9-10.2, RL.9-10.7, W.9-10.1a-e, W.9-10.4, W.9-10.9a, W.9-10.10) • Following the timed writing, divide students into pairs. Have them swap their essays and review their partner's essay: 1. Identify and underline the thesis or main claim of the essay. 2. Next to each body paragraph, write a one sentence summary. (RI.9-10.2) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. (RI.9-10.3) 3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text). 4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. (RI.9-10.8) 5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses and using parallel structure. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.9-10.1a-b) 6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (L.9-10.6)

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[22] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	7. Edit the essay for spelling mistakes and use of proper punctuation. (L.9-10.2a-c) 8. Return the essays to their owner and have students review the feedback. Have students rewrite their essays, revising sentences and strengthening their arguments. (W.9-10.4, W.9-10.5)
LESSON 6: Act III of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) Act III of *The Tragedy of Macbeth*, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act III presents further rising action. Macbeth is reduced to frenzied terror at the appearance of Banquo's ghost at a dinner party. Murdering his former allies, Duncan and Banquo, creates an internal conflict between ambition and guilt, driving Macbeth to madness. The film presents the banquet scene dramatically, emphasizing other characters' reactions to Macbeth's madness and hallucinations. **TEXT FOCUS:** Students analyze the characters' language to trace the development of Macbeth's tortured conscience and Lady Macbeth's anxiety. They examine how these conflicts cause changes in the characters' relationship and the development of the themes established in acts i and ii. (RL.9-10.2, RL.9-10.3, RL.9-10.4) Students compare the director's interpretation of the scene with their own interpretations, including how the themes of guilt, evil, ambition, and failure are developed by details, emphasized, and/or absent in the play and the scene. (RL.9-10.2, RL.9-10.7)
LESSON 7: Act IV of *The Tragedy of Macbeth*, William Shakespeare (Audio version available through the hyperlink) Act IV of *The Tragedy of Macbeth*, Rupert Goold (Film) TEDTalk: Are We Really in Control of Our Own Decisions?, Dan Ariely	**TEXT DESCRIPTION:** Act IV presents dramatic tension and further rising action as Macbeth seeks the witches' assurance of his security and others simultaneously plot to overthrow Macbeth. Dan Ariely's TEDTalk on the psychology of decision making presents claims about the human ability to make logical decisions. **TEXT FOCUS:** Students determine the argument in the talk, analyze Macbeth's decision-making in Acts I-III and in Act IV, scene i, and analyze how Macbeth's decisions develop the themes of the play. (RI.9-10.8, RL.9-10.2, RL.9-10.3) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and summarize the act. Then they listen to and analyze an argumentative speech in order to make connections between Macbeth's decision-making process and the speaker's claims about man's relative inability to make logical decisions. Finally, students discuss and write about their understanding of how Macbeth's decision-making process yields negative consequences. **READ AND UNDERSTAND THE TEXT:** • Have students read Act IV independently or in small groups and summarize key scenes. (RL.9-10.2) As needed, support students' reading by watching the film version after students read the play. While watching the film, prompt students to take notes on similarities and differences between the written play and the film version as well as noting key details of memorable or impactful scenes. Access a handout for this here[23]. (RL.9-10.7)

[23] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf

TEXT SEQUENCE	TEXT USE
	• While reading Act IV, have students independently maintain the dialectical journal begun in lesson 4, continuing to focus on character interactions and motivations and how those details develop a theme. (RL.9-10.1, RL.9-10.2, RL.9-10.3) Focus students specifically on noting Macbeth's decision-making process in Acts I-III and in Act IV, scene i, as he listens to the apparitions. (SL.9-10.3) • Watch Dan Ariely's TEDTalk as a whole class. Prompt students to take notes as they watch and be prepared to summarize the talk. Plan for students to watch the talk at least three times in order to support comprehension. • Have students use their summary notes of the talk to engage in small-group discussions about the content of the talk, exploring their varying perspectives of Ariely's central idea and making personal connections to his claim in order to begin the process of evaluating his argument. (RI.9-10.8, SL.9-10.3) Possible discussion prompts: Determine Ariely's argument about man's ability to make logical decisions. What supporting evidence does he provide? Where is further information or evidence needed? (RI.9-10.1, SL.9-10.1a-d, SL.9-10.4, SL.9-10.6) • Divide students into pairs. Have each pair discuss the connections between the claims in Ariely's talk and Macbeth's decision-making process throughout the play. Have students consider: How do Macbeth's actions illustrate Ariely's claims about the human ability to make rational decisions? (RL.9-10.3, SL.9-10.1a-b, SL.9-10.2) Have each pair partner with another pair to form a group of four. Have students discuss, refining their thinking and locating additional evidence to support their claims. (SL.9-10.1c-d, SL.9-10.4, SL.9-10.6) **EXPRESS UNDERSTANDING:** • Have students write a few well-developed paragraphs based on the following prompt: How does Macbeth's decision-making process develop a theme of the play? Use evidence from Ariely's talk and the play in your response. (RL.9-10.1, RL.9-10.2, RL.9-10.3, RI.9-10.1, W.9-10.1a-e, W.9-10.4, W.9-10.9a-b, W.9-10.10)
LESSON 8: Act V of ***The Tragedy of Macbeth***, William Shakespeare (Audio version available through the hyperlink) "Ozymandias," Percy Bysshe Shelley Act V of ***The Tragedy of Macbeth***, Rupert Goold (Film)	**TEXT DESCRIPTION:** Act V presents the climax and resolution of the play, in which Lady Macbeth dies and Macbeth is overthrown. "Ozymandias" presents themes of ambition, pride, and failure. **TEXT FOCUS:** "Ozymandias" presents similar themes to those presented in Macbeth's "Tomorrow, and tomorrow, and tomorrow" speech in Scene v, lines 18-27. "Ozymandias" is a moderately complex poem with multiple points of view and historical context that support interpretation. **MODEL TASKS** **LESSON OVERVIEW:** Students read and analyze the events and character development in the act before closely reading a key speech in the act and comparing Macbeth's reaction to mortality with that of Ozymandias in the poem. This prepares students to complete the extension task.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Have students read Act V independently or in small groups and summarize key scenes. (RL.9-10.2) As needed, watch the film version after students read the play. While watching the film, prompt students to take notes on similarities and differences between the written play and the film version. Access a handout for this here[24]. (RL.9-10.7) • While reading Act V, have students independently maintain the dialectical journal begun in lesson 4, continuing to focus on character interactions and motivations and how those details develop a theme. (RL.9-10.1, RL.9-10.2, RL.9-10.3) • Read the poem aloud once and then have students reread the poem independently as they work to understand it. (RL.9-10.10) Then have students paraphrase the poem and use TP-CASTT[25] to determine a theme of the poem. (RL.9-10.2, RL.9-10.4, L.9-10.5a-b) Focus students on analyzing how the characters of Ozymandias, the traveler, and the speaker interact to reveal ideas about ambition and failure. (RL.9-10.1, RL.9-10.2) • Students reread and annotate Macbeth's "Tomorrow, and tomorrow, and tomorrow" speech from Act V, scene v, in which Macbeth realizes and laments his failure. Their annotations should analyze how Macbeth's personal reaction to his situation reveals the relationship between ambition and failure. (RL.9-10.1, RL.9-10.2, RL.9-10.3) **EXPRESS UNDERSTANDING:** • Engage students in a post-viewing discussion about the film version of *Macbeth*, comparing the presentation of the characters, plot, and themes in the original text and the film version. Focus the discussion on how transformations of the original play in the film version enhanced or contradicted their understanding of the themes of the play. Discussion should be evaluative, with students critiquing particular choices in the film version against valid interpretations of the written play. Students should explain how they agree or disagree with the interpretations made in the film and support their position with evidence from both the written play and film version. (RL.9-10.1, RL.9-10.2, RL.9-10.7, RL.9-10.9, SL.9-10.1, SL.9-10.2, SL.9-10.4)

[24] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf
[25] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students write a response in which they compare how each text depicts human failure differently ("Ozymandias" presents multiple points of view and *Macbeth* presents a single, first-person point of view) and the significance of those differences on the theme. (RL.9-10.2, RL.9-10.3, RL.9-10.4, W.9-10.9a, W.9-10.10) **SAMPLE SUMMATIVE TASK:** Engage students in the Culminating Writing Task
LESSON 9: "Murderer, King, and Scot, All Rolled Into One Madman: Alan Cumming in 'Macbeth' at Lincoln Center Festival," Charles Isherwood	**TEXT DESCRIPTION:** The review of a Broadway staging of *Macbeth* presents a summary of the key differences in the staging of the play. It is suitably complex for the cold-read assessment. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 10: Various texts for independent research	**MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Extension Task

11TH GRADE UNIT PLANS

11TH GRADE UNIT PLANS

11th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Excerpts from *Undaunted Courage,* Stephen Ambrose (Page 257)	Westward Expansion	Moderately complex	Compare and contrast texts that present various perspectives, build historical knowledge, develop arguments	Beginning of year *(coordinate with US History)*
The Scarlet Letter, Nathaniel Hawthorne (Page 277)	Religious influence in the United States	Very complex	Examine foundational literary works, speeches, and documents; build historical knowledge	Beginning to middle of year
Connecticut Yankee in King Arthur's Court, Mark Twain (Page 301)	Tradition and change	Moderately complex	Examine how authors use devices and structure to develop unique styles, analysis of satire	Middle of year
Our Town, Thorton Wilder (Page 320)	Society, self-reliance	Moderately complex	Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	Middle of year
American Dream, Jim Cullen (Page 343)	The American Dream	Moderately complex	Analyze authors' choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts	End of year

* ***Readily accessible text***: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level and the content is significantly complex

UNIT: *UNDAUNTED COURAGE*

Anchor Text

Excerpts from *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*, Stephen Ambrose (Informational)

Related Texts

Literary Texts

- "The Luck of Roaring Camp," Bret Harte
- "Part I: The Wild Land, Chapter II," *O Pioneers!*, Willa Cather
- "The Gift Outright," Robert Frost

Informational Texts

- "Prologue" from *The Way to Rainy Mountain*, N. Scott Momaday
- "On Manifest Destiny 1839," John L. O'Sullivan
- "On Indian Removal" (1830), **Andrew Jackson**
- Pages 337-342 of *A Century of Dishonor*, Helen Hunt Jackson
- "Chief Joseph Speaks: Selected Statements and Speeches by the Nez Percé Chief," *Archives of the West*
- "Introduction" from *The Way to Rainy Mountain*, N. Scott Momaday
- "There Is No True History of the Westward Expansion," Robert Morgan

Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)

- *Lewis and Clark: The Native Americans*, PBS (Website)
- *American Progress*, John Gast (Art) and an explanation

UNIT FOCUS

Students explore ideas prominent throughout westward expansion and American literature: myth versus reality. The texts present various perspectives of the West. Students consider the idealism and romance of the American spirit versus the despair and consequences of human hubris. Students complete the unit by forming their own arguments about westward expansion. They will then consider how the dichotomy is reflected throughout our history and told through our literature. This unit connects to US History.

Text Use: Compare and contrast texts that present various perspectives, build historical knowledge, develop arguments

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.8, RI.11-12.9, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6

Language: L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-b, L.11-12.5a-b, L.11-12.6

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Page 262: ELA Instructional Framework

Pages 263-276: Text Sequence and Use for Whole-Class Instruction

Undaunted Courage Unit Overview

Unit Focus

- **Topic**: Westward expansion
- **Themes**: Evaluating perspectives to make sense of a complex historical setting and determine myth versus reality
- **Text Use**: Compare and contrast texts that present various perspectives, build historical knowledge, develop arguments

Summative Unit Assessments

A culminating writing task:

- Read and understand complex texts
- Writing that incorporates evidence from multiple texts

A cold-read task:

- Trace the development of an argument/claim
- Write in response to a text

An extension task:

- Conduct topical research
- Write and present research on findings

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "**Prologue,**" *The Way to Rainy Mountain* (sample tasks)
- Lesson 2: "Thomas Jefferson's America, 1801" (Chapter 4) *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West* (sample tasks)
- Lesson 3: "The Origins of the Expedition," "Preparing for the Expedition," and "Washington to Pittsburgh" (Chapters 6-8) *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West* (sample tasks)
- Lesson 4: Chapters 13-25, *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*, *Lewis and Clark: The Native Americans* (sample tasks)
- Lesson 5: "Reporting to the President" (Chapter 31 or 33) *Undaunted Courage*, "On Manifest Destiny 1839," ***American Progress*** (sample tasks)
- Lesson 6: **"On Indian Removal" (1830)**, pages 337-342 of *A Century of Dishonor*
- Lesson 7: "Home on the Range," "**The Luck of Roaring Camp**,"
- "**Part I: The Wild Land, Chapter II**," *O Pioneers!* (sample tasks)
- Lesson 8: "**Introduction**" from *The Way to Rainy Mountain*
- Lesson 9: "**Chief Joseph Speaks: Selected Statements and Speeches by the Nez Percé Chief**" (sample tasks)
- Lesson 10: "**The Gift Outright**"
- Lesson 11: "There Is No True History of the Westward Expansion" (Cold-Read Task)
- Lesson 12: (Culminating Writing Task)
- Lesson 13: (Extension Task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Throughout the texts in the unit, humans interact with the land. Some realize idealized notions while others experience devastating consequences. In all cases, though, the land and its relationship with the people are integral to the story of the West. Write an essay that explains how at least three of the unit's authors represent the land and compare how the various representations reveal a common theme throughout texts of the 19th and early 20th century. (RL.11-12.2, RL.11-12.9, RI.11-12.2, RI.11-12.9) Include direct quotations with page numbers, integrating information into the essay while maintaining the flow of ideas. (W.11-12.2a-f, W.11-12.4, W.11-12.5, W.11-12.9a-b, W.11-12.10)

Convey your ideas by selecting, organizing, and analyzing relevant evidence from your research. Introduce your topic and organize your information, then develop the topic with relevant information, using appropriate transitions and syntax, precise language and a formal style, and a relevant conclusion. Your completed writing should use grade-appropriate words and phrases and demonstrate command of the conventions of standards English grammar and usage, punctuation, and spelling. (L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Westward expansion • **Themes**: Evaluating perspectives to make sense of a complex historical setting and determine myth versus reality • **Text Use**: Compare and contrast texts that present various perspectives, build historical knowledge, develop arguments	This task assesses: • Reading and understanding complex texts • Writing that incorporates evidence from multiple texts	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 10 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 8 • Lesson 12 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "There Is No True History of the Westward Expansion" by Robert Morgan independently and then **answer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. Determine at least two of the central ideas of the text. What does Morgan claim about westward expansion and American history? (RI.11-12.2, W.11-12.9b, W.11-12.10)
2. How do the central ideas you identified interact with each other to convey overall meaning in the article? How does the author develop the ideas throughout the text? (RI.11-12.2, W.11-12.9b, W.11-12.10)
3. Based on your reading and your research throughout the unit, do you agree or disagree with Morgan's central ideas in the article? Write an essay that explains your position, citing specific textual evidence from at least three additional sources from the unit to support your claims. (RI.11-12.1, RI.11-12.2, W.11-12.1, W.11-12.4, W.11-12.9b, W.11-12.10)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Westward expansion • **Themes**: Evaluating perspectives to make sense of a complex historical setting and determine myth versus reality • **Text Use**: Compare and contrast texts that present various perspectives, build historical knowledge, develop arguments	This task focuses on: • Tracing the development of an argument/claim • Writing in response to a text	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 6 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 11 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Examine the idealism of Western expansion. Did the American leaders and pioneers really believe the spirit and hope they expressed or was it a myth? Do the texts of the time present the full truth? Were opportunities available to all Americans?

Investigate a self-selected topic of the American West (e.g., York, the Donner Party, the Mexican-American War and the annexation of Texas, the treatment of American Indians, US legislation, the Gold Rush, the transcontinental railroad, etc.) and create a written report that explains how the events support and/or dispute the idealism of Manifest Destiny, whether real or mythical. (RI.11-12.7, W.11-12.1, W.11-12.4, W.11-12.8, W.11-12.9b)

Then, working collaboratively in a small group, create an informative multimedia presentation that synthesizes and then presents the research findings and evaluations of each group member. (SL.11-12.1) Use a combination of images, graphics, and specific examples from the readings and research as support, integrating support while maintaining the flow of ideas. (W.11-12.6, SL.11-12.4, SL.11-12.5) Use proper attribution to avoid plagiarism of all sources and follow MLA guidelines.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Westward expansion • **Themes**: Evaluating perspectives to make sense of a complex historical setting and determine myth versus reality • **Text Use**: Compare and contrast texts that present various perspectives, build historical knowledge, develop arguments	This task focuses on: • Conducting topical research • Writing and presenting research findings	**Read and understand text:** • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 2 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 13 (use this task)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] "Prologue" from *The Way to Rainy Mountain*, N. Scott Momaday	**TEXT DESCRIPTION:** This text introduces how the concept of the journey being sparked by man's imagination is as old a story as man himself. **TEXT FOCUS:** Reading and discussing this text prior to beginning *Undaunted Courage* creates a frame for the unit. This text, while short, contains many abstract ideas. Students should be given multiple opportunities to read this text for different purposes. **MODEL TASKS** **LESSON OVERVIEW:** Students read and annotate the text. Then they summarize and comprehend the texts in small-group discussions and writing tasks. Students also focus on syntax and craft. **READ AND UNDERSTAND THE TEXT:** • Have students read the text independently. (RI.11-12.10) • After the first reading of the text, have students determine the meaning of words and phrases as they are used in the text, specifically analyzing how Momaday uses and refines the meaning of *journey*, *imagination*, and *idea* (and their various forms, i.e., *imagine*) over the course of the text. (RI.11-12.4, L.11-12.4a-b, L.11-12.5a-b) • Engage students in selecting and analyzing the construction of various sentences in the text.[7] Ask students to identify the various clauses and phrases and rearrange the sentences in pairs to study the various effects on meaning and evaluate how different sentence structures clarify, support, emphasize, or confuse an author's point. (RI.11-12.6) Then have students compose original sentences[8] using the sentences they analyzed as models. Ensure students vary syntax for effect in all assigned writings. (L.11-12.2a-b, L.11-12.3a, L.11-12.6) • Have students read the text again, this time focusing on delineating the author's reasoning: How does Momaday logically present a sequence of events and ideas over the course of the text? (RI.11-12.3) Write a short summary explaining the ideas Momaday presents and the reasons he provides as support. Ensure students vary syntax for effect. (RI.11-12.2, W.11-12.10, L.11-12.3a)

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[7] For example: "In one sense, then, the way to Rainy Mountain is preeminently the history of an idea, man's idea of himself, and it has old and essential being in language." Or "What remains fragmentary: mythology, legend, lore, and hearsay—and of course the idea itself, as crucial and complete as it ever was."
[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Ask students to determine and evaluate how the author presents ideas about land and land use throughout the text. Use the questions that follow, recording thoughts in notes or on a graphic organizer. For each portion of the task, ensure that students cite strong textual evidence and determine where the text provides less support or leaves matters uncertain. (RI.11-12.1) o Reread the text and highlight or underline examples related to the land. Reread those specific portions and determine a tone and any patterns and/or contrasts that exist in the way the author presents the land. (RL.11-12.4, L.11-12.5a-b) o How does the author develop the idea of the land and explain its relationship with humans? (RI.11-12.3) o Determine Momaday's purpose and analyze how the presentation of the land contributes to the effect and development of central ideas of the text. (RI.11-12.2, RI.11-12.6) **EXPRESS UNDERSTANDING** • Conduct a class discussion to determine at least two central ideas of the text and analyze how these ideas interact and build on one another to produce a complex account of the journey and the role it plays in the development of "man's idea of himself." (RI.11-12.2) Encourage students to cite strong and thorough textual evidence to support the analysis and determine where the text leaves matters uncertain. (RI.11-12.1, SL.11-12.1a-d, SL.11-12.6) • Then have students write a brief written analysis based on the discussion question: Identify two central ideas in the "Prologue" and analyze how these ideas build on one another. Ensure students vary syntax in their writing, using sentences composed based on models from the Prologue. (RI.11-12.1, RI.11-12.2, W.11-12.1a-e, W.11-12.4, W.11-12.9b, W.11-12.10, L.11-12.2a-b, L.11-12.3a)
LESSON 2: "Thomas Jefferson's America, 1801" (Chapter 4) from *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*, Stephen Ambrose	**TEXT DESCRIPTION:** This chapter of the text specifically focuses on Thomas Jefferson's motivations for financing the Lewis and Clark expedition, despite risking a national financial crisis. **TEXT FOCUS:** This text is complex and, at times, somewhat technical. Students will likely need support persevering through the text; provide them with opportunities to make connections with the thematic ideas of the unit. (RI.11-12.10) As students read the text, they should make note of how Jefferson's ideas of expanding the nation fueled expansion, debate, war, and social issues that arose in later years. **MODEL TASKS**

TEXT SEQUENCE	TEXT USE

	LESSON OVERVIEW: Students read and annotate the text. Students will pay special attention to Ambrose's language. Students write a summary of Jefferson's approach to westward expansion.
	
	READ AND UNDERSTAND THE TEXT:
	
	• Have students continue to determine and evaluate how authors present the land in various texts, recording their thoughts in notes or on a graphic organizer begun in lesson 1. For each portion of the task ensure that students cite strong textual evidence and determine where the text provides less support or leaves matters uncertain. (RI.11-12.1)
	  o Reread the text and highlight or underline instances relating to the land. Reread those specific portions and determine a tone and any patterns and/or contrasts that exist in the way the author presents the land. (RI.11-12.4, L.11-12.5a-b)
	  o How does Ambrose develop the idea of the land and explain its relationship with humans? (RI.11-12.3)
	  o Determine the author's purpose and analyze how the presentation of the land contributes to the effect and development of central ideas of the text. (RI.11-12.2, RI.11-12.6)
	• Ask students to determine Thomas Jefferson's ideas about westward expansion. (RI.11-12.8) How does the author characterize Jefferson in comparison to those who preceded him? What misconceptions does Jefferson have? Write a short objective summary of Jefferson's point of view toward westward expansion. (RI.11-12.2) Then, in small groups discuss how Ambrose uses language, individuals, and events in the chapter to support the development of these ideas. (RI.11-12.3, RI.11-12.4)
	• Then have students evaluate the effectiveness of Ambrose's structure in explaining America in 1801 and Jefferson's point of view. Does the structure make points clear, convincing, and/or engaging? (RI.11-12.5) Cite strong and thorough textual evidence to support the evaluation. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, W.11-12.9b, W.11-12.10)
	
	EXPRESS UNDERSTANDING:
	
	• Lastly, have students write an essay in response to the following: Explain how Ambrose reveals his purpose. Consider Ambrose's language and his choices regarding individuals and events to highlight. Cite specific textual evidence to support your analysis. (RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.6, W.11-12.9b, W.11-12.10, L.11-12.5a)
	• When students are finished writing, have them swap their essay with a peer, who will review the written response for the following:

TEXT SEQUENCE	TEXT USE
	1. Identify and underline the thesis or main claim of the essay. 2. Next to each body paragraph, write a one-sentence summary. (RI.11-12.2) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. 3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text). 4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. 5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses or varying syntax. (L.11-12.1, L.11-12.3a) 6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (L.11-12.6) 7. Edit the essay for spelling mistakes and use of proper punctuation. (L.11-12.2a-b) 8. Return the essays to their owner and have students review the feedback. Allow students to rewrite their essays, revising sentences and strengthening their arguments based on the feedback. **(**W.11-12.4, W.11-12.5)
LESSON 3: "The Origins of the Expedition," "Preparing for the Expedition," and "Washington to Pittsburgh" (Chapters 6-8) from *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*, Stephen Ambrose	**TEXT DESCRIPTION:** These chapters detail Lewis and Clark's preparation for the journey, including Jefferson's explicit directions to Lewis about the expedition. **TEXT FOCUS:** A specific area of focus should be Jefferson's observations and directions because these reveal his purpose for sending Lewis and Clark to explore. **MODEL TASKS** **LESSON OVERVIEW:** Students read and annotate the text. Then students write a summary of the chapters. **READ THE TEXT:** • Have students read these chapters in pairs. (RI.11-12.10) **Teacher Note:** These chapters can be dry reading unless students are given a specific purpose for reading (i.e., Read to determine Jefferson's purpose for sending Lewis and Clark on the expedition). Avoid highly detailed recall and instead focus on what the details reveal about the journey as a whole. Guide students in discussion to explore these chapters in the context of the unit focus.

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Have students continue to determine and evaluate how authors present ideas about land and land use in various texts, recording their thoughts in notes or on a graphic organizer begun in lesson 1. For each portion of the task ensure that students cite strong textual evidence and determine where the text provides less support or leaves matters uncertain. (RI.11-12.1) o Reread the text and highlight or underline instances relating to the land. Reread those specific portions and determine a tone and any patterns and/or contrasts that exist in the way the author presents the land. (RL.11-12.4, L.11-12.5a-b) o How does Ambrose develop the idea of the land and explain its relationship with humans? (RI.11-12.3) o Determine the author's purpose and analyze how the presentation of the land contributes to the effect and development of central ideas of the text. (RI.11-12.2, RI.11-12.6) • In collaborative groups, discuss how Lewis and Clark's preparations for departure reveal the range of their intentions for the expedition. How did what they purchased and packed reveal what they intended to do on their journey? (RI.11-12.2, RI.11-12.3, SL.11-12.6) Ensure students cite specific textual evidence to support their claims. (RI.11-12.1, SL.11-12.1a) • Prompt students to trace Jefferson's directions to Lewis throughout these chapters and record their examination in notes or on a student-designed graphic organizer. (RI.11-12.1, RI.11-12.3, W.11-12.10) For each direction, analyze what it reveals about Jefferson's intentions with the expedition. (RI.11-12.2) How do these details support or refute the claims made in chapter four? How does Ambrose's structure in these chapters make his points clear, convincing, and/or engaging? (RI.11-12.5) Direct students to keep these notes because they will need them for the unit assessments. **EXPRESS UNDERSTANDING:** • Write a summary[9] of the major events leading up to Lewis and Clark's departure. (RI.11-12.2, W.11-12.10, L.11-12.3a)

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 4: Chapters 13-25 from *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West*, Stephen Ambrose *Lewis and Clark: The Native Americans*, PBS	**TEXT DESCRIPTION:** These chapters detail the series of encounters Lewis and Clark had with numerous Native American tribes as they traveled. Each encounter depicts the behaviors of the groups differently and presents the expedition's perspective of the interactions. The website is interactive and allows the students to pinpoint their assigned tribe's location on a map and learn more about the tribe. **TEXT FOCUS:** As students read this section, they should pay special attention to the interactions between the expedition and Native Americans. **MODEL TASKS** **LESSON OVERVIEW:** Students work via jigsaw groups to explore different instances of the expedition's interactions with Native American groups. **READ THE TEXT:** • Have students read chapters 13-25 independently. • Break students into equal sections for students to read the text as a jigsaw.[10] Because students will not be assigned to read each encounter separately, they will be able to move through this section of the text fairly quickly. However, ensure that students are held accountable for all of the information, as they will apply this knowledge later in the unit assessments. • Divide students into groups, and assign each group a different section of the text. Have groups reread their section. **UNDERSTAND THE TEXT:** • While reading, prompt students to continue determining and evaluating how the author presents the land throughout the text, recording their thoughts in notes or on a graphic organizer begun in lesson 1. For each portion of the task ensure that students cite strong textual evidence and determine where the text provides less support or leaves matters uncertain. (RI.11-12.1) o Reread the text and highlight or underline instances relating to the land. Reread those specific portions and determine a tone and any patterns and/or contrasts that exist in the way the author presents the land. (RL.11-12.4, L.11-12.5a-b) o How does Ambrose develop the idea of the land and explain its relationship with humans? (RI.11-12.3)

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ Determine the author's purpose and analyze how the presentation of the land contributes to the effect and development of central ideas of the text. (RI.11-12.2, RI.11-12.6) **EXPRESS UNDERSTANDING:** • Have students conduct a short collaborative research project based on the following question: How did Lewis and Clark's interactions with Native American tribes affect their culture and lifestyle? Does *Undaunted Courage* present the full story? (W.11-12.7) • Ask students to determine which Native American tribe's encounter with Lewis and Clark to research based on their assigned section and generate a list of research questions that examine the significance of the encounter, the perspective of each group (the expedition and the tribe), the impact of the expedition on the tribe, and other relevant ideas (i.e., how does the way various Native American tribes are portrayed compare with Jefferson's preconceived notions?). (RI.11-12.7, RI.11-12.10, W.11-12.7, SL.11-12.1b, SL.11-12.2) • Provide students time to conduct research to answer the self-generated questions and create a cohesive, multimedia presentation of their findings to the class. Groups may choose any presentation tool or style but must provide a useful, informative handout with proper MLA documentation. (RI.11-12.1, W.11-12.6, W.11-12.8, W.11-12.9b, SL.11-12.1a-d, SL.11-12.4, SL.11-12.5, SL.11-12.6)
LESSON 5: "Reporting to the President" (Chapter 31 or 33) from *Undaunted Courage*, Stephen Ambrose "On Manifest Destiny 1839," John L. O'Sullivan *American Progress*, John Gast	**TEXT DESCRIPTION:** This chapter reveals the implications of the Lewis and Clark expedition. John L. O'Sullivan coined the term *Manifest Destiny* to convey the philosophy that drove westward expansion. **TEXT FOCUS:** A specific area of focus in *Undaunted Courage* should be the section that begins "Lewis obviously knew the intricacies of the fur trade..." and ends with "The immediate need, he told Jefferson, was to deal with 'the unfriendly dispositions' of the Sioux, Blackfeet, and other tribes along the Mississippi." "On Manifest Destiny" allows students to understand the deeply held beliefs that guided decision making of the period. The painting makes claims about Manifest Destiny visually, which complements the other two texts in this set. **MODEL TASKS** **LESSON OVERVIEW:** Students view and read the texts, paying special attention to the meaning of words and phrases. Then students participate in a Socratic seminar discussion to consider common ideas. Finally, students engage in timed writing to compare ideas across the three texts.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Ask students to view *American Progress* in pairs and analyze the painting using the OPTIC strategy[11] **for visual texts** or the Library of Congress Photograph and Print Analysis Tool.[12] Then, based on elements in the painting, have pairs develop a claim[13] for whether or not the artist supports westward expansion. (RI.11-12.7, W.11-12.1a, W.11-12.10) Prompt pairs to share their claims via a class discussion and to cite specific examples to support their claims. (SL.11-12.1a-d) • Have pairs read "On Manifest Destiny" and outline O'Sullivan's argument, focusing on the questions that follow. (RI.11-12.8, RI.11-12.9, SL.11-12.1a-d) o Read the text once and determine the meaning of words and phrases as they are used in the text, specifically analyzing how O'Sullivan uses and refines the concepts of *destiny* and *future* (and their various forms, i.e., *futurity*) over the course of the text. (RI.11-12.4, L.11-12.4a-b, L.11-12.5b) o Read the text again and identify the central ideas being discussed. What is O'Sullivan's stated purpose? o Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) o Then make a list of O'Sullivan's claims about America's destiny. How do these ideas interact over the course of the text? Identify three quotations from the text that support this intersection and the relationship between the ideas. (RI.11-12.1, RI.11-12.2, RI.11-12.3) o Explain the structure of O'Sullivan's argument based on how each paragraph relates. Does the structure support his argument and make it more clear, convincing, or engaging? (RI.11-12.5) o This text and idea of "Manifest Destiny" became a foundational belief and driving force for governmental policy and political decision making for much of the last 19th century. How does O'Sullivan appeal to his audience to convince them of his purpose? How do his style, word choice, tone, and content contribute to the power and persuasiveness of the text? (RI.11-12.4, RI.11-12.6) • Conduct a Socratic seminar[14] to explore the idealism of O'Sullivan's views of America's destiny based on the following questions:

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[12] http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Photographs_and_Prints.pdf
[13] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.
[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ What are O'Sullivan's views on westward expansion? Are his views realistic? (RI.11-12.8) ○ Do you agree or disagree with his reasoning? Why? (SL.11-12.3) ○ How do O'Sullivan's views contribute to the romanticism of the West? (RI.11-12.9) ○ Have students prepare for the seminar by generating three to five additional questions to prompt discussion. (SL.11-12.1c) Provide students with 15 minutes to work independently or in pairs to devise answers to the questions and locate specific evidence from the unit texts. (RI.11-12.1) Form two concentric circles and have the inner circle discuss their answers to the questions for eight minutes using accountable talk,[15] providing evidence for their ideas and actively incorporating others into the discussion. (SL.11-12.1a-b, SL.11.12.4) While the inner circle discusses, ask students in the outer circle to evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.11-12.3) Have students in the outer circle record their thoughts using a platform like Today'sMeet.[16] (W.11-12.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the discussion, have the class review the recorded thoughts and reflect on the seminar by indicating how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion and how they could improve future discussions (i.e., incorporating others into the discussion, asking more questions, making more connections between ideas). (SL.11-12.1c-d, SL.11-12.6) • Project paragraph 5 from "On Manifest Destiny 1839." Reread the paragraph aloud. Then highlight the different sentence types (simple, compound, complex, and compound-complex) in different colors. Discuss with students how variety in syntax creates fluency and reader interest and helps to clarify, support, and emphasize O'Sullivan's purpose. (RI.11-12.6) Have students select another paragraph and analyze the construction of the various sentences and the paragraph. Ask students use the paragraph they analyzed as a model and compose an original paragraph[17] in response to the following question: "Explain the concept of Manifest Destiny and its role in westward expansion." (RI.11-12.9, L.11-12.2a-b, L.11-12.3a) • Guide students to read the chapter from *Undaunted Courage* independently, focusing on the implications of the Lewis and Clark expedition. (RI.11-12.10)

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[16] https://todaysmeet.com/
[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have students write a timed essay in response to the following prompt: Explain how these three texts reveal Americans' relationship with the land and our desires to control and own something that cannot really be possessed. (RI.11-12.1, RI.11-12.2, RI.11-12.7, RI.11-12.9, W.11-12.2a-f, W.11-12.4, W.11-12.9b, W.11-12.10, L.11-12.3a)
LESSON 6: "On Indian Removal" (1830), Andrew Jackson Pages 337-342 of *A Century of Dishonor*, Helen Hunt Jackson	**TEXT DESCRIPTION:** President Andrew Jackson's views of Native American removal are dogmatic and promote the removal as viable and beneficial. Helen Hunt Jackson's book-length treatise on the mistreatment of American Indians, *A Century of Dishonor,* was written after hearing a lecture about the struggles of American Indians. The excerpt begins with the paragraph that starts, "There is not among these three hundred bands of Indians...." **TEXT FOCUS:** "On Indian Removal" presents an argument that encourages students to consider how man's connection with the land varies depending on perspective and culture. Helen Hunt Jackson presents a strong counterargument to the claims presented in "On Indian Removal." The word choice, tone, and rhetoric of each text serve each author's purpose. Students can analyze and compare the different arguments based on the author's rhetoric and approach, considering where claims lack evidentiary support or where an idea or concept is supported using rhetoric, creating bias or uncertainty in the credibility of provided information. (RI.11-12.1, RI.11-12.3, RI.11-12.5, RI.11-12.6, SL.11-12.3) These texts also present opportunities for discussion and/or writing based on which argument is more effective. (RI.11-12.8, RI.11-12.9, SL.11-12.2)
LESSON 7: "Home on the Range," Various Artists "The Luck of Roaring Camp," Bret Harte "Part I: The Wild Land, Chapter II," *O Pioneers!*, Willa Cather	**TEXT DESCRIPTION:** Kansas's state song promotes an idealized view of open range life. "The Luck of Roaring Camp" highlights life in a mining camp and uses various juxtapositions (life and death, wilderness and civilization, etc.) and devices for establishing themes related to life in the West. Cather's text highlights life on the frontier and describes and personifies the land and its relationship with those who attempt to "tame" it. **TEXT FOCUS:** These texts present fictionalized views of life on the Western frontier. In each text, the authors present a view of the land and human interaction with it. Students should pay attention to the consequences of man's hubris and his attempt to try to control the uncontrollable, as this theme is present throughout many texts of the time period. (RL.11-12.9) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read all three texts. They work in pairs to analyze "The Luck of Roaring Camp" and continue to analyze how authors portray man's relationship with the land. Students then participate in a class discussion in which they compare the three texts based on common ideas.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read all three texts independently. (RL.11-12.10) **UNDERSTAND THE TEXT:** • Have students work with a partner to analyze "The Luck of Roaring Camp" by doing the following: o Determine the meaning of words and phrases as they are used in the text. (L.11-12.4a, L.11-12.5a-b, L.11-12.6) Interpret and paraphrase sentences containing figurative language and devices, identifying examples of language that is particularly fresh or engaging. (RL.11-12.4, L.11-12.5a) o Summarize the text. (RL.11-12.2) o Reread "The Luck of Roaring Camp" and determine the tone (including whether there are any shifts in tone). Annotate the text[18] by circling words with strong connotations. (L.11-12.5b) Then analyze how the patterns of the author's word choice over the course of the text contribute to the development of tone. (RL.11-12.4) o Analyze in writing the impact of Harte's choices to develop and relate the elements of the story by examining: (1) patterns and contrasts in the setting, (2) patterns and contrasts in the point of view that each character represents, (3) the juxtaposition of life and death, (4) life in the mining camp before and after Luck arrives, (5) the effect of the resolution. (RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.6, W.11-12.9a, W.11-12.10) o Determine the significance of Harte's choices and how they contribute to the development of two or more themes of the text. Consider how land gives and how land takes away. What is the significance of this power in relation to man's understanding? (RL.11-12.2, RL.11-12.9, W.11-12.9a, W.11-12.10) Write a written response, citing textual evidence with proper citations. (RL.11-12.1, W.11-12.9a, W.11-12.10) • Have students analyze how the excerpt from *O Pioneers!* represents the relationship between people and the land in the West. • Have students continue to determine and evaluate how authors present the land in various texts, recording their thoughts in notes or on a graphic organizer begun in lesson 1. For each portion of the task ensure that students cite strong textual evidence and determine where the text provides less support or leaves matters

[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	uncertain. (RI.11-12.1) o Reread the texts and highlight or underline instances relating to the land. Reread those specific portions and determine a tone and any patterns and/or contrasts that exist in the way the author presents the land. (RL.11-12.4, L.11-12.5a-b) o How do the authors develop the idea of the land and explain its relationship to humans? (RL.11-12.9) o Determine the authors' purpose and analyze how the presentation of the land contributes to the effect and development of central ideas of the text. (RL.11-12.2) **EXPRESS UNDERSTANDING:** • Engage students in a class discussion to compare and contrast the perspectives and messages presented in the three texts. Do the events, techniques, and concepts developed over the course of each text represent accurate or romanticized views of life in the West? How do these texts reflect common themes that can be learned from reading stories of the West? (RL.11-12.2, RL.11-12.3, RL.11-12.9) Prompt students to use accountable talk[19] and cite textual evidence throughout the discussion. (RL.11-12.1, SL.11-12.1a, c-d, SL.11-12.4, SL.11-12.6)
LESSON 8: "Introduction" from *The Way to Rainy Mountain*, N. Scott Momaday	**TEXT DESCRIPTION:** This text chronicles the author's journey to visit his grandmother's grave. The narrative of the text is developed through various descriptions of the land, historical details of the Kiowa people, and anecdotes and flashbacks about Momaday's grandmother. **TEXT FOCUS:** Throughout the text the author examines the relationship between the Kiowa people and the land, allowing students to deepen their understanding of how the author views and portrays the land throughout the text. This text contains many abstract and complex ideas. Students should be given multiple opportunities to read this text for different purposes. (RI.11-12.10)
LESSON 9: "Chief Joseph Speaks: Selected Statements and Speeches by the Nez Percé Chief," *Archives of the West*	**TEXT DESCRIPTION:** Chief Joseph's speeches highlight the various perspectives present in the West. They attempt to expose the real consequences of westward expansion and "white man's" arrogance. **TEXT FOCUS:** This text provides the perspective of westward expansion from the point of view of Native Americans. **MODEL TASKS** **LESSON OVERVIEW:** Students will read and annotate the text, paying special attention to the development of Chief

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	Joseph's argument through the examination of word choice, tone, point of view, rhetorical devices, etc. **READ THE TEXT:** • Read aloud the text as students follow along. **UNDERSTAND THE TEXT:** • Have students independently reread the text and outline Chief Joseph's argument, focusing on the following questions (RI.11-12.8**):** o Read the text again and identify the central ideas being discussed. o Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) o Create a list of Chief Joseph's claims. Create a brief flowchart that illustrates how he sequences his ideas and how each idea interacts over the course of the text. Identify a quotation from the text for each point on the chart that supports this intersection and the relationship between the ideas. (RI.11-12.1, RI.11-12.2, RI.11-12.3) o Explain the structure of Chief Joseph's argument based on how each paragraph relates. Does the structure support his argument and make it clearer or more convincing or engaging? (RI.11-12.5) o Determine the tone that is developed through Chief Joseph's word choice. What does that tone reveal about Chief Joseph's point of view and stance on the issues argued in the text? How does Chief Joseph appeal to his audience to convince them of his purpose? How do his style, word choice, tone, and content contribute to the power and persuasiveness of the text? (RI.11-12.4, RI.11-12.6) o How do Chief Joseph's speeches reflect an idea common to other texts of the period? (RI.11-12.9**)** • Have students continue to determine and evaluate how authors present the land in various texts, recording their thoughts in notes or on a graphic organizer begun in lesson 1. For each portion of the task ensure that students cite strong textual evidence and determine where the text provides less support or leaves matters uncertain. (RI.11-12.1) o Reread the text and highlight or underline instances relating to the land. Reread those specific portions and determine a tone and any patterns and/or contrasts that exist in the way the author presents the land. (RI.11-12.4, L.11-12.5a-b) o How does Chief Joseph develop the idea of the land and its relationship to humans? (RI.11-12.3) o Determine the author's purpose and analyze how the presentation of the land contributes to the effect

TEXT SEQUENCE	TEXT USE
	and development of central ideas of the text. (RI.11-12.2, RI.11-12.6) **EXPRESS UNDERSTANDING:** • Have students write an analytical essay in response to the following prompt: Determine how Chief Joseph views westward expansion and the American drive to claim ownership of land. How does he convey his purpose and stance? Then evaluate the effectiveness of his argument. (RI.11-12.1, RI.11-12.2, RI.11-12.6, W.11-12.1a-e, W.11-12.4, W.11-12.9b, W.11-12.10, SL.11-12.3, L.11-12.3a)
LESSON 10: "The Gift Outright," Robert Frost	**TEXT DESCRIPTION:** This poem explores the duality of possession, whether through land, people, or ideas. **TEXT FOCUS:** This poem, although seemingly straightforward, is actually complex. Students will need to read this poem multiple times independently and in small groups to gain a full understanding, using a poetry analysis strategy, like TP-CASTT. [20] (RL.11-12.4, RL.11-12.10, L.11-12.5a-b) Students can engage in discussing and then writing about how the ideas of this poem support or contradict the ideas of other texts in the unit. (RL.11-12.2, RL.11-12.9, RI.11-12.9)
LESSON 11: "There Is No True History of the Westward Expansion," Robert Morgan	**TEXT DESCRIPTION:** This text examines the correlation between Manifest Destiny and US history and claims that because history is ever in flux due to changing times and perspectives, there is no true history of westward expansion. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 12: Various texts from the unit	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 13: Various texts for research	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

[20] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

UNIT: *THE SCARLET LETTER*

ANCHOR TEXT

The Scarlet Letter, Nathaniel Hawthorne (Literary)

RELATED TEXTS

Literary Texts

- "The Minister's Black Veil," Nathaniel Hawthorne
- "The Devil and Tom Walker," Washington Irving
- "The Hollow Men," T. S. Eliot

Informational Texts

- Paragraphs 21-27, 29-30, 38-39, and 44 from "Sinners in the Hands of an Angry God," Jonathan Edwards
- "How Religion in the United States Avails Itself of Democratic Tendencies" from *Democracy in America*, Alexis de Tocqueville
- John Brown's Speech to the Court at His Trial, John Brown
- Second Inaugural Address, Abraham Lincoln
- The Virginia Act for Establishing Religious Freedom, Thomas Jefferson
- *Wisconsin v. Yoder* (No. 70-110), Supreme Court of the United States
- December 23, 1776, entry from *The Crisis, No. 1*, Thomas Paine
- Last two paragraphs from "A Model of Christian Charity," John Winthrop

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- Gallup Poll Results on Religion
- "Americans Say More Religion in US Would Be Positive" from *Gallup*, Frank Newport (Video)

UNIT FOCUS

Students explore the role and impact religion had on the establishment of the American colonies and its continued influence throughout the formation of the American identity. Foundational literary works, speeches, and documents illustrate the nature of religious influence on periods in US history. Other informational texts provide students the opportunity to discuss the nature of religious influence in modern America.

Text Use: Examine foundational literary works, speeches, and documents; build historical knowledge

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.8, RI.11-12.9, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.6

Language: L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6

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The Scarlet Letter Unit Overview

Unit Focus

- **Topic**: Religious influence in the United States
- **Themes**: The role and impact religion had on the establishment of the American colonies and its continued influence throughout the formation of the American identity
- **Text Use**: Examine foundational literary works, speeches, and documents; build historical knowledge

Summative Unit Assessments

A culminating writing task:

- Analyze the impact of an author's choices on the development of meaning in a text
- Write a literary analysis

A cold-read task:

- Read and understand complex informational texts
- Compare how different texts treat similar ideas or concepts
- Write in response to texts

An extension task:

- Conduct topical research about a self-generated question
- Write a multipage report

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Sinners in the Hands of an Angry God" and "The Minister's Black Veil" (sample tasks)
- Lesson 2: Introduction and Chapters 1-2 from *The Scarlet Letter*, "How Religion in the United States Avails Itself of Democratic Tendencies" from *Democracy in America* (sample tasks)
- Lesson 3: Chapters 3-8 from *The Scarlet Letter* (sample tasks)
- Lesson 4: Chapters 9-12 from *The Scarlet Letter*
- Lesson 5: Chapters 13-14 from *The Scarlet Letter* and John Brown's Speech to the Court at His Trial (sample tasks)
- Lesson 6: Chapters 15- 16 from *The Scarlet Letter* and "The Devil and Tom Walker" (sample tasks)
- Lesson 7: Chapters 17-20 from *The Scarlet Letter* (sample tasks)
- Lesson 8: Chapters 21-24 from *The Scarlet Letter* and Second Inaugural Address (sample tasks)
- Lesson 9: *The Scarlet Letter* (culminating writing task)
- Lesson 10: The Virginia Act for Establishing Religious Freedom, *Wisconsin v. Yoder* (No. 70-110), **"Americans Say More Religion in U.S. Would Be Positive,"** Gallup poll results on religion, and "The Hollow Men" (sample tasks)
- Lesson 11: Various texts for independent research (extension task)
- Lesson 12: Excerpt from "A Model of Christian Charity" and excerpt from *The Crisis, No. 1* (cold-read task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

The Scarlet Letter contains a number of significant symbols. Write a literary analysis that examines how Hawthorne's choices in character development, setting development, and the structure of events contribute to the development of two central ideas of *The Scarlet Letter*. (RL.11-12.2, RL.11-12.3, RL.11-12.5) In the analysis, focus on how word choice, tone, and symbolism contribute to the development of characters, setting, and events of the novel. (RL.11-12.4, L.11-12.5a-b) Provide strong and thorough textual evidence that is integrated while maintaining the flow of ideas and including proper citation. (RL.11-12.1, W.11-12.1a-e, W.11-12.8, W.11-12.10, L.11-12.1, L.11-12.2a-b)

Teacher Note: *Students should write a literary analysis that examines how word choice, tone, and symbolism help to structure and develop the characters, setting, and events, thus revealing the central ideas of* The Scarlet Letter. *Students must establish and develop claims with relevant evidence and create cohesion and style by using grade-appropriate words, phrases, and varied syntax. (W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.3a, L.11-12.6) The completed writing should demonstrate command of conventions of grammar, usage, punctuation, and spelling. (L.11-12.1, L.11-12.2a-b) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability. (W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Religious influence in the United States • **Themes**: The role and impact religion had on the establishment of the American colonies and its continued influence throughout the formation of the American identity • **Text Use**: Examine foundational literary works, speeches, and documents; build historical knowledge	This task assesses: • Analyzing the impact of an author's choices on the development of meaning in a text • Writing a literary analysis	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) **Express understanding of text:** • Lesson 1 (sample tasks included) • Lesson 4 • Lesson 7 (sample tasks included) • Lesson 9 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read the December 23, 1776, entry from *The Crisis, No. 1* by Thomas Paine and the last two paragraphs from "A Model of Christian Charity" by John Winthrop independently. (RI.11-12.10) Then **answer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. What is the impact of Paine's use of literary devices (e.g., allusion, hyperbole, analogy, etc.) in *The Crisis, No. 1*? Explain how these devices strengthen the persuasiveness of the text. (RI.11-12.1, RI.11-12.3, RI.11-12.4, RI.11-12.6, W.11-12.9b, W.11-12.10)
2. Review the following words from *The Crisis, No. 1*: *impious, infidel, penitentially, solemnize, hypocrisy, ardor*. Select one of the words and define it in context and explain how it is used in the sentence. (RI.11-12.4, L.11-12.4a, L.11-12.4b)
3. Compare and contrast the ideas set forth by Paine and Winthrop. (RI.11-12.9) Explain how Paine draws on ideas set forth by Winthrop to develop an effective argument, including the use of religious connotations, imagery, and allusions. (RI.11-12.5, W.11-12.2a-f, W.11-12.4, W.11-12.9b, W.11-12.10, L.11-12.2a-b, L.11-12.3a, L.11-12.5b, L.11-12.6)
4. Reread this quotation from Winthrop: "For we must consider that we shall be as a city upon a hill. The eyes of all people are upon us. So that if we shall deal falsely with our God in this work we have undertaken, and so cause Him to withdraw His present help from us, we shall be made a story and a by-word through the world." Write an essay examining how Winthrop's warning is expressed through one or more characters or events in *The Scarlet Letter*. (RL.11-12.9, RI.11-12.1, W.11-12.1a-e, W.11-12.4, W.11-12.9a-b, W.11-12.10, L.11-12.2a-b, L.11-12.3a, L.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Religious influence in the United States • **Themes**: The role and impact religion had on the establishment of the American colonies and its continued influence throughout the formation of the American identity • **Text Use**: Examine foundational literary works, speeches, and documents; build historical knowledge	This task focuses on: • Reading and understanding complex informational texts • Comparing how different texts treat similar ideas or concepts • Writing in response to texts	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 11 (sample tasks included) **Express understanding of text:** • Lesson 1 (sample tasks included) • Lesson 12 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

The First Amendment of the Constitution of the United States (the "Free Exercise Clause") guarantees freedom of religion, speech, press, petition, and assembly.

Investigate the challenges to and limits of the amendment in regard to religion.

1. Select a topic that examines the role of religion in America (e.g., Supreme Court cases over religious matters, separation of church and state, role of religion in historical events, religious cults, or history of various religions).
2. Research a self-generated question. Gather multiple digital and print resources, assessing their usefulness and synthesizing information to demonstrate an understanding of the chosen topic. (W.11-12.7, W.11-12.8)
3. Write a research-based, multipage report that first explains the topic and then defends or disputes the importance of the First Amendment of the Constitution of the United States. (RI.11-12.1, W.11-12.1a-e, W.11-12.2a-f, W.11-12.9b, W.11-12.10)
4. Be sure to incorporate quotations from multiple sources while maintaining the flow of ideas and. Use Supreme Court rulings as models for the structure, development, language, and style of the argument. (W.11-12.4, W.11-12.8, L.11-12.1, L.11-12.2a-b, L.11-12.3a)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Religious influence in the United States • **Themes**: The role and impact religion had on the establishment of the American colonies and its continued influence throughout the formation of the American identity • **Text Use**: Examine foundational literary works, speeches, and documents; build historical knowledge	This task focuses on: • Conducting topical research about a self-generated question • Writing a multi-page report	**Read and understand text:** • Lesson 10 (sample tasks included) **Express understanding of text:** • Lesson 1 (sample tasks included) • Lesson 11 (sample tasks included) • Lesson 12 (use this task)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] Paragraphs 21-27, 29-30, 38-39, and 44 from "Sinners in the Hands of an Angry God," Jonathan Edwards "The Minister's Black Veil," Nathaniel Hawthorne	**TEXT DESCRIPTION:** Jonathan Edwards's speech describes the sinful nature of his congregation in attempt to convince them to change their ways. "The Minister's Black Veil" is a parable that illustrates sin and hypocrisy. **TEXT FOCUS:** The excerpt from the sermon by Edwards uses rhetoric to elicit an emotional response. (RI.11-12.6) "The Minister's Black Veil" contains symbolism and foreshadowing, which help to develop Parson Hooper's character. (RL.11-12.3) Despite different methodology, both pieces provide insight into the Puritanical ideals upon which the United States was founded. (RL.11-12.9, RI.11-12.9) These texts can be useful for examining word choice, point of view, imagery, and rhetorical devices as tools to develop central ideas. **MODEL TASKS** **LESSON OVERVIEW:** Students listen to the speech and read the short story independently. Then students analyze the language and devices of each text. Finally, students compare and contrast the writing style of each author. **READ AND UNDERSTAND THE TEXT:** • Edwards's piece is a sermon, read the excerpts aloud as students follow along with a copy. (RI.11-12.10) • Divide students into pairs. With their partner, have students rewrite a passage from Edwards's sermon, replacing any use of "you."[7] Then discuss as a class how the changes they made affect the impact of the text: What is the significance of using the second person point of view? How does this contribute to the persuasiveness of the sermon? (RI.11-12.5, RI.11-12.6) • Have students reread paragraph 24, focusing on Edwards's language choices: How does Edwards use *willingly* throughout the paragraph? What is the rhetorical significance of this word? How does the repetition of it convey meaning and/or purpose? (L.11-12.5b) • Have pairs create a three-column chart: (1) Record examples of images, analogies, hyperboles, and strong word choices from the sermon, (2) paraphrase the examples and interpret their meaning, and (3) explain the rhetorical purpose of the devices and how they develop a tone and central idea of the sermon. (RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.6, L.11-12.5a)

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

[7] For example: "The Use may be of *Awakening* to unconverted Persons in this Congregation. This that **you** have heard is the Case of every one of **you** that are out of Christ. That World of Misery, that Lake of burning Brimstone is extended abroad under **you**. *There* is the dreadful Pit of the glowing Flames of the Wrath of God; there is Hell's wide gaping Mouth open; and **you** have nothing to stand upon, not any Thing to take hold of: there is nothing between **you** and Hell but the Air; 'tis only the Power and meer Pleasure of God that holds **you** up."

TEXT SEQUENCE	TEXT USE
	• Have students read "The Minister's Black Veil" independently. (RL.11-12.10) • Have students create a second three-column chart independently: (1) Record images and symbols in the short story, (2) paraphrase the examples and interpret their meaning, and (3) explain the significance of the examples and how they contribute to development of characters, setting, or a theme in "The Minister's Black Veil." (RL.11-12.2, RL.11-12.3, L.11-12.5a) • Place the students into pairs to compare and contrast both charts and, using their answers as a starting point, determine the central ideas communicated by the Edwards and Hawthorne, and explain how those ideas are developed through the choices each author makes in the texts. (RL.11-12.2, RL.11-12.9, RI.11-12.2, RI.11-12.9, SL.11-12.1a) Monitor the discussion of each pair to ensure they are asking quality questions and referring to the texts as the basis of their discussion. (SL.11-12.1c-d) As pairs need support analyzing the texts, use these prompts: o Analyze how each author introduces and develops his central ideas throughout each text. (RL.11-12.2, RI.11-12.2) o Analyze the style of both Edwards and Hawthorne. Focus on imagery, point of view, rhetorical devices, and word choice. (RL.11-12.4, RI.11-12.4, RI.11-12.6, L.11-12.3a, L.11-12.5, SL.11-12.1, SL.11-12.3) o Compare Parson Hooper with Jonathan Edwards. Both are representative of Puritanical ministers, yet their approaches with their congregations are very different. What language, details, or elements in each text most contribute to their different styles and impact? (SL.11-12.3) **EXPRESS UNDERSTANDING:** • Have students write a timed literary analysis in response to the following prompt: Compare and contrast the meaning and style of "Sinners in the Hands of an Angry God" and "The Minister's Black Veil." How does each author convey his meaning to the readers? Which author's style is more effective and why? (RL.11-12.2, RL.11-12.9, RI.11-12.2, RI.11-12.9, W.11-12.1a-e, W.11-12.4, W.11-12.9a-b, W.11-12.10) • When students are finished writing, have them swap their essay with a peer, who will review the written response for the following: 1. Identify and underline the thesis or main claim of the essay. 2. Next to each body paragraph, write a one-sentence summary. (RI.11-12.2) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay.

TEXT SEQUENCE	TEXT USE
	3. Underneath each summary sentence, list the evidence used in that paragraph (e.g., direct quotation, paraphrased quotation, key details from the text). (RI.11-12.1) 4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. 5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses or varying syntax. (L.11-12.1, L.11-12.3a) 6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (L.11-12.6) 7. Edit the essay for spelling mistakes and use of proper punctuation. (L.11-12.2a-b) • Return the essays to their owners and have students review the feedback. Allow students to rewrite their essays, revising sentences and strengthening their arguments based on the feedback. (W.11-12.4, W.11-12.5)
LESSON 2: Introduction: "The Custom-House" and Chapters 1-2 from *The Scarlet Letter*, Nathaniel Hawthorne "How Religion in the United States Avails Itself of Democratic Tendencies" from *Democracy in America*, Alexis de Tocqueville	**TEXT DESCRIPTION:** The introduction provides a frame for the novel. The novel begins with a description of the prison in which Hester and Pearl reside and continues to show the public humiliation required as part of Hester's punishment. This is paired with a text that examines how religion and democracy are intertwined in America. **TEXT FOCUS:** This portion of the text connects to the previous texts in that Puritanical values are present. In addition, the interdependence of religion and government are evident (e.g., Hester is in prison for sinning). There is also a connection between the two texts, as Hawthorne provides some commentary on hypocrisy. Tocqueville describes the importance of a general conception of God and responsibility to fellow man and says that matters that are not essential aspects of religion are to be left to majority rule. **MODEL TASKS** **LESSON OVERVIEW:** Students read the introduction and beginning chapters of *The Scarlet Letter* independently. Then they reread the introduction and the excerpt from *Democracy in America* in pairs. They analyze both texts and examine the correlation between the four texts they've read in the unit so far. Students then write an essay about the narrative structure of *The Scarlet Letter*. **READ AND UNDERSTAND THE TEXT:** • Have students read the portion of *The Scarlet Letter* independently. This can be done outside of class and discussed in class. (RL.11-12.10) • While students read *The Scarlet Letter*, have them do the following:

TEXT SEQUENCE	TEXT USE
	○ Identify unknown vocabulary (e.g., *edifice, physiognomies, antinomian, magistrate, malefactresses, sumptuary, evanescent, ignominy, iniquity, contumely, phantasmagoric, remonstrance*) and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words, how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) Then paraphrase or break down the sentences into shorter sentences and record the words, definitions, original sentences, and paraphrased sentences in a consistent location (i.e., journals). (L.11-12.1a-b, L.11-12.3a) ○ Summarize the setting, characters, and events of the first two chapters. (RL.11-12.2) ○ Record examples of symbolism in a three-column graphic organizer: (1) List the symbols found in *The Scarlet Letter*, (2) provide proper citation information (page number, paragraph number, etc.), and (3) describe the meaning of the symbols in *The Scarlet Letter*. Students will continue to use the graphic organizer throughout the unit. (RL.11-12.1, RL.11-12.4, L.11-12.5a-b) • During class, have students read the excerpt from *Democracy in America* in pairs. (RI.11-12.10) Have pairs outline Tocqueville's argument, focusing on the following questions: (RI.11-12.8, RI.11-12.9) ○ Identify two to three central ideas being discussed. What is Tocqueville's stated purpose? ○ Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) ○ How do the central ideas interact over the course of the text? Identify three quotations from the text that support this intersection and the relationship between the ideas. (RI.11-12.1, RI.11-12.2, RI.11-12.3) ○ Explain the structure of Tocqueville's argument based on how each paragraph relates. Does the structure support his argument and make it more clear, convincing, or engaging? (RI.11-12.5) ○ How does Tocqueville appeal to his audience to convince them of his purpose? (RI.11-12.6) • Conduct a discussion in which students are prompted to synthesize information from each of the four texts read thus far. (RL.11-12.9, RI.11-12.9, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Prompt students to use accountable talk[8] and cite textual evidence throughout the discussion. (RL.11-12.1, RI.11-12.1) Possible discussion questions: ○ How do varying levels of religious influence on governments dictate moral and ethical law?

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ How does a society's definition of "sin" influence/affect the individual? ○ What role do hypocrisy and conformity play in the beginning of *The Scarlet Letter*? ○ What cautions does Tocqueville have about Americans? ○ Tocqueville explains that for religions to be successful in a democratic age, they must "confine themselves strictly within the circle of spiritual matters." How does this fit in with what we've seen in *The Scarlet Letter* so far? Has Hester committed a crime or is this really more of a spiritual matter? • Then ask students to reread "The Custom-House" in pairs. Have them complete the following and then share their responses with the class. (SL.11-12.1a-b, SL.11-12.4, SL.11-12.6) ○ Summarize the introduction to the novel. (RI.11-12.2) ○ Determine the significance of the introduction. Who is the narrator and what is his role in the story that is told in *The Scarlet Letter*? What does the introduction "reveal" about the story told in *The Scarlet Letter*? (RI.11-12.3) ○ Evaluate Hawthorne's choice to use a frame narrative for *The Scarlet Letter*. What is the effect of this structure? How does this affect the themes or meaning of the text? (RI.11-12.5, RL.11-12.9) **EXPRESS UNDERSTANDING:** • Have students develop a composition in response to the following prompt: What is the function of the past in *The Scarlet Letter*? (RL.11-12.5, RL.11-12.9, W.11-12.1a-e, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a) As part of your composition, consider why Hawthorne uses a frame narrative rather than simply telling the story. Why might he set the events in history? Why would Hawthorne choose to start the events of the story with Hester already in prison? What effect do these choices have on the reader?
LESSON 3: Chapters 3-8 from *The Scarlet Letter*, Nathaniel Hawthorne	**TEXT DESCRIPTION:** These chapters continue to reveal information about the setting and characters (e.g., the setting in a Puritan community, the introduction of Mistress Hibbins, and the development of Dr. Chillingworth). **TEXT FOCUS:** This section sets the stage for the remainder of the novel. Students analyze how setting, characters, and actions are introduced and how Hawthorne uses those elements to develop themes over the course of the text (RL.11-12.1, RL.11-12.2, RL.11-12.3). **MODEL TASKS** **LESSON OVERVIEW:** Students begin tracing the development of characters throughout the novel while examining the author's introduction of the main characters.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read this portion of *The Scarlet Letter* independently. This can be done outside of class and discussed in class. (RL.11-12.10) **UNDERSTAND THE TEXT:** • While students read *The Scarlet Letter*, have them do the following: o Identify unknown vocabulary (e.g., *marry, sagacity, obstinacy, fervor, alchemy, inquest, vivify, contumaciously, imbued, enmity, expatiating, unfeignedly, imbibes*) and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words, how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) Then paraphrase or break down the sentences into shorter sentences and record the words, definitions, original sentences, and paraphrased sentences in a consistent location (i.e., journals). (L.11-12.1a-b, L.11-12.3a) o Summarize the setting, characters, and events of Chapters 3-8. (RL.11-12.2) o Record examples of symbolism in *The Scarlet Letter* on a three-column graphic organizer (similar to the ones from lesson 2): (1) List the symbols found in *The Scarlet Letter*, (2) provide proper citation information (page number, paragraph number, etc.), and (3) describe the meaning of the symbols in *The Scarlet Letter*. Students will continue to use the graphic organizer throughout the unit. (RL.11-12.1, RL.11-12.4, L.11-12.5a-b) • Then prompt students to reread the section where Hester encounters Mistress Hibbins. Working in pairs, have students determine Hawthorne's purpose for including Mistress Hibbins in the story. What does she represent? (RL.11-12.3, SL.11-12.1a-b) **EXPRESS UNDERSTANDING:** • Have students write a brief comparison between Hawthorne's introduction of Dr. Chillingworth and his introduction of Mistress Hibbins. What are the impacts of these choices? Which seems to be most effective? (RL.11-12.3, W.11-12.9a, W.11-12.10)
LESSON 4: Chapters 9-12 from *The Scarlet Letter*, Nathaniel Hawthorne	**TEXT DESCRIPTION:** This section takes students deeper into the story as we see further interactions between the main characters. **TEXT FOCUS:** Students continue to analyze how setting, characters, and actions are introduced and how Hawthorne uses those elements to develop themes over the course of the text. (RL.11-12.1, RL.11-12.2, RL.11-12.3)

TEXT SEQUENCE	TEXT USE
LESSON 5: Chapters 13-14 from ***The Scarlet Letter***, Nathaniel Hawthorne **John Brown's Speech to the Court at His Trial**, John Brown	**TEXT DESCRIPTION:** This section of the novel focuses on how characters make decisions and deal with guilt. The second text is the transcript of John Brown's last speech during his trial, before he was executed for arming slaves for a rebellion. **TEXT FOCUS:** These chapters and this speech focus on the intersections between justice and religion. Students can focus on scenes that show the interaction between Hester and Chillingworth to examine how Hawthorne develops the characters through those interactions. (RL.11-12.3) Brown comments on God's word and the actions of the court, which mirror the idea of the magistrate in the anchor text, as Hester has been put on trial for a sin rather than a crime. **MODEL TASKS** **LESSON OVERVIEW:** Students examine the development of Dr. Chillingworth and develop a composition that traces his transformation over the course of the novel. **READ THE TEXT:** • Have students read this portion of *The Scarlet Letter* independently. This can be done outside of class and discussed in class. (RL.11-12.10) **UNDERSTAND THE TEXT:** • While students read *The Scarlet Letter*, have them do the following: o Identify unknown vocabulary (e.g., *obviated, ethereal, acquiescing, rankle, propinquity, usurp, retribution*) and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words, how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) Then paraphrase or break down the sentences into shorter sentences and record the words, definitions, original sentences, and paraphrased sentences in a consistent location (i.e., journals). (L.11-12.1a-b, L.11-12.3a) o Summarize the setting, characters, and events of Chapters 13-14. (RL.11-12.2) o Record examples of symbolism in *The Scarlet Letter* on a three-column graphic organizer (continuing the graphic organizer begun in lesson 2): (1) List the symbols found in *The Scarlet Letter*, (2) provide proper citation information (page number, paragraph number, etc.), and (3) describe the meaning of the symbols in *The Scarlet Letter*. Students will continue to use the graphic organizer throughout the unit. (RL.11-12.1, RL.11-12.4, L.11-12.5a-b) • Have pairs outline Brown's argument, focusing on the following questions: (RI.11-12.8, RI.11-12.9)

TEXT SEQUENCE	TEXT USE
	○ What is the meaning of *incite*, *insurrection,* and *enactments*? (L.11-12.4a) ○ Identify two central ideas being discussed. What is Brown's stated purpose? (RI.11-12.2) ○ Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) ○ How do the central ideas interact over the course of the text? Identify three quotations from the text that support this intersection and the relationship between the ideas. (RI.11-12.1, RI.11-12.2, RI.11-12.3) ○ Explain the structure of Brown's argument based on how each paragraph relates. Does the structure support his argument and make it more clear, convincing, or engaging? (RI.11-12.5) ○ What is the significance of Brown's repeated use of *intend*/*intended* and *interfered*/*interference* in paragraphs 1 and 2? How do these words contribute to the meaning of his argument? (L.11-12.4b, L.11-12.5b) ○ Brown repeatedly uses an em dash (—) within his sentences. Explain how Brown uses the em dash within the sentences. How do the phrases following the dash relate to the first part of the sentence? How does Brown's use of this structure affect the variety and fluency of his sentences? What is the effect of this structure? (RI.11-12.4, RI.11-12.6, L.11-12.2a) ○ How does Brown appeal to his audience to convince them of his purpose? (RI.11-12.6) • Conduct a discussion in which students are prompted to synthesize information from each of the texts read thus far. (RL.11-12.2, RL.11-12.9, RI.11-12.9, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Prompt students to use accountable talk[9] and cite textual evidence throughout the discussion. (RL.11-12.1) Possible discussion questions include: ○ How do varying levels of religious influence on governments dictate moral and ethical law? ○ How does a society's definition of "sin" influence/affect the individual? ○ How do hypocrisy and conformity continue to interact in *The Scarlet Letter*? ○ In Chapter 14, court magistrates consider allowing Hester to remove her mark, but she refuses. Explain how this relates to the ideas Brown expresses in his speech?

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have students develop a composition in response to the following prompt: Explain the details of Chillingworth's "revenge." (RL.11-12.3, W.11-12.2a-f, L.11-12.1, L.11-12.2a-b, L.11-12.3a) As part of your composition, consider how Chillingworth is perceived by the other characters in the story. What happens to him as a result of his actions? Why does Chillingworth choose to torture Dimmesdale and Hester when he could simply reveal that he is Hester's husband? What does this imply about justice and evil?
LESSON 6: Chapters 15- 16 from *The Scarlet Letter*, Nathaniel Hawthorne "The Devil and Tom Walker," Washington Irving	**TEXT DESCRIPTION:** In these chapters, there appears to be a shift in the action as Hester becomes aware of Chillingworth's evil intent and Pearl recounts a story she has heard. The short story is a tall tale based on the Faustian legend (the same bargain and consequences but in an American setting). **TEXT FOCUS:** These chapters in *The Scarlet Letter* set the stage for the denouement of the story. Much like the story that Pearl overhears, "The Devil and Tom Walker" tells about someone selling his soul to the devil. Both texts examine religion, sin, evil, and redemption and their influence on the development of characters, events, and themes of the unit texts. (RL.11-12.2, RL.11-12.3) **MODEL TASKS** **LESSON OVERVIEW:** Students read Chapters 15-16 from *The Scarlet Letter* and "The Devil and Tom Walker" independently. Then they analyze the author's choices in each text and participate in a discussion about the connections between each text. Lastly, students write a timed essay about "The Devil and Tom Walker." **READ THE TEXT:** • Have students read this portion of *The Scarlet Letter* independently. This can be done outside of class and discussed in class. (RL.11-12.10) **UNDERSTAND THE TEXT:** • While students read *The Scarlet Letter*, have them do the following: o Identify unknown vocabulary (e.g., *verdure, sedulous, petulant, precocity, vivacity, asperity, scintillating, loquacity, prattle*) and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words, how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) Then paraphrase or break down the sentences into shorter sentences and record the words, definitions, original sentences, and paraphrased sentences in a consistent location (i.e., journals). (L.11-12.1a-b, L.11-12.3a)

TEXT SEQUENCE	TEXT USE
	○ Summarize the setting, characters, and events of Chapters 15-16. (RL.11-12.2) ○ Record examples of symbolism in *The Scarlet Letter* on a three-column graphic organizer (continuing the graphic organizer begun in lesson 2): (1) List the symbols found in *The Scarlet Letter*, (2) provide proper citation information (page number, paragraph number, etc.), and (3) describe the meaning of the symbols in *The Scarlet Letter*. Students will continue to use the graphic organizer throughout the unit. (RL.11-12.1, RL.11-12.4, L.11-12.5a-b) • Conduct a discussion in which students are prompted to support understanding of "The Devil and Tom Walker" and make connections between the tale and *The Scarlet Letter*. (RL.11-12.2, RL.11-12.9, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Prompt students to use accountable talk[10] and cite textual evidence throughout the discussion. (RL.11-12.1) Possible discussion questions include: ○ Hester feels evil creeping into her heart. Determine the cause(s) of this evil and the results of it. How has Hester's suffering, once the result of her sin versus the expectations of Puritanical society, transformed? (RL.11-12.3) ○ What is the significance of Pearl's fascination with the "A" and her ability to connect Hester and Rev. Dimmesdale when nobody else seems to be able to? (RL.11-12.3) ○ How does Irving's use of imagery contribute to the meaning of the story? For example, what does the introduction of Tom, his wife, and their house reveal about their characters? How does Irving's word choice contribute to that meaning? (RL.11-12.3, RL.11-12.4, L.11-12.5b) ○ What might Irving's purpose be for using exaggeration and humor in "The Devil and Tom Walker"? (RL.11-12.6, L.11-12.5a) What might Irving be satirizing? ○ What is the purpose of the narrator's disclaimers in Irving's tall tale? How does the choice for Hawthorne to use the narrator in this way impact the meaning of the text? (RL.11-12.5, RL.11-12.6) **EXPRESS UNDERSTANDING:** • Ask students to write a timed essay in response to the following prompt: Explain Tom's dramatic attempt to become religious and spare himself. What is the ultimate result? How does this idea relate to the other texts in this unit? (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.9, W.11-12.2a-f, W.11-12.4, W.11-12.9a-b,

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	L.11-12.1, L.11-12.2a-b, L.11-12.3a)
LESSON 7: Chapters 17-20 from *The Scarlet Letter*, Nathaniel Hawthorne	**TEXT DESCRIPTION:** In this section of the novel, there is an incident in the forest that is reminiscent of that in Irving's story. **TEXT FOCUS:** Analyze the encounter in the forest, considering Hawthorne's choices concerning setting and how those choices impact the development of the theme over the course of the story. (RL.11-12.2, RL.11-12.3) **MODEL TASKS** **LESSON OVERVIEW:** Students read the chapters independently and then discuss how these chapters connect to other texts in the unit. **READ THE TEXT:** • Have students read this portion of *The Scarlet Letter* independently. This can be done outside of class and discussed in class. (RL.11-12.10) **UNDERSTAND THE TEXT:** • While students read *The Scarlet Letter*, have them do the following: o Identify unknown vocabulary (e.g., *malevolent, misanthropy, consecration, estranged, machinations, inured, mollified, vicissitude, introspection, irrefragable, obeisance*) and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words, how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) Then paraphrase or break down the sentences into shorter sentences and record the words, definitions, original sentences, and paraphrased sentences in a consistent location (i.e., journals). (L.11-12.1a-b, L.11-12.3a) o Summarize the setting, characters, and events of Chapters 17-20. (RL.11-12.2) o Record examples of symbolism in *The Scarlet Letter* on a three-column graphic organizer (continuing the graphic organizer begun in lesson 2): (1) List the symbols found in *The Scarlet Letter*, (2) provide proper citation information (page number, paragraph number, etc.), and (3) describe the meaning of the symbol in *The Scarlet Letter*. Students will continue to use the graphic organizer throughout the unit. (RL.11-12.1, RL.11-12.4, L.11-12.5a-b) • Prompt students to reread the encounter in the forest in *The Scarlet Letter* with a partner. Then have each pair discuss the following:

TEXT SEQUENCE	TEXT USE
	o What methods does Hawthorne use to convey Hester's ongoing transformation, which began in Chapter 15? What role does Pearl play in Hester's transformation? (RL.11-12.3) o How does Hester's transformation support or contradict the ideas in Chapter 8? (RL.11-12.3) o Consider the transformation that begins to unfold in Rev. Dimmesdale. What events illustrate his internal struggle? What is the significance of Mistress Hibbins's conversation with him? (RL.11-12.3) **EXPRESS UNDERSTANDING:** • Conduct a discussion in which students are prompted to synthesize information from each of the texts read thus far. (RL.11-12.2, RL.11-12.9, RI.11-12.9, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Prompt students to use accountable talk[11] and cite textual evidence throughout the discussion. (RL.11-12.1) Possible discussion questions include: o Compare and contrast the forest encounter in *The Scarlet Letter* to that in "The Devil and Tom Walker." (RL.11-12.3, RL.11-12.9) o Describe the reaction of Pearl in the forest. Why is she upset? What seems to make everything okay again? (RL.11-12.3) o What is the function of the physical setting in *The Scarlet Letter*? (RL.11-12.3, RL.11-12.5) What is the relationship between the book's events and the locations in which these events take place? Do things happen in the forest that could not happen in the town? What about time of day? Does night bring with it a set of rules that differs from those of the daytime? o How does a society's definition of "sin" influence/affect the individual? o How do hypocrisy and conformity continue to interact in *The Scarlet Letter*?
LESSON 8: Chapters 21-24 from *The Scarlet Letter*, Nathaniel Hawthorne Second Inaugural Address, Abraham	**TEXT DESCRIPTION:** The final section shows a great deal of action in a more rapid pacing than earlier in the story as the characters come together for the Rev. Dimmesdale's final sermon. The story up until now has spanned seven years, yet the end of the story moves quite rapidly. The second text is the transcript of President Lincoln's second inaugural address (post–Civil War), which addresses the reunification of America under the common belief that slavery is wrong. **TEXT FOCUS:** Analyze Hawthorne's methodology for this pacing. Reflect back to his choice to begin the story with

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
Lincoln	Hester in prison. Consider his uses of flashback and foreshadowing along the way. **MODEL TASKS** **LESSON OVERVIEW:** Students read the final chapters of *The Scarlet Letter* independently. Students examine the choices made by Hawthorne as he closes out the novel. Then students read Lincoln's second inaugural address independently and work in pairs to evaluate his argument. Finally, students participate in a Socratic seminar in which they discuss thematic ideas shared across the various texts of the unit. **READ AND UNDERSTAND THE TEXT:** • Have students read this portion of *The Scarlet Letter* independently. This can be done outside of class and discussed in class. (RL.11-12.10) • **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the whole-class texts either before or after reading the texts as a whole class. This will provide extra time for students to process the information and receive additional support through basic comprehension questions. Access sample small-group lessons[12] for Lincoln's second inaugural address through LearnZillion. • While students read *The Scarlet Letter*, have them do the following: o Identify unknown vocabulary (e.g., *mirth, scruple, tempestuous, unbenignantly, animadversion, indefatigable, apotheosis, intimations, necromancer, penitence*) and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words, how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) Then paraphrase or break down the sentences into shorter sentences and record the words, definitions, original sentences, and paraphrased sentences in a consistent location (i.e., journals). (L.11-12.1a-b, L.11-12.3a) o Summarize the setting, characters, and events of Chapters 21-24. (RL.11-12.2) o Record examples of symbolism in *The Scarlet Letter* on a three-column graphic organizer (continuing the graphic organizer begun in lesson 2): (1) List the symbols found in *The Scarlet Letter*, (2) provide proper citation information (page number, paragraph number, etc.), and (3) describe the meaning of the symbol in *The Scarlet Letter*. Students will continue to use the graphic organizer throughout the unit. (RL.11-12.1, RL.11-12.4, L.11-12.5a-b)

[12] http://learnzillion.com/lessonsets/439-close-reading-informational-text-president-lincolns-second-inaugural-address

TEXT SEQUENCE	TEXT USE
	• During class, have students work with a partner to produce written responses to the following questions: o Discuss the events that close out the story; analyze the actions and motivations of the characters (e.g., Dimmesdale's final sermon, Pearl's transformation, Chillingworth leaving his fortune, and Hester returning to the village). (RL.11-12.3, RL.11-12.4, RL.11-12.5) o Hawthorne specifically addresses the meaning of Pearl's name. What meaning can you gather about the other names he uses in this text? How do the meanings of the names correlate with or contradict the characters? (RL.11-12.4) o Compare and contrast the struggles for redemption that Hester and Dimmesdale endure throughout the course of *The Scarlet Letter*. What does do their struggles reveal about their characters? (RL.11-12.3) • Ask students to read Lincoln's second inaugural address independently. (RI.11-12.10) • Prompt students to outline Lincoln's argument, focusing on the following questions: (RI.11-12.8, RI.11-12.9) o Identify two central ideas being discussed. What is Lincoln's stated purpose? o Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) o How do the word choice and sentence structure of paragraph 2 support the meaning of the paragraph? How does Lincoln's style contribute to the impact of the speech? (RI.11-12.4, RI.11-12.5, RI.11-12.6, L.11-12.1, L.11-12.3a) o In paragraph 3, what similarities does Lincoln draw between opposing sides? How do the ideas that Lincoln describes introduce a paradox, and what meaning results? (RI.11-12.2, L.11-12.5a) o How do the central ideas interact over the course of the text? Identify three quotations from the text that support this intersection and the relationship between the ideas. (RI.11-12.1, RI.11-12.2, RI.11-12.3) o What reasons does Lincoln provide to support the influence of God's will in matters of justice, war, and politics? (RI.11-12.3) o How does Lincoln appeal to his audience to convince them of his purpose? (RI.11-12.6)

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Conduct a Socratic seminar[13] in which students are prompted to synthesize information from each of the texts read thus far. (RL.11-12.2, RL.11-12.9, RI.11-12.9, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Possible questions include: o How do varying levels of religious influence on governments dictate moral and ethical law? o How does a society's definition of "sin" influence/affect the individual? o How do hypocrisy and conformity interact in *The Scarlet Letter*? o In Chapter 23 of *The Scarlet Letter*, Dimmesdale acknowledge that he and Hester have sinned and defer to God's will. How is this idea supported or refuted in the other texts of the unit? How have religious influences affected the delivery of justice and function of political decisions in US history? Provide students 15 minutes to work independently or in pairs to devise answers to the questions and locate specific evidence from the unit texts. (RL.11-12.1) Form two concentric circles and have the inner circle discuss their answers to the questions for eight minutes using accountable talk,[14] providing evidence for their ideas and actively incorporating others into the discussion. (SL.11-12.1a-b, SL.11-12.4) While the inner circle discusses, ask students in the outer circle to evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.11-12.3) Have students in the outer circle record their thoughts using a platform like TodaysMeet.[15] (W.11-12.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the discussion, have the class review the recorded thoughts and reflect on the seminar by indicating how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion and how they could improve future discussions (e.g., incorporating others into the discussion, asking more questions, making more connections between ideas). (SL.11-12.1c-d, SL.11-12.6)
LESSON 9: *The Scarlet Letter*, Nathaniel Hawthorne	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[15] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
LESSON 10: The Virginia Act for Establishing Religious Freedom, Thomas Jefferson *Wisconsin v. Yoder* (No. 70-110), Supreme Court of the United States Gallup Poll Results on Religion **"Americans Say More Religion in US Would Be Positive" from *Gallup*, Frank Newport** "The Hollow Men," T. S. Eliot	**TEXT DESCRIPTION:** Written in 1786, the Virginia Act for Establishing Religious Freedom is the forerunner for what would eventually become the First Amendment to the US Constitution. In *Wisconsin v. Yoder* (No. 70-110), the Supreme Court decided that certain religious beliefs superseded the legal requirements for compulsory school attendance. The Gallup poll results and video show religious affiliations from 1948 to 2013. "The Hollow Men," narrated by one of the hollow men, describes soulless men who exist in a life without meaning, salvation, or damnation. The speaker describes heaven and hell, but the hollow men remain lost and indifferent, repeating a never-ending cycle of life. **TEXT FOCUS:** Students can determine Jefferson's point of view and consider the choices he made as he crafted this document (e.g., sandwiching the actual act in between the two other paragraphs). The Supreme Court case illustrates how religion and the legal system collide. Students evaluate the legal reasoning of the document to determine how constitutional principles are applied in the opinion and dissent. (RI.11-12.8) This text can also be a model for student writing based on the development of argument and counterargument, language, and style. (RI.11-12.4, L.11-12.3a) The Gallup poll results illustrate trends over time. Students can analyze the data for its credibility, noting any discrepancies. (RI.11-12.7, SL.11-12.2) T. S. Eliot's poem examines the concepts of sin and punishment in a manner that's similar to the previous texts read in the unit. Students can analyze the meaning and purpose of figurative language, word choice, repetition, and allusion. (RL.11-12.2, RL.11-12.4, L.11-12.5a-b) **MODEL TASKS** **LESSON OVERVIEW:** Students consider the texts examined throughout the unit and determine to what degree religion has played a role in the development of our nation. **READ AND UNDERSTAND THE TEXT:** • Have students read the Virginia Act for Establishing Religious Freedom and the Supreme Court decision in pairs. • Prompt students to deconstruct the extended sentences in the first paragraph of the Virginia Act for Establishing Religious Freedom, divide them into multiple shorter sentences, and paraphrase them into their own words. Then, write a summary of the Virginia Act for Establishing Religious Freedom. (RI.11-12.2) • Have pairs describe the roles of church and state in *The Scarlet Letter*, emphasizing where there is overlap. Have them compare and contrast the system in *The Scarlet Letter* with the ideas described in the Virginia Act for Establishing Religious Freedom, recording the comparison in notes or on a graphic organizer. (RL.11-12.2, RI.11-12.1, RI.11-12.7, RI.11-12.9, W.11-12.9-10) • Have pairs read *Wisconsin v. Yoder* (No. 70-110), Supreme Court of the United States.

TEXT SEQUENCE	TEXT USE
	• Have pairs describe the structure of the Supreme Court case in writing, summarizing the type of reasoning and argument in each portion of the decision. Include in the description the type of evidence, tone, and language used. (RI.11-12.8) Summarize the opinion and list three of the decisions based on constitutional principles. (RI.11-12.2) • Ask the pairs to consider how the Supreme Court ruling either supports or contradicts Jefferson's intent in the Virginia Act for Establishing Religious Freedom. (RI.11-12.8) • Have two sets of pairs join to form a group of four to review the poll results (**"**Americans Say More Religion in US Would Be Positive**" from *Gallup*, Frank Newport)** and watch the video. • Prompt each group to draw conclusions based on patterns and trends in the data, make connections between the various graphs and charts and the video to build understanding, and assess the credibility of the data by identifying if there are any gaps or places where more information is needed. (RI.11-12.7, SL.11-12.1a-d, SL.11-12.2) For groups that need support in analyzing the data, refer them to use the video as a model. Then have a whole-class discussion in which each group shares its interpretations of the data. • As a group, synthesize knowledge gained about the influence of religion throughout US history, make a claim that explains patterns or trends in the data, and develop the outline of an argument as to why those patterns exist. (RI.11-12.7, W.11-12.1a-b, W.11-12.10) • Have groups read "The Hollow Men" and analyze the poem using TP-CASTT[16] to determine the meaning and themes of the poem through the analysis of its language, devices (including symbolism, allusion, and repetition), and tone. (RL.11-12.2, RL.11-12.4, RL.11-12.10, L.11-12.5a-b) • As a group, consider the following: Over 250 years have passed between the setting of *The Scarlet Letter* and the setting of "The Hollow Man." How has the influence of religion and the role it plays in society changed? How has it stayed the same? How are the tone and themes of "The Hollow Man" (a text set in the early 20th century) reflected in the data on religion?
LESSON 11: Various texts for independent research	**SAMPLE SUMMATIVE TASK:** Extension Task

[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 12: Excerpt from "A Model of Christian Charity," John Winthrop Excerpt from *The Crisis, No. 1*, Thomas Paine	**TEXT DESCRIPTION:** The last two paragraphs of John Winthrop's text provide a call to action for the colonists to establish in America a society that would be a model for others around the world. The December 23, 1776, entry from Thomas Paine's text encouraged the colonists to continue their efforts to become independent of Britain despite the increasing challenges. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task

UNIT: *A CONNECTICUT YANKEE IN KING ARTHUR'S COURT*

ANCHOR TEXT

A Connecticut Yankee in King Arthur's Court, Mark Twain (eBook[1]) (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- **"**The Pedestrian**,"** Ray Bradbury
- "A Good Man Is Hard to Find," Flannery O'Connor (Audio)
- "A Rose for Emily," William Faulkner
- "The End of Something," Ernest Hemingway

Informational Texts (Nonfiction)

- "Is He Serious and Other Ironies" from *How to Read Literature Like a Professor*, Thomas C. Foster
- "The Fear of Change" (pages 99-105) from *Ford Ideals*, Henry Ford
- "The Gospel of Wealth," Andrew Carnegie
- Nobel Prize Banquet Speech, William Faulkner (Audio)

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- Radio Broadcast of "Every Man a King" Speech, Huey Long

UNIT FOCUS

Students learn how changing worldviews resulting from industrialization and war led artists to find new ways of understanding the world. Students explore the concepts of tradition and change as they examine how authors use devices and structure to develop unique styles, as a means of reflecting their interpretation of the modern world.

Text Use: Examine how authors use devices and structure to develop unique styles, analyze satire

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.8, RI.11-12.9, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.6

Language: L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6

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[1] http://www.gutenberg.org/ebooks/86

A Connecticut Yankee in King Arthur's Court Unit Overview

Unit Focus

- **Topics**: Tradition and change
- **Theme**: How changing worldviews led artists to find new ways of understanding and reflecting their interpretation of the modern world
- **Text Use**: Examine how authors use devices and structure to develop unique styles; analyze satire

Summative Unit Assessments

A culminating writing task:

- Analysis of literary devices and strategies to convey social commentary (e.g., satire)
- Write in response to a text

A cold-read task:

- Analyze metaphorical meaning of a text
- Trace the development of central ideas in a text

An extension task:

- Conduct topical research
- Write a narrative frame story that includes information from research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Preface, "A Word of Explanation," "The Stranger's History," and Chapter 1 from *A Connecticut Yankee in King Arthur's Court* (sample tasks)
- Lesson 2: Chapters 2-8 from *A Connecticut Yankee in King Arthur's Court* and "Is He Serious and Other Ironies," from *How to Read Literature Like a Professor* (sample tasks)
- Lesson 3: "The Fear of Change" and "Every Man a King" Speech (sample tasks)
- Lesson 4: Chapters 9-14 from *A Connecticut Yankee in King Arthur's Court* (sample tasks)
- Lesson 5: "A Good Man Is Hard to Find" (sample tasks)
- Lesson 6: Chapters 15-26 from *A Connecticut Yankee in King Arthur's Court*
- Lesson 7: Chapters 27-38 from *A Connecticut Yankee in King Arthur's Court*
- Lesson 8: "The Gospel of Wealth" (sample tasks)
- Lesson 9: Chapters 39-44 from *A Connecticut Yankee in King Arthur's Court* (sample tasks)
- Lesson 10: " "The Pedestrian" (sample tasks)
- Lesson 11: Postscript from *A Connecticut Yankee in King Arthur's Court* and "A Rose for Emily" (sample tasks)
- Lesson 12: *A Connecticut Yankee in King Arthur's Court* (culminating writing task)
- Lesson 13: Nobel Prize Speech, "The End of Something" (cold-read task)
- Lesson 14: Various texts for independent research (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[2]

Choose three specific ideas from *A Connecticut Yankee in King Arthur's Court* that relate to social conditions in the late 19th century. Explain how Twain comments on and/or criticizes those social issues through word choice, devices he uses, and choices he makes for the setting, characters, events, and/or text structure. (RL.11-12.3, RL.11-12.4, RL.11-12.5, L.11-12.5a-b) Conclude the essay by stating and defending a claim about Twain's purpose and style: Does Twain effectively deliver his message and impact readers? (RL.11-12.1, W.11-.12.1a-c, W.11-12.2a-f, W.11-12.9a, W.11-12.10)

Teacher Note: *Students should write an essay that explains Twain's purpose and then argues whether he effectively conveys that purpose. Students must organize reasons and evidence logically, and create cohesion and style by using grade-appropriate words, phrases, and varied syntax. (W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.3a, L.11-12.6) The completed writing should demonstrate command of conventions of grammar, usage, punctuation, and spelling. (L.11-12.1, L.11-12.2a-b) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability. (W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Tradition and change • **Theme**: How changing worldviews led artists to find new ways of understanding and reflecting their interpretation of the modern world • **Text Use**: Examine how authors use devices and structure to develop unique styles; analyze satire	This task assesses: • Analysis of strategies to convey social commentary (e.g., satire) • Writing in response to a text	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 6 • Lesson 8 (sample tasks included) **Express understanding of text:** • Lesson 4 (sample tasks included) • Lesson 12 (use this task)

[2] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[3]

Read "The End of Something" by Ernest Hemingway and Nobel Prize Banquet Speech by William Faulkner independently and then **answer** a combination of multiple-choice and constructed-response questions[4] about the text, using evidence for all answers. (RI.11-12.10) Sample questions:

1. Explain the various meanings of the title "The End of Something." (RL.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.5b)
2. On the literal level, "The End of Something" is about Nick and Marjorie. How is their relationship representative of something larger and unsaid in the text? (RL.11-12.2, L.11-12.5a)
3. Consider what Faulkner says is the only thing "worth writing about." Summarize why he thinks it has been lost and how he thinks it can be restored. (RI.11-12.2, W.11-12.10)
4. Explain how Faulkner develops over the course of the essay the idea of the human spirit and its role in writing. (RI.11-12.3, W.11-12.9b, W.11-12.10)
5. How does Faulkner's claim in the first paragraph contradict "our tragedy today" introduced in the second paragraph? How does this paradox contribute to the development to a central idea of the speech? (RI.11-12.2, L.11-12.5a)
6. Describe how these two texts provide additional insight into the idea of tradition versus change reflected throughout the unit. How do these texts support, refine, or contradict the ideas presented in other texts of the unit? (RL.11-12.2, RL.11-12.9, RI.11-12.2, RI.11-12.9) Write a multi-paragraph essay that presents the central ideas and approaches of both texts and compares and contrasts them with other texts in the unit. (RL.11-12.1, RI.11-12.1, W.11-12.2a-f, W.11-12.4, W.11-12.9a-b, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Tradition and change • **Theme**: How changing worldviews led artists to find new ways of understanding and reflecting their interpretation of the modern world • **Text Use**: Examine how authors use devices and structure to develop unique styles; analyze satire	This task focuses on: • Analyzing metaphorical meaning of a text • Tracing the development of central ideas in a text	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 7 • Lesson 9 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 13 (use this task)

[3] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[4] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[5]

Select a decade from US history. Research the time, concerns, clothing, customs, etc. (W.11-12.7, W.11-12.8) Then create a modern character who represents our current time. Write a frame narrative[6] in which the modern character returns to the previous decade or vice versa; some questions to consider for narrative development include:

- What does the character discover in this time period?
- What is the character's perception of the time period?
- How is the character perceived by those who live in that period?
- Through the use of characters, structure, language, and devices, comment on whether the differences in each time period are beneficial or detrimental to society.

Use *A Connecticut Yankee in King Arthur's Court* as a model for your frame story; consider how Twain uses Hank Morgan's story to express his views on monarchy versus democracy, slavery and/or serfdom, or technology versus tradition. (RI.11-12.1, W.11-12.3a-e, W.11-12.4, W.11-12.10) Publish your story using technology. (W.11-12.6)

Teacher Note: *The completed writing should use grade-appropriate words and phrases, as well as a variety of sentence patterns and language. (L.11-12.3a, L.11-12.6) The writing should also demonstrate command of proper grammar and usage, punctuation, and spelling. (L.11-12.1, L.11-12.2a-b) Use peer and teacher conferencing to targets student weaknesses in writing and improve student writing ability. (W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Tradition and change • **Theme**: How changing worldviews led artists to find new ways of understanding and reflecting their interpretation of the modern world • **Text Use**: Examine how authors use devices and structure to develop unique styles; analyze satire	This task focuses on: • Conducting topical research • Writing a narrative frame story that includes information from research	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 11 (sample tasks included) **Express understanding of text:** • Lesson 14 (use this task)

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[6] http://www.sophia.org/tutorials/frame-story

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[7] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[7] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[8] Preface, "A Word of Explanation," "The Stranger's History," and Chapter 1 from ***A Connecticut Yankee in King Arthur's Court***, Mark Twain	**TEXT DESCRIPTION:** The Preface and other front matter frames the narrative and introduces Malory's Arthurian legend. Chapter 1 of the text shows Hank's reactions to the people of Camelot and their reactions to him. **TEXT FOCUS:** Twain's novel presents situations in which appearance and/or social role create misperceptions by other characters in the text or by readers. (RL.11-12.6) Students can examine how Twain uses characterization and devices (e.g., symbolism, irony) to convey a particular point of view or meaning to the reader. (RL.11-12.2, RL.11-12.3, RL.11-12.4) **MODEL TASK** **LESSON OVERVIEW:** Students begin tracing the development of characters throughout the novel. They then write an explanation of how Twain uses point of view and literary devices to convey meaning. **READ THE TEXT:** • Have students read the Preface, "A Word of Explanation," "The Stranger's History," and Chapter 1 from *A Connecticut Yankee in King Arthur's Court* either independently or in pairs. **UNDERSTAND THE TEXT:** • Ask pairs to consider how Twain frames the novel and record their thoughts using Cornell notes.[9] The following prompts can guide their notes: o How does each piece of front matter (Preface, "A Word of Explanation," and "The Stranger's History") build a context for the novel? o Describe the narrative structure. What is the impact of this type of narrative structure? How does it affect meaning of the text as a whole? (RL.11-12.5) o What might Twain's purpose be in referencing Malory's *Le Morte d'Arthur*? o How does the "author" indicate he came upon the Yankee? How does the "author" describe the Yankee? (RL.11-12.3)

[8] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[9] http://coe.jmu.edu/learningtoolbox/cornellnotes.html

TEXT SEQUENCE	TEXT USE
	• Provide students with a graphic organizer. Ask students to record the development of Hank Morgan over the course of Twain's novel and maintain the organizer throughout the unit. The organizer should have three columns: (1) Physical and biographical attributes; (2) Beliefs, motivations, emotions, behaviors; (3) Conflicts/contrasts. (RL.11-12.3) • Have students complete the graphic organizer in pairs for the sections they just read. • Prompt the pairs to reread sections of Chapter 1 where the Yankee describes the people of Camelot. As they reread, ask students to annotate the text,[10] underlining or circling words, phrases, or sentences that reveal the Yankee's perception of the people in Camelot and their reactions to him. (RL.11-12.3, RL.11-12.4, RL.11-12.6, L.11-12.5a-b) Beside each annotation, have students write a brief summary of their interpretation of the evidence and an explanation of why they noted that evidence. • Conduct a whole-class discussion in which students share their annotations and discuss the various literary devices employed in the Preface and Chapter 1. (RL.11-12.2, RL.11-12.4, L.11-12.3, L.11-12.5, SL.11-12.1) Focus the discussion on word choice, imagery, point of view, setting, and characterization. (RL.11-12.3, RL.11-12.4, L.11-12.5a-b) Prompt students to use accountable talk[11] throughout the discussion. (SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) **SAMPLE TASK:** Access vocabulary and possible questions for *A Connecticut Yankee in King Arthur's Court* here[12] and here.[13] **EXPRESS UNDERSTANDING:** • Using their annotations, have students develop a summary that addresses the following prompt: Consider the different perceptions of the various characters (e.g., the Yankee's perception of the people in Camelot and their reactions to him). Explain what Twain tries to convey to the reader through the unique point of view of the Yankee (narrator). Include in your summary how Twain uses literary devices to express his ideas to the reader. (RL.11-12.1, RL.11-12.2, RL.11-12.3, W.11-12.2a, W.11-12.4)

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[12] http://www.warrencountyschools.org/userfiles/1608/Classes/13961/Connecticut%20Yankee%20Study%20Guide.pdf
[13] http://davidbruceblog.files.wordpress.com/2013/08/connecticut-yankee-disc-guide.pdf

TEXT SEQUENCE	TEXT USE
LESSON 2: Chapters 2-8 from *A Connecticut Yankee in King Arthur's Court*, Mark Twain "Is He Serious and Other Ironies" from *How to Read Literature Like a Professor*, Thomas C. Foster	**TEXT DESCRIPTION:** These chapters from *A Connecticut Yankee in King Arthur's Court* show how Hank uses his modern knowledge to stave off his execution by exploiting multiple improbable events. The chapter from *How to Read Literature Like a Professor* provides insight into how authors often use humorous devices, such as irony, to convey meaning. **TEXT FOCUS:** The chapter from *How to Read Literature Like a Professor* provides insight into the author's craft and the choices that authors make to convey various ideas. The techniques discussed are illustrated through *A Connecticut Yankee in King Arthur's Court*. Students can continue to trace the development of Hank's character in *A Connecticut Yankee in King Arthur's Court* while examining Twain's commentary throughout. They can also consider how the information provided by Foster relates to Twain's piece. **MODEL TASKS** **LESSON OVERVIEW:** Students continue tracing the development of characters throughout the novel while also noting Twain's commentary on science and technology. **READ THE TEXT:** • Have students read the chapters from *A Connecticut Yankee in King Arthur's Court* independently (students may do this in or out of class). (RL.11-12.10) • During class, have students read the chapter from *How to Read Literature Like a Professor* independently or in pairs. (RI.11-12.10) **UNDERSTAND THE TEXT:** • While students read the chapters from *A Connecticut Yankee in King Arthur's Court*, have them: o Identify unknown vocabulary and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words and how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) For the selected sentences, complete one of two task options: (1) Paraphrase, rearrange, or break down longer sentences into a series of shorter sentences; or (2) Use the selected sentences as models and compose original sentences (using the sentence structure but filling in your own words) for the previous lesson's writing prompt or the chapter summary. Record the words, definitions, and sentences in a consistent location (e.g., journals). (L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a) o Summarize the events of Chapters 2-8. (RL.11-12.2)

TEXT SEQUENCE	TEXT USE
	○ Add information to the character graphic organizer begun in lesson 1. (RL.11-12.3) ○ Use Cornell notes[14] to record references made to science, technology, and modernization. For each note made, consider the message Twain is conveying and how he is conveying it, including identifying the character(s) making the reference and the role and point of view of the character(s) in the text as established by Twain. (RL.11-12.2, RL.11-12.3, RL.11-12.6) These notes will be used as a reference for the writing task at the end of this lesson. • After they read the chapter from *How to Read Literature Like a Professor*, have students review their Cornell notes[15] from Chapters 2-8. Discuss Foster's ideas relate to *A Connecticut Yankee in King Arthur's Court*. • Then conduct a discussion in which students analyze Chapters 2-8 to determine how Twain's choices convey meaning to the reader. Focus students on evaluating the significance of the devices and tone, and how the structure of the novel and the point of view of the Yankee impact the effect. (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, L.11-12.5a-b) Prompt students to use accountable talk[16] throughout the discussion and draw on evidence from both *A Connecticut Yankee in King Arthur's Court* and *How to Read Literature Like a Professor* during the discussion. (RL.11-12.1, RI.11-12.1, L.11-12.5a-b, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) **EXPRESS UNDERSTANDING:** • Have students respond in writing to the following prompt: What is the view of science and technology found in *A Connecticut Yankee in King Arthur's Court*? Determine whether Twain views science/technology as the savior of mankind or whether he is satirizing those who hold such a belief. Support your conclusion with details and quotations from the novel. (RL.11-12.2, RL.11-12.6, W.11-12.1a-e, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a)
LESSON 3: "The Fear of Change" (pages 99-105) from *Ford Ideals*, Henry Ford Radio Broadcast of "Every Man a	**TEXT DESCRIPTION:** "The Fear of Change" presents the idea that progress is often prevented by the fear of change. Henry Ford proposes that eradication of poverty and privilege is necessary to achieve progress. In "Every Man a King," Huey Long argues against a society in which a small percentage of the population has fortunes while the rest remain without.

[14] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[15] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[16] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
King" Speech, Huey Long	**TEXT FOCUS:** In *A Connecticut Yankee in King Arthur's Court*, Hank experiences the contrasting lifestyles in Camelot (that of the monarchy and aristocracy versus that of the common people), and he judges King Arthur negatively. Similarly, students read two authors' views of social classes, privilege versus hard work, and wealth distribution. They evaluate the arguments and proposals of each author and then, in lesson 8, compare and contrast the different perspectives with Twain's perspective. (RI.11-12.8, RI.11-12.9) **MODEL TASKS** **LESSON OVERVIEW:** Students read "The Fear of Change" in pairs and evaluate Ford's argument. The class listens to Long's speech and evaluates his argument. Students summarize the content and evidence of both texts. **READ AND UNDERSTAND THE TEXT:** • Have students read "The Fear of Change" in pairs and outline Ford's argument: (RI.11-12.10, RI.11-12.8) o Identify two to three central ideas being discussed. o Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) o How do the central ideas interact over the course of the text? Identify three quotations from the text that support this relationship between the ideas. (RI.11-12.1, RI.11-12.2, RI.11-12.3) o Explain the structure of Ford's argument based on how each paragraph relates to the central ideas. Does the structure support his argument and make it more clear, convincing, or engaging? (RI.11-12.5) o How does Ford appeal to his audience to convince them of his purpose? (RI.11-12.4, RI.11-12.6) As needed, prompt students to use the SOAPStone strategy[17] and provide them with a graphic organizer[18] to support their rhetorical analysis of Ford's argument and determine his purpose. • Then listen to Huey Long's speech as a class. (Access the text of a similar speech here.[19]) While students are listening, have them independently evaluate Long's argument and conduct a rhetorical analysis to determine his purpose. (RI.11-12.4, RI.11-12.6, SL.11-12.3**)** They can use a process similar to the one they used to analyze "The Fear of Change" above. As part of the analysis, students should determine the credibility of Long's argument, including identifying where matters are left uncertain or he uses rhetorical devices (such as repetition) to emphasize his point rather than providing credible evidence. (RI.11-12.1, RI.11-12.8, SL.11-12.2)

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[18] https://d3jc3ahdjad7x7.cloudfront.net/MOI1HRmZ1DPqGpN3dVzvIkcdUv59a5aaiGxwiDUN8UevkzSc.pdf
[19] http://www.senate.gov/artandhistory/history/resources/pdf/EveryManKing.pdf

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Write a summary of the claims, evidence, and devices of each text. In the summary, consider how the information provided in these texts supports or contradicts Hank's experiences in Camelot. (RI.11-12.2, RI.11-12.9, W.11-12.9a-b, W.11-12.10)
LESSON 4: Chapters 9-14 from *A Connecticut Yankee in King Arthur's Court*, Mark Twain	**TEXT DESCRIPTION:** These chapters track Hank's efforts in modernizing Camelot and recount the adventure Hank goes on as a result of Sandy coming to court. **TEXT FOCUS:** While reading about the modernization efforts, instruct students to focus on what is revealed about Hank's views on religious freedom. How do these views relate to the reading in the last unit? The events that occur on this journey reveal a great deal about Hank and the work he's doing across the kingdom. **MODEL TASKS** **LESSON OVERVIEW:** Students continue to trace the development of characters throughout the novel while examining Twain's views on religious freedom as expressed through the Yankee. **READ THE TEXT:** • Have students read the chapters independently. (RL.11-12.10) **UNDERSTAND THE TEXT:** • As students read, have them complete the following: o Identify unknown vocabulary and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words and how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) For the selected sentences, complete one of two task options: (1) Paraphrase, rearrange, or break down longer sentences into a series of shorter sentences; or (2) Use the selected sentences as models and compose original sentences (using the sentence structure but filling in your own words) for the previous lesson's writing prompt or the chapter summary. Record the words, definitions, and sentences in a consistent location (e.g., journals). (L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a) o Summarize the events of Chapters 9-14. (RL.11-12.2)

TEXT SEQUENCE	TEXT USE
	○ Add information to the character graphic organizer begun in lesson 1. (RL.11-12.3) ○ Use Cornell notes[20] to record comments made about religion. For each note made, consider the message Twain is conveying and how he is conveying it, including identifying the character(s) making the comment and the role and point of view of the character(s) in the text as established by Twain. (RL.11-12.2, RL.11-12.3, RL.11-12.6) How do the views expressed in this section support or contradict those discussed when reading *The Scarlet Letter*? (RL.11-12.9) • Divide students in pairs and have them reread Chapter 12. As they read, have the pairs use Cornell notes[21] to record any shifts in the Yankee's language or attitude. Discuss and then record the significance of these shifts in their notes. These notes will be used for the writing assignment at the end of the lesson. • Conduct a discussion in which students analyze Chapters 9-14 to determine how Twain's choices convey meaning to the reader. Focus students on evaluating the significance of the devices and tone, and how the structure of the novel and the point of view of the Yankee impact the effect. (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, L.11-12.5a-b) Prompt students to use accountable talk[22] throughout the discussion and draw on evidence from both *A Connecticut Yankee in King Arthur's Court* and *How to Read Literature Like a Professor* during the discussion. (RL.11-12.1, RI.11-12.1, L.11-12.5a-b, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) **EXPRESS UNDERSTANDING:** • Instruct students to develop a composition in response to the following prompt: The events that occur on this journey reveal a great deal about Hank and the work he's doing across the kingdom. How does Twain's language shift in Chapter 12? What might be the cause or purpose for this shift? What message might Twain be conveying? (RL.11-12.2-4, RL.11-12.6, L.11-12.3, L.11-12.6, W.11-12.2a-f, W.11-12.4, W.11-12.9a, W.11-12.10)
LESSON 5: "A Good Man Is Hard to Find," Flannery O'Connor (Audio)	**TEXT DESCRIPTION:** "A Good Man Is Hard to Find" describes a series of tragic events on a family vacation. Flannery O'Connor's short story is narrated by a grandmother consumed by appearances, selfishness, and nostalgia. Throughout the story, characters act in less-than-desirable ways, treat each other with contempt, and question what has happened to the world.

[20] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[21] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	TEXT FOCUS: This text, similar to *A Connecticut Yankee in King Arthur's Court,* provides a comment on the modern world and the impact of change on relationships, morals, and general outlook on life. There is strong religious symbolism in the text, and the descriptions of the characters' actions, motivations, and interactions provide clues to the deeper meaning of the story. Students analyze the text, paying special attention to O'Connor's word choice, tone, and use of imagery, as well as how she introduces and develops the characters. (RL.11-12.3, RL.11-12.4, L.11-12.5a-b) Students also analyze the symbolism of the text, focusing on objects, people, events, or ideas that are repeated throughout the text. Finally students consider how O'Connor's choices throughout the text, including her choice to end the story abruptly and tragically, convey multiple themes. (RL.11-12.2, RL.11-12.5) **MODEL TASKS** **SAMPLE TASK:** A discussion strategy for encouraging texts to "talk in conversation with each other" is available here.[23] The video uses "A Good Man Is Hard to Find" and two other short stories not included in this unit. However, the same strategy and setup can be used in this unit with "A Good Man Is Hard to Find," *A Connecticut Yankee in King Arthur's Court*, "The Fear of Change," and "A Rose for Emily" after the texts have been read and analyzed by the students.
LESSON 6: Chapters 15-26 from *A Connecticut Yankee in King Arthur's Court*, Mark Twain	**TEXT DESCRIPTION:** These chapters introduce Arthur's sister, Morgan Le Fay. Chapter 19 also includes a story with a footnote to Malory. These chapters continue to provide insight into Hank's character. He criticizes naiveté and superstition although he has benefitted greatly from them. He resolves to end slavery although he decides not to free the slaves publicly. **TEXT FOCUS:** This section of the text introduces a new character, and students can consider Twain's purposes for including Morgan Le Fay and for citing Malory. As students continue to complete tasks similar to tasks for previous chapters, they should focus on the relationship between Hank Morgan and Morgan Le Fay and Twain's purpose for introducing a new character at this point in the novel. (RL.11-12.3) Prompt students to note the name similarity and consider whether Twain intends readers to view the characters as the same.
LESSON 7: Chapters 27-38 from *A Connecticut Yankee in King Arthur's Court*, Mark Twain	**TEXT DESCRIPTION:** These chapters show Hank and King Arthur as they disguise themselves as peasants and travel through the kingdom. Several incidents occur that demonstrate how Hank has undermined Arthur's authority. **TEXT FOCUS:** As Hank and Arthur's adventures continue to unfold in this section, prompt students to analyze the effect of irony and how it allows Twain to point out major issues. Hank and Arthur undergo transformations and develop deeper understandings in this section of the text. Ensure that students consider how the two characters' experiences mirror one another and the possible purpose for these similarities.

[23] http://videolibrary.louisianabelieves.com/library/11th-and-12th-grade-ela-lesson-on-literary-discussions

TEXT SEQUENCE	TEXT USE
LESSON 8: **"**The Gospel of Wealth**,"** Andrew Carnegie	**TEXT DESCRIPTION:** This text provides Andrew Carnegie's view on the necessity of social stratification. **TEXT FOCUS:** This text relates to the portion of the novel (chapters 27-38) in which Hank and King Arthur are disguised as peasants and live among the common people. As King Arthur experiences life as a commoner, Hank gains insight into King Arthur's character and that of the rest of the elite class. (RL.11-12.3) As you read, consider how Carnegie's views compare and contrast with the views presented by Twain, as well as in other texts read in this unit. **MODEL TASK** **LESSON OVERVIEW:** Students synthesize arguments from this and previous texts to evaluate which has the strongest argument and identify the literary devices and techniques that were effectively employed to develop those arguments. **SAMPLE TASK:** Access text-dependent questions and a writing task[24] for "The Gospel of Wealth." **EXPRESS UNDERSTANDING:** • After using the questions included above to help students read and comprehend the text, have students develop an argument in response to the following prompt: Compare and contrast the positions of Ford, Long, Carnegie, and Twain. Then evaluate their arguments. Which author most effectively presents his point of view? What devices or techniques did that author employ to present his argument? (RL.11-12.2, RL.11-12.3, RI.11-12.2, RI.11-12.5, W.11-12.1a-e, W.11-12.2a-c, W.11-12.4, W.11-12.9a-b, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)
LESSON 9: Chapters 39-44 from *A Connecticut Yankee in King Arthur's Court*, Mark Twain	**TEXT DESCRIPTION:** These chapters illustrate prosperity, then war, Arthur's death, and the end of Hank's time in Camelot. This section also details the downfall of what Hank created, thus demonstrating the failure of science and technology to improve society. **TEXT FOCUS:** Throughout this portion of the text, prompt students to make note of Hank's words and actions: What do we learn about his character? (RL.11-12.3) Also consider Twain's choices for narration—why did he quote Malory to recount Arthur's death rather than having Hank narrate the event? (RL.11-12.5) Why did Twain choose to have Clarence narrate Chapter 44? **MODEL TASKS** **LESSON OVERVIEW:** Students continue to trace the development of Hank Morgan's character and develop a summary of his transformation over the course of the novel.

[24] http://achievethecore.org/file/251

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read these chapters independently. (RL.11-12.10) **UNDERSTAND THE TEXT:** • As students read, have them complete the following: o Identify unknown vocabulary and sentences with complicated, unusual, or interesting syntax. Explain the meaning of the words and how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) For the selected sentences, complete one of two task options: (1) Paraphrase, rearrange, or break down longer sentences into a series of shorter sentences; or (2) Use the selected sentences as models and compose original sentences (using the sentence structure but filling in your own words) for the previous lesson's writing prompt or the chapter summary. Record the words, definitions, and sentences in a consistent location (e.g., journals). (L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a) o Summarize the events of Chapters 39-44. (RL.11-12.2) o Add information to the character graphic organizer begun in lesson 1. (RL.11-12.3) o Use Cornell notes[25] to record Twain's choices in the narration of the text. For each note made, consider the message Twain is conveying and how he is conveying it. (RL.11-12.2, RL.11-12.3, RL.11-12.6) For example, why reference Malory rather than have Hank narrate Arthur's death? Why have Clarence narrate Chapter 44? • Conduct a discussion in which students analyze Chapters 39-44 to determine how Twain's choices convey meaning to the reader. Focus students on evaluating the significance of the devices and tone, and how the structure of the novel and changing of narrators impact the effect. (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, L.11-12.5a-b) Prompt students to use accountable talk[26] throughout the discussion. (RL.11-12.1, L.11-12.5a-b, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) **EXPRESS UNDERSTANDING:**

[25] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[26] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students write a timed essay in response to the following prompt: Describe the extent to which Hank Morgan changes during the course of Mark Twain's *A Connecticut Yankee in King Arthur's Court*. Are the changes in him for the better or the worse? How do these changes reflect the themes Twain develops in the novel? (RL.11-12.2, RL.11-12.3, W.11-12.1a-e, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)
LESSON 10: **"**The Pedestrian**,"** Ray Bradbury	**TEXT DESCRIPTION:** This text illustrates the idea that technology and modernization lead to the dehumanization of society. **TEXT FOCUS:** Similar to the failure of technology to improve society as illustrated through *A Connecticut Yankee in King Arthur's Court*, "The Pedestrian" presents a futuristic dystopia in which television has replaced human contact and walking outside is seen as suspicious. Students consider how the author describes the setting and how the setting impacts the overall meaning of the text. **MODEL TASKS** **LESSON OVERVIEW:** Students read and summarize "The Pedestrian" independently. Then they analyze how the setting is established and how it impacts the other elements of the story. **READ THE TEXT:** • Have students read and summarize "The Pedestrian" independently. (RL.11-12.2, RL.11-12.10) **UNDERSTAND THE TEXT:** • As students read "The Pedestrian," have them use Cornell notes[27] to record specific details about the setting, proper citation, and an interpretation of the significance of the details. **SAMPLE TASK:** Access style and diction analysis tasks[28] for "The Pedestrian." **EXPRESS UNDERSTANDING:** • Instruct students to develop a composition in response to the following prompt: Describe the main features of the setting in "The Pedestrian." How do the language and devices represent what modern society has become for Bradbury? (RL.11-12.2, RL.11-12.3, W.11-12.2a-f, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)

[27] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[28] http://training.nms.org/TeachingCommunity/TeacherForums/LTFEnglishForum/tabid/549/aft/1535/Default.aspx

TEXT SEQUENCE	TEXT USE
LESSON 11: Postscript from *A Connecticut Yankee in King Arthur's Court*, Mark Twain "A Rose for Emily," William Faulkner	**TEXT DESCRIPTION:** Twain's story concludes as he returns the reader to the frame story. William Faulkner's short story echoes many of Twain's sentiments regarding the collision of tradition and modernization, as well as isolation and loss. **TEXT FOCUS:** In reading these texts, consider the deaths of Hank and Emily. What are Twain and Faulkner saying about society? (RL.11-12.2, RL.11-12.3) **MODEL TASKS** **LESSON OVERVIEW:** Students read the remaining portion of *A Connecticut Yankee in King Arthur's Court* outside of class and then read "A Rose for Emily" in pairs during class. Students work in pairs to analyze "A Rose for Emily" and then participate in a pinwheel discussion in which students discuss the themes and ideas of various texts throughout the unit. **READ AND UNDERSTAND THE TEXT:** • Have students read the Postscript independently outside of class. (RL.11-12.10) • As students finish reading *A Connecticut Yankee in King Arthur's Court*, have them complete the following: o Identify unknown vocabulary and sentences with complicated or unusual syntax. Explain the meaning of the words and how they are used in context (i.e., determine the part of speech based on its affix or placement in the sentence), and verify the meaning and part of speech in a dictionary. (L.11-12.4a-d, L.11-12.6) For the selected sentences, complete one of two task options: (1) Paraphrase, rearrange, or break down longer sentences into a series of shorter sentences; or (2) Use the selected sentences as models and compose original sentences (using the sentence structure but filling in your own words) for the previous lesson's writing prompt or the chapter summary. Record the words, definitions, and sentences in a consistent location (e.g., journals). (L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a) o Summarize the events of the Postscript. (RL.11-12.2) o Add information to the character graphic organizer begun in Lesson 1. (RL.11-12.3) o Focus on Hank's death and the significance of the ending. Why would Twain choose to end the text this way? (RL.11-12.5) Use Cornell notes[29] to record details Hank's death. For each note, consider the message Twain is conveying and how he is conveying it. (RL.11-12.2, RL.11-12.3, RL.11-12.6)

[29] http://coe.jmu.edu/learningtoolbox/cornellnotes.html

TEXT SEQUENCE	TEXT USE
	• Then have students read and summarize "A Rose for Emily" in pairs during class. (RL.11-12.2) • As students read "A Rose for Emily" in pairs, have them work together to analyze the story. (SL.11-12.1a-d) Possible analysis questions are available here.[30] • Ask students to compare and contrast the deaths in each text, focusing on how each author's choices in structuring the text contribute to the development of a theme. (RL.11-12.2, RL.11-12.5, RL.11-12.9) **EXPRESS UNDERSTANDING:** • Conduct a discussion in which students consider the themes of the unit focus and the texts over the course of the unit. A link to a video of a possible discussion structure and strategy is included with Lesson 5. Focus the discussion on ideas of modernism, progress, and change, and how authors use texts to comment on society and encourage readers to evaluate the world around them. • Have students write a reflection on the themes of the unit as presented in the discussion, summarizing the points made, the evidence provided, and conclusions drawn. (RL.11-12.1, RL.11-12.2, RI.11-12.1, RI.11-12.2, SL.11-12.2, W.11-12.10)
LESSON 12: *A Connecticut Yankee in King Arthur's Court*, Mark Twain	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 13: Nobel Prize Banquet Speech, William Faulkner "The End of Something," Ernest Hemingway	**TEXT DESCRIPTION:** William Faulkner's speech expresses his thoughts on the role of the author/poet in the changing modern world. Ernest Hemingway's short story, "The End of Something," also addresses the idea of changing times. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 14: Various texts for independent research	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

[30] http://www.mrgunnar.net/files/rose%20for%20emily%20decon%20ques.pdf

UNIT: *OUR TOWN*

ANCHOR TEXT

Our Town, Thornton Wilder (Literary)

RELATED TEXTS

Literary Texts

- "Contents of the Dead Man's Pocket," Jack Finney
- "Song of Myself," Walt Whitman (Poem)
- "Mending Wall," Robert Frost (Poem)
- "The Interlopers," Saki
- "The Story of an Hour," Kate Chopin
- "The Bath," Raymond Carver
- Paragraphs 1-4 and 31 of *The Adventures of Huckleberry Finn*, Mark Twain

Informational Texts

Informational Texts

- Excerpts from *Bowling Alone*, Robert Putnam
- "Self-Reliance," Ralph Waldo Emerson
- "The End of Solitude," William Deresiewicz
- "The Essentiality of Individualism in Modern America," Caleb Jacobo
- "Volume II, Section 2, Chapter VIII, How the Americans Combat Individualism by the Principle of Self-Interest Rightly Understood," Alexis de Tocqueville

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Our Town* videos

UNIT FOCUS

Students explore the concepts of societal expectations and individualism, and how authors portray the ongoing conflict between society and self.

Text Use: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.7, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.8, RI.11-12.9, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6

Language: L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6

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Our Town Unit Overview

Unit Focus

- **Topic**: Society, self-reliance
- **Themes**: Explore the concepts of societal expectations and individualism, and how authors portray the ongoing conflict between society and self
- **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments

Summative Unit Assessments

A culminating writing task:

- Analyze the development of themes within and across multiple texts
- Write in response to texts, incorporating strong textual evidence

A cold-read task:

- Read and understand grade-level texts
- Compare and contrast ideas across various texts
- Write in response to texts

An extension task:

- Conduct research based on a self-generated question
- Write a research-based essay
- Create and present a multimedia presentation

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1:** Chapter 1 and selected graphics: *Bowling Alone* (sample tasks)
- **Lesson 2:** Act I from *Our Town* (sample tasks)
- **Lesson 3:** Act II from *Our Town* (sample tasks)
- **Lesson 4:** Act III from *Our Town* (sample tasks)
- **Lesson 5:** "The Contents of a Dead Man's Pockets" (sample tasks)
- **Lesson 6:** *Our Town* videos (sample tasks)
- **Lesson 7:** "Song of Myself" and "Self-Reliance" (sample tasks)
- **Lesson 8:** "Mending Wall" and "The Interlopers"
- **Lesson 9:** "The Story of an Hour" and "The Bath" (sample tasks)
- **Lesson 10:** Chapters 1-4 and 31 from *The Adventures of Huckleberry Finn*
- **Lesson 11:** "The End of Solitude"
- **Lesson 12:** *Our Town* (culminating writing task)
- **Lesson 13:** "The Essentiality of Individualism in Modern America" and "Volume II: Chapter VIII, How the Americans Combat Individualism by the Principle of Self-Interest Rightly Understood" (cold-read task)
- **Lesson 14:** Various texts for independent research (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Consider Deresiewicz's essay and Putnam's theory that urbanization and technological advances have changed how people interact within their community. Develop a composition in which this theory is applied to *Our Town*. Grover's Corners is a small town where everyone knows each other. Does Wilder paint a picture of true community? What messages about community and the individual or visibility and intimacy does Wilder convey in the play? (RL.11-12.1, RL.11-12.2, RL.11-12.9, RI.11-12.9) Support your answer with specific information from the texts.

Teacher Note: *Students should write an analytical essay that introduces a claim about how Wilder portrays Grover's Corners and communicates themes related to other texts in the unit. (W.11-12.1a-e, W.11-12.4, W.11-12.9a-b, W.11-12.10) The completed writing should use grade-appropriate words and phrases and varied syntax and demonstrate command of conventions of grammar, usage, punctuation, and spelling. (L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6) Use peer and teacher conferencing to target student weaknesses in writing and improve student writing ability. (W.11-12.5) Have students publish their writing using technology. (W.11-12.6)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Society, self-reliance • **Themes**: Explore the concepts of societal expectations and individualism, and how authors portray the ongoing conflict between society and self • **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	This task assesses: • Analyzing the development of themes within and across multiple texts • Writing in response to texts incorporating strong textual evidence	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 10 **Express understanding of text:** • Lesson 8 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 12 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "The Essentiality of Individualism in Modern America" by Caleb Jacobo and "Volume II, Section 2, Chapter VIII, How the Americans Combat Individualism by the Principle of Self-Interest Rightly Understood" by Alexis de Tocqueville independently. (RI.11-12.10) Then **answer** a combination of multiple-choice and constructed-response questions[3] about the texts, using evidence for all answers. (RI.11-12.1, W.11-12.9b) Sample questions:

1. According to Jacobo, how has individualism changed in America? (RI.11-12.2)
2. How does Jacobo develop and reveal his purpose? (RI.11-12.6)
3. Why does Tocqueville say that Americans often fail to "do themselves justice"? Why does he think that? (RI.11-12.2)
4. Identify the claims that Tocqueville makes in each paragraph and explain how the ideas relate to each other and are developed over the course of the text. (RI.11-12.2, RI.11-12.3)
5. Compare and contrast the ideas presented by both Jacobo and Tocqueville. How does each author make his arguments engaging or compelling? Describe the similarities/differences in their perspectives and how those ideas relate to the ideas discussed in the unit. (RI.11-12.2, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.9, W.11-12.2a-f, W.11-12.4, W.11-12.9b, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Society, self-reliance • **Themes**: Explore the concepts of societal expectations and individualism, and how authors portray the ongoing conflict between society and self • **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	This task focuses on: • Reading and understanding grade-level texts • Comparing and contrasting ideas across various texts • Writing in response to texts	**Read and understand text:** • Lesson 3 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 9 (sample tasks included) **Express understanding of text:** • Lesson 6 (sample tasks included) • Lesson 7 (sample tasks included) • Lesson 11 (sample tasks included) • Lesson 13 (use this task)

[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Consider the idea of society versus the individual. How does the role you play in society support or contradict the role you play as an individual?

1. Develop a question for research that explores the interaction between society and the individual based on the various roles that people play. Consider stereotypes (i.e., gender, race, etc.), social affiliations (i.e., church membership, clubs/organizations), cliques, social media/virtual identities, "masks" people wear, etc. (W.11-12.7)
2. Then create a brief written proposal for how you will investigate and present your research. (W.11-12.10) For example, you might choose to research the effects of bullying via social media and create an anti-bullying campaign based on developing awareness and tolerance for individuals, or you might research racism and write a personal essay about your racial identity and how you wear "masks" and play roles to fit into society.
3. Review your proposal with the teacher to ensure the plan is viable. (W.11-12.5)
4. Then research the question, locating multiple credible print and digital resources and narrowing or broadening the inquiry as necessary. (W.11-12.8)
5. Write a research-based essay that either explains your findings or argues a claim about your findings related to the interaction of society and the individual.
6. Finally, create and present a multimedia presentation that logically presents your findings or communicates your argument. (W.11-12.6, SL.11-12.4, SL.11-12.5, SL.11-12.6)

Teacher Note: *Students should write a multi-page, research-based essay detailing their interpretation of the interaction between society and the individual. The essay can be explanatory or argumentative, a personal reflection or social commentary. (RL.11-12.1, W.11-12.1 a-e, W.11-12.2a-f, W.11-12.4, W.11-12.10) The completed writing should use grade-appropriate words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and incorporate a variety of syntax for effect. (L.11-12.2a-b, L.11-12.3a; L.11-12.6) Use peer and teacher conferencing to target student weaknesses in writing and to improve student writing ability. (W.11-12.5) Have students publish their writing using technology. (W.11-12.6)*

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Society, self-reliance • **Themes**: Explore the concepts of societal expectations and individualism, and how authors portray the ongoing conflict between society and self • **Text Use**: Determine authors' purpose, analyze how a central idea is developed, evaluate and compare effective arguments	This task focuses on: • Conducting research based on a self-generated question • Writing a research-based essay • Creating and presenting a multimedia presentation	**Read and understand text:** • Lesson 1 (sample tasks included) **Express understanding of text:** • Lesson 7 (sample tasks included) • Lesson 11 (sample tasks included) • Lesson 14 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports the language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] Chapter 1 and selected graphics from *Bowling Alone*, Robert Putnam	**TEXT DESCRIPTION:** In the first chapter of this book, Putnam discusses changes in American community and identifies some causal relationships for why these changes have occurred. **TEXT FOCUS:** While reading this introductory chapter and studying the selected graphics, students should gain an understanding of "social capital" and "social networks" as used in the book and be able to identify causal factors for the changes to American society. **MODEL TASKS** **LESSON OVERVIEW:** Students read Chapter 1 and write a summary. Then they analyze various graphics to build understanding about the factors Putnam believes have caused changes in American society. **READ AND UNDERSTAND THE TEXT:** • Have students read Chapter 1 in pairs and write a summary of the chapter. • Ask students to reread page 27 and discuss with a partner the effectiveness of how Putnam utilizes the tidal metaphor. (L.11-12.5a) • In small groups, have students analyze the selected graphics. (RI.11-12.7, SL.11-12.2) Students should make notes of any patterns they see, conclusions they draw, etc. to use as support as they participate in a discussion. o Figure 47-48 (working by choice/necessity) o Figure 50-51 (major metropolitan areas) o Figure 52 (suburbanization) o Table 2 (pace of introduction) o Figure 67 (cocooning) • As a whole class, conduct a discussion in which students are prompted to analyze the causal factors in America's societal changes. (RI.11-12.2, RI.11-12.3) Students should add to their notes throughout the discussion. (SL.11-12.1a-d)

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
LESSON 2: Act I from *Our Town*, Thornton Wilder	**TEXT DESCRIPTION:** Act 1 (Daily Life) introduces the setting and characters. Wilder goes to great lengths to stress the ordinary aspects of Grover's Corners and the people who live there. **TEXT FOCUS:** As students begin this three-act drama, pay special attention to Wilder's more unorthodox choices and the liberties he takes in his writing. (RL.11-12.2, RL.11-12.3, RL.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Students read Act I aloud as a class. Then they examine how playwright Thornton Wilder used certain dramatic and theatrical devices to affect meaning in the play *Our Town.* The lesson concludes with students writing a summary of Act I. **READ AND UNDERSTAND THE TEXT:** • Have students read the text aloud as a whole class. • While reading the play, have students do the following: o Identify unknown vocabulary words and define them in context. (L.11-12.4a, L.11-12.6) Possible words in Act I: *proscenium, hollyhocks, heliotrope, burdock, phosphate, basalt, savant, traipse, vestiges, Devonian, anthropological, Mesozoic, shale, outcropping, belligerent, diligent*. Determine meaning based on the use of the word or placement in the sentence, verify the meaning using a dictionary, and describe how the words contribute to the meaning of the text. (L.11-12.4c-d) Keep the vocabulary in a consistent location (e.g., journals) to return to and build upon throughout the lessons. o Use Cornell notes[7] to record important or compelling lines from the play. Provide a correct citation, interpret the meaning of the quotation, and draw conclusions about what it reveals about characters or themes of the play. When drawing conclusions, consider which character delivers the line, who the character is addressing, who is on stage or not, and the context of the line (i.e., the precipitating cause and/or resulting event or action). (RL.11-12.2, RL.11-12.3, RL.11-12.6) o Record pertinent information about the characters, events, and conflicts that emerge throughout the play. Sample lesson plan with graphic organizers can be accessed here[8]. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.5)

[7] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[8] http://edsitement.neh.gov/lesson-plan/dramatic-and-theatrical-aspects-thornton-wilders-our-town-common-core-exemplar#sect-thelesson

TEXT SEQUENCE	TEXT USE
	• Then conduct a whole-class discussion in which students analyze Act I. Prompt students to use accountable talk[9] throughout the discussion and draw evidence from the play to support the discussion. (SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Possible discussion questions for Act I: o Describe Grover's Corners? What is the attitude of its residents?[10] (RL.11-12.2) How do the children relate to the adults in the community? How does Joe Crowell Jr. speak to Dr. Gibbs? How do mothers see themselves in the town? o When the Stage Manager says, "In our town, we like to know the facts about everybody..." what is he saying about the town? How does the town he describes relate to Putnam's research? Does this type of town still exist? (RL.11-12.9) o What is the role and function of the Stage Manager? How is he similar to or different from the characters in the play? (RL.11-12.3) o How does the Stage Manager manipulate the audience's sense of time? How does he introduce the past and refer to the future? What is the significance of this structure? How does this contribute to the meaning or themes of the play? (RL.11-12.5) o Examine Emily's character. She tells her mother, "I'm the brightest girl in school for my age..." What is her tone? (RL.11-12.4) What does Wilder's choice of dialogue reveal about Emily's character? (RL.11-12.3) o What is the effect of minimal sets and props and unconventional interactions between the Stage Manager, the actors on stage, and the audience, including posed members in the audience? For example, the title of the play is *Our Town*, rather than *Grover's Corners*. (L.11-12.5b) The Stage Manager makes a point of being attentive to the audience's understanding of the town by asking characters in the play to address the audience and fill them in on the context and history of the town. (RL.11-12.3, RL.11-12.4, RL.11-12.5, SL.11-12.3) How does this structure contribute to the mood or impact of the play? **EXPRESS UNDERSTANDING:** • Have students write a summary[11] of Act I, focusing on the elements of the play that defy conventions of traditional drama and the resulting impact of those elements. (RL.11-12.2, RL.11-12.5, W.11-12.10)

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[10] Refer to Polish Town and Canuck families.
[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 3: Act II from *Our Town*, Thornton Wilder	**TEXT DESCRIPTION:** Act II (Love & Marriage) shifts the story in time. Wilder chooses to focus his attention on George and Emily rather than on the other characters in Grover's Corner. **TEXT FOCUS:** As students continue through Act II, pay special attention to Wilder's choices in how to structure and sequence the events of the play. (RL.11-12.2, RL.11-12.3, RL.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Students read aloud Act II as a class. Then they examine how playwright Thornton Wilder used certain dramatic and theatrical devices to affect meaning in the play *Our Town.* **READ AND UNDERSTAND THE TEXT:** • Have students read the text aloud as a whole class. • While reading the play, have students do the following: o Identify unknown vocabulary words and define them in context. (L.11-12.4a, L.11-12.6) Possible words in Act II: *contrive, farce, gangling, torrent, alacrity, crestfallen, affronted, musing, sacrament, tableau, cynicism, unobtrusive*. Determine meaning based on the use of the word or placement in the sentence, verify the meaning using a dictionary, and describe how the words contribute to the meaning of the text. (L.11-12.4c-d) Keep the vocabulary in a consistent location (e.g., journals) to return to and build upon throughout the lessons. o Use Cornell notes[12] to record important or compelling lines from the play. Provide a correct citation, interpret the meaning of the quotation, and draw conclusions about what it reveals about characters or themes of the play. When drawing conclusions, consider which character delivers the line, who the character is addressing, who is on stage or not, and the context of the line (i.e., the precipitating cause and/or resulting event or action). (RL.11-12.2, RL.11-12.3, RL.11-12.6) o Record pertinent information about the characters, events, and conflicts that emerge throughout the play. Sample lesson plan with graphic organizers can be accessed here.[13] (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.5) • Conduct a whole-class discussion in which students analyze Act II. Prompt students to use accountable talk[14] throughout the discussion and draw evidence from the play to support the discussion. (SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Possible discussion questions for Act II:

[12] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[13] http://edsitement.neh.gov/lesson-plan/dramatic-and-theatrical-aspects-thornton-wilders-our-town-common-core-exemplar#sect-thelesson

TEXT SEQUENCE	TEXT USE
	o How many years have elapsed since the first act? o What is Emily's attitude toward school? How is this different from George's attitude? (RL.11-12.3) o Consider the titles of each act. What might be their significance? (RL.11-12.4) o Summarize the varying attitudes toward marriage, and determine their significance. (RL.11-12.2, RL.11-12.3) Consider Joe Crowell, Si Crowell, George's and Emily's parents, and Mrs. Gibb's comment about the over shoes, George and Emily's apprehension over the wedding, etc. o There is a flashback in this play that shows how George and Emily fell in love. What is the significance of this flashback? Why might Wilder choose to show it in flashback and not as it happened? (RL.11-12.2, RL.11-12.5)
LESSON 4: Act III from *Our Town*, Thornton Wilder	**TEXT DESCRIPTION:** Act III (Death) portrays several of the characters after death and takes place in the cemetery. Wilder continues his focus on Emily beyond her death. **TEXT FOCUS:** As students conclude this three-act drama, consider Wilder's commentary. What is he saying about small-town America? How does he convey his perspective through the characters in the play? (RL.11-12.2, RL.11-12.3, RL.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Students read aloud Act III as a class. Then they examine how playwright Thornton Wilder used certain dramatic and theatrical devices to affect meaning in the play *Our Town.* The lesson concludes with students writing an essay about theme development. **READ AND UNDERSTAND THE TEXT:** • Have students read the text aloud as a whole class. • While reading the play, have students do the following: o Identify unknown vocabulary words and define them in context. (L.11-12.4a, L.11-12.6) Possible words in Act III: *lugubrious, genealogist, wean, exertion, lumbago, bereave, epitaph, subside, livery*. Determine meaning based on the use of the word or placement in the sentence, verify the meaning using a dictionary, and describe how the words contribute to the meaning of the text. (L.11-12.4c-d) Keep the vocabulary in a consistent

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	location (e.g., journals) to return to and build upon throughout the lessons. o Use Cornell notes[15] to record important or compelling lines from the play. Provide a correct citation, interpret the meaning of the quotation, and draw conclusions about what it reveals about characters or themes of the play. When drawing conclusions, consider which character delivers the line, who the character is addressing, who is on stage or not, and the context of the line (i.e., the precipitating cause and/or resulting event or action). (RL.11-12.2, RL.11-12.3, RL.11-12.6) o Record pertinent information about the characters, events, and conflicts that emerge throughout the play. Sample lesson plan with graphic organizers can be accessed here.[16] (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.5) • Then conduct a whole-class discussion in which students analyze Act III. Prompt students to use accountable talk[17] throughout the discussion and draw evidence from the play to support the discussion. (SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) Possible discussion questions for Act III: o How is the tone of Act III different from the first two acts? What most contributes to the development of the tone? (RL.11-12.4) o What is the Stage Manager's explanation for death and its effects? How does his explanation contribute to the meaning or themes of the play? (RL.11-12.2) o Interpret the meaning of significant lines or moments in Act III, focusing on how those lines or moments contribute to the meaning or themes of the play. (RL.11-12.2, RL.11-12.4) ▪ "Live people don't understand, do they?" ▪ Emily wants to go back for a day. Why does Mrs. Gibbs urge Emily not to go back for a day? Why does she urge her to pick an "unimportant day"? ▪ “Do any human beings ever realize life while they live it? Every, every minute?" ▪ Summarize the different views on life given by the dead. ▪ Discuss the Stage Manager's final speech. How does the speech take us back to our own time and lives?

[15] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[16] http://edsitement.neh.gov/lesson-plan/dramatic-and-theatrical-aspects-thornton-wilders-our-town-common-core-exemplar#sect-thelesson
[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ Consider again the effect of minimal sets and props and unconventional interactions between the Stage Manager, the actors on stage, and the audience, including posed members in the audience. How does this structure contribute to the development of themes of the play? ○ Determine the tone of Emily's goodbye speech and how that tone is developed. (RL.11-12.4) How does what Emily focuses on contribute to the development of a theme of the play? (RL.11-12.2) How does the content of her speech and her tone relate to Putnam's research? (RL.11-12.9, RI.11-12.9) **EXPRESS UNDERSTANDING:** • Have students write a response to the following prompt: Determine two or more themes of *Our Town* and explain how they are developed over the course of the text. Consider Wilder's choices in structure and characterization. (RL.11-12.2, RL.11-12.3, RL.11-12.5, W.11-12.2a-f, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)
LESSON 5: "Contents of the Dead Man's Pocket," Jack Finney	**TEXT DESCRIPTION:** This text tells of one man's harrowing adventure to rescue a piece of paper that flew off his desk onto a ledge. As he goes to rescue the paper, the window shuts and he becomes trapped on the ledge. **TEXT FOCUS:** Similar to Emily in *Our Town*, who realizes that people never appreciate the people in their lives while they are living, Tom Benecke faces death, which causes him to evaluate his priorities and consider the importance of his family over work. Students can use this text as a practice assessment and discuss their thinking and analysis process with peers. **MODEL TASKS** **LESSON OVERVIEW:** Students practice for the cold-read assessment by independently reading and answering questions about a text. Then they discuss their responses with a partner and the class. **READ THE TEXT:** • Have students read the text independently. (RL.11-12.10) **UNDERSTAND THE TEXT:** • Ask students to answer a series of multiple-choice and constructed-response questions in writing as a practice cold-read assessment. Possible questions: ○ In the beginning of the story, Tom Benecke is at home working, but he is having a hard time getting started. What distracts him from his work? ○ What does Tom value most at the beginning of the story? How is this revealed?

TEXT SEQUENCE	TEXT USE
	o What is the significance of the yellow paper? How does the author illustrate its significance? o Explain Tom's ambition. How does this ambition relate to an earlier conflict in the story? o How does the author manipulate time as Tom attempts to overcome his fear? How does this reinforce the effect, plot, and character development? o When Tom imagines the report of "the contents of the dead man's pocket," what does he realize about his life's priorities? o What transformation occurs in Tom over the course of the text? How does the author's word choice reveal this transformation? How do Tom's changes affect his priorities? How do these changes contribute to the development of a theme of the text? o How do the themes of "The Contents of a Dead Man's Pocket" relate to *Our Town*? Write a multi-paragraph essay that compares and contrasts the themes of each text. **EXPRESS UNDERSTANDING:** • Have students work with a partner using a different colored ink to compare and provide feedback on their answers. Focus pairs on improving the accuracy of the responses, the use of evidence and integration of quotations, and the complexity of vocabulary and varying syntax. (SL.11-12.1a-d, W.11-12.5, W.11-12.8, W.11-12.9a, L.11-12.3a, L.11-12.6) • Then conduct a whole-class discussion in which students share their responses and explain how their thinking changed as a result of discussing ideas with a partner. (SL.11-12.4, SL.11-12.6)
LESSON 6: *Our Town* videos	**TEXT DESCRIPTION:** Select multiple videos that provide various renditions of selected scenes from the play. **TEXT FOCUS:** Students compare how different live or filmed versions of the play interpret the written text and discuss the significance of the differences and choices made by the director or actors. (RL.11-12.7) **MODEL TASKS** **LESSON OVERVIEW:** Students view multiple renditions of scenes from *Our Town.* They analyze the similarities and differences in the productions. Then they write their own version of a scene based on their town. **READ AND UNDERSTAND THE TEXT:** • As a class, watch various versions of performed scenes from *Our Town*. • While students watch the videos, ask them to make note of how each variation is similar to and/or different from

TEXT SEQUENCE	TEXT USE
	Wilder's original text. (RL.11-12.7) A handout to use for this task is available here.[18] • Have students read Charles Isherwood's review[19] from *The New York Times* of a live performance of *Our Town*. Discussion questions about this review are available here.[20] Prompt students to use this as a model for their written summaries and evaluations under Express Understanding (below). **EXPRESS UNDERSTANDING:** • Using their notes to support them, have students write a response to the following prompt: Write a summary of each viewed interpretation of the play. (RL.11-12.2) Within the summary, explain how each version interprets the source text, noting any alterations, additions, or omissions and the significance of the changes. Conclude the essay by evaluating whether the interpretations were effective in conveying the meaning from the original play. (RL.11-12.7, W.11-12.1a-c, W.11-12.2a-f, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6) • Have students reread Act I of the play. Then write a scene inspired by the play's "timely and timeless aspects." Perform the scenes as a readers' theater. A sample lesson for this task can be accessed here.[21] (RL.11-12.2, RL.11-12.3, RL.11-12.5, W.11-12.3, W.11-12.3a-e, W.11-12.4)
LESSON 7: "Song of Myself," Walt Whitman "Self-Reliance," Ralph Waldo Emerson	**TEXT DESCRIPTION:** "Song of Myself" is a poem that celebrates what the poet likes about himself. "Self-Reliance" is an essay that stresses the importance of self-reliance as it relates to the individual and society. **TEXT FOCUS:** Despite the different genres of these two texts, there are strong similarities in the perspectives of the authors. While reading, pay special attention to those similarities and how they are conveyed across varied genres. **MODEL TASKS** **LESSON OVERVIEW:** Students read both texts independently and then compare and contrast the ideas of society versus self that are presented in these texts. They will also examine how each author uses literary devices to convey his ideas. **READ THE TEXT:** • Have students read both texts independently and briefly summarize. (RL.11-12.2, RL.11-12.10, RI.11-12.2, RI.11-12.10) **UNDERSTAND THE TEXT:**

[18] http://www-tc.pbs.org/shakespeare/educators/handouts/flm-lp_comparingadapt.pdf
[19] http://www.nytimes.com/learning/teachers/featured_articles/20090305thursday.html
[20] http://www.nytimes.com/learning/teachers/lessons/20090305thursday_print.html
[21] http://www.nytimes.com/learning/teachers/lessons/20090305thursday_print.html

TEXT SEQUENCE	TEXT USE
	• As students read each text, prompt them to annotate each text, focusing on how the author's choices contribute to the development of meaning and central ideas. (RL.11-12.1, RL.11-12.2, RL.11-12.4, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.8, L.11-12.5a-b) For the poem, students may choose to use the TP-CASTT strategy[22] for analyzing and annotating the text. For "Self-Reliance," students may choose to use the SOAPSTone strategy.[23] • Then conduct a whole-class discussion in which students refine their understanding of the texts. (SL.11-12.1a-d) Possible topics for discussion: o How does the speaker of "Song of Myself" view himself in relation to others? (RL.11-12.2, RL.11-12.6) o What does Whitman's use of paradox reveal about his view of humankind? (RL.11-12.2, L.11-12.5a) o Analyze Whitman's treatment of death in his poem. How does his view differ from that presented in *Our Town* and/or "The Contents of a Dead Man's Pockets"? (RL.11-12.2, RL.11-12.9) o In "Self-Reliance," how is Emerson's idea of self-reliance different from and similar to the common use of the term (i.e., take care of your own needs and don't depend on others outside yourself)? (RI.11-12.2, L.11-12.5b) o Summarize Emerson's central ideas and explain how he develops those ideas over the course of the text. How might Emerson respond to the following ideas, "Believe anything you want to believe and do anything you want to do" and "Nothing outside yourself matters"? (RI.11-12.2, RI.11-12.3, RI.11-12.5) o How does Emerson define "genius"? (RI.11-12.4) What does he describe as the benefits? **EXPRESS UNDERSTANDING:** • Have students write a composition in response to the following prompt: Compare and contrast the ideas presented in these two texts. (RL.11-12.9, RI.11-12.9) How does each author see one's self in relation to society? How do the authors' style, use of literary devices, word choice, and choice of structure/genre impact the effectiveness of their message? (RL.11-12.2, RL.11-12.4, RI.11-12.2, RI.11-12.3, RI.11-12.5, W.11-12.2a-f, W.11-12.4, W.11-12.9a-b, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6)
LESSON 8: "Mending Wall," Robert	**TEXT DESCRIPTION:** Both of these texts use the idea of neighbors separated by a wall. "Mending Wall" conveys the story of two neighbors who meet and converse over a traditional New England stone wall that needs yearly repair due to erosion and natural weathering. "The Interlopers" portrays two families feuding over land separated by a wall.

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
Frost (Lesson Plan) "The Interlopers," Saki	**TEXT FOCUS:** The concept of "walls" that humans build can be taken both literally and figuratively in these texts. These texts relate to the anchor in that each presents complicated human relationships between neighbors. Students analyze the texts for each author's choices concerning word choice, imagery, symbolism, characterization, and structure. Students also consider how the walls in each text are similar and different; conflicting characters might possess similar motivations, and themes being conveyed in each text relate to the themes of *Our Town* and to the ideas of the unit (i.e., society or community versus the individual). **MODEL TASK** **SAMPLE TASK:** Have students conduct in-depth analysis of the poem's form and content in pairs or small groups. Provide them with Frost's Form and Content.[24]
LESSON 9: "The Story of an Hour," Kate Chopin "The Bath," Raymond Carver	**TEXT DESCRIPTION:** Both of these texts illustrate challenges in communicating with and understanding one another. Both reinforce the idea that people can be in the presence of others yet still be isolated. **TEXT FOCUS:** Both texts provide an opportunity for students to examine literary devices, especially irony, and their role in establishing themes in each story. These texts relate to ideas of the unit in that individuals find it difficult to find connections to their society. Mrs. Mallard in "The Story of an Hour" doesn't ascribe to the traditional role of a wife and the mother and father in "The Bath" suffer from the inability to communicate, indicative of a lack of intimacy and meaningful connections between individuals. **MODEL TASKS** **LESSON OVERVIEW:** Students read both texts in pairs and then examine how each text provides a comment on the communication and isolation of the individual in society. Students are asked to pay special attention to irony and symbolism. **READ THE TEXT:** • Have students read these texts in pairs. **UNDERSTAND THE TEXT:** • As students read "The Story of an Hour," have them record examples of irony from the story in a three-column graphic

[24] http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Robert%20Frost%27s%20Mending%20Wall_Frost%27s%20Form%20and%20Content.pdf

TEXT SEQUENCE	TEXT USE
	organizer (column 1: example of irony, column 2: type of irony, and column 3: effect on the story). • Throughout their reading of "The Bath," instruct students to make note of communicative opportunities (both realized and missed) between the various characters. What is significant about the way the author chose to end the story? (RL.11-12.5) **EXPRESS UNDERSTANDING:** • Have students work collaboratively to answer a series of questions about the texts, in writing, such as: o How is irony utilized to develop character and plot in "The Story of an Hour"? (RL.11-12.3, RL.11-12.6) o In what ways is this passage from "The Story of an Hour" significant? What kinds of sensory images does this passage contain, and what senses does it address? What does the vision through the open window symbolize? Where else does she taste, smell, or touch something intangible in the story? (RL.11-12.2, RL.11-12.3) ▪ "She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves." o In "The Bath," describe Ann Weiss's first encounter with the baker. How does the reality of that meeting contrast with her expectations? Analyze the baker's apology to Ann and Howard at the end of the story. Is there any evidence that it is not sincere? Discuss the symbolism and significance of the last two paragraphs of the story. (RL.11-12.2, RL.11-12.3, RL.11-12.5) o Consider the significance of the title, "The Bath," in relation to the death of Scotty, Ann and Howard's encounter with the baker, and the events and meaning of the story as a whole. (RL.11-12.2, RL.11-12.3, RL.11-12.5) o What is the social role and expectations of the individuals in these texts? Do they fill those roles or defy them? What is sacrificed as a result of each decision (either filling the role or defying the role)? (RL.11-12.3) How does Mrs. Mallard's situation and Ann and Howard's lack of communication support or contradict the changes described in the excerpt from *Bowling Alone*? (RL.11-12.9, RI.11-12.9)

TEXT SEQUENCE	TEXT USE
LESSON 10: Chapters 1-4 and 31 of ***The Adventures of Huckleberry Finn***, Mark Twain	**TEXT DESCRIPTION:** In the beginning chapters, Twain goes to great lengths to describe Huck Finn in contrast to the other members of society who feel it is their responsibility to "sivilize" him. Chapter 31 is pivotal to the story as this is where Huck makes his decision not to turn Jim in. **TEXT FOCUS:** These chapters relate to the anchor in that Huck Finn determines that he has outgrown his society. As with other texts in the unit, this novel addresses the concepts of society versus the individual. As students read these chapters, they should consider what Twain is saying about society and the will of the individual through his word choice, humor, and irony in Huck's narration. (RL.11-12.4, RL.11-12.5, RL.11-12.6) Despite the intentions of those who want to "sivilize" Huck, who in the story is most in need of being civilized? How does Twain use Huck's character to comment on the role of the society versus the individual? (RL.11-12.2, RL.11-12.3, RL.11-12.9)
LESSON 11: "The End of Solitude," William Deresiewicz	**TEXT DESCRIPTION:** "The End of Solitude" describes the end of solitude and the inability for people to be alone as a result of the increase in technologies such as the Internet, cell phones, and social media. **TEXT FOCUS:** The presented argument focuses on the idea of visibility and how society has developed individuals who are not alone but still lonely and isolated from intimate and meaningful connections with other humans. This relates to the anchor in that despite living in a small, close-knit town, the characters of *Our Town* never quite understood each other or what they had while they were alive. This article also reinforces the concept of society versus the individual and offers a new perspective on the definitions of "individual" and "society" as they relate to social networking and the 21st century. This essay allows students the opportunity to examine how an author's decisions regarding language impact the development of a claim and the effectiveness of an argument. **MODEL TASKS** **LESSON OVERVIEW:** Students read "The End of Solitude" in pairs. Students examine the language choices made by Deresiewicz as he develops the central idea of the text. Finally, students participate in a Socratic seminar in which they discuss thematic ideas shared across the various texts of the unit. **READ AND UNDERSTAND THE TEXT:** • During class, have students read "The End of Solitude" in pairs. (RI.11-12.10) • Prompt pairs to reread, paraphrase, and interpret different phrases and sentences with figurative and/or connotative meanings and other literary devices. Then consider the effect of those sentences and how they are used in the text to develop a central idea. (RI.11-12.2, RI.11-12.4, L.9-10.5a-b, L.9-10.6) Sample phrases: o "Social life is a bustle of petty concerns, a jostle of quotidian interests…" (Paragraph 4)

TEXT SEQUENCE	TEXT USE
	○ "The Romantic practice of solitude is neatly captured by Trilling's 'sincerity': the belief that the self is validated by a congruity of public appearance and private essence, one that stabilizes its relationship with both itself and others." (Paragraph 6) ○ "The child who grew up between the world wars as part of an extended family within a tight-knit urban community became the grandparent of a kid who sat alone in front of a big television, in a big house, on a big lot." (Paragraph 10) ○ "Not long ago, it was easy to feel lonely. Now it is impossible to be alone." (Paragraph 10) ○ "That is precisely the recognition implicit in the idea of solitude, which is to loneliness what idleness is to boredom." (Paragraph 15) ○ "Today's young people seem to feel that they can make themselves fully known to one another. They seem to lack a sense of their own depths, and of the value of keeping them hidden." (Paragraph 18) ○ "We are not merely social beings. We are also separate, each solitary, each alone in our own room, each miraculously our unique selves and mysteriously enclosed in that selfhood." (Paragraph 19) ○ "But no real excellence, personal or social, artistic, philosophical, scientific or moral, can arise without solitude." (Paragraph 20) • Project paragraphs 13-14 and read them aloud. Ask students to identify any patterns they notice in these paragraphs. This should prompt them to identify the repetition of "bored" or "boredom." Underline each instance of "bored" or "boredom" in these paragraphs. Discuss with students the rhetorical effect of the sentence patterns and repetition. Sample prompting questions: ○ What does Deresiewicz claim in this paragraph? How does he establish and support that claim? (RI.11-12.1, RI.11-12.8) ○ How do the claim and structure of this paragraph build a central idea of the entire text? (RI.11-12.5) ○ How does this paragraph add to the overall effect of the essay? (RI.11-12.6) • Have pairs analyze the meaning of other words repeated in the text. Ask students to identify the paragraph and/or sentence, describe the word's context, and determine the word's definition and use. What most directly contributed to their development of a definition? Possible words to analyze: *solitude*, *alone*, *loneliness*, *self*, *social*/*society*, *connection*/*connectivity*. (L.11-12.4a-b, L.11-12.5b, L.11-12.6) Ask pairs to review how the various definitions changed or were further refined over the course of the text and determine how Deresiewicz uses the context to change and refine the meaning of words to develop a claim or central idea of the text. (RI.11-12.2, RI.11-12.4)

TEXT SEQUENCE	TEXT USE
	• Then ask pairs to analyze Deresiewicz's argument. (RI.11-12.8, RI.11-12.9) o Identify two to three central ideas being discussed. What is Deresiewicz's stated purpose? o Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) o How do the central ideas interact over the course of the text? Identify three quotations from the text that support this intersection and the relationship between the ideas. (RI.11-12.1, RI.11-12.2, RI.11-12.3) o Explain the structure of Deresiewicz's argument based on how each paragraph relates. Does the structure support his argument and make it clearer or more convincing or engaging? (RI.11-12.5) o How does Deresiewicz appeal to his audience to convince them of his purpose? (RI.11-12.6) • Have students select sentences from the article they find compelling and emulate their structure in their own writing for the task in Express Understanding (below). (L.11-12.1, L.11-12.2a-b, L.11-12.3a) **EXPRESS UNDERSTANDING:** • Have students respond to the following prompt in writing: At the end of the first paragraph, Deresiewicz says, "If Lionel Trilling was right, if the property that grounded the self, in Romanticism, was sincerity, and in modernism it was authenticity, then in postmodernism it is visibility." How does Deresiewicz define "visibility" in the text and what does he claim are the results of the quest for visibility? (RI.11-12.2, RI.11-12.3, W.11-12.1a-e, W.11-12.4, W.11-12.9a-b, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6) • Lastly, conduct a Socratic seminar[25] in which students consider the ideas of the unit and discuss how the various texts connect. (RL.11-12.9, RI.11-12.9) Possible questions: o How do the various authors define individualism and its consequences? Do you agree or disagree? o How do the various authors define community and its effects on the individual? Do you agree or disagree? o How are the central ideas of the informational texts reflected in the literary texts and vice versa? o Why does the argument between society or community and the individual continue to be written about? What is the nature of the argument that is so universal that it transcends cultures, class, genders, etc.? Provide students with 15 minutes to work independently or in pairs to devise answers to the questions and locate

[25] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	specific evidence from the unit texts. (RL.11-12.1) Form two concentric circles and have the inner circle discuss their answers to the questions for eight minutes using accountable talk,[26] providing evidence for their ideas and actively incorporating others into the discussion. (SL.11-12.1a-b, SL.11-12.4) While the inner circle discusses, ask students in the outer circle to evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (SL.11-12.3) Have students in the outer circle record their thoughts using a platform like Today'sMeet.[27] (W.11-12.6) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the discussion, have the class review the recorded thoughts and reflect on the seminar by indicating how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion and how they could improve future discussions (i.e., incorporating others into the discussion, asking more questions, making more connections between ideas). (SL.11-12.1c-d, SL.11-12.6)
LESSON 12: *Our Town*, Thornton Wilder	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 13: "The Essentiality of Individualism in Modern America," Caleb Jacobo "Volume II, Section 2, Chapter VIII, How the Americans Combat Individualism by the Principle of Self-Interest Rightly Understood," Alexis de Tocqueville	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 14: Various texts for independent research	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

[26] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[27] https://todaysmeet.com/

UNIT: *THE AMERICAN DREAM*

ANCHOR TEXT

The American Dream: A Short History of an Idea That Shaped a Nation, Jim Cullen (Informational)

RELATED TEXTS

Literary Texts

- *The Great Gatsby*, F. Scott Fitzgerald (eBook)
- "Ex-Basketball Player," John Updike
- Acts 1 and 2 of *The Death of a Salesman*, Arthur Miller
- "The Egg," Sherwood Anderson
- "I Hear America Singing," **Walt Whitman**
- "Let America Be America Again," Langston Hughes

Informational Texts

- "Volume II: Chapter XIII, Why the Americans Are So Restless in the Midst of Their Prosperity," Alexis de Tocqueville
- "The Fallacy of Success," G. K. Chesterton
- "A Quilt of a Country," Anna Quindlen
- **"**American Dream Faces Harsh New Reality**," Ari Shapiro**

Nonprint Texts (e.g., Media, Website, Video, Film, Music, Art, Graphics)

- **"**Hollywood Dreams of Wealth, Youth, and Beauty**," Bob Mondello (Text and Audio)**
- "Grad Who Beat the Odds Asks, Why Not the Others?," **Claudio Sanchez (Text and Audio)**

UNIT FOCUS

Students learn about the American Dream through various texts. They explore how foundational American literature treats the topic and consider different perspectives.

Text Use: Analyze authors' choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.7, RL.11-12.7, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6

Language: L.11-12.1a-b, L.11-12.2a, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6

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The American Dream Unit Overview

Unit Focus

- **Topic**: The American Dream
- **Themes**: Consider how foundational American texts treat the topic; consider different perspectives
- **Text Use**: Analyze authors' choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts

Summative Unit Assessments

A culminating writing task:

- Explain how central ideas interact and are developed across a text
- Compare ideas across multiple literary and informational texts
- Write in response to texts

A cold-read task:

- Read and understand complex texts
- Write in response to text

An extension task:

- Conduct topical research
- Develop and write an argument
- Support claims with evidence from research and multiple texts

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Last six paragraphs of *The Great Gatsby* and Prologue
- Lesson 2: Chapter 1 of *The American Dream: A Short History of an Idea That Shaped a Nation*
- Lesson 3: Chapters 2-6 of *The American Dream: A Short History of an Idea That Shaped a Nation* (sample tasks)
- Lesson 4: **"Grad Who Beat the Odds Asks, Why Not the Others?" and** "Ex-Basketball Player"
- Lesson 5: Chapter 1-2 of *The Great Gatsby* and "Hollywood Dreams of Wealth, Youth, and Beauty," (sample tasks)
- Lesson 6: Chapters 3-4 of *The Great Gatsby* and "Volume II: Chapter XIII, Why the Americans are so Restless in the Midst of Their Prosperity" (sample tasks)
- Lesson 7: Chapter 5-6 of *The Great Gatsby*
- Lesson 8: Chapter 7 of *The Great Gatsby* and "The Fallacy of Success" (sample tasks)
- Lesson 9: Chapter 8-9 of *The Great Gatsby* (sample tasks)
- Lesson 10: Acts 1 and 2 from *The Death of a Salesman* and corresponding video clips (sample tasks)
- Lesson 11: "The Egg" (sample tasks)
- Lesson 12: "A Quilt of a Country" and **"I Hear America Singing"**
- Lesson 13: *The American Dream: A Short History of an Idea That Shaped a Nation* (culminating writing task)
- Lesson 14: "Let America Be America Again" and "American Dream Faces Harsh New Reality" (cold-read task)
- Lesson 15: Various research texts (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Discuss the American Dream as described by Cullen and relate his ideas to at least two other texts from the unit. What are two central ideas Cullen develops in *The American Dream*? How do the ideas interact and build on each other over the course of the text? How do the various texts in the unit treat the topic of the American Dream as described by Cullen? (RL.11-12.9, RI.11-12.2, RI.11-12.3, RI.11-12.9)

Write an essay responding to the prompt above that conveys complex ideas clearly and accurately through the effective selection, organization, and analysis of text. Be sure to demonstrate a strong command of the conventions of standard English grammar and usage when writing. (W.11-12.2a-f, L.11-12.1, L.11-12.2a-b, L.11-12.3a)

Teacher Note: *Students should write an essay that explains how Cullen develops the central ideas of his text and compares the central ideas across multiple texts of the unit. Students must cite strong and thorough textual evidence, organize reasons and evidence logically, and create cohesion and style by using grade-appropriate words, phrases, and varied syntax. (RL.11-12.1, W.11-12.2a-f, W.11-12.4, W.11-12.9a-b, W.11-12.10, L.11-12.3a, L.11-12.6) The completed writing should demonstrate command of conventions of grammar, usage, punctuation, and spelling. (L.11-12.1, L.11-12.2a-b) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and to improve student writing ability. (W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The American Dream • **Themes**: Consider how foundational American texts treat the topic; consider different perspectives • **Text Use**: Analyze authors' choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts	This task assesses: • Explaining how central ideas interact and are developed across a text • Comparing ideas across multiple literary and informational texts • Writing in response to texts	**Read and understand text:** • Lesson 3 (sample tasks included) • Lesson 6 (sample tasks included) **Express understanding of text:** • Lesson 1 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 8 • Lesson 9 (sample tasks included) • Lesson 11 (sample tasks included) • Lesson 12 (sample tasks included) • Lesson 13 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "Let America Be America Again" by Langston Hughes and "American Dream Faces Harsh New Reality" by Ari Shapiro independently and then **answer** a combination of multiple-choice and constructed-response questions[3] about the text and in comparison to the other texts in the unit, using evidence for all answers. Sample questions:

1. What are two themes established by Hughes in "Let America Be America Again," and how does the tone of the poem contribute to the development of those themes? (RL.11-12.2, RL.11-12.4, W.11-12.9a, W.11-12.10)
2. Explain what Shapiro describes as "uniquely American" in "American Dream Faces Harsh New Reality." (RI.11-12.2)
3. Explain how the central ideas of "American Dream Faces Harsh New Reality" interact and connect over the course of the text. Then explain how this structure contributes to Shapiro's argument. (RI.11-12.3, RI.11-12.5)
4. How do these two authors portray the American Dream? Evaluate the effectiveness of each text in achieving the intended purpose. (RL.11-12.1, RL.11-12.2, RL.11-12.9, RI.11-12.1, RI.11-12.2, RI.11-12.6, W.11-12.1a-e, W.11-12.4, W.11-12.9a-b, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The American Dream • **Themes**: Consider how foundational American texts treat the topic; consider different perspectives • **Text Use**: Analyze authors' choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts	This task focuses on: • Reading and understanding complex texts • Writing in response to text	**Read and understand text:** • Lesson 2 • Lesson 3 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 • Lesson 10 (sample tasks included) **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 12 (sample tasks included) • Lesson 13 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

Have students conduct additional research on the meaning of the American Dream. (W.11-12.7, W.11-12.8) Then have students write a research-based essay making a claim about how attainable they believe the American dream to be. Students should support their argument with examples and counterexamples from the literature read throughout the unit as well as evidence gathered through independent research. Some possible resources are:

- http://learning.blogs.nytimes.com/2012/02/16/teaching-death-of-a-salesman-with-the-new-york-times/?_php=true&_type=blogs&_r=0
- http://learning.blogs.nytimes.com/2013/04/25/teaching-the-great-gatsby-with-the-new-york-times-2/
- http://www.cnn.com/2013/10/29/opinion/sutter-lake-providence-income-inequality/
- http://www.loc.gov/teachers/classroommaterials/lessons/american-dream/students/thedream.html
- http://memory.loc.gov/cgi-bin/query/r?ammem/nfor:@field(DOCID+@range(90000027+90000028))
- http://theweek.com/article/index/253821/do-americans-still-believe-in-the-american-dream
- http://articles.chicagotribune.com/2013-09-29/marketplace/sns-201306072000--tms--realestmctnig-a20130614-20130614_1_american-dream-northwestern-mutual-job-offer

Students should evaluate the credibility of sources, corroborating information and verifying data to include in their essays. (SL.11-12.2, W.11-12.8) When writing the essay, ensure students integrate information into the text selectively to maintain the flow of ideas, while avoiding plagiarism and overreliance on any one source. Ensure students use a standard format for citation. (RL.11-12.9, RI.11-12.7, W.11-12.1a-e, W.11-12.10, SL.11-12.2, SL.11-12.4, SL.11-12.5, SL.11-12.6)

To strengthen student writing, use this process:

- Students identify their writing task from the prompt provided.
- Students conduct research and gather evidence. Remind students to use any relevant notes they compiled throughout the unit. An evidence chart has three columns: (1) Evidence: quote or paraphrase, (2) Page number, (3) Elaboration/explanation of how this evidence supports ideas or argument. (RL.11-12.1, RI.11-12.1, W.11-12.1a-e, W.11-12.9a-b)
- Once students have compiled their evidence, have student pairs (or the teacher) review each other's evidence chart and offer feedback. (W.11-12.5)
- Have students develop a specific thesis statement.[5] (W.11-12.1a-b)
- Have students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience. (W.11-12.4, W.11-12.5) Depending on student writing ability,

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

determine the necessary support during the writing process (i.e., providing an organizational frame, modeling, showing models of strong and weak student work and providing descriptive feedback, sharing work as students go, etc.).

- Require students to vary syntax for effect. (L.11-12.3a)
- If time allows, have students produce their final drafts using technology. (W.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The American Dream • **Themes**: Consider how foundational American texts treat the topic; consider different perspectives • **Text Use**: Analyze authors' choices in their development of theme/central ideas, compare and contrast similar ideas across multiple texts	This task focuses on: • Conducting topical research • Developing and writing an argument • Supporting claims with evidence from research and multiple texts	**Read and understand text:** • Lesson 3 (sample tasks included) • Lesson 4 • Lesson 6 (sample tasks included) **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 15 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[6] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[6] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] Last six paragraphs of *The Great Gatsby*, F. Scott Fitzgerald "Prologue"[8] from *The Way to Rainy Mountain*, N. Scott Momaday (from the *Undaunted Courage* unit)	**TEXT DESCRIPTION:** Even though this is the end of the novel, this passage from *The Great Gatsby* can stand on its own. It describes both the failure and the continued longing and searching that make up the American Dream. The "Prologue" from *The Way to Rainy Mountain* describes a similar journey about "man's idea of himself." **TEXT FOCUS:** Both of these texts present the abstract idea of the American Dream. The excerpt from *The Great Gatsby* will be read again toward the end of the unit. Reading these texts together allows students to begin to understand that the American Dream is more than just owning a house or striking it rich—the American Dream is about the human spirit, the journey, the need for discovery of something better—a pervasive theme throughout American literature and foundational US documents. (RL.11-12.9, RI.11-12.9) **MODEL TASKS** **LESSON OVERVIEW:** Students read the texts and write brief summaries. Students respond in writing to comprehension questions about the texts. **READ AND UNDERSTAND THE TEXT:** • Read aloud the last six paragraphs of *The Great Gatsby* while students follow along. Then have students reread the text independently. (RL.11-12.10) ***Teacher Note:*** *If possible, do not share that this is the end of* The Great Gatsby. • Have students write a brief summary of the passage. • Ask students to underline or circle any words and phrases with strong connotations or multiple meanings (i.e., literal and symbolic). Then have them review the annotated words and phrases to determine a tone of the passage. • Have students reread the "Prologue" from *The Way to Rainy Mountain* independently. (RI.11-12.10) • As they read the text, ask students to underline or circle any words and phrases that reflect ideas similar to the passage from *The Great Gatsby*.

[7] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[8] http://books.google.com/books?id=TJZhlpuQmJMC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING • Have students respond to the following questions in writing. (W.11-12.9a-b, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6) They will return to these questions at the end of the unit. o According to both texts, what connections exist between the past and the present? Explain how the past motivates individuals to act in the present. (RL.11-12.2, RL.11-12.9, RI.11-12.2, RI.11-12.3) o Define and describe the American Dream as it is explained in each text. (RL.11-12.2, RL.11-12.9, RI.11-12.2, RI.11-12.9)
LESSON 2: Chapter 1 of *The American Dream: A Short History of an Idea That Shaped a Nation*, Jim Cullen	**TEXT DESCRIPTION:** In the introduction, Cullen describes the origination of the "American Dream" concept and offers an overview of how it has developed over time. **TEXT FOCUS:** As this text presents Cullen's claims about the American Dream (how it came into being and what it means for Americans), it guides the remainder of the unit, as students consider how various foundational American literature and additional informational texts present similar or opposing ideas. Students can determine central ideas and evaluate Cullen's claims. (RI.11-12.2, RI.11-12.5, RI.11-12.8)
LESSON 3: Chapters 2-6 of *The American Dream: A Short History of an Idea That Shaped a Nation*, Jim Cullen	**TEXT DESCRIPTION:** In each of these chapters, Cullen provides a history of the American Dream as seen by different groups at various periods through history. **TEXT FOCUS:** This text continues to build on the claims established in the first chapter, allowing students to consider in depth the development of the American Dream prior to examining how various texts treat the topic. (RL.11-12.9) **MODEL TASKS** **LESSON OVERVIEW:** Students examine the various viewpoints of the American Dream utilizing the jigsaw protocol and develop a multimedia presentation to present their findings to the class. **READ AND UNDERSTAND THE TEXT:** • Have students read chapters 2-6 independently. • Break students into roughly equal sections (for four groups total). Assign each group 1 chapter of the chapters included in this lesson (chapters 2-6). Have students reread their assigned chapter to prepare for a jigsaw.[9] • As they read, prompt students to complete the following:

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ Use Cornell notes[10] (first column should be notes students take as they read, and second column should be their reflection/commentary on what they've read) to summarize their section. (RI.11-12.2) Work with others in their group to clarify and support their notations. ○ Based on their summary and notes, have students determine two or more central ideas of a text. Discuss as a small group how the ideas interact and build on one another. (RI.11-12.3, SL.11-12.1a-b) Add any additional key points, evidence, or reflections to the Cornell notes. (RI.11-12.2) ○ Have students explain the structure of their section based on how each paragraph relates to the central idea(s). Does the structure support the central ideas of the section and make them clearer, more convincing, or more engaging? (RI.11-12.5) ○ Reread the text and highlight or circle words and phrases that reveal the author's attitude toward the subject of the text and where the author's unique style or content contributes to the effectiveness of the text. (RI.11-12.4, RI.11-12.6) ○ Determine an author's point of view or purpose in their section. How does Cullen attempt to convince the audience of his purpose? Note any places in the text in which the rhetoric is particularly effective. (RI.11-12.6) • Have each group develop a multimedia presentation that showcases Cullen's thoughts on the American Dream as presented in the group's assigned chapter. Present the information and supporting evidence clearly while making use of digital media. (SL.11-12.4, SL.11-12.5, L.11-12.1, L.11-12.2a-b, L.11-12.3a) **EXPRESS UNDERSTANDING:** • Have each group formally present the summary, tone, central ideas, and author's purpose of their assigned section, citing evidence from the text to support their analysis of the text. (SL.11-12.1a-b, SL.11-12.4, SL.11-12.5, SL.11-12.6) • After all four presentations, conduct a whole-class discussion in which students use accountable talk[11] to pose questions, draw connections between sections, and integrate information from the other sections to develop an understanding of the American Dream as Cullen sees it. (RI.11-12.7, SL.11-12.1c-d, SL.11-12.2) **Note:** Students must be held accountable for all of the information, since they will apply this knowledge later in the unit assessments.

[10] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students review their written responses from Lesson 1 and write an initial personal reflection about the American Dream, their knowledge of it, and its significance to them. As they write, have them record various questions they have about the topic based on Cullen's interpretations and the group presentations. (RI.11-12.7, W.11-12.7, W.11-12.9b, W.11-12.10) • Create a two-column class chart tracing the various definitions of the American Dream across the unit. In the chart have students record words, phrases, and quotations from *The American Dream* and other texts in the proper column, making sure to use correct citations. Have students work in their previous groups to begin building in examples from the texts read up to this point. Use the following guidance for each column: o Title Column 1 "Attainable." Within this column students should include notes and citations from texts that illustrate that the American Dream is attainable for everyone. o Title Column 2 "Not attainable." Within this column students should include notes and citations from texts that illustrate the challenges with, or lack of attainability of that the American Dream.
LESSON 4: **"Grad Who Beat the Odds Asks, Why Not the Others?," Claudio Sanchez** "Ex-Basketball Player," John Updike	**TEXT DESCRIPTION:** The article describes how a student from an impoverished background attained an education. The poem tells the story of a former basketball player whose dreams didn't come to fruition. **TEXT FOCUS:** Each of these texts presents the American Dream as just that—a dream or goal for personal betterment. Some see the American Dream as abstract—a driving force for the human spirit that has no defined outcome. As students read these texts, prompt them to consider what the authors are saying about the pursuit of the American Dream. Have them continue to reflect on their own personal definition and fill out the class chart begun in lesson 3 based on the various definitions provided throughout the texts read in this and previous units. Students can analyze the word choice and literary devices utilized to convey the author's perspective. (RL.11-12.4, RI.11-12.4)
LESSON 5: **"Hollywood Dreams of Wealth, Youth, and Beauty," Bob Mondello** Chapters 1-2 of *The Great Gatsby*, F. Scott Fitzgerald (eBook)[12]	**TEXT DESCRIPTION:** Mondello's article argues that Hollywood's depiction of the American Dream is a myth. The first chapters of *The Great Gatsby* introduce readers to the narrator as well as the main characters and settings. **TEXT FOCUS:** These two texts consider similar ideas of the American Dream. Mondello's perspective is reflected within the first chapters of *The Great Gatsby*. Reading the article before the chapters presents the opportunity to apply the argument expressed to the concepts presented in the literary text. Fitzgerald's language and resulting tone throughout the first chapters of *The Great Gatsby* help to establish the setting and introduce the characters. (RL.11-12.3) Symbolism of colors, objects, and names is significant in *The Great Gatsby* and is important for students to notice and trace throughout the novel. (L.11-12.5a)

[12] Additional resources for *The Great Gatsby*: http://learning.blogs.nytimes.com/2013/04/25/teaching-the-great-gatsby-with-the-new-york-times-2/

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Students read and listen to "Hollywood Dreams of Wealth, Youth, and Beauty." After evaluating the presented argument, students read *The Great Gatsby* in pairs. Then they analyze how each text relates and continue to refine their definition of the American Dream. Lastly, students analyze the first two chapters of *The Great Gatsby* and write a literary analysis about the setting. **READ AND UNDERSTAND THE TEXT:** • Listen to the audio recording of "Hollywood Dreams of Wealth, Youth, and Beauty" while students follow along with the text. • In pairs, have students outline Mondello's argument, using the following prompts: (RI.11-12.8, RI.11-12.9) o Select and analyze the construction of various sentences in the text.[13] Identify the various clauses and phrases and rearrange the sentences to study the effects on meaning. Evaluate how different sentence structures clarify, support, emphasize, or confuse Mondello's point. (RI.11-12.6) o Then compose original sentences[14] for the writing assignment in this lesson. Use the analyzed sentences as models for effect in all assigned writings. (L.11-12.2a-b, L.11-12.3a, L.11-12.6) o Identify at least two central ideas discussed in the article. (RI.11-12.2) o Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) o How do the central ideas connect in the text? Identify three quotations from the text to support your argument. (RI.11-12.1, RI.11-12.2, RI.11-12.3) o Explain the structure of Mondello's argument based on how each paragraph relates. Does the structure support his argument and make it clearer, more convincing, or more engaging? (RI.11-12.5) For example, reread paragraph 11 beginning with "Never mind that the storyline is telling you…." How does the use of repetition make Mondello's argument more convincing or engaging?

[13] For example: "Tinseltown didn't invent the American dream, but it sure put it out there for the world to see—a dream lit by the perpetual sunshine of Southern California, steeped in the values of the immigrant filmmakers who moved there in the early 1900s and got enormously rich." Or "In big-sky Westerns, every man was his own boss; in organized-crime flicks, entrepreneurs turned to bootlegging, where life was short but glamorous; and in the Depression, was the Hollywood musical depressed?" Or "By the time he gets to Ellis Island, traveling in steerage, he's figured out that these are false hopes. But then he sees Manhattan's skyscrapers glinting in the sun. Someone calls them '"golden houses 100 floors high,'" and his face lights up again. That is the power of the American dream."

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ How does Mondello appeal to his audience to convince them of his purpose? (RI.11-12.6, SL.11-12.3) • Have students read chapters 1-2 in *The Great Gatsby* in pairs. • Ask each pair to locate evidence in *The Great Gatsby* that supports or contradicts Mondello's argument in "Hollywood Dreams of Wealth, Youth, and Beauty." Then answer the following question in writing: How does Mondello define the American Dream? Do you agree or disagree with his interpretation? (RL.11-12.1, RI.11-12.1, RI.11-12.2, W.11-12.1a-b, W.11-12.9a-b, W.11-12.10, L.11-12.3a) • When students are finished writing, have them share evidence from both Mondello's piece and *The Great Gatsby* to record on the class chart begun in lesson 3. • Ask students to reread chapters 1-2 in *The Great Gatsby* independently. (RL.11-12.10) • While students independently read *The Great Gatsby*, have them create and maintain a character graphic organizer to analyze the development of the characters in *The Great Gatsby*. Include three columns: ○ Column 1—descriptions of the character's appearance and actions, including words, phrases, and quotations from the text (defining unknown words in context and verifying the meaning). ○ Column 2—interpret and explain the connotations of the words and phrases and any possible rationale for the character's actions or how the character feels about the events of the novel. ○ Column 3—determine the author's attitude toward the character based on how the character is introduced and developed throughout the text. (RL.11-12.3; L.11-12.4a, c-d; L.11-12.5b; L.11-12.6) Students will continue to use the graphic organizer throughout the unit. The information in the graphic organizer can be used to support students in discussion and writing tasks. • Conduct a whole-class discussion, prompting students to draw evidence from their character graphic organizers; focus the discussion on Fitzgerald's use of literary devices to establish the setting, tone, and point of view, and to develop the characters. (RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, SL.11-12.1a, c-d) ○ From what point of view is the story told? Who is the narrator? What is the impact of Nick telling the story in flashback? What incidents or elements of the text appear to provide clues for future events? (RL.11-12.3, RL.11-12.5) ○ What is the tone of this section of the text? How does Fitzgerald create tone, and how does the tone interact with other literary elements? Identify words, phrases, or quotations that stand out as fresh, engaging, or aesthetically pleasing. (RL.11-12.4)

TEXT SEQUENCE	TEXT USE
	○ Describe the characters who have been introduced thus far. What techniques does Fitzgerald employ to introduce those characters? (RL.11-12.3) For example, read aloud (as students follow along) the passage in chapter 1 beginning with "We walked through a high hallway into a bright rosy-colored space…" until "Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room and the curtains and the rugs and the two young women ballooned slowly to the floor." Then ask: What is the significance of this description and imagery? Why might Fitzgerald choose to focus Nick's attention on such specific details of the setting? What details about Tom, Nick, and Daisy does this passage reveal? How might this passage foreshadow potential conflicts? (RL.11-12.4, L.11-12.5a-b) ○ Identify emerging symbols (colors, objects, names, events, people, places, etc.), what they represent, and their significance. When considering symbolism, focus on what repeats or what is emphasized in the novel (i.e., appears at key moments in the story or Nick interrupts his storytelling to focus reader attention on something). (RL.11-12.4, L.11-12.5a) • Ask students to work in pairs to reread and analyze sections of chapters 1 and 2 focusing on Fitzgerald's language choices (including vocabulary) as he presents West Egg, East Egg, and the Valley of Ashes. (RL.11-12.3, RL.11-12.4, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6) Prompt students to annotate the text[15] by noticing patterns in language (i.e., similar connotations or imagery) and underlining or circling words and phrases they consider significant for meaning. Beside each annotated piece of text, prompt students to write their interpretations. **EXPRESS UNDERSTANDING:** • Have students write an analytical essay in response to the following prompt: What is the impact of the setting of *The Great Gatsby*? Evaluate the meaning of East Egg, West Egg, and the Valley of Ashes based on Fitzgerald's language choices, tone, and the characters he introduces or emphasizes in each location. (RL.11-12.3, RL.11-12.4, W.11-12.1a-e, W.11-12.4, L.11-12.3a, L.11-12.5b, L.11-12.6) Cite strong textual evidence to support your analysis. Prompt students to consider the evidence they collected while marking the passage. (RL.11-12.1) When students are finished writing, have them swap their essay with a peer, who will review the written response for the following: 1. Identify and underline the thesis or main claim of the essay.

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	2. Next to each body paragraph, write a one-sentence summary. (RI.11-12.2) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. 3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text). 4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. 5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses or varying syntax. (L.11-12.1, L.11-12.3a) 6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (L.11-12.6) 7. Edit the essay for spelling mistakes and use of proper punctuation. (L.11-12.2a-b) 8. Return the essays to their owners and have students review the feedback. Allow students to rewrite their essays, revising sentences and strengthening their arguments based on the feedback. **(**W.11-12.4, W.11-12.5)
LESSON 6: Chapters 3-4 of ***The Great Gatsby***, F. Scott Fitzgerald (**eBook**) "**Volume II: Chapter XIII, Why the Americans Are So Restless in the Midst of Their Prosperity**," Alexis de Tocqueville	**TEXT DESCRIPTION:** Chapters 3 and 4 allow readers deeper into the story as Fitzgerald depicts one of Gatsby's lavish parties, introduces new characters, and provides additional insight into Gatsby. In his piece, Tocqueville discusses how Americans often gain prosperity yet still aren't content. **TEXT FOCUS:** After reading the Tocqueville piece, have students look for his presented ideas as they read through chapters 3 and 4 of *The Great Gatsby.* **MODEL TASKS** **LESSON OVERVIEW:** Students read chapters 3-4 of *The Great Gatsby* outside of class and independently read "Why the Americans Are so Restless in the Midst of Their Prosperity" in class. Students evaluate both texts and continue to refine their understanding of the American Dream. Students also examine the characters in the text and present information about the secondary characters and their interactions with Nick and Gatsby.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read chapters 3 and 4 of *The Great Gatsby* outside of class and read the essay by Tocqueville independently during class. (RL.11-12.10, RI.11-12.10) **UNDERSTAND THE TEXT:** • As students read the chapters from *The Great Gatsby*, have them continue to add to the character chart from lesson 5 to record the introduction and development of the main characters in *The Great Gatsby*. (RL.11.12.1; RL.11-12.3; L.11-12.4a, c-d; L.11-12.5b; L.11-12.6) • Have students read Tocqueville's essay multiple times to outline his argument, focusing on the following questions (RI.11-12.8, RI.11-12.9): o Read the text once and determine the meaning of words and phrases as they are used in the text (e.g., *vortex, unremitting, felicity, disquietude, inconstancy, trepidation, prevailing, enervated, perturbed*). Analyze how Tocqueville uses *gratifications* and *inequality* over the course of the text. What is the effect of their repetition? (RI.11-12.4, RI.11-12.6, L.11-12.4a-b, L.11-12.5b) o Identify at least two central ideas discussed. What is Tocqueville's stated purpose? o Next to each paragraph, paraphrase or summarize the content. (RI.11-12.2) o How do the central ideas interact over the course of the text? Identify three quotations from the text that support the relationship between the ideas. What ideas are left unsupported or need additional information to verify the credibility of Tocqueville's claims? (RI.11-12.1, RI.11-12.2, RI.11-12.3) o Explain the structure of Tocqueville's argument based on how each paragraph relates. Does the structure support his argument and make it clearer, more convincing, or more engaging? (RI.11-12.5) o Circle words or phrases that reveal Tocqueville's attitude toward the American desire for wealth. What is Tocqueville's tone? What meaning and purpose does Tocqueville's tone reveal? (RI.11-12.4) o How does Tocqueville appeal to his audience to convince them of his purpose? (RI.11-12.6, SL.11-12.3) • Ask each pair to locate evidence in *The Great Gatsby* that supports or contradicts Tocqueville's argument. Does Fitzgerald portray his characters as Tocqueville described? Then answer the following question in writing: How does Tocqueville define the American Dream? Do you agree or disagree with his interpretation? (RL.11-12.1, RI.11-12.1, RI.11-12.2, W.11-12.1a-b, W.11-12.9a-b, W.11-12.10, L.11-12.3a) When students are finished writing, have them share evidence from both Tocqueville's essay and *The Great Gatsby* to record on the class chart begun in lesson 3. (RL.11-12.1, RL.11-12.2, RL.11-12.9, RI.11-12.1, RI.11-12.2, RI.11-12.9)

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Divide students into groups. Assign each group two secondary characters: Daisy, Jordan, Tom, Myrtle, Wilson, Mrs. McKee, Catherine, Mr. McKee, or Gatsby's party-goers. Ask students to review the first four chapters of the novel. Have each group list key attributes of its characters, including identifying possible symbolism related to the characters. Based on the tone of these chapters and the language used to describe the various characters, how does Fitzgerald seem to feel about the lifestyles he portrays in the novel? (RL.11-12.4, L.11-12.5b) Prepare a presentation that documents moments when these characters bring out reactions from Nick. What do these characters teach Nick about himself? What do we learn about Gatsby? (RL.11-12.3, SL.11-12.4, SL.11-12.6)
LESSON 7: Chapters 5-6 of *The Great Gatsby*, F. Scott Fitzgerald (eBook)	**TEXT DESCRIPTION:** Chapters 5 and 6 reveal what Gatsby wants and depict the obstacles that hinder his attainment of his dream. **TEXT FOCUS:** In this section, students should pay close attention to Fitzgerald's treatment of the setting (i.e., using the weather to mirror tone). (RL.11-12.3, RL.11-12.4) How does Fitzgerald play with the idea of time throughout this section? Students should continue analyzing *The Great Gatsby* for its symbolic meanings and character development and should continue adding evidence to the class chart to further refine their understanding of the American Dream.
LESSON 8: Chapter 7 of *The Great Gatsby*, F. Scott Fitzgerald (eBook) "The Fallacy of Success," G. K. Chesterton	**TEXT DESCRIPTION:** Chapter 7 reveals some of Gatsby's odd behaviors. This section of the novel functions as the climax. The article describes the notion that it isn't possible to learn how to be a success by watching the actions of others. **TEXT FOCUS:** The events of chapter 7 relate to Chesterton's argument. Nick, once enamored of Gatsby, begins to notice Gatsby's shortcomings. Students can discuss and/or write how Chesterton's perspective is illustrated by Nick's changing opinion of both Gatsby and the society around them. Students should continue analyzing *The Great Gatsby* for its symbolic meanings and character development and should continue adding evidence to the class chart to further refine their understanding of the American Dream.
LESSON 9: Chapters 8-9 of *The Great Gatsby*, F. Scott Fitzgerald (eBook)	**TEXT DESCRIPTION:** These chapters wrap up the novel. Chapter 8 shows how the tragic accident in chapter 7 results in Gatsby's death. In chapter 9, the focus is on Nick in the aftermath of Gatsby's death. **TEXT FOCUS:** The last passage of the novel is one of the most widely analyzed passages in American literature. Students read it once at the beginning of the unit as an introduction to the American Dream and its connection to our spirit and history as a nation. *The Great Gatsby* presents the idea that the American Dream is fleeting, but its power to motivate and move us to action is steadfast.

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Students read chapters 8-9 of *The Great Gatsby* independently and participate in a reader's theater to review and demonstrate their understanding of the events of the novel. Then they analyze and discuss the last passage of the novel and finish by writing a timed essay. **READ THE TEXT:** • Have students read Chapters 8-9 of *The Great Gatsby* independently. (RL.11-12.10) **UNDERSTAND THE TEXT:** • As students read the chapters from *The Great Gatsby*, have them continue to add to the character chart from lesson 5 to record the introduction and development of the main characters in *The Great Gatsby*. (RL.11-12.1; RL.11-12.3; L.11-12.4a, c-d; L.11-12.5b; L.11-12.6) • During class, ask students to participate in reader's theater.[16] Divide students into groups and assign each group a different scene from *The Great Gatsby.* Then have each group develop a script and oral interpretation of the scene. (RL.11-12.5, SL.11-12.4, SL.11-12.6) o Group 1: Chapter 1, the party scene at Tom and Daisy Buchanan's (i.e., beginning with Nick's arrival at their home and ending with Daisy saying, "sophisticated—God I'm sophisticated!" o Group 2: Chapter 2, the party scene in New York City (i.e., beginning with the "puppy scene" and ending with the narrator waiting for the 4:00 train). o Group 3: Chapter 3, the first party at Gatsby's house (i.e., beginning with the narrator looking for the host of the party and ending with the butler announcing a phone call and Gatsby leaving to take it). o Group 4: Chapter 4, the scene where Nick and Gatsby go to the city to meet Wolfsheim (i.e., beginning with Gatsby's car coming up Nick's driveway and ending with Gatsby leaving after meeting Tom). o Group 5: Chapter 5, Gatsby and Daisy's reunion at Nick's house (i.e., beginning with Nick inviting Daisy to tea and ending with the "shirt scene") o Group 6: Chapter 7, the last party at the Buchanans' and in the city (i.e., beginning with "the kiss" and ending with Daisy storming out of the party)

[16] This task is based on http://streaming.discoveryeducation.com/teacherCenter/lessonPlans/pdfs/9-12_EngLangArts_UsingReadersTheaterToUnderstandTheGreatGatsby.pdf.

TEXT SEQUENCE	TEXT USE
	• Conduct a whole-class discussion based on the following questions. Prompt students to use accountable talk[17] and draw evidence from their character timelines. (RL.11-12.1, SL.11-12.1a-d) o What is the impact of Nick telling the story in flashback? What incidents or elements of the text appear to provide clues for future events? (RL.11-12.3, RL.11-12.5) o What is the tone of this section of the text? How does Fitzgerald create tone and how does the tone interact with other literary elements? (RL.11-12.4) o Examine Fitzgerald's word choice throughout the novel including figurative and connotative meanings. (RL.11-12.4, L.11-12.5b) What is the resulting tone? What is the impact of the tone on the meaning and effect of the novel? (RL.11-12.2) Select words, phrases, or quotations that are particularly fresh, engaging, or aesthetically pleasing and explain why those were selected. o Describe the characters, how they are introduced and developed, and their impact on meaning and themes of the novel. (RL.11-12.2, RL.11-12.3, RL.11-12.4) o Based on the tone of the novel and the language used to describe the various characters, how does Fitzgerald seem to feel about the lifestyles he portrays in the novel? o Summarize the main events of the novel. Describe how Fitzgerald's choices (language, imagery, symbolism, tone, point of view, etc.) contribute to the impact and meaning of each event and the development of a theme. (RL.11-12.2, RL.11-12.4, L.11-12.5a) • Ask students to reread the final six paragraphs of the novel to trace Fitzgerald's commentary on the American Dream: How does Fitzgerald define the American Dream? How does the American Dream continue to motivate us to action? Why does it continue to motivate us? Have students annotate the text,[18] underlining or circling words, phrases, and instances of symbolism that reveal Fitzgerald's tone and meaning. (RL.11-12.4) Conduct a discussion in which students share their thoughts and record evidence on the class chart begun in Lesson 3. (RL.11-12.1, RL.11-12.2, RL.11-12.9, RI.11-12.1, RI.11-12.2, RI.11-12.9, SL.11-12.1a-d, SL.11-12.4, SL.11-12.6) **EXPRESS UNDERSTANDING:**

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students write a timed essay in response to the following prompt focused around the last six paragraphs of the novel: Describe Gatsby's dream and its impact on the characters of the novel. How is Gatsby's dream representative of the American Dream? Allow students to refer back to their initial writing in Lesson 1 as a starting point for their essay. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.9, W.11-12.2a-f, W.11-12.4, L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.5a-b, L.11-12.6)
LESSON 10: Acts 1 and 2 from *The Death of a Salesman*, Arthur Miller[19] Corresponding video clips	**TEXT DESCRIPTION:** Act 1 introduces Willy as a believer in the American Dream who is stuck in the past while act 2 shows him unable to deal with his harsh reality. The video clips provide another medium through which to view Miller's perspective. **TEXT FOCUS:** As the excerpts are read, special attention should be given to the comparison between Willy and his embodiment of the American Dream from act 1 to act 2. Additionally, students should then view the video clips to compare and contrast the written text with the performances. (RL.11-12.7) **MODEL TASKS** **LESSON OVERVIEW:** Students read excerpts from *The Death of a Salesman* and view corresponding video clips to evaluate how each version interprets the source text. **READ AND UNDERSTAND THE TEXT:** • Have students read aloud the excerpt from the play in pairs or small groups. • While reading, ask students to use Cornell Notes[20] to summarize the acts and record their observations of how themes and characters are introduced and developed. (RL.11-12.2, RL.11-12.3) Prompt students to pay special attention to Willy's words and actions in both acts to be able to compare and contrast the text with the video clips. • Once students have read the text in its written form, view multiple performance clips of the first two acts as a class. Have students evaluate how each performed version interprets the written text, noting on their Cornell notes where the performed versions stay true to or alter the written text. Ensure students consider the placement of actors, their delivery of lines, and any adaptations to the text that are made and the resulting effect or impact. (RL.11-12.7) ***Teacher Note:*** *Prompt students to refer back to their experience in developing an oral interpretation for the reader's theater as they analyze the choices made in the various productions*.

[19] Additional resources for *The Death of a Salesman*: http://learning.blogs.nytimes.com/2012/02/16/teaching-death-of-a-salesman-with-the-new-york-times/?_php=true&_type=blogs&_r=0

[20] http://coe.jmu.edu/learningtoolbox/cornellnotes.html

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have students develop a claim in which they state the interpretation of the story that was most effective and why. Use the notes from your reading and viewing to support your writing. (RL.11-12.7, W.11-12.1a-e, W.11-12.9a, W.11-12.10) • Have students answer the following question in writing: How does *Death of a Salesman* define the American Dream? Do you agree or disagree with this interpretation? (RL.11-12.1, RI.11-12.1, RI.11-12.2, W.11-12.1a-b, W.11-12.9a-b, W.11-12.10, L.11-12.3a) When students are finished writing, have them share evidence from *Death of a Salesman* to record on the class chart begun in Lesson 3. (RL.11-12.1, RL.11-12.2, RL.11-12.9, RI.11-12.1, RI.11-12.2, RI.11-12.9)
LESSON 11: "The Egg," Sherwood Anderson	**TEXT DESCRIPTION:** This short story describes a father chasing the American Dream until it becomes an obsession. **TEXT FOCUS:** The point of view and use of irony in this text create a humorous tone, which shifts as the narrator describes interactions with his father. (RL.11-12.4, RL.11-12.6) Students examine how the author introduces and develops the characters, themes about family, and the American Dream. (RL.11-12.2, RL.11-12.3, RL.11-12.9) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text in pairs. Students make meaning of the text by using a graphic organizer to analyze each key character and engage in a class discussion. Students complete the lesson with a short writing prompt. **READ THE TEXT:** • Have students read the text in pairs. (RL.11-12.10) **UNDERSTAND THE TEXT:** • Instruct students to use a graphic organizer to record the development of the mother and father: First column—provide a description of the character; second—provide textual support for your description including proper citation; and third column—the narrator's opinion of each. (RL.11-12.3, RL.11-12.6) • Reread paragraph 5 aloud as students follow along. Then, with a partner, have students identify the tone of the selection and how the point of view of the narrator is revealed through the language. (RL.11-12.4) Prompt students to annotate the text,[21] underlining or circling specific words, phrases, or sentences that reveal the tone and narrator's point of view. (RL.11-12.6)

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students reread the text in pairs to locate additional evidence that establishes the tone and reveals the narrator's point of view over the course of the text. (RL.11-12.4, RL.11-12.6) Prompt them to consider the narrator's opinion of the American Dream and his family. • Conduct a whole-class discussion in which students draw evidence from their graphic organizers and annotations to discuss how Anderson uses tone, point of view, and characterization to develop at least two central ideas. (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.6, SL.11-12.1a) Possible discussion questions: o Examine the author's word choice and sentence structure throughout the text. What words contain strong connotations? Are there any patterns? (RL.11-12.4, L.11-12.5b) What sentences are compelling or powerful? How does the structure of those sentences contribute to their power? (L.11-12.3a) o How does the author create tone in "The Egg"? Is the tone consistent throughout, or does it shift? (RL.11-12.4, RL.11-12.6) How does the tone reveal the author's attitude toward the American Dream and family relationships? (RL.11-12.2) o How do the narrator's point of view, tone, and characterization contribute to the development of multiple themes? (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.6) **EXPRESS UNDERSTANDING:** • Have students answer the following question in writing: How does "The Egg" define the American Dream? Do you agree or disagree with this interpretation? (RL.11-12.1, RI.11-12.1, RI.11-12.2, W.11-12.1a-b, W.11-12.9a-b, W.11-12.10, L.11-12.3a) When students are finished, have them share evidence from "The Egg" to record on the class chart begun in lesson 3. (RL.11-12.1, RL.11-12.2, RL.11-12.9, RI.11-12.1, RI.11-12.2, RI.11-12.9)
LESSON 12: "A Quilt of a Country," Anna Quindlen **"I Hear America Singing," Walt Whitman**	**DESCRIPTION:** The Quindlen piece is about the different people in the United States with different backgrounds and no specified reason to live together other than that they are Americans. She discusses how this "mongrel" nation is very evident after the attacks on 9/11. The Whitman poem is also about the melting pot concept of America. **TEXT FOCUS:** Both pieces address the idea of the varied backgrounds of Americans, introducing the idea that the American Dream might not be the same for all Americans. As students read these texts, prompt them to consider what the authors are saying about the pursuit of the American Dream and continue to reflect on their own personal definition and fill out the class chart begun in Lesson 3. "A Quilt of a Country" can also be used as a model for student writing, as the language, varied syntax, integration of quotations and research, and style are particularly effective. Provide opportunities for students to analyze the word choice, syntax, and rhetorical devices that convey Quindlen's perspective and then emulate the language and sentence structure in their own writing for the unit assessments. (RL.11-12.4, RI.11-12.6, W.11-12.4, L.11-12.2a-b, L.11-12.3a)

TEXT SEQUENCE	TEXT USE
LESSON 13: *The American Dream: A Short History of an Idea That Shaped a Nation*, Jim Cullen (Informational) Other unit texts of students' choice	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 14: "Let America Be America Again," Langston Hughes "American Dream Faces Harsh New Reality," Ari Shapiro	**TEXT DESCRIPTION:** Both of these texts discuss the shortcomings of the American Dream but also the potential to realize it. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 15: Various texts for independent research	**MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

12TH GRADE UNIT PLANS

12TH GRADE UNIT PLANS

12th Grade Units at a Glance

Anchor Text	Unit Focus	Text Complexity*	Content and Standards	Recommended Time of Year
Excerpts from ***The Canterbury Tales,*** Geoffrey Chaucer (Page 371)	Social criticism in medieval literature	Moderately complex	Use of language, irony and characterization to convey political and social views of the time period	Beginning of year
Excerpts from ***Hero with a Thousand Faces,*** Joseph Campbell (Page 395)	The hero's journey	Moderately complex	Development of central idea through the author's text structure	Beginning of year
Hamlet, William Shakespeare (Page 421)	Revenge and madness	Very complex	Development of characters to impact the theme of a text	Middle of year
"Politics and the English Language," George Orwell (Page 445)	The impact of language on politics and social values	Very complex	Determine an author's central idea, point of view, purpose, and rhetorical style	End of year
Gulliver's Travels, Jonathan Swift (Page 466)	The individual versus society	Very complex	Development of an author's point of view and a text's central ideas through use of rhetoric, specifically satire	End of year

* ***Readily accessible text***: The language (words, sentence structure) might be at or below grade level but the content is complex and suitable for the grade level or the language is at grade level and the content is less complex.

Moderately complex text: The language is at grade level and the content is suitable for the grade level.

Very complex text: The language is at or slightly above grade level and the content is significantly complex

UNIT: *THE CANTERBURY TALES*

ANCHOR TEXT

Prologue (Middle English) to *The Canterbury Tales*, Geoffrey Chaucer

RELATED TEXTS

Literary Texts (Fiction)

- "The Wife of Bath's Tale" from *The Canterbury Tales*, Geoffrey Chaucer
- "The Pardoner's Prologue and Tale" from *The Canterbury Tales*, Geoffrey Chaucer
- "The Clothier's Delight" (no author)
- Chapter 7 of *Jane Eyre*, Charlotte Bronte

Informational Texts (Nonfiction)

- *Guilds in the Middle Ages*, Georges Renard
- "The Pardoner's Tale and *The Canterbury Tales* as a Death Warrant" from *The Life, Death and Afterlife of Geoffrey Chaucer*, Robin Wharton
- "*The Canterbury Tales:* Chaucer's Respectful Critique of Church Officials and Their Abuse of Power," Lauren Day
- "Chaucer," Lee Patterson

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- "The Clothier's Delight" (Audio)

UNIT FOCUS

Students learn how the stereotypes and characterization of Chaucer's pilgrims reflect his views of religious corruption and social boundaries in the medieval period. They will consider how the themes reflected in the general Prologue carry over to the tales told by the pilgrims and whether the morals of the tales are universal and applicable to the modern world.

Text Use: Use of language, irony, and characterization to convey political and social views of the time period

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.8, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W. 11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6

Language: L.11-12.1a, L.11-12.2a-b, L.11-12.3a, L.11-12.4a-d, L.11-12.5a-b, L.11-12.6

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Pages 373-378: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task

Page 379: Instructional Framework

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The Canterbury Tales Unit Overview

Unit Focus

- **Topic**: Social criticism in medieval literature
- **Themes**: The role social status has on society's perception of an individual
- **Text Use**: Use of language, irony, and characterization to convey political and social views of the time period

Summative Unit Assessments

A culminating writing task:

- Determine themes and analyze how they are developed
- Evaluate word choice, literary devices, structure of the text, and development of a speaker's point of view
- Explain how themes are impacted by the author's personal thoughts about society

A cold-read task:

- Read and understand complex texts
- Write in response to texts

An extension task:

- Identify artists who use their work to express social commentary
- Evaluate the use of art to express social concerns
- Analyze the importance of the art and its social reaction, locating research to support and inform
- Present gathered information

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Chaucer**"** (sample tasks)
- Lesson 2: Lines 1-100 of the Prologue, *The Canterbury Tales* (sample tasks)
- Lesson 3: Lines 101-271 of the Prologue, *The Canterbury Tales* (sample tasks)
- Lesson 4: *Guilds in the Middle Ages* and "The Clothier's Delight" (sample tasks)
- Lesson 5: Lines 271-860 of the Prologue to *The Canterbury Tales* (sample tasks)
- Lesson 6: "The Wife of Bath's Tale" (sample tasks)
- Lesson 7: "*The Canterbury Tales:* Chaucer's Respectful Critique of Church Officials and Their Abuse of Power" (sample tasks)
- Lesson 8: "The Pardoner's Tale and *The Canterbury Tales* as a Death Warrant" and "The Pardoner's Prologue and Tale" (sample tasks)
- Lesson 9: **"**Chaucer**"** (sample tasks)
- Lesson 10: **"**The Wife of Bath's Tale" and "The Pardoner's Tale" (sample tasks)
- Lesson 11: *The Canterbury Tales*, "The Wife of Bath's Tale**,**" "The Pardoner's Tale," and literary criticisms (culminating writing task)
- Lesson 12: "Chaucer**"** (extension task)
- Lesson 13: Chapter 7 of *Jane Eyre* (cold-read task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Analyze how Chaucer's choices as an author lead to the development of multiple themes in *The Canterbury Tales*. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6) ***(Note**: Refer to literary criticism to provide necessary support.)* Write an argumentative essay that determines two or more themes of *The Canterbury Tales* and makes claims as to how Chaucer's choices develop those themes, using valid reasoning and relevant and sufficient evidence. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6)

Sample themes/topics might include: The rise of the middle class in medieval England through the development of the trade and craft guilds or Chaucer's views of the medieval church in comparison with his characterization of the Parson.

***Teacher Note:** Students should write an essay that introduces a claim about how the author develops a theme; cites strong and thorough textual evidence; organizes reasons and evidence logically; creates cohesion through words, phrases, and clauses; establishes and maintains a formal style and objective tone; and provides a related conclusion. (RL.11-12.1, RI.11-12.1, W.11-12.1 a-e, W.11-12.4, W.11-12.5, W.11-12.9a, W.11-12.10) The completed writing should use grade-appropriate words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and employ a variety of syntax for effect. (L.11-12.2b, L.11-12.3a, L.11-12.6) Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability (e.g., using appropriate organization and style or correct grammar and punctuation). (W.11-12.4, W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Social criticism in medieval literature • **Themes**: The role social status has on society's perception of an individual • **Text Use**: Use of language, irony, and characterization to convey political and social views of the time period	**This task assesses:** • Determining themes and analyzing how they are developed • Evaluating word choice, literary devices, structure of the text, and development of a speaker's point of view • Explaining how themes are impacted by the author's personal thoughts about society	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 11 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Jane Eyre is a novel set in England that depicts Jane's journey from orphaned child to heiress after working as a governess in a wealthy household and falling in love with the master of the house. Read paragraphs 8-54 of Chapter 7 of *Jane Eyre* by Charlotte Bronte independently, and then **answer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions include:

1. How do the elevated diction and elaborate syntax contrast with the feelings of the narrator in paragraphs 11-12? (RL.11-12.3, L.11-12.3a)
2. How would you best describe the central idea of this chapter? Which phrase from the chapter best helps develop the central idea? How does the central idea of this chapter relate to Chaucer's themes in *The Canterbury Tales*? (RL.11-12.1, RL.11-12.2, RL.11-12.10)
3. Identify and interpret the architectural images Jane uses to denote Mr. Brocklehurst in this chapter. What is the impact of these images on the development of his character? (RL.11-12.3, RL.11-12.4, RL.11-12.10, L.11-12.5a)
4. What does Mr. Brocklehurst's analogy between the ill-prepared breakfast and the "sufferings of the primitive Christians…the torments of martyrs…the exhortations of our blessed Lord Himself" reveal about his character? How does this attitude contrast with that of Miss Temple to reveal the author's social message? (RL.11-12.3, RL.11-2.4, RL.11-12.6, L.11-12.5a)
5. Reread the following passages:

   "And, ma'am," he continued, "the laundress tells me some of the girls have two clean tuckers in the week: it is too much; the rules limit them to one."

   "Julia Severn, ma'am! And why has she, or any other, curled hair? Why, in defiance of every precept and principle of this house, does she conform to the world so openly—here in an evangelical, charitable establishment—as to wear her hair one mass of curls?"

   "Naturally! Yes, but we are not to conform to nature; I wish these girls to be the children of Grace: and why that abundance? I have again and again intimated that I desire the hair to be arranged closely, modestly, plainly. Miss Temple, that girl's hair must be cut off entirely; I will send a barber to-morrow."

   "(T)hree other visitors, ladies, now entered the room. They ought to have come a little sooner to have heard his lecture on dress, for they were splendidly attired in velvet, silk, and furs. The two younger of the trio (fine girls of sixteen and seventeen) had grey beaver hats, then in fashion,

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

shaded with ostrich plumes, and from under the brim of this graceful head-dress fell a profusion of light tresses, elaborately curled; the elder lady was enveloped in a costly velvet shawl, trimmed with ermine, and she wore a false front of French curls."

Analyze the author's use of irony in describing Mr. Brocklehurst's family in the second passage. How does the author contrast this description with Mr. Brocklehurst's lecture to Miss Temple to provide social commentary on perceptions of class during this time? (RL.11-12.1, RL.11-12.2, RL.11-12.6, RL.11-12.10)

6. Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Carefully read the excerpt from *Jane Eyre.* Then, in a well-written multiparagraph essay, explain how the author uses various literary devices (such as irony, characterization, and figurative language) to provide social commentary, or how the character's alienation reveals the surrounding society's assumptions and moral values. (RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.4, RL.11-12.5, RL.11-12.6, W.11-12.2a-f, W.11-12.9a, W.11-12.10, L.11-12.1a, L.11-12.2a-b, L.11-12.3a, L.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Social criticism in medieval literature • **Themes**: The role social status has on society's perception of an individual • **Text Use**: Use of language, irony, and characterization to convey political and social views of the time period	**This task focuses on:** • Reading and understanding complex texts • Writing in response to texts	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 5 (sample tasks included) **Express understanding of text:** • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 13 (use this task)

EXTENSION TASK[4]

Reread the lecture on Chaucer by Yale Professor Lee Patterson and closely examine his views on *The Canterbury Tales* as a social and political piece. Describe the role Patterson intended this text play in society and the role it actually plays today. (RI.11-12.1, RI.11-12.3)

Considering the legacy and appeal of *The Canterbury Tales* throughout history, conduct research on the "material conditions" of art (e.g., visual art, performance art, graffiti, theater/drama, music, literature, films). ***(Note:** Research can focus on a specific work, a single art form, or various art forms).* Then write a research-based informational essay that examines and explains how art reflects, critiques, and/or challenges the social, economic, and political conditions of the time in which the art is produced. (W.11-12.2a-f, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W. 11-12.9a-b, W.11-12.10)

Use texts from this unit and at least two additional, reliable sources. Integrate several pieces of strong and thorough textual evidence and a combination of images, graphics, and specific examples to support and maintain the flow of ideas while avoiding plagiarism and overreliance on one source. Use proper citation and follow MLA guidelines. (W.11-12.7, W.11-12.8, W. 11-12.9a-b) Demonstrate proper grammar, conventions, and spelling, and use grade-appropriate words and phrases, varying syntax for effect. (L.11-12.3a, L.11-12.6)

Then, working collaboratively in a small group, create an informative multimedia presentation that demonstrates the various research conclusions. Make sure the presentation strategically uses a form of art to enhance understanding of findings, reasoning, and evidence and to add interest. Information and findings are clearly conveyed, and alternative or opposing perspectives are addressed. (SL.11-12.1a-b, SL.11-12.2, SL.11-12.4, SL.11-12.5, SL.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Social criticism in medieval literature • **Themes**: The role social status has on society's perception of an individual • **Text Use**: Use of language, irony, and characterization to convey political and social views of the time period	This task focuses on: • Identifying artists who use their work to express social commentary • Evaluating the use of art to express social concerns • Analyzing the importance of the art and its social reaction, locating research to support and inform • Presenting gathered information	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 7 (sample tasks included) • Lesson 9 (sample tasks included) **Express understanding of text:** • Lesson 12 (use this task)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] "Chaucer," Lee Patterson	**TEXT DESCRIPTION:** This lecture discusses Chaucer's possible motivations and political implications of *The Canterbury Tales.* Patterson reflects on Chaucer's writing style, his characterizations, and his ability to deliver a message through his characters. **TEXT FOCUS:** This lecture explains the economic, social, and political conditions of fourteenth century England and Chaucer's place in it. Prior to analyzing Chaucer's social criticisms in *The Canterbury Tales* students require knowledge of the system as it existed. This text provides a purpose for reading *The Canterbury Tales* and will be revisited again within the unit. Students can summarize the content of the lecture and write a reflective journal in which they answer the question, "Why do we read Chaucer?" (RI.11-12.2, W.11-12.9b, W.11-12.10)
LESSON 2: Lines 1-100 of the Prologue (Middle English) to *The Canterbury Tales*, Geoffrey Chaucer (Focus on "The Knight" and "The Squire")	**TEXT DESCRIPTION:** The beginning of the Prologue of *The Canterbury Tales* introduces readers to the setting and reasons for the pilgrimage and also introduces the frame story of telling tales along the journey. The first two characters described by the narrator are the worthy, brave, and devoted knight and his well-dressed lover boy of a son. **TEXT FOCUS:** The Prologue of *The Canterbury Tales* provides an introduction to Middle English and opportunities to discuss language evolution and development. (L.11-12.1a) It also provides a snapshot of the setting and narrative voice of Chaucer's tale and includes stereotypical character descriptions to cast light on the social classes of the medieval period. (RL.11-12.3) It is one of the key pieces of literature used to understand the individuals who lived during the time period. The study of the Prologue introduces the narrative and poetic structure of the work and begins the development of various themes of the entire work. (RL.11-12.2, RL.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Students read the Prologue, initially focusing on unknown words and those with multiple meanings and phrases, then analyzing Chaucer's use of language in describing the knight and the squire. **READ THE TEXT:** • Students are likely to need support decoding the text in Middle English. Have students read and then listen to the text being read several times. Discuss the evolution of language and noting similarities and differences in words in modern English versus Middle English. (RL.11-12.10, L.11-12.1a)

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Provide students with a five-column graphic organizer to complete while reading the Prologue. The column headings are: (1) pilgrim name, (2) class/occupation, (3) physical description, (4) contrasts with, and (5) fulfills or contradicts role. Instruct students to determine the class of pilgrim for each description (feudal, religious, middle class) and use the graphic organizer to trace how Chaucer develops, contrasts, and emphasizes variations in the three basic classes of people described in the Prologue to *The Canterbury Tales*. • For this lesson, focus on the first two pilgrims, "The Knight" and "The Squire." Cite thorough textual evidence and identify where the text requires inference or leaves the matter of class uncertain. (RL.11-12.1, RL.11-12.3) • Explore the meaning of *pilgrim* and *pilgrimage* and unknown and multiple-meaning words and phrases in the Prologue by using context clues. (L.11-12.4a) Verify the preliminary definition of a word's meaning. (L.11-12.4d) • Interpret figures of speech and analyze the connotation of words with similar denotations and words that are particularly fresh, engaging, or beautiful to determine the specific impact of Chaucer's word choice on meaning and tone. (RL.11-12.3, RL.11-12.4, L.11-12.4a-d, L.11-12.5a-b) o What is the speaker's attitude toward the various classes of pilgrims based on the language he uses to describe them? o How is the voice of Chaucer separated from the voice of his speaker, who is also named Chaucer? o What is the function of the frame narrative structure on the meaning of the text? (RL.11-12.5) What effect does it create and how does it influence the point of view of the text? (RL.11-12.6) • Analyze the impact of the author's descriptions of the Knight and the Squire. o How does Chaucer use indirect characterization through inferences to develop the reader's perceptions of the characters' true nature? (RL.11-12.1, RL.11-12.3) o What effect does Chaucer achieve by contrasting the Squire with the Knight? • **Note for Small-Group Reading:** *As students need additional support in understanding the historical context of the pilgrimage to Canterbury, consider engaging them in an independent reading of "The Murder of Thomas Becket in 1170*[7]*."*

[7] http://www.eyewitnesstohistory.com/becket.htm

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Conclude the lesson by having students write a short summary identifying Chaucer's true opinion of each pilgrim without use of understatement or irony. Prompt students to cite strong and thorough textual evidence to support their inferences drawn from the text. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.6,W.11-12.9a, W.11-12.10)
LESSON 3: Lines 101-271 of the Prologue (Middle English) to *The Canterbury Tales*, Geoffrey Chaucer (Focus on "The Prioress" and "The Friar")	**TEXT DESCRIPTION:** Other than the outdoorsy Yeoman, the descriptions in this section center on the clergy: the Prioress, the Monk, and the Friar. Each supposedly devout of religion, Chaucer points out their various weaknesses. **TEXT FOCUS:** The Prologue of *The Canterbury Tales* provides an introduction to Middle English and opportunities to discuss language evolution and development. (L.11-12.1a) It also provides a snapshot of the setting and narrative voice of Chaucer's tale and includes stereotypical character descriptions to cast light on the social classes of the medieval period. (RL.11-12.3) It is one of the key pieces of literature used to understand the individuals who lived during the time period. The study of the Prologue introduces the narrative and poetic structure of the work and begins the development of various themes of the entire work. (RL.11-12.2, RL.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Students read the Prologue, analyzing Chaucer's use of characterization to develop theme, then analyze his use of language, including syntax and understatement, to make a distinction between what is directly stated in the text and what he really means. **READ THE TEXT:** • Students are likely to need support decoding the text in Middle English. Have students read and then listen to the text being read several times. Discuss the evolution of language and noting similarities and differences in words in modern English versus Middle English. (RL.11-12.10, L.11-12.1a) **UNDERSTAND THE TEXT:** • Instruct students to use the five-column graphic organizer from lesson 1 to determine the class of pilgrim for each description (feudal, religious, middle class) and trace how Chaucer develops, contrasts, and emphasizes variations in the three basic classes of people described in the Prologue to *The Canterbury Tales*. Prompt students to cite thorough textual evidence, and identify where the text requires more inference or leaves the matter of class uncertain. For this section, focus on "The Prioress" and "The Friar." (RL.11-12.1, RL.11-12.3) • Determine two or more themes that develop through the Prologue, focusing on "The Prioress" and "The Friar." o Have students brainstorm and share a list of adjectives to describe their ideas of the model nun and friar. Write the list on the board.

TEXT SEQUENCE	TEXT USE
	○ Next have student cite evidence from the text to support a list of adjectives describing Chaucer's Prioress and Friar. Write the adjectives the students derive next to the previous list. ○ Facilitate a discussion of the contrasting nature of the lists and use this discussion to have students determine two or more themes that develop in this section (i.e., corruption of the religious and breaking of social barriers). Prompt students to cite evidence that supports the themes, including demonstrating how Chaucer reflects on and critiques his society via these two characters. (RL.11-12.1, RL.11-12.2) • Instruct students to conduct a close rereading the Prologue in small groups or pairs. Prompt them to use annotations to trace Chaucer's use of literary devices by highlighting or circling text. ○ Model the use of notations to denote whether Chaucer's literary devices imply a positive or negative connotation (e.g., Write a + for a positive connotation, a – for a negative connotation, and a +/- for language that is meant to appear positive but is, in fact, a criticism). ○ Prompt students to determine how what the narrator Chaucer says differs from what the author Chaucer implies. • As a class, examine Chaucer's use of understatement and complex syntax to demonstrate understanding of meaning, especially through Chaucer's use of litotes. Enlist a volunteer to define the specialized form of understatement, "litotes." Then allow students time to search the text for examples of Chaucer's use of litotes (e.g. line 205 "He was nat pale as a forpyned goost"). (RL.11-12.6, L.11-12.3a) • Use the annotations to conduct a discussion in which students analyze the impact of Chaucer's choices (i.e., understatement, direct/indirect characterization, stereotypes and point of view) on the understanding of characters, themes, and messages conveyed through the tales. (RL.11-12.3, RL.11-12.4, RL.11-12.6, L.11-12.5a) Prompt students to use accountable talk[8] and cite textual evidence throughout the discussion. (RL.11-12.1, SL.11-12.1a-d) **EXPRESS UNDERSTANDING:** • Instruct students to use the description of each pilgrim to analyze how Chaucer's style and content contribute to his point of view both as a writer and as a naïve narrator within the group. Then write a timed essay that explains the differences between the narrator Chaucer and author Chaucer. (RL.11-12.1, RL.11-12.3, RL.11-12.6, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.3a)

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 4: *Guilds in the Middle Ages*, Georges Renard "The Clothier's Delight" and "The Clothier's Delight" (Audio)	**TEXT DESCRIPTION:** *Guilds in the Middle Ages* reflects on the development of the craft guilds of the medieval period and the connection they had with the local municipal governments. "The Clothier's Delight" is a ballad, written in the voice of a guildsman, that describes the hardships of trade and the working class and management of wages within guilds. **TEXT FOCUS:** Understanding how tradesman came into certain powers during this time is key to recognizing the early development of the middle class. **MODEL TASKS** **LESSON OVERVIEW:** Students read excerpts from *Guilds in the Middle Ages* in groups, analyzing the author's use of language in describing the guild system. Then students read along to "The Clothier's Delight" and take note of another viewpoint on the emerging middle class. **READ THE TEXT:** • Assign *Guilds in the Middle Ages* for small-group reading, instructing students to focus on pages 9-12 (which connect the tradesman and the municipal governments) and pages 56-65 (which support the development of the middle class and its role in the breakdown of feudalism). • Students are likely to need support decoding the text in Middle English. Use the audio version of the poem to help students note the similarities and differences in modern English and Middle English. (RL.11-12.10) **UNDERSTAND THE TEXT:** • Instruct students to closely read and annotate the excerpted passages from *Guilds in the Middle Ages*. • Have students work in pairs to summarize the excerpted passages. (RI.11-12.1, RI.11-12.2, SL.11-12.1a-d) Have groups share their summaries when completed, noting common central ideas. • In small groups, have students analyze the complex syntax to develop understanding of the author's meaning, and use context clues to determine the meaning of key words and phrases in the texts. (L.11-12.4a) In particular, have them determine the meaning of words and phrases used on page 9 of *Guilds in the Middle Ages* (e.g., "master craftsman," *enterprise*, and *associative*). Have students discuss, "How does the author refine the meaning of these terms to support the development of the guild system?" (RL.11-12.4, L.11-12.6) • Instruct students to use precise language to explain in writing how the guild system was both "public and private, associative and individual." (RI.11-12.1, RI.11-12.3, RI.11-12.4, W.11-12.9b, W.11-12.10, L.11-12.3a) • Then conduct a class discussion to determine the author's viewpoint of different guildsmen based on the language used. Possible discussion questions include:

TEXT SEQUENCE	TEXT USE
	○ How does the author use structure to convey his ideas? Is this use effective? (RI.11-12.5) ○ How does the author use metaphor and imagery to distinguish between guild classes on pages 56-65? (L.11-12.5a) ○ What is the central idea for each excerpted passage? How is that idea developed? What sequence of events led to the development of the middle class? (RI.11-12.2, RI.11-12.3) • Then have students write a timed essay in response to the following prompt: Explain how the feudal system defined social interaction in the middle ages. How were specific social groups formed and how did they interact to define this system? (RI.11-12.1, RI.11-12.2, W.11-12.2a-f, W.11-12.4, W.11-12.9b, W.11-12.10, L.11-12.6) • Have students read along as they listen to "The Clothier's Delight." • Facilitate a class discussion to analyze the emerging theme of middle-class development. Prompt students to use accountable talk[9] and cite textual evidence throughout the discussion. (RL.11-12.1, SL.11-12.1a-d) Ask students the following questions: ○ What social class distinctions do the clothiers make between themselves and their workmen? ○ Why do the clothiers feel justified in their actions? ○ How are these attitudes similar to or different from the view of the middle class today? **EXPRESS UNDERSTANDING:** • In preparation for the unit assessments, have students begin to gather relevant information from the unit texts that support or challenge the themes developed over the course of the anchor text. (RL.11-12.1, RL.11-12.2, RI.11-12.1, RI.11-12.2) For each entry, have students assess the texts' strengths and limitations in providing evidence for the themes developed over the course of the anchor text. (W.11-12.8) Show students how to create an annotated bibliography[10] and assign them to create their own, determining the usefulness of each text in supporting a claim for the development of theme in the anchor text. Prompt students to use domain-specific vocabulary. (W.11-12.9a-b, W.11-12.10, L.11-12.6)

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[10] https://owl.english.purdue.edu/owl/resource/614/03/

TEXT SEQUENCE	TEXT USE
LESSON 5: Prologue (Middle English) to *The Canterbury Tales*, Geoffrey Chaucer	**TEXT DESCRIPTION:** The remainder of the Prologue continues Chaucer's descriptions of various pilgrims of all three classes: nobility, clergy, and peasants. He highlights the irreproachable character of the Parson while criticizing the deplorable character of the Pardoner and the Summoner. **TEXT FOCUS:** The Prologue of *The Canterbury Tales* provides an introduction to Middle English and opportunities to discuss language evolution and development. It also provides a snapshot of the setting and narrative voice of Chaucer's tale and includes stereotypical character descriptions to cast light on the social classes of the medieval period. It is one of the key pieces of literature used to understand the individuals who lived during the time period. The study of the Prologue introduces the narrative and poetic structure of the work and begins the development of various themes of the entire work. **MODEL TASKS** **LESSON OVERVIEW:** Students read the remainder of the Prologue and discuss the impact of Chaucer's characterization on theme. Finally, students write a narrative of a current event or description of a public figure using the techniques of Chaucer. **READ THE TEXT:** • Have students read and then listen to the text being read several times. • Discuss the evolution of language, noting similarities and differences of words in modern English versus Middle English. (RL.11-12.10, L.11-12.1a) **UNDERSTAND THE TEXT:** • Instruct students to use the five-column graphic organizer from Lesson 1 to determine the class of pilgrim for each description (feudal, religious, middle class) and trace how Chaucer develops, contrasts, and emphasizes variations in the three basic classes of people described in the Prologue to *The Canterbury Tales*. • Have students complete the graphic organizer for this section of text. • Then have students discuss the following prompt in small groups: Determine what Chaucer infers about the characters through his use of understatement (litotes) and direct/indirect characterization. (RL.11-12.3, RL.11-12.6) • Conduct a Socratic seminar[11] based on the following questions: o How does the social class of each pilgrim influence how they are characterized?

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	o How do Chaucer's choices and characterizations (including stereotypes and points of view) develop meaning in and influence the understanding of characters, themes, and messages conveyed through the tales? (RL.11-12.2, RL.11-12.3, RL.11-12.6) Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RL.11-12.1, W.11-12.8) During the seminar, divide the class into two circles (inner and outer). (SL.11-12.1b) Then have the inner circle discuss the questions for a certain time limit. (SL.11-12.1c-d, SL.11-12.4, SL.11-12.6) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (SL.11-12.3) Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet. Then swap positions of the circles and repeat the process. (W.11-12.6, SL.11-12.2) **EXPRESS UNDERSTANDING:** • Instruct students to write a narrative detailing a current event or description of a public figure using the techniques of Chaucer. (W.11-12.3a-e, W.11-12.4, W.11-12.10) Prompt students to mimic structure and figurative devices employed by Chaucer to engage the reader and to accurately describe the event or public figure. Instruct students to use precise words to convey vivid images and demonstrate command of the conventions of standard English grammar in writing. (L.11-12.1, L.11-12.2a-b, L.11-12.3a, L.11-12.6) Have students post the narratives electronically for other students to evaluate and provide feedback. Allow students to then make revisions before finally publishing their narratives. (W.11-12.5, W.11-12.6)
LESSON 6: "The Wife of Bath's Tale" from *The Canterbury Tales*, Geoffrey Chaucer	**TEXT DESCRIPTION:** "The Wife of Bath's Tale" is a narrative whose purpose is to promote the rights of women, as limited as they were, during the medieval ages. The character of the crone helps to present the truths and misconceptions about social inequality during the time period. **TEXT FOCUS:** The students evaluate whether the tale meets the goals of being entertaining and presenting a good moral. Students engage in a close reading of the crone's defense of gentility in order to make the connection between gentility of noble birth and gentility of character. **MODEL TASKS** **LESSON OVERVIEW:** Students independently read "The Wife of Bath's Tale" followed by small-group analysis. Students then participate in a discussion relating the tale to the themes of the emerging middle class and then write an argumentative essay on the topic.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Have students read/listen to "The Wife of Bath's Tale" independently. (RL.11-12.10) Then have them annotate the text by highlighting phrases that (1) contribute to the entertaining nature of the tale and (2) present the moral. • Then have students form small groups and answer the following questions in writing: o How does Chaucer use the old crone in this tale? How does he interact with the wife of bath, the knight, and the moral of the tale? How does Chaucer further use this character to contextualize the moral at the end of tale? What is the impact of Chaucer's choices on meaning or themes of the tale? (RL.11-12.2, RL.11-12.3) o Identify a theme from the Prologue that is developed in the crone's speech on gentility in "The Wife of Bath's Tale" (e.g., idea of an emerging middle class). How does Chaucer develop the identified theme in the tale? (RL.11-12.2) • In small groups, instruct students to use their annotations to analyze the development of the moral over the course of the tale. (RL.11-12.3, RL.11-12.5, SL. 11-12.1, SL.11-12.4) Possible questions: o How does Chaucer use digressions and first person observations to establish the wife of bath's narrative voice? How does this structure reinforce a theme of the tale? (RL.11-12.2, RL.11-12.6) o What is the aesthetic impact of Chaucer's decision to end the tale in the way he does? (RL.11-12.5) • Conduct a group discussion. Prompt students to use accountable talk[12] and cite textual evidence throughout the discussion. (RL.11-12.1, SL.11-12.1a-d) Possible questions: o How does the crone's speech compare to the social constraints felt under feudalism, as expressed through *Guilds in the Middle Ages* and other texts read in the unit? o Explain how the idea of an emerging middle class has been developed over the course of the General Prologue, "The Wife of Bath's Tale," and *Guilds in the Middle Ages*? **EXPRESS UNDERSTANDING:** • Following the discussion, have students write a timed essay in response to the discussion questions. Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the discussion, citing relevant evidence as support. (RL.11-12.2, W.11-12.1a-e, W.11-12.4, W. 11-12.9a-b, W.11-12.10)

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 7: "The Canterbury Tales: Chaucer's Respectful Critique of Church Officials and Their Abuse of Power," Lauren Day	**TEXT DESCRIPTION:** The essay analyzes the religious characters depicted in the Prologue. It addresses the corruption evident in the church as well as Chaucer's need to continue his show of respect for the office of the church. **TEXT FOCUS:** This informational text provides opportunities to determine author's point of view and evaluate word choice and syntax. **MODEL TASKS** **LESSON OVERVIEW:** Students read and annotate the essay in small groups, followed by whole-class discussion and analysis. Students continue their annotated bibliography. **READ THE TEXT:** • The essay is lengthy and should be pared down to smaller reading passages. • The teacher should read the text aloud while students follow along with a printed copy. It may be necessary to reread the text multiple times. This close reading should: 1) demonstrate proper techniques for literary analysis with textual support, 2) analyze the method used by the author to expose the characters without incriminating himself, and 3) demonstrate development of a theme across a text. **UNDERSTAND THE TEXT:** • Have students work in small groups to reread the text and annotate the essay, highlighting phrases that indicate Chaucer's intentions as the author of *The Canterbury Tales*. • Have groups share their annotation and discuss the author's point of view about Chaucer's intentions as the author of *The Canterbury Tales*. • Select and project excerpts of the essay in which word choice is particularly effective so that students can analyze how style and content contribute to the persuasiveness of the text. In particular, discuss the methods by which the author suggests Chaucer was able to separate himself from the tales and attitudes of his characters (e.g., "This is yet another device employed by Chaucer in his tales. He creates a persona Chaucer who is on the pilgrimage to Canterbury, separate from himself the poet, Chaucer. With this device, he simultaneously brings himself closer to the subject matter by becoming a character in his own narrative while retaining the right to claim that the Chaucer in the work is a character and not himself"). (RI.11-12.1, RI.11-12.4, RI.11-12.6) • Project paragraphs 5, 7, and 16. Ask students to determine the meaning of words and phrases by using context clues, patterns of words, and reference materials to clarify meaning of unknown and multiple-meaning words. Ask students to evaluate how the author's syntax varies to convey meaning, particularly with the words *critique, criticize,* and *criticism.* (L.11-12.3a, L.11-12.4a-d)

TEXT SEQUENCE	TEXT USE
	• As a whole class, discuss how the author explains Chaucer's criticism of the church over the course of his tales. (RI.11-12.2, RI.11-12.3) **EXPRESS UNDERSTANDING:** • In preparation for the unit assessments, have students continue to gather relevant information from the unit texts that support or challenge the themes developed over the course of the anchor text. (RL.11-12.1, RL.11-12.2, RI.11-12.1, RI.11-12.2) Include this text and for each entry, have students assess the text's strengths and limitations in providing evidence for the themes developed over the course of the anchor text. (W.11-12.8) Instruct students to continue their annotated bibliography, determining the usefulness of each text in supporting a claim for the development of theme in the anchor text. Prompt students to use domain-specific vocabulary. (W.11-12.9a-b, W.11-12.10, L.11-12.6)
LESSON 8: "The Pardoner's Tale and the Canterbury Tales as a Death Warrant," from *The Life, Death, and Afterlife of Geoffrey Chaucer*, Professor Robin Wharton "The Pardoner's Prologue and Tale" of *The Canterbury Tales*, Geoffrey Chaucer	**TEXT DESCRIPTION:** This blog by Professor Robin Wharton of Georgia Tech reviews materials read during a college course and also provides a brief synopsis of the college-level text *Who Murdered Chaucer* by Terry Jones. This text highlights the theory that the presiding archbishop of Canterbury was unhappy with Chaucer's portrayal of church officials and the apparent endorsement of sinful activities by the clergy. "The Pardoner's Tale" is a narrative about the effects of greed. Within the context of *The Canterbury Tales,* this piece, in particular, helps to establish the corruption that was becoming rampant within the church. **TEXT FOCUS:** By providing insight into reactions to Chaucer's work, the blog reinforces the idea of Chaucer as social critic. Reading the prologue, tale, and epilogue to the tale will allow students to analyze both the character of the Pardoner and the moral he attempts to teach the pilgrims. **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and annotate the prologue, essay, tale, and epilogue, followed by small-group and whole-class discussion and analysis. Students write to compare the conclusions drawn in the epilogue and "The Canterbury Tales: Chaucer's Respectful Critique of Church Officials and Their Abuse of Power." **READ AND UNDERSTAND THE TEXT:** • Students need to understand that this is a blog intended for students taking the college course. The professor correctly uses source citation to direct students to the original works studied in class. • As with any of the tales, ask students to evaluate whether the tale meets the goal of being entertaining and presenting a good moral. Ensure students read the prologue and epilogue along with the tale, so that students can analyze the development of themes and refer back to the description of the Pardoner to help them see the development of the theme from the very beginning.

TEXT SEQUENCE	TEXT USE
	• Assign the "Prologue to the Pardoner's Tale" (lines 41-174) and "The Life, Death, and Afterlife of Geoffrey Chaucer" for independent reading. Instruct students to answer the following questions in writing to prepare for a group discussion: o On what topic does the Pardoner focus much of his discussion, and what could be the reasoning behind this? o What evidence from the text helps to reveal his true motives? o How does the Pardoner lay the groundwork for the theme he plans to present in his tale? o How does this theme support or contradict what you've learned about him through the Prologue to *Canterbury Tales* and through the "Prologue to the Pardoner's Tale"? o Why might the presiding archbishop of Canterbury have been opposed to Chaucer's characters and messages? (RL.11-12.1, RL.11-12.3, RL.11-12.5, RI.11-12.1, RI.11-12.5, W.11-12.9a, W.11-12.10, SL.11-12.1a-d, SL.11-12.6, L.11-12.6) • Have students read/listen to "The Pardoner's Tale" and "Epilogue," annotating the text by highlighting phrases that contribute to the entertaining nature of the tale and present the moral. Have them answer the following questions: o How does the character introduce his story through his prologue? o How does Chaucer use irony and repetition in the way the Pardoner introduces his tale? (RL.11-12.4, RL.11-12.5, RL.11-12.6) • In small groups, have students work collaboratively to analyze the development of the theme (i.e., "The Pardoner's Tale" helps to establish the corruption that was becoming rampant within the church) across the General Prologue, "Prologue to the Pardoner's Tale," and "The Pardoner's Tale." Possible focus questions for analysis: o How does Chaucer satirize greed? (RL.11-12.6) o Hoes does the character of the Pardoner and the moral he attempts to teach the pilgrims relate to Chaucer's social/moral commentary via the characters in the tale and the Pardoner himself? (RL.11-12.3) o What impact does greed have on characters in "The Pardoner's Tale"? o Would the Pardoner heed his own story? o What impact does greed have on people today? (RL.11-12.1, RL.11-12.2)

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Conduct a class discussion comparing the conclusions drawn in "The Canterbury Tales: Chaucer's Respectful Critique of Church Officials and Their Abuse of Power" and the epilogue of the tale. (SL.11-12.1a-d) Instruct students to respond in writing to the following question: How does the epilogue support the essay? (RL.11-12.1, RL.11-12.2, W.11-12.10)
LESSON 9: "Chaucer," Lee Patterson	**TEXT DESCRIPTION:** This lecture discusses Chaucer's possible motivations and political implications of *The Canterbury Tales.* Patterson reflects on Chaucer's writing style, his characterizations, and his ability to deliver a message through his characters. **MODEL TASKS** **LESSON OVERVIEW:** After rereading the lecture, students discuss and evaluate the argument in small groups. Then students conduct an independent close-read and annotation of the lecture followed by a Socratic seminar and timed writing on Chaucer's social criticisms. **READ AND UNDERSTAND THE TEXT:** • Have students review their objective summaries from Lesson 1 then reread the lecture in small groups focusing on the author's argument. • In small groups, have students conduct an initial evaluation of the speaker's point of view, reasoning, and use of evidence and rhetoric. Ask students: o Does the author take a clear stance? o What are the various premises or points of emphasis he presents to support his point of view? o Does he link his ideas and evidence to produce a clear argument? o Do the author's word choice and tone convey his point of view? Instruct students to work collaboratively to construct a graphic organizer with four columns highlighting these key areas of evaluation (e.g., point of view, reasoning, and use of evidence and rhetoric). Prompt students to complete the organizer with text evidence supporting their evaluation of the essay. (RI.11-12.2, SL.11-12.3) • Assign the lecture for independent close-reading, instructing students to refer to the summary and initial graphic organizer as needed.

TEXT SEQUENCE	TEXT USE
	○ Prompt students to annotate the lecture while reading, focusing on determining and then analyzing the author's use of discourse markers throughout the text to emphasize his key ideas. ○ Then have students use the annotations to delineate the reasoning of the lecture, identify and analyze paragraphs that are particularly persuasive, and determine and discuss with a partner how the author develops two or more central ideas of the text and conveys his purpose and premise, citing specific evidence. ○ In writing, have students evaluate the structure of the text, including whether the structure makes points clear, convincing, and engaging, citing strong and thorough textual evidence. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.8, RI.11-12.10) • Conduct a Socratic seminar[13] in preparation for the extension task that considers the connections between the central ideas of the lecture and *The Canterbury Tales*. Use evidence from the lecture and from the anchor text to support conclusions. (RL.11-12.1, RL.11-12.2, RI.11-12.1, SL.11-12.1a-d, SL.11-12.6) Questions to consider: ○ What social issue is Chaucer acknowledging? ○ What is he saying through his literary artwork? ○ Does Chaucer offer any kind of solution to the corruption or societal issues he brings to light? Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RL.11-12.1, W.11-12.8) During the seminar, divide the class into two circles (inner and outer). (SL.11-12.1b) Then have the inner circle discuss the questions for a certain time limit. (SL.11-12.1c-d, SL.11-12.4, SL.11-12.6) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (SL.11-12.3) Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet. Then swap positions of the circles and repeat the process. (W.11-12.6, SL.11-12.2) **EXPRESS UNDERSTANDING:** • Following the seminar, have students write a timed essay in response to the seminar questions: What societal issue is Chaucer acknowledging? Does Chaucer offer any kind of solution to the corruption or societal issues he brings to light? Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar, citing relevant evidence as support. (W.11-12.1a-b, W.11-12.4, W.11-12.10)

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 10: "The Wife of Bath's Tale" from *The Canterbury Tales*, Geoffrey Chaucer "The Pardoner's Tale" from *The Canterbury Tales*, Geoffrey Chaucer	**TEXT DESCRIPTION:** "The Wife of Bath's Tale" is a narrative whose purpose is to promote the rights of women, as limited as they were, during the medieval ages. "The Pardoner's Tale" is a narrative about the effects of greed. Within the context of *The Canterbury Tales,* this piece helps to establish the corruption that was becoming rampant within the church. **TEXT FOCUS:** The character of the crone helps to present the truths and misconceptions about social inequality during the time period and allows Chaucer to make social commentary via this character. Reading the prologue, tale, and epilogue to the tale will allow students to analyze both the character of the Pardoner and the moral he attempts to teach the pilgrims. **MODEL TASKS** **LESSON OVERVIEW:** Students reread both tales using the lecture from the previous lesson for perspective. After answering a series of questions, students participate in a discussion on the role of social status and/or stereotype of the pilgrim. To conclude the lesson, students analyze effects of Chaucer's choices as an author with regard to the structure of the *Canterbury Tales*. **READ AND UNDERSTAND THE TEXT:** • Instruct students to reread both tales in light of the lecture by Lee Patterson, analyzing the relationship between the storyteller and his/her tale. Prompt students to answer the following questions in writing. o How does the crone redefine gentility, poverty, age, and ugliness? o How does the female perspective inform the story and its theme? o How do you, as a modern reader, interpret the conclusion of the story? o Do the characters in the story find justice? o Is love a type of "magic"? o What is the hypocrisy of the Pardoner and people in general? o What aspects of the Pardoner's character are revealed through his tale and develop a universal theme? o How does Chaucer use the Wife's character and tale to develop a universal theme related to the question he poses via the Wife of Bath? • Then conduct a Socratic seminar[14] based on the following questions:

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	o What role did social status or stereotype of the teller play in the overall effect the tale had for the reader? o How well did the teller meet the goal of ascribing to morality and providing good pleasure? (RL.11-12.1, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6 Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RL.11-12.1, W.11-12.8) During the seminar, divide the class into two circles (inner and outer). (SL.11-12.1b) Then have the inner circle discuss the questions for a certain time limit. (SL.11-12.1c-d, SL.11-12.4, SL.11-12.6) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (SL.11-12.3) Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet. Then swap positions of the circles and repeat the process. (W.11-12.6, SL.11-12.2) **EXPRESS UNDERSTANDING:** As preparation for the Culminating Writing Task, instruct students to use a graphic organizer to analyze the effects of Chaucer's choices as an author with regard to the structure of the *Canterbury Tales* (use of frame narrative, naïve narrator, rhyming couplets, and iambic pentameter). How does his use of literary devices create a narrative that is both informative and engaging? In pairs, select one 10- to 20-line passage that is particularly fresh, and discuss how structure and language affect the aesthetic impact of the poem. (RL.11-12.4, RL.11-12.5, L.11-12.4, L.11-12.5, W.11-12.1, W.11-12.4)
LESSON 11: Prologue (Middle English), "The Wife of Bath's Tale" and "The Pardoner's Tale" from *The Canterbury Tales*, Geoffrey Chaucer Literary criticisms	**TEXT DESCRIPTION:** The Prologue of *The Canterbury Tales* provides a snapshot of the setting and narrative voice of Chaucer's tale and includes stereotypical character descriptions to cast light on the social classes of the medieval period. (RL.11-12.3) "The Wife of Bath's Tale" is a narrative whose purpose is to promote the rights of women, as limited as they were, during the medieval ages. "The Pardoner's Tale" is a narrative about the effects of greed. Within the context of *The Canterbury Tales,* this piece, in particular, helps to establish the corruption that was becoming rampant within the church. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task

TEXT SEQUENCE	TEXT USE
LESSON 12: "Chaucer," **Lee Patterson (Lecture)**	**TEXT DESCRIPTION:** This lecture discusses Chaucer's possible motivations and political implications of *The Canterbury Tales.* Patterson reflects on Chaucer's writing style, his characterizations, and his ability to speak a message through his characters. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Extension Task
LESSON 13: Chapter 7 of *Jane Eyre*, Charlotte Bronte	**TEXT DESCRIPTION:** Chapter 7 of *Jane Eyre* depicts Jane's encounter with Mr. Brocklehurst, who represents society's view of lower-class girls in the Victorian era, at Lowood School. **TEXT FOCUS:** This chapter illustrates social commentary about cultural values, disparity of rich and poor, and literary devices. Students determine the central ideas of the text, and how those ideas are conveyed through the author's use of characterization, language, and irony. **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Cold-Read Task

UNIT: *The Hero with a Thousand Faces*

ANCHOR TEXT

Excerpts (Example) from *The Hero with a Thousand Faces*, Joseph Campbell (Informational)

RELATED TEXTS

Literary Texts (Fiction)

- *Beowulf*
- Excerpt from *Grendel*,[1] John Gardner
- *Le Morte d'Arthur*, Sir Thomas Malory
- Excerpt (Merlin's training of Arthur) from *The Once and Future King*, T. H. White

Informational Texts (Nonfiction)

- Excerpts from *The Perfect Storm*, Sebastian Junger, and *Into Thin Air*, John Krakauer
- "Beowulf: The Monsters and the Critics," JRR Tolkien

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- *Mythos III: The Shaping of Western Tradition*, PBS

UNIT FOCUS

Students explore the essential qualities of a leader and/or hero and the journey required for someone to become one. They consider how Anglo-Saxon and medieval writings have influenced the concept of modern-day heroes in literature. Students analyze the structure of texts that describe a hero's path, evaluating how author's choices contribute to the meaning of the work as a whole.

Text Use: Development of central idea through the author's text structure

Reading: RL.11.12.1, RL.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.6, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.9, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-d, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.8, W.11-12.9a, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.6

Language: L.11-12.2a-b, L.11-12.3a, L.11-12.4a-b, L.11-12.5a-b, L.11-12.6

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Page 396: *The Hero with a Thousand Faces* Unit Overview

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Page 401: ELA Instructional Framework

Pages 402-420: Text Sequence and Use for Whole-Class Instruction

[1] **Note: the end of this chapter contains one instance of profanity. Please exercise discretion and omit this line or word.

The Hero with a Thousand Faces Unit Overview

Unit Focus

- **Topic**: The hero's journey
- **Themes**: Evaluate how cultural and literary heroes influence modern perceptions
- **Text Use**: Development of central idea through the author's text structure

Summative Unit Assessments

A culminating writing task:

- Determine an author's central ideas by analyzing text structure
- Cite strong textual evidence to support analysis of the author's structure

A cold-read task:

- Read and understand complex texts
- Write in response to texts

An extension task:

- Analyze character development and text structure
- Compare and contrast literary texts to an informational source
- Present analysis

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: Excerpts from *The Hero with a Thousand Faces* (sample tasks)
- Lesson 2: The Call to Adventure, *Beowulf,* chapters 3-5 (sample tasks)
- Lesson 3: Supernatural Aid*, Beowulf,* chapters 6-9 (sample tasks)
- Lesson 4: Book 1, *Le Morte d'Arthur*, *The Once and Future King* (sample tasks)
- Lesson 5: The Crossing of the First Threshold, *Beowulf* (sample tasks)
- Lesson 6: Entering the Belly of the Whale, *Beowulf* (sample tasks)
- Lesson 7: Road of Trials, *Beowulf* (sample tasks)
- Lesson 8: "Into the Abyss" from *The Perfect Storm*, chapters 1 and 15 from *Into Thin Air* (sample tasks)
- Lesson 9: The Meeting with the Goddess and Woman as Temptress (sample tasks)
- Lesson 10: *Mythos III: The Shaping of Western Tradition* (sample tasks)
- Lesson 11: Book III, chapter I, book XI, chapters I-II, and book XVIII chapters 1 and 2 of *Le Morte d'Arthur* (sample tasks)
- Lesson 12: Atonement with the Father, *Beowulf,* chapters 24-25 (sample tasks)
- Lesson 13: Apotheosis, *Beowulf,* chapters 29-30 (sample tasks)
- Lesson 14: Rescue from Without and The Crossing of the Return Threshold, *Beowulf,* chapters 31-35(sample tasks)
- Lesson 15: Master of the Two Worlds and Freedom to Live, *Beowulf* chapters 36-41(sample tasks)
- Lesson 16: "Beowulf: The Monsters and the Critics," (cold-read task)
- Lesson 17: The Adventure of the Hero (culminating writing task)
- Lesson 18: The Adventure of the Hero (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[2]

Read this section from chapter 1 of *The Hero with a Thousand Faces:*

> Furthermore, we have not even to risk the adventure alone; for the heroes of all time have gone before us; the labyrinth is thoroughly known; we have only to follow the thread of the hero-path. And where we had thought to find an abomination, we shall find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; and where we had thought to be alone, we shall be with all the world.

Campbell suggests that heroes develop in stages and that individuals prepare themselves for heroism through a series of challenges that they overcome. (RI.11-12.2, RI.11-12.3) In a multiparagraph essay analyze and evaluate how Campbell illustrates this argument in *The Hero with a Thousand Faces.* Does he succeed at making this argument? (RI.11-12.5)

Teacher Note: *Students should write an essay that analyzes the author's structure, introduces and develops a topic, cites and organizes strong and relevant textual evidence, uses varied transitions to create cohesion, uses precise language, establishes and maintains a formal style and objective tone, and provides a related conclusion. (RL.11-12.1; W.11-12.2 a-f, W.11-12.4, W.11-12.5, W.11-12.10) The completed writing should use general academic and domain-specific words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and employ a variance of syntax for effect. (L.11-12.2b, L.11-12.3a, L.11-12.6) (**Note:** Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability.) (W.11-12.4, W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The hero's journey • **Themes**: Evaluate how cultural and literary heroes influence modern perceptions • **Text Use**: Development of central idea through the author's text structure	This task assesses: • Determining an author's central ideas by analyzing text structure • Citing strong textual evidence to support analysis of the author's structure	• Lesson 1 (sample tasks) • Lesson 3 (sample tasks) • Lesson 6 (sample tasks) • Lesson 7 (sample tasks) • Lesson 13 (sample tasks) • Lesson 14 (sample tasks) • Lesson 17 (use this task)

[2] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[3]

Read "Beowulf, The Monsters and the Critics" by JRR Tolkien independently and then answer a combination of multiple-choice and constructed-response questions[4] about the text and in comparison to the other texts in the unit, using evidence for all answers. Sample questions:

1. In "Beowulf: The Monsters and the Critics," Tolkien asserts that *Beowulf, "*is poor in criticism, criticism that is directed to the understanding of a poem as a poem." Explain what he means by paraphrasing this line. How does Tolkien support this argument with evidence throughout the text? (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.10)

2. In paragraph seven, Tolkien introduces the allegory, "A man inherited a field in which was an accumulation of old stone, part of an older hall… Of the rest he took some and built a tower." Reread paragraph seven. What key message is he communicating through this allegory? What does the tower with its view represent? Interpret his use of allegory and analyze its role in developing the idea that, "only in the consideration of *Beowulf* as a poem, with an inherent poetic significance, that any view or conviction can be reached or steadily held." (RI.11-12.3, RI.11-12.4, RI.11-12.10, L.11-12.5)

3. Tolkien structures his argument in defense of *Beowulf* by refuting critics and using comparative mythology. Analyze and evaluate the effectiveness of Tolkien's use of comparative mythology to advance his argument. Does this structure render his points clear, convincing, and engaging? (RI.11-12.1, RI.11-12.5, RI.11-12.10)

4. Despite earlier critics' dismissal of the importance of the monsters in *Beowulf,* Tolkien emphasizes "that the monsters are not an inexplicable blunder of taste; they are essential, fundamentally allied to the underlying ideas of the poem, which give it its lofty tone and high seriousness." How does Tolkien support this claim over the course of the text? How does this claim support his appreciation of *Beowulf* as a poem? (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.10)

[3] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The hero's journey • **Themes**: Evaluate how cultural and literary heroes influence modern perceptions • **Text Use**: Development of central idea through the author's text structure	This task focuses on: • Reading and understanding complex texts • Writing in response to texts	**Read and understand text:** • Lesson 2: (sample tasks included) • Lesson 3: (sample tasks included) • Lesson 6: (sample tasks included) • Lesson 7: (sample tasks included) • Lesson 9: (sample tasks included) • Lesson 12: (sample tasks included) • Lesson 13: (sample tasks included) • Lesson 14: (sample tasks included) **Express understanding of text:** • Lesson 15: (sample tasks included) • Lesson 16: (use this task included)

EXTENSION TASK[5]

Throughout this unit we have read classic and modern tales of heroes and analyzed the stages of their journeys using Campbell's *The Hero with a Thousand Faces* as a guide. How does this change your perspective of previously read heroes? Do the main characters of your past literary experiences measure up to Campbell's model?

Work collaboratively to evaluate how the characters and structure of texts you have previously read represent classic myths and the heroic story (e.g., *Holes*, *Monster*, *The Odyssey*, *The Adventures of Huckleberry Finn)*. (RL.11-12.1, RL.11-12.3, RL.11-12.5, SL.11-12.1a-b, SL.11-12.4, SL.11-12.6) For example, analyze how information from *The Hero with a Thousand Faces* connects and applies to the character development and structure of the text(s). (RL.11-12.3, RL.11-12.5, RI.11-12.3) As a group, chose one example and write an argument defending or disputing the heroism of the main character based on characteristics Campbell identifies. (RI.11-12.3, W.11-12.1, SL.11-12.2) Introduce and develop your argument with a logical organization and relevant evidence; create cohesion through words, phrases, and clauses; establish and maintain formal style and objective tone; and provide a related conclusion. (W.11-12.1a-e, W.11-12.4, W.11-12.5, W.11-12.10) Work together as a team to present your analysis to the class. (SL.11-12.4)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The hero's journey • **Themes**: Evaluate how cultural and literary heroes influence modern perceptions • **Text Use**: Development of central idea through the author's text structure	This task focuses on: • Analyzing character development and text structure • Comparing and contrasting literary texts to an informational source • Presenting analysis	• Lesson 2: (sample tasks included) • Lesson 3: (sample tasks included) • Lesson 4: (sample tasks included) • Lesson 5: (sample tasks included) • Lesson 6: (sample tasks included) • Lesson 7: (sample tasks included) • Lesson 8: (sample tasks included) • Lesson 9: (sample tasks included) • Lesson 11: (sample tasks included) • Lesson 12: (sample tasks included) • Lesson 13: (sample tasks included) **Express understanding of text:** • Lesson 8: (sample tasks included) • Lesson 15: (sample tasks included) • Lesson 18: (use this task included)

[5] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[6] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[6] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[7] Excerpts (Example) from *The Hero with a Thousand Faces*, Joseph Campbell	**TEXT DESCRIPTION:** These excerpts from *The Hero with a Thousand Faces* emphasize some of Campbell's most salient points about the hero journey and its relation to an individual's rites of passage. **TEXT FOCUS:** These excerpts provide students with an introduction to Campbell's point of view and rhetoric, allowing students to analyze his style while "chunking" the text in order to scaffold for instruction. (RI.11-12.6, RI.11-12.10) **MODEL TASKS** **LESSON OVERVIEW:** Students read excerpts from the anchor text in groups, summarizing Campbell's main ideas. **READ THE TEXT:** • The complexity of Campbell's writing may challenge some students, so assign different excerpts to be read and summarized in small groups to create a jigsaw[8] effect. Students should have access to general reference material in order to clarify the meanings of unknown words and phrases. (RI.11-12.2, L.11-12.4a-b) **UNDERSTAND THE TEXT:** • After summarizing Campbell's idea(s), ask students in groups to analyze Campbell's diction and syntax for their section. They should identify strong diction and syntax and describe its impact on his tone and style. • Then to contextualize the information, have each group write a one-sentence example of Campbell's idea from real life or fiction (including TV and film). (RI.11-12.2, L.11-12.3a) o For example: "Typically, the hero of the fairy tale achieves a domestic, microcosmic triumph, and the hero of myth a world-historical, macrocosmic triumph." o Examples from fiction would include Prince Phillip, the hero of Sleeping Beauty, who achieves domestic bliss, and Perseus, the hero of Greek myth, who challenged the gods and changed their relationship with men. • Be sure all members are active in cooperative learning so that they will come to the jigsaw prepared, having read the material under study. (SL.11-12.1a)

[7] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • When completed, regroup students so that each excerpt is represented in their new group. Students should facilitate a collaborative discussion on Campbell's excerpts, working with peers to promote civil discussion, propelling conversation, and responding thoughtfully to diverse perspectives. Students should complete their conversation with an organized list of Campbell's claims and how he used diction and syntax in each to propel his argument. (SL.11-12.1b-d)
LESSON 2: The Call to Adventure part 1: "The Adventure of the Hero," chapter 1: "Departure" from *The Hero with a Thousand Faces*, Joseph Campbell *Beowulf,* chapters 3-5	**TEXT DESCRIPTION:** According to Campbell, the hero begins in a mundane situation and then receives information that calls them to venture into the unknown. Beowulf, in Geatland, hears tales of the woes of King Hrothgar and his people at the hands of Grendel, and he vows to travel to give his aid. Once arriving, Beowulf and his men are greeted by a guard and are eventually accepted at King Hrothgar's hall, Herot. **TEXT FOCUS:** Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing *Beowulf* with the anchor text will allow students to analyze the impact of the author's choices regarding the setting and introduction of characters. (RL.11-12.3, RL.11-12.10) Students cite evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1) *Beowulf* also offers many opportunities to interpret the use of kennings and determine the figurative and connotative meanings of words and phrases, analyzing the impact of these word choices on meaning and tone. (RL.11-12.4, L.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Students read part 1: "The Adventure of the Hero," chapter 1: "Departure" in small groups, then read and annotate *Beowulf,* chapters 3-5. Finally, students use their knowledge of part 1, chapter 1, to evaluate *Beowulf* using a graphic organizer. **READ THE TEXT:** • Assign *The Hero with a Thousand Faces* to be read in small groups due to the complexity of Campbell's text, which includes multiple allusions and comparative mythological references. • Introduce students to the poetic qualities of *Beowulf* by reading chapter 3 aloud. • Then have students independently read chapters 4-5.

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Assign "The Call to Adventure" to be read and summarized in small groups. o Provide students with a three-column graphic organizer. ▪ Column 1: Lists the stages of Campbell's monomyth (the Call to Adventure, Supernatural Aid, etc.). ▪ Column 2: Includes details on Campbell's central ideas for each stage including an example he uses to structure his claim. ▪ Column 3: Includes details from ***Beowulf*** that exemplify or contradict Campbell's claims as students read the text. o Have students complete each row for this stage, "The Call to Adventure." o Facilitate a whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5) ▪ According to Campbell, what does the hero experience in this stage? ▪ What cultural myths does Campbell utilize to illustrate his point? ▪ Are there any variances in the way this stage is presented in the different cultural myths? • Begin by reading chapter 3 of ***Beowulf,*** calling students' attention to the poetic elements of text: kennings, alliteration, and caesura. o Assign students examples of kennings to interpret from chapters 3-5 (battle-king, swan-road, sea-wood, sea-march, hearth-fellows, people-protector, mighty-one, Wise-and-Brave, anguish-days, etc.) and ask them to analyze their role in the text. (L.11-12.5) o Use this opportunity to review conventions of hyphenation with students. Ask students to explain how the author uses hyphenations in kennings. (L.11-12.2a) o Review annotating[9] text then assign the remaining chapters 4-5 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3) **EXPRESS UNDERSTANDING:** • Have students complete the graphic organizer by noting details from ***Beowulf*** that exemplify or contradict Campbell's claims in this stage in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 3: Supernatural Aid—part 1: "The Adventure of the Hero," chapter 1: "Departure" from ***The Hero with a Thousand Faces***, Joseph Campbell ***Beowulf,*** chapters 6-9	**TEXT DESCRIPTION:** Campbell asserts that once the hero accepts the call, a guide or magical helper appears, or becomes known. In chapters 6-9 of ***Beowulf***, Beowulf describes his past supernatural victories at king Hrothgar's court and although welcomed by Hrothgar, he is challenged by Unferth. Beowulf answers Unferth's challenge with a description of a heroic swimming match. **TEXT FOCUS:** Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing ***Beowulf*** with the anchor text will allow students to analyze the impact of the author's choices regarding the setting and introduction of characters, including Beowulf's boasts of past supernatural victories. (RL.11-12.3, RL.11-12.10) Students will cite strong and thorough evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1) **MODEL TASKS** **LESSON OVERVIEW:** Students read part 1: "The Adventure of the Hero," chapter 1: "Departure"—Supernatural Aid—in small groups, then read and annotate ***Beowulf,*** chapters 6-9. Finally, students use their knowledge of part 1, chapter 1, to evaluate ***Beowulf*** using a graphic organizer. **READ THE TEXT:** • Continue to assign ***The Hero with a Thousand Faces*** to be read and summarized in small groups due to the complexity of Campbell's text, which includes multiple allusions and comparative mythological references. • Unless students need more scaffolding, continue to assign ***Beowulf*** *as* independent reading. **UNDERSTAND THE TEXT:** • Assign Supernatural Aid to be read in small groups. o Instruct students to use the three-column graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, to add details on Campbell's central ideas for this stage, including an example he uses to structure his claim. o Facilitate a whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. Questions may include: (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5) ▪ According to Campbell, what does the hero experience in this stage? ▪ What cultural myths does Campbell utilize to illustrate his point? ▪ Are there any variances in the way this stage is presented in the different cultural myths?

TEXT SEQUENCE	TEXT USE
	• Assign independent reading of ***Beowulf,*** chapters 6-9, instructing students to note the poetic elements of text: kennings, alliteration, and caesura. o Review annotating text, then assign chapters 6-9 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3) **EXPRESS UNDERSTANDING:** • Have students complete the graphic organizer by noting details from ***Beowulf*** that exemplify or contradict Campbell's claims in this stage in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)
LESSON 4: Book 1, chapters I-VII, ***Le Morte d'Arthur***, Sir Thomas Mallory Chapters 5, 8, 13, and 18 from *The Once and Future King*, T. H. White	**TEXT DESCRIPTION:** These chapters from ***Le Morte d'Arthur*** depict the supernatural intervention of Merlin in Arthur's conception, preparation, and eventual coronation as king. Similarly, although more lightheartedly, these chapters from *The Once and Future King* depict Merlyn's unorthodox training of a young Wart (Arthur) as he is fostered in Sir Ector's home. **TEXT FOCUS:** Pairing these texts allows students to analyze the impact of the two authors' choices regarding how to introduce and develop the characters of Merlin (Merlyn) and the young Arthur (Wart.) (RL.11-12.1, RL.11-12.3) Students will cite strong and thorough evidence from Arthurian tales while evaluating the use of a supernatural aid or magical guide outlined in Campbell's text. (RL.11-12.1) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and analyze book 1, chapters I-VII, of ***Le Morte d'Arthur***, then they participate in a discussion of Mallory's character development. Students then independently read sections of *The Once and Future King* and participate in group discussion of the same characters developed by a different author and write a claim on which character better adheres to Campbell's description of a magical guide. **READ AND UNDERSTAND THE TEXT:** • Assign ***Le Morte d'Arthur*** to be read independently, as the text is not as complex as Campbell or ***Beowulf,*** and it will serve as background for *The Once and Future King*. • After independently reading book 1, chapters I-VII, of ***Le Morte d'Arthur***, facilitate a discussion of the introduction and development of Mallory's characters, emphasizing attention on Arthur and Merlin. (RL.11-12.3) o How is the character of Merlin developed? Is he a supernatural guide or a tiresome meddler?

TEXT SEQUENCE	TEXT USE
	○ How is the character of Arthur developed? Is he a budding hero or naïve? • Since the excerpts from *The Once and Future King* are quite numerous, assign students various chapters to read independently then eventually share information by constructing a **jigsaw.**[10] ○ Instruct students to read and become an "expert" on their assigned chapter, paying particular attention to Wart's training. ○ Have students summarize the plot of the chapter they read and take notes on the various ways Merlin acts a supernatural aid to the future king. • After reading the jigsawed chapters of *The Once and Future King* independently, place students in "learning" groups where each chapter is represented by an expert. ○ Have students work together to create a fully annotated set of notes for the entire text. **(RI.11-12.2)** • Ask students in their groups to discuss the development of the characters by a different author in a different text. Have them discuss the following questions: ○ What are the similarities in how the authors portray the characters? ○ What are some noted differences? • Ask students to consider how the character Merlin/Merlyn functions as a supernatural aid or guide to Arthur. Does he fulfill Campbell's specifications? **EXPRESS UNDERSTANDING:** • Instruct students to write an argument to support their claim on which Merlin/Merlyn better adheres to Campbell's vision of the magical guide in the heroic journey. Prompt students to use valid reasoning and relevant evidence from all three texts in their writing. (RL.11-12.1, W.11-12.1, W.11-12.4, W.11-12.10)
LESSON 5: The Crossing of the First Threshold—part 1: "The Adventure of the Hero," chapter 1: "Departure" from ***The Hero with a Thousand Faces***, Joseph Campbell ***Beowulf,*** chapters 10-12	**TEXT DESCRIPTION:** The Crossing of the First Threshold is the point where the hero actually crosses into the field of adventure, after meeting a "threshold guardian" and overcoming his own ego. In chapters 10-12 of ***Beowulf,*** the Danes retire for the evening, leaving Beowulf and his men waiting for Grendel in the mead hall. After Grendel attacks the men, an aware Beowulf engages the monster in a battle ending in Grendel's defeat. The final chapter of Gardner's novel *Grendel* depicts this same mead hall battle from the point of view of the monster, Grendel. **TEXT FOCUS:** Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing ***Beowulf*** with the anchor text allows students to analyze the impact of the author's choices regarding the development of Beowulf as a heroic character. (RL.11-12.3, RL.11-12.10) Students cite strong evidence from the epic

[10] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
Chapter 12 of *Grendel*, John Gardner **Note: the end of this chapter contains one instance of profanity. Please exercise discretion and omit this line or word.	in order to validate or discredit Campbell's claims, identifying any evidence of Beowulf crossing the threshold, the existence of a guardian, and his release of the ego. (RL.11-12.1) By reading the battle scene from *Grendel*, students can contrast the points of view of all three authors, the heroic pattern versus the chain reaction of accidents. (RL.11-12.6) **MODEL TASKS** **LESSON OVERVIEW:** Students read part 1: "The Adventure of the Hero," chapter 1: "Departure"—The Crossing of the First Threshold—in small groups, then read and annotate ***Beowulf,*** chapters 10-12. Students use their knowledge of part 1, chapter 1, to evaluate ***Beowulf*** using a graphic organizer. Finally, a whole-class reading of chapter 12 of *Grendel* facilitates a class discussion of the anti-hero. **READ AND UNDERSTAND THE TEXT:** • Continue to assign ***The Hero with a Thousand Faces*** to be read and summarized in small groups due to the complexity of Campbell's text, which includes multiple allusions and comparative mythological references. o Instruct students to use the three-column graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, to add details on Campbell's central ideas for this stage. o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5) ▪ According to Campbell, what does the hero experience in this stage? ▪ What cultural myths does Campbell utilize to illustrate his point? ▪ Are there any variances in the way this stage is presented in the different cultural myths? • Assign independent reading of ***Beowulf,*** chapters 10-12, instructing students to note the poetic elements of text: kennings, alliteration, and caesura. o Review annotating text, then assign chapters 10-12 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3) • Have students complete the graphic organizer by noting details from ***Beowulf*** that exemplify or contradict Campbell's claims in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10) • Read chapter 12 of *Grendel* aloud then facilitate a discussion on the implications of the anti-hero's point of view. o What is the meaning of the last line, "Poor Grendel's had an accident,...so may you all."? o Which Grendel is the more fully developed character? o Who is the more thoughtful and sensitive, Grendel or Beowulf? o Is Grendel truly a monster?

TEXT SEQUENCE	TEXT USE
LESSON 6: Entering the Belly of the Whale—part 1: "The Adventure of the Hero," chapter 2: "Departure" from *The Hero with a Thousand Faces*, Joseph Campbell *Beowulf,* chapters 19-22	**TEXT DESCRIPTION:** The belly of the whale represents the final separation from the hero's known world and self, showing the hero's willingness to undergo change. In chapters 19-22 of *Beowulf*, Grendel's mother seeks her revenge for her son's death as she kills one of Beowulf's men. The hero then pursues and battles the fiend in her watery lair. **TEXT FOCUS:** Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing *Beowulf* with the anchor text will allow students to analyze the impact of the author's choices regarding the development of Beowulf as a heroic character. (RL.11-12.3, RL.11-12.10) Students will cite strong and thorough evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1) **MODEL TASKS** **LESSON OVERVIEW:** Students read part 1: "The Adventure of the Hero," chapter 2: "Departure"—Entering the Belly of the Whale—in small groups, then read and annotate *Beowulf,* chapters 19-22. Finally, students use their knowledge of part 1, chapter 1, to evaluate *Beowulf* using a graphic organizer. **READ AND UNDERSTAND THE TEXT:** • Assign Entering the Belly of the Whale to be read in small groups. o Instruct students to use the three-column graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, to add details on Campbell's central ideas for this stage, including an example he uses to structure his claim. o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5) ▪ According to Campbell, what does the hero experience in this stage? ▪ What cultural myths does Campbell utilize to illustrate his point? ▪ Are there any variances in the way this stage is presented in the different cultural myths? • Assign independent reading of *Beowulf,* chapters 19-22, instructing students to note the poetic elements of text: kennings, alliteration, and caesura. o Review annotating text, then assign chapters 19-22 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3) **EXPRESS UNDERSTANDING:** • Students will complete the graphic organizer by noting details from *Beowulf* that exemplify or contradict Campbell's claims in this stage in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)

TEXT SEQUENCE	TEXT USE
LESSON 7: Road of Trials—part 1: "The Adventure of the Hero," chapter 1: "Initiation" from ***The Hero with a Thousand Faces***, Joseph Campbell ***Beowulf,*** chapter 23	**TEXT DESCRIPTION:** This stage of the hero's journey comprises a series of tests, tasks, or ordeals usually occurring in threes. In chapter 24 of ***Beowulf***, the hero battles Grendel's mother in her underwater cavern, successful only with a found giant's sword, and emerges despite fear of his demise. **TEXT FOCUS:** Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing ***Beowulf*** with the anchor text allows students to analyze the impact of the author's choices regarding the development of Beowulf as a heroic character. (RL.11-12.3, RL.11-12.10) Students cite strong and thorough evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1) **MODEL TASKS** **LESSON OVERVIEW:** Students read part 1: "The Adventure of the Hero," chapter 1: "Initiation"—Road of Trials—in small groups, then read and annotate ***Beowulf,*** chapter 23. Finally, students use their knowledge of part 1, chapter 1, to evaluate ***Beowulf*** using a graphic organizer. **READ AND UNDERSTAND THE TEXT:** • Assign Road of Trials to be read in small groups. o Instruct students to continue to use the graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, adding details on Campbell's central ideas for this stage, including an example he uses to structure his claim. o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5) ▪ According to Campbell, what does the hero experience in this stage? ▪ What cultural myths does Campbell utilize to illustrate his point? ▪ Are there any variances in the way this stage is presented in the different cultural myths? • Assign independent reading of ***Beowulf,*** chapter 23, instructing students to note the poetic elements of text: kennings, alliteration, and caesura. o Review annotating text, then assign chapter 23 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3) **EXPRESS UNDERSTANDING:** • Students will complete the graphic organizer by noting details from ***Beowulf*** that exemplify or contradict Campbell's claims in this stage in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)

TEXT SEQUENCE	TEXT USE

LESSON 8:
 	
"Into the Abyss" from *The Perfect Storm*, Sebastian Junger
 	
Chapters 1 and 15 from *Into Thin Air*, John Krakauer
	TEXT DESCRIPTION: "Into the Abyss" describes a daring Coast Guard helicopter rescue operation that goes horribly wrong. The helicopter pilot and crew are forced to make crucial decisions, which include "ditching" the helicopter amid violent seas. In chapters 1 and 15 of *Into Thin Air*, the author describes the moments of his summit of Mt. Everest, including the confusion, dangers, and risks associated with the achievement.
	
	TEXT FOCUS: These chapters from the two texts are modern occurrences of individuals entering the belly of the whale and experiencing a road of trials. Students analyze the sequence of events in both excerpts, explaining whether the individuals and events develop Campbell's ideas. (RI.11-12.1, RI.11-12.3, RI.11-12.10) Students can also analyze the authors' point of view and evaluate their choices in structuring the texts. (RI.11-12.1, RI.11-12.5, RI.11-12.6, RI.11-12.10)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students listen to a reading of "Into the Abyss" *from The Perfect Storm* and chapters 1 and 15 from *Into Thin Air*, taking notes on sequencing and author's style. Students then debate Campbell's claim that "the abyss" holds the treasures of life prior to writing an argumentative claim.
	
	READ THE TEXT:
	
	• Since individual copies of these excerpts may be limited, assign reading of the chapters in small groups or, if necessary, use them for reading aloud.
	
	UNDERSTAND THE TEXT:
	
	• While reading the excerpted chapters from each text, instruct students to use a graphic organizer such as Cornell Notes[11] to record the authors' choices in sequencing events, style, and content. (RI.11-12.5, RI.11-12.6)
	• After reading the chapters, pose the following question to initiate a discussion.
	  o How do the authors' choices in sequencing events, style, and content contribute to the power of each text? (RI.11-12.5, RI.11-12.6)
	• Write the following quote from Joseph Campbell on the board:
	  o "It is by going down into the abyss that we recover the treasures of life. Where you stumble, there lies your treasure." Source: This quote is from "A Joseph Campbell Companion: Reflections on the Art of Living" (1991) by Joseph Campbell.
	• Then debate the following question using a philosophical chairs debate:[12] In light of the losses on each journey, does Campbell's quote ring true? (RI.11-12.2, RI.11-12.3)

[11] http://coe.jmu.edu/learningtoolbox/cornellnotes.html
[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ Form two student-led groups—one that believes that the acts of heroism and adventure were worth the sacrifice and one that believes heroism and adventure should not cost human lives. ○ Have students work together (defining individual roles as necessary) to form written opening arguments and collect supporting evidence (from the anchor text, film review, and films) with the goal of convincing as many classmates as possible to join their side. (RI.11-12.1, SL.11-12.1a-b, W.11-12.8a-b, W.11-12.10) ○ During the debate, students will line up in two lines facing each other, each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others' claims with relevant ideas. (SL.11-12.1a-c, SL.11-12.4, SL.11-12.6) ○ As students delineate the claims of the "other side" and evaluate the soundness of the reasoning and sufficiency of the evidence, they may acknowledge new ideas and strong evidence by the "other side" and modify their own views. To represent their change in views, they will "switch sides" by physically moving to the other line. (SL.11-12.1d, SL.11-12.3) **EXPRESS UNDERSTANDING:** • After the debate, instruct students to write a paragraph that introduces their final claim: Were the acts of heroism and adventure worth the sacrifice? Or should heroism and adventure not cost human lives? Prompt students to acknowledge the opposing claim and support their claim with logical reasoning and relevant evidence to demonstrate an understanding of the text. (RL.11-12.1, W.11-12.1a-b, W.11-12.9a, W.11-12.10)
LESSON 9: The Meeting with the Goddess and Woman as Temptress—part 1: "The Adventure of the Hero," chapter 2: "Initiation" from ***The Hero with a Thousand Faces***, Joseph Campbell	**TEXT DESCRIPTION:** These stages in the hero's journey describe a significant and all-powerful love as well as an earthly temptation that the hero must resist. **TEXT FOCUS:** Students will be able to determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) **MODEL TASKS** **LESSON OVERVIEW:** Students read part 1: "The Adventure of the Hero," chapter 2: "Initiation"—The Meeting with the Goddess and Woman as Temptress—in small groups. **READ AND UNDERSTAND THE TEXT:** • Assign The Meeting with the Goddess and Woman as Temptress to be read in small groups. ○ Instruct students to continue to use the graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, adding details on Campbell's central ideas for this stage, including an example he uses to structure his claim.

TEXT SEQUENCE	TEXT USE
	o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5) ▪ According to Campbell, what does the hero experience in this stage? ▪ What cultural myths does Campbell utilize to illustrate his point? ▪ Are there any variances in the way this stage is presented in the different cultural myths? **EXPRESS UNDERSTANDING:** • Students will complete the graphic organizer by noting the absence of a goddess or a woman as temptress in *Beowulf* in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10) Conclude the lesson by having students write a short argument identifying possible reasons for the epic to deviate from Campbell's model, citing strong and thorough textual evidence to support their inferences drawn from the text. (RL.11-12.1, RL.11-12.6, W.11-12.1)
LESSON 10: Episodes 1 "Love as a Guide" and 2 "The Path of the Heart" from *Mythos III: The Shaping of Western Tradition*, PBS	**TEXT DESCRIPTION:** In these video lectures Campbell explores the two love forms of the Arthurian romances, lust-zeal and agape; he also discusses the Arthurian quest of the holy grail as it presents the first marriage for love. **TEXT FOCUS:** Students evaluate a filmed source of comparative mythology from Joseph Campbell presented in a different format, bridging the gap between his informational text and the study of Arthurian legend. (RI.11-12) **MODEL TASKS** **LESSON OVERVIEW:** Students view the video lecture as a class. Students take notes on Campbell's central ideas and then participate in class discussion on how the video does and does not illustrate Campbell's ideas. **READ THE TEXT:** • Present the video to the whole class, pausing and facilitating discussion when necessary. **UNDERSTAND THE TEXT:** • Instruct students to use a graphic organizer, such as Cornell Notes, to determine central ideas and analyze Campbell's complex set of ideas and use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3) **EXPRESS UNDERSTANDING:** • Conduct a class discussion based on the following question: How do the main ideas of Episode 1 "Love as a Guide" and Episode 2 "The Path of the Heart" offer new information that supports or challenges ideas expressed in part 1: "The Adventure of the Hero," chapter 2: "Initiation"—The Meeting with the Goddess and Woman as Temptress from *The Hero with a Thousand Faces*? (RI.11-12.9)

TEXT SEQUENCE	TEXT USE
LESSON 11: Book III, chapter I; book XI, chapters I-II; and book XVIII, chapters I and II, ***Le Morte d'Arthur***, Sir Thomas Mallory	**TEXT DESCRIPTION:** In these chapters from ***Le Morte d'Arthur,*** Arthur professes love for and marries Guenever. Lancelot also falls in love with Guenever, but he goes on knightly quests to resist his temptation. Eventually Lancelot and Guenever have an affair, evoking criticism at court. **TEXT FOCUS:** Students analyze the impact of the portrayal of woman as "Goddess" and "Temptress" in Arthurian legend, determining how this characterization advances or stalls the journey of the hero. (RL.11-12.3, RL.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Read the chapters from ***Le Morte d'Arthur*** independently then discuss the role of Guenever in relation to Campbell's journey of a hero. Students end the lesson by writing a claim about the function of her character in the text. **READ THE TEXT:** • Assign ***Le Morte d'Arthur*** to be read independently, as the text is not as complex as Campbell or ***Beowulf*****.** **UNDERSTAND THE TEXT:** • Facilitate a class discussion on Mallory's introduction and development of the character, Guenever. (RL.11-12.3) o Merlin, "warned the king covertly that Guenever was not wholesome for him to take to wife, for he warned him that Launcelot should love her, and she him again." What is the effect of Merlin's ignored warning? Is the gift of the Round Table worth the future conflict? o What is Guenever 's effect on other characters' thoughts, feeling, and actions? o How does Arthur's idealization of Guenever contrast with her actions with Lancelot? • Ask students to consider how the character Guenever functions as a Goddess or Temptress to Arthur and Lancelot. Which role does she fulfill in Campbell's stages? **EXPRESS UNDERSTANDING:** • Instruct students to write an argument to support their claim regarding which role Guenever fulfills in Campbell's monomyth. Prompt the students to use valid reasoning and relevant evidence. (RL.11-12.1, W.11-12.1, W.11-12.4, W.11-12.10)

TEXT SEQUENCE	TEXT USE
LESSON 12: Atonement with the Father—part 1: "The Adventure of the Hero," chapter 2: "Initiation" from ***The Hero with a Thousand Faces***, Joseph Campbell and ***Beowulf,*** chapters 24-25	**TEXT DESCRIPTION:** In the center point of the journey, Campbell asserts that the hero must be initiated by whatever holds the power and be "killed" in order to undergo transformation. After defeating Grendel's mother, King Hrothgar praises Beowulf, but lectures him on the dangers of pride. ***Beowulf*** chapters 24-25 celebrate Beowulf's triumph over Grendel's mother and warn of excessive pride through Hrothgar's lecture. **TEXT FOCUS:** Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing ***Beowulf*** with the anchor text allows students to analyze the impact of the author's choices regarding the development of Beowulf as a heroic character. (RL.11-12.3, RL.11-12.10) Students will cite strong and thorough evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1) **MODEL TASKS** **LESSON OVERVIEW:** Students read part 1: "The Adventure of the Hero," chapter 2: "Initiation"—Atonement with the Father—in small groups, then read and annotate ***Beowulf,*** chapters 24-25. Finally, students use their knowledge of part 1, chapter 2, to evaluate ***Beowulf*** using a graphic organizer. **READ AND UNDERSTAND THE TEXT:** • Assign Atonement with the Father to be read in small groups. o Instruct students to continue to use the three-column graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, adding details on Campbell's central ideas for this stage, including an example he uses to structure his claim. o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5) ▪ According to Campbell, what does the hero experience in this stage? ▪ What cultural myths does Campbell utilize to illustrate his point? ▪ Are there any variances in the way this stage is presented in the different cultural myths? • Assign independent reading of ***Beowulf,*** chapters 24-25, instructing students to note the poetic elements of text: kennings, alliteration, and caesura. o Review annotating text, then assign chapters 24-25 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3) **EXPRESS UNDERSTANDING:** • Students complete the graphic organizer by noting details from ***Beowulf*** that exemplify or contradict Campbell's claims in this stage in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)

TEXT SEQUENCE	TEXT USE

LESSON 13:
 	
Apotheosis—part 1: "The Adventure of the Hero," chapter 2: "Initiation" from ***The Hero with a Thousand Faces***, Joseph Campbell
 	
Beowulf, chapter 29-30
	TEXT DESCRIPTION: During Apotheosis, the hero is deified in a state of divine knowledge or experiences a period of rest, peace, and fulfillment. In ***Beowulf,*** chapters 29-30, Hygelac dies and Beowulf becomes the peaceful king of the Geats for 50 years until a thief disrupts a dragon.
	
	TEXT FOCUS: Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing ***Beowulf*** with the anchor text will allow students to analyze the impact of the author's choices regarding the development of Beowulf as a heroic character. (RL.11-12.3, RL.11-12.10) Students will cite strong and thorough evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read part 1: "The Adventure of the Hero," chapter 2: "Initiation"—Apotheosis—in small groups, then read and annotate ***Beowulf,*** chapters 29-30. Finally, students use their knowledge of part 1, chapter 2, to evaluate ***Beowulf*** using a graphic organizer.
	
	READ AND UNDERSTAND THE TEXT:
	
	• Assign Apotheosis to be read in small groups.
	  o Instruct students to continue to use the three-column graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, adding details on Campbell's central ideas for this stage, including an example he uses to structure his claim.
	  o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5)
	  ▪ According to Campbell, what does the hero experience in this stage?
	  ▪ What cultural myths does Campbell utilize to illustrate his point?
	  ▪ Are there any variances in the way this stage is presented in the different cultural myths?
	• Assign independent reading of ***Beowulf,*** chapters 29-30, instructing students to note the poetic elements of text: kennings, alliteration, and caesura.
	  o Review annotating text, then assign chapters 29-30 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3)
	
	EXPRESS UNDERSTANDING:
	
	• Students complete the graphic organizer by noting details from ***Beowulf*** that exemplify or contradict Campbell's claims in this stage in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)

TEXT SEQUENCE	TEXT USE

LESSON 14:
 	
Rescue from Without and The Crossing of the Return Threshold—part 1: "The Adventure of the Hero," chapter 3: "Return" from ***The Hero with a Thousand Faces***, Joseph Campbell
 	
Beowulf, chapters 31-35
	TEXT DESCRIPTION: Rescue from Without illustrates the need of a guide or rescuer, especially if the person has been wounded or weakened. The Crossing of the Return Threshold explains the retaining, integrating, and sharing of wisdom learned on the quest. In ***Beowulf,*** chapters 31-35, the aged hero gathers a band of men to battle the dragon, but most are disloyal save one, Wiglaf. This warrior fights at Beowulf's side; the hero is bitten by the dragon but manages to stab the beast. The bite proves to be fatal, and before he dies Beowulf instructs Wiglaf to look after his people.
	
	TEXT FOCUS: Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing ***Beowulf*** with the anchor text allows students to analyze the impact of the author's choices regarding the development of Beowulf as a heroic character. (RL.11-12.3, RL.11-12.10) Students will cite strong and thorough evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read part 1: "The Adventure of the Hero," chapter 3: "Return"—Rescue from Without and The Crossing of the Return Threshold—in small groups then read and annotate ***Beowulf,*** chapters 31-35. Finally, students use their knowledge of part 1, chapter 2, to evaluate ***Beowulf*** using a graphic organizer.
	
	READ AND UNDERSTAND THE TEXT:
	
	• Assign "Rescue from Without" and "The Crossing of the Return Threshold" to be read in small groups.
	  o Instruct students to continue to use the graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, adding details on Campbell's central ideas for this stage, including an example he uses to structure his claim.
	  o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5)
	  ▪ According to Campbell, what does the hero experience in this stage?
	  ▪ What cultural myths does Campbell utilize to illustrate his point?
	  ▪ Are there any variances in the way this stage is presented in the different cultural myths?
	• Students read ***Beowulf,*** chapters 31-35 and note poetic elements of text: kennings, alliteration, and caesura.
	  o Review annotating text, then assign chapters 31-35 to be read independently. Students should annotate the text, paying particular attention to poetic device and character development. (RL.11-12.1, RL.11-12.3)
	
	EXPRESS UNDERSTANDING:
	
	• Students complete the graphic organizer by noting details from ***Beowulf*** that exemplify or contradict Campbell's claims in this stage in the third column. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)

TEXT SEQUENCE	TEXT USE

LESSON 15:
Master of the Two Worlds and Freedom to Live—part 1: "The Adventure of the Hero," chapter 3: "Return" from *The Hero with a Thousand Faces*, Joseph Campbell
 	
Beowulf, chapters 36-41
	TEXT DESCRIPTION: The last two steps of Campbell's monomyth describe transcendence of the hero and the freedom of fear and death. *Beowulf* chapters 36-41 comprise Beowulf's funeral pyre and the lamenting of his death.
	
	TEXT FOCUS: Students determine Campbell's central ideas in this chapter and analyze how he develops these ideas over the course of the chapter, including his use of comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Pairing *Beowulf* with the anchor text allows students to analyze the impact of the author's choices regarding the development of Beowulf as a heroic character. (RL.11-12.3, RL.11-12.10) Students cite strong and thorough evidence from the epic in order to validate or discredit Campbell's claims. (RL.11-12.1)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read part 1: "The Adventure of the Hero," chapter 3: "Return"—Master of the Two Worlds and Freedom to Live—in small groups, then read and annotate *Beowulf* chapters 36-41. Students use their knowledge of part 1, chapter 3, to evaluate *Beowulf* using a graphic organizer. Students end the lesson discussing and writing a claim about their evaluations of Beowulf as a mythical hero.
	
	READ AND UNDERSTAND THE TEXT:
	
	• Assign "Master of the Two Worlds" and "Freedom to Live" to be read in small groups.
	  o Instruct students to continue to use the graphic organizer from Lesson 2, which details the stages of Campbell's monomyth, adding details on Campbell's central ideas for this stage, including an example he uses to structure his claim.
	  o Facilitate whole-class discussion on Campbell's central ideas in this stage, including how he develops and structures them using comparative mythology. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5)
	  ▪ According to Campbell, what does the hero experience in this stage?
	  ▪ What cultural myths does Campbell utilize to illustrate his point?
	  ▪ Are there any variances in the way this stage is presented in the different cultural myths?
	• Assign independent reading of *Beowulf,* chapters 36-41, instructing students to note the poetic elements of text: kennings, alliteration, and caesura.
	  o Review annotating text, then assign the remaining chapters 36-41 to be read independently. Students should annotate, paying attention to poetic device and character development. (RL.11-12.1, RL.11-12.3)
	• Students complete the graphic organizer from Lesson 2 by noting details from *Beowulf* that exemplify or contradict Campbell's claims. (RL.11-12.3, RL.11-12.5, RL.11-12.10, RI.11-12.3, RI.11-12.5, RI.11-12-10)

TEXT SEQUENCE	TEXT USE
	• Then conduct a modified Socratic seminar[13](fishbowl discussion) based on the following question: According to Joseph Campbell's *The Hero with a Thousand Faces* does Beowulf qualify as a mythic hero? How does the structure of *Beowulf* compare with the structure developed by Campbell in his text? What are the implications of both of these texts on the journey of the individual? o Instruct students to use their completed graphic organizer to support their discussion or allow students to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RI.11-12.1, RL.11-12.1, W.11-12.8) o During the seminar, divide the class into two circles (inner and outer), define norms, and remind students of the difference between *debate* and *discussion*. (SL.11-12.1b) o Then have the inner circle discuss the questions for a certain time limit, inviting others in the inner circle to speak so all voices are heard, posing and responding to additional questions, bringing the conversation back on track as needed, and acknowledging when opinions are changed and views are modified based on evidence provided during the discussion. (SL.11-12.1c-d, SL.11-12.4, SL.11-12.6) o As the inner circle (speakers) discuss, each person in the outer circle can evaluate a person in the inner circle's use of evidence to determine the evidence that is relevant or irrelevant and the evidence that most strongly supports the speaker's claim. Track evaluations, make comments, and ask questions using a graphic organizer, journals, or on a backchannel platform like TodaysMeet. Then swap positions of the circles. (W.11-12.6, SL.11-12.3) **EXPRESS UNDERSTANDING:** • Following the seminar, instruct the students to write a well-developed essay in a timed setting in which they develop a position on the seminar question: According to Joseph Campbell's *The Hero with a Thousand Faces* does Beowulf qualify as a mythic hero? Prompt students to introduce claims in their writing and distinguish those claims from opposing claims gleaned from the seminar. (W.11-12.1, W.11-12.4, W.11-12.10)

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 16: "Beowulf: The Monsters and the Critics," JRR Tolkien	**TEXT DESCRIPTION:** In "Beowulf: The Monsters and the Critics," JRR Tolkien confronts critics who view *Beowulf* merely as an Anglo-Saxon historical source and argues that it be studied as a work of art. He brings attention to the literary merit of the text, including the monsters as key elements to the story. **TEXT FOCUS:** This article is a criticism of key aspects of Beowulf's heroic journey and is of the same level of complexity as the anchor text. It offers students the opportunity to determine how Tolkien's central ideas are developed over the course of the text, analyze and evaluate the structure of his argument, and interpret his use of allegory. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10, L.11-12.5) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 17: Part 1: "The Adventure of the Hero" from *The Hero with a Thousand Faces*	**TEXT DESCRIPTION:** This task focuses on all of Part 1: The Adventure of the Hero from *The Hero with a Thousand Faces* in which Joseph Campbell describes the stages of a hero. **TEXT FOCUS:** Students will analyze and evaluate how Campbell illustrates his argument in *The Hero with a Thousand Faces.* (RI.11-12.2, RI.11-12.3, RL.11-12.5) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 18: Part 1: "The Adventure of the Hero" from *The Hero with a Thousand Faces*, Joseph Campbell and outside texts	**TEXT DESCRIPTION:** This task focuses on all of part 1: "The Adventure of the Hero" from *The Hero with a Thousand Faces* in which Joseph Campbell describes the stages of a hero. Provide students with a list or have students brainstorm titles of previously read texts with a hero that can be evaluated using Campbell's work. **TEXT FOCUS:** Students will determine the central ideas of previously read texts, analyzing the author's choices of structure and constructing complex characters as they evaluate the journey of the hero using Campbell's *The Hero with a Thousand Faces* as a guide. (RL.11-12.1, RL.11-12.3, RL.11-12.5, RI.11-12.3) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Extension Task

UNIT: *Hamlet*

ANCHOR TEXT

Hamlet, William Shakespeare (Drama)

RELATED TEXTS

Literary Texts (Fiction)

- *Rosencrantz and Guildenstern Are Dead*, Tom Stoppard (Drama)
- "The Cask of Amontillado," Edgar Allan Poe (Sample questions)
- "The Love Song of J. Alfred Prufrock," T. S. Eliot (Poem)
- "The Lady of Shalott," Alfred, Lord Tennyson (Poem)

Informational Texts (Nonfiction)

- "The Real or Assumed Madness of Hamlet," Simon Blackmore
- "New Words in *Hamlet*?," Karen Kay
- Excerpt from *The Essays of Arthur Schopenhauer*, Arthur Schopenhauer
- "Hamlet and His Problems," T. S. Eliot

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- Film clips from multiple versions of *Hamlet* (e.g., *Hamlet*, Michael Almereyda [2000]; *Hamlet*, Kenneth Branagh [1996]; *Hamlet*, Franco Zeffirelli [1990]; and "Teaching and Acting Hamlet," Folger Library) and/or *Rosencrantz and Guildenstern Are Dead*, Tom Stoppard (1990)
- *Ophelia*, John Everett Millais (Art) and *Ophelia*, Henrietta Rae (Art)
- *The Lady of Shalott*, John William Waterhouse (Art)

UNIT FOCUS

Students explore the concept of revenge, its relationship to madness, and its consequences. Students explore the treatment of women in the play and come to understand the weaknesses in Hamlet's character. Finally, students consider Hamlet's point of view and evaluate whether Hamlet is feigning madness. This unit studies the characteristics of a tragedy and how multiple meanings of words affect the interpretation of Shakespeare's writing.

Text Use: Development of characters to impact the theme of a text

Reading: RL.11.12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.7, RL.11-12.9, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3 RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.8, W.11-12.9a, W.11-12.10

Speaking and Listening: SL.11-12.1a-d; SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6

Language: L.11-12.1a-b, L.11-12.2a-b; L.11-12.3a; L.11-12.4, L.11-12.5, L.11-12.6

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Hamlet Unit Overview

Unit Focus

- **Topic**: Revenge and madness
- **Themes**: Appearance of madness versus calculated distemper
- **Text Use**: Development of characters to impact the theme of a text

Summative Unit Assessments

A culminating writing task:

- Analyze the impact of character development on theme
- Cite strong textual evidence to support analysis of character development

A cold-read task:

- Read and understand complex texts
- Write in response to texts

An extension task:

- Conduct research
- Write an argument
- Present information

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: *Hamlet,* **Act I, i-iii** (sample tasks)
- Lesson 2: *Hamlet,* **Act I, iv-v**, and excerpt from *The Essays of Arthur Schopenhauer*
- Lesson 3: *Hamlet,* **Act II, i** (sample tasks)
- Lesson 4: *Hamlet,* **Act II, ii**
- Lesson 5: *Hamlet,* **Act III, i**, (sample tasks)
- Lesson 6: Film clips of Hamlet's "To Be or Not to Be" soliloquy from multiple versions of *Hamlet* (sample tasks)
- Lesson 7: *Hamlet,* **Act III, ii-iii**, and excerpt from *The Essays of Arthur Schopenhauer*
- Lesson 8: *Hamlet,* **Act III, iv to Act IV, i**, "Hamlet and His Problems," and "The Real or Assumed Madness of Hamlet" (sample tasks)
- Lesson 9: *Hamlet,* **Act IV, ii-iii**
- Lesson 10: *Hamlet,* **Act IV, iv**, and "The Love Song of J. Alfred Prufrock" (sample tasks)
- Lesson 11: *Hamlet,* **Act IV, v, to Act V, i**, and *Ophelia* (sample tasks)
- Lesson 12: "The Lady of Shalott" and *The Lady of Shalott*
- Lesson 13: *Hamlet* (culminating writing task)
- Lesson 14: *Hamlet,* Act **V, ii**
- Lesson 15: "The Cask of Amontillado" (cold-read task)
- Lesson 16**:** "New Words in *Hamlet*?" (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

One definition of madness is "mental delusion or the eccentric behavior arising from it." But Emily Dickinson wrote:

> Much madness is divinest Sense—
> To a discerning Eye—

Novelists and playwrights have often seen madness with a "discerning Eye." In *Hamlet*, the apparent madness or irrational behavior of several characters plays an important role. Does Shakespare view madness with a "discerning Eye" in *Hamlet*? Are the actions of his "mad" characters "divinest Sense" or are they simply exhibiting "eccentric behavior"? Analyze the origins and the impact of a character's apparent madness on the central ideas of the text. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.10)

Teacher Note: *Students should write a multi-paragraph explanatory essay that examines the complex issue of madness in* Hamlet*, introduces and develops a topic, cites and organizes strong and relevant textual evidence, uses varied transitions to create cohesion, uses precise language, establishes and maintains a formal style and objective tone, and provides a related conclusion. (RL.11-12.1, W.11-12.2 a-f, W.11-12.4, W.11-12.5, W.11-12.10) The completed writing should use general academic and domain-specific words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and employ a variance of syntax for effect. (L.11-12.2b, L.11-12.3a, L.11-12.6) (**Note:** Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability, e.g., using appropriate organization and style or correct grammar and punctuation.)* (W.11-12.4, W.11-12.5)

***Prompt adapted from the 2001 Advanced Placement Literature and Composition Exam*[2]

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

[2] http://www.collegeboard.com/prod_downloads/ap/students/english/eng_lit_01.pdf

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Revenge and madness • **Themes**: Appearance of madness versus calculated distemper • **Text Use**: Development of characters to impact the theme of a text	**This task assesses:** • Analyzing the impact of character development on theme • Citing strong textual evidence to support analysis of character development	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 4 • Lesson 11 (sample tasks included) **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 13 (use this task)

COLD-READ TASK[3]

Read "The Cask of Amontillado"[4] by Edgar Allan Poe independently and then **answer** a combination of multiple-choice and constructed-response questions[5] about the text and in comparison to the other texts in the unit, using evidence for all answers. Sample questions:

1. In "The Cask of Amontillado," Montresor states, "I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong." Analyze the impact of Poe's choice of introducing his first-person narrator this way. (RL.11-12.3) How are Montresor's philosophies developed as central ideas over the course of the story? How do these ideas relate to the central idea of *Hamlet*? (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.10)

2. During Fortunato's coughing fit, Montresor insists they return to the festival, as he is worried about the cold and damp surroundings making Fortunato ill. Fortunato responds by saying, "Enough...the cough is a mere nothing; it will not kill me. I shall not die of a cough." What is ironic about these lines? (RL.11-12.6) How do the continued pleas from Montresor to turn back further develop the narrator's character? (RL.11-12.3, L.11-12.5)

3. Analyze the impact of Poe's specific word choices on meaning and tone in the following: "We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame." (RL.11-12.4) How do Poe's word choices and descriptive language help to develop one or more central ideas of the text? (RL.11-12.2, RL.11-12.4)

4. In typical Poe style, "The Cask of Amontillado" ends with the death of a main character. Reread the final lines of the text.

   > No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labour. I forced the last stone into its position; I plastered it up. Against the new masonry I reerected the old rampart of bones. For the half of a century no mortal has disturbed them.
   >
   > In pace requiescat!

   Analyze how Poe's choice to provide a tragic ending contributes to the overall structure and meaning of "The Cask of Amontillado." How does the addition of the Latin phrase support or contrast the final effect? (RL.11-12.4, RL.11-12.5, RL.11-12.10)

   Access more text-dependent questions[6] for "The Cask of Amontillado."

[3] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[4] http://www.ibiblio.org/ebooks/Poe/Amontillado.pdf

[5] Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Revenge and madness • **Themes**: Appearance of madness versus calculated distemper • **Text Use**: Development of characters to impact the theme of a text	**This task focuses on:** • Reading and understanding complex texts • Writing in response to texts	**Read and understand text:** • Lesson 1 (sample tasks included) • Lesson 2 • Lesson 7 • Lesson 9 • Lesson 14 **Express understanding of text:** • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 12 • Lesson 15 (use this task)

[6] http://www.achievethecore.org/file/601

EXTENSION TASK[7]

"The more closely you look at a word the more distantly it looks back." (Karl Krauss)

Read "New Words in *Hamlet*?" and determine the author's central ideas. Use the following questions to brainstorm for this task:

> What is the significance of the research into the words Shakespeare uses in *Hamlet*?
>
> How does this emphasize the importance of word choice?
>
> Reread the last line of the article: "*Hamlet* is the supreme example of Shakespeare's delight in and command of *fresh* and forceful words." Brainstorm a list of words from *Hamlet* that exemplify this quote.

Then, choose a single, repeated word from *Hamlet* and investigate the significance of that word in terms of specific and central issues in the play. (RL.11-12.1, RL.11-12.2, RL.11-12.4) Use the online Oxford English Dictionary (OED),[8] to discover the word's evolution and multiple meanings, and then apply that knowledge to lines in the play to examine the various interpretations that can result. (RL.11-12.3, RL.11-12.4, RL.11-12.7, L.11-12.4c)

Then write a multi-paragraph argumentative essay that introduces a claim about the significance of that word in terms of specific and central issues in the play; cites strong and thorough textual evidence; organizes reasons and evidence logically; creates cohesion through words, phrases, and clauses; establishes and maintains a formal style and objective tone; and provides a related conclusion. (RL.11-12.1, RL.11-12.2, RL.11-12.4, W.11-12.1a-e, W.11-12.4, W.11-12.5, W.11-12.10) Your completed writing should use grade-appropriate words and phrases and demonstrate command of the conventions of standard English grammar and usage, punctuation (observing hyphenation conventions), and spelling. (L.11-12.1, L.11-12.2a-b, L.11-12.6)

Present your findings to the class, conveying a clear and distinct perspective with organization, development, substance, and style appropriate to task, purpose, and audience. (SL.11-12.4, SL.11-12.6) Make strategic use of digital media, such as graphs or audio, to enhance understanding of your findings and add interest. (SL.11-12.5)

Links to a directions and possible word lists are available in "What's in a Word?"[9] from the University of Chicago, along with student exemplar essays.[10]

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[7] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[8] http://www.oed.com/

[9] http://shakespeareatchicago.uchicago.edu/plays/hamlet/hamletassign1.shtml

[10] http://shakespeareatchicago.uchicago.edu/assignments/hamlet1/hamlet1.shtml

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Revenge and madness • **Themes**: Appearance of madness versus calculated distemper • **Text Use**: Development of characters to impact the theme of a text	**This task focuses on:** • Conducting research • Writing an argument • Presenting information	**Express understanding of text:** • Lesson 8 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 12 • Lesson 16 **(use this task)**

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[11] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE

LESSON 1:[12]
 	
Hamlet, **Act I, i-iii**, William Shakespeare
	TEXT DESCRIPTION: Shakespeare introduces the main characters and central conflicts in these first scenes of the play. Men tell the young Prince Hamlet of a ghost who resembles his dead father. The reader is introduced to the new king, Hamlet's uncle Claudius, at court celebrating after marrying Hamlet's mother, Gertrude. Laertes, leaving for school, warns his sister, Ophelia, about the attentions of Prince Hamlet as his father, Polonius, gives him advice.
	
	TEXT FOCUS: The first scene allows students to analyze the impact of Shakespeare's structural choices in beginning his play, such as an unnerving setting, uneasy watchmen, and spooky apparition. (RL.11-12.5) For the next scenes, students continue to analyze the impact of Shakespeare's choices in setting, characterization, and introduction of conflict. (RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.10)
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read along with an audio version of *Hamlet*, **Act I, scene one, then independently reread the scene along with scenes two and three while annotating in a reading log. Using sticky notes, students discuss Hamlet's character traits, then end the lesson by writing about Shakespeare's choices in structure and characterization.**
	
	READ AND UNDERSTAND THE TEXT:
	
	• **NOTE**: Although students have had previous exposure to Shakespearean drama, some students will continue to find the language difficult. It is important to strike a balance between independent reading and exposure to a fluid audio reading of the text.
	• Begin the play by having students listen to a dramatic audio version of the first scene. Provide students a copy of the text so that they can follow along as the listen to the audio.
	• Assign the same scene for independent close reading, instructing students to annotate the text in a reading log. Student should consider:
	  o How does Shakespeare craft this scene for dramatic impact? (RL.11-12.5)
	  o What particular elements contribute to this impact? (RL.11-12.3)
	• Assign scenes II and III for independent reading and annotation in students' reading log. Students should consider:
	  o Which characters give us insight into Hamlet as a character? (RL.11-12.3)
	  o What do we learn from them about the prince? What evidence from the text renders the characters' information reliable or unreliable? (RL.11-12.1, RL.11-12.3)

[12] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	• Allow students to discuss their annotations and thoughts in pairs or small groups. As students work, provide them sticky notes so they can write adjectives describing Hamlet on the front and the character's name who provided the information on the back. • Facilitate a whole-class discussion of Hamlet's character. o Allow groups to post sticky notes on the board in groupings of like characteristics and share which character provided the reader with the insight. o After all groups have shared and discussed Hamlet's traits and character, discuss the adjectives in the groupings and what makes them similar. o Finally, allow the class to synthesize the adjectives in each group into one character trait, using a grade-appropriate word as a label. For example, *sad, depressed, moody, unhappy, miserable,* and *gloomy* should be grouped together and could be labeled "melancholy." (L.11-12.6) • Note: Students should repeat this same activity for the character of Gertrude, using descriptions of her from Hamlet and the ghost. By the end, they should have a clear understanding of two main characters and how an author uses other characters to introduce and develop our perceptions of them. **EXPRESS UNDERSTANDING:** • In their reading logs, instruct students to answer the following questions in paragraph form, citing specific examples from the text: o How do Shakespeare's choices about how to begin the play establish the mood and heighten conflict of the play? (RL.11-12.3, RL.11-12.5) o How does Shakespeare use other characters to introduce and develop our perceptions of the main character, Hamlet? (RL.11-12.3)
LESSON 2: *Hamlet*, **Act I, iv-v**, William Shakespeare Excerpt from *The Essays of Arthur Schopenhauer*, Arthur Schopenhauer	**TEXT DESCRIPTION:** In these scenes, Hamlet, Horatio, and guards wait for the ghost, and once the ghost of his father appears, it beckons Hamlet to follow. Although his companions caution him about possible evil purposes of the ghost, Hamlet follows the ghost and urges it to speak. The ghost then asks Hamlet to avenge his murder by his brother, who now is married to his wife. After swearing to avenge his father' death, Hamlet swears his companions to secrecy and tells them that he will assume an "antic disposition" to others. Arthur Schopenhauer's essay explores the nature of envy and how it takes root "in the human breast." He explains which type of envy is tempered by conceit and which induces the desire for revenge. **TEXT FOCUS:** Pairing Act I, iv and v of *Hamlet* with the excerpt **by** Schopenhauer allows students to determine and analyze how Shakespeare develops the central ideas of envy and revenge and thereby instills character motivation for the rest of the play. (RL11-12.2, RL.11-12.3) In order to maximize the impact of Hamlet's exchange with the ghost, have students listen to the audio of those two scenes followed by an independent reading and annotation in their reading logs. Assign the excerpt for independent reading as well, instructing students to highlight phrases that relate to Hamlet or Claudius.(RL.11-12.10)

TEXT SEQUENCE	TEXT USE
LESSON 3: *Hamlet*, **Act II, i**, William Shakespeare	**TEXT DESCRIPTION:** After instructing Reynaldo to spy on his son, Polonius talks with his daughter, Ophelia, about Prince Hamlet's recent behavior. From Ophelia's description, it is obvious that Hamlet's plan of feigned madness is under way. Polonius erroneously concludes that Hamlet is madly in love with his daughter, and he plans to tell this to Claudius. **TEXT FOCUS:** These scenes represent the students' first glimpse at the "madness" of Prince Hamlet, allowing students to analyze the impact of Shakespeare's use of Ophelia's story in developing the character of Hamlet and in advancing the plot. (RL.11-12.1, RL.11-12.3, RL.11-12.5) Attention can be focused on the introduction and development of minor characters Ophelia and Polonius. (RL.11-12.3) **MODEL TASKS** **LESSON OVERVIEW:** Students read and annotate Act II, scene ii, in pairs. Then, u**sing sticky notes, students discuss Hamlet's character traits and end the lesson by writing about Shakespeare's choices in structure and characterization.** **READ THE TEXT:** • Assign this scene to be read in pairs or small groups, instructing students to continue their annotations in their reading log. (RL.11-12.10) **UNDERSTAND THE TEXT:** • Provide sticky notes to the small groups and instruct them to complete the same activity from Lesson 1 by listing adjectives describing Hamlet on the front and the character who revealed the information on the back. Again, have groups post sticky notes in similar groupings on the board. **EXPRESS UNDERSTANDING:** • Instruct students to answer the following questions in their reading logs in multi-paragraph form, citing specific examples from the text. o How does Shakespeare use Ophelia's story to develop the character of Hamlet and to advance the plot? (RL.11-12.3, RL.11-12.5) o What aspects of Ophelia's story indicate Hamlet's madness is real, and which indicate that it is just part of his "antic disposition"? (RL.11-12.1)
LESSON 4: *Hamlet*, **Act II, ii**, William Shakespeare	**TEXT DESCRIPTION:** In *Hamlet*, **Act II, ii,** Claudius instructs Hamlet's friends Rosencrantz and Guildenstern to seek out the mystery of Hamlet's recent lunacy, then listens to Polonius's conjectures about Hamlet and Ophelia. To prove his theory, Polonius tries to engage Hamlet in conversation, but the prince evades his questions. Delighted, then suspicious of his friends, Hamlet forces Rosencrantz and Guildenstern to admit that they were sent to spy on him. The focus changes with the introduction of the players, and Hamlet plans to use a play to get proof of Claudius's guilt. In *Rosencrantz and Guildenstern*

TEXT SEQUENCE	TEXT USE
Rosencrantz and Guildenstern Are Dead, excerpts from Acts I and II, Tom Stoppard *Rosencrantz and Guildenstern are Dead,* Tom Stoppard, selected scenes, here, here, and here	*Are Dead*, **Tom Stoppard intersperses the text of his absurdist play with the real text of *Hamlet*, and in these scenes, the friends engage in a game of "questions" in order to prepare to question Hamlet and uncover the cause of his affliction. The links connect to the same scenes from the 1990 film directed by Stoppard.** **TEXT FOCUS:** As students seek to analyze Hamlet's "antic disposition," the sarcasm and irony Hamlet uses with Polonius offers rich context in which to build a case. (RL.11-12.3, RL.11-12.6, RL.11-12.10) Similarly, the excerpts from *Rosencrantz and Guildenstern Are Dead* provide an absurdist view of the original text, allowing students to discern Stoppard's point of view by distinguishing what is directly stated from what is really meant. (RL.11-12.2, RL.11-12.6) Stoppard's structural choices in his integration of original source text with his absurdist play provide ample opportunities to analyze how structural choices contribute to overall meaning and aesthetic impact. (RL.11-12.5) The film clips allow students to evaluate a film adaptation directed by the author of the original text. (RL.11-12.7) To develop appreciation for the dialogue of both the Shakespeare and Stoppard text, facilitate a read-aloud of *Hamlet*, **Act II, ii**, and *Rosencrantz and Guildenstern Are Dead*. **Follow up with a whole-class viewing of the film clips.**
LESSON 5: *Hamlet*, **Act III, i**, William Shakespeare	**TEXT DESCRIPTION:** In this pivotal scene, Claudius and Polonius plan to spy on an arranged meeting between Ophelia and Hamlet to verify Polonius's theory. Hamlet gives a soliloquy, "To be or not to be," contemplating suicide, then lashes out at Ophelia. Claudius is convinced that Hamlet's madness stems from inner turmoil and decides to send him to England. **TEXT FOCUS:** A close reading of this act allows students to focus on mood, tone, irony, point of view, theme, and the author's purpose. (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.6) The process of writing an argumentative essay focuses on writing a claim, creating an outline, developing a claim with textual evidence, using words and phrases to create cohesion, writing and introduction and a conclusion, and revising by rereading. (W.11-12.1, W.11-12.1a, W.11-12.1b, W.11-12.1c, W.11-12.1e, W.11-12.5) **MODEL TASKS** **LESSON OVERVIEW:** Students participate in a close reading of Act III, scene one, then plan, draft, revise, and edit an argumentative essay on theme. **READ THE TEXT:** • Have students read along with audio to engage them in a first reading and analysis of Act III, i. (RL.11-12.10)

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Access a close reading sample lesson[13] for *Hamlet*. The lesson is divided into six sections, focusing on how an author develops mood, the impact of tone and irony on a text, point of view, how dialogue and action develop theme, and the author's purpose. • After engaging students in the first reading and analysis of Act III, I, of *Hamlet,* students should view the assignments and reread the text in groups or pairs multiple times for different purposes (e.g., analyzing the impact of word choice, tone, irony, the connection between dialogue and action, and theme). **EXPRESS UNDERSTANDING:** • Access a sequence of process-based writing lessons[14] for writing an argumentative essay about *Hamlet* that depends on a close reading of Act III, i. o After reading *Hamlet*, write an essay that explains how Shakespeare uses literary elements (irony, mood, tone, etc.) to develop two or more themes in the text. Use evidence from the text to support your explanation. o The lessons are presented in six sections: writing a claim, creating an outline, developing a claim with textual evidence, using words and phrases to create cohesion, writing an introduction and a conclusion, and revising by rereading. Across these lessons, students plan, draft, revise, and edit an argumentative essay taking a stance on how Shakespeare develops themes in this section of the drama.
LESSON 6: Film clips of Hamlet's "To Be or Not to Be" soliloquy from multiple versions of *Hamlet* (e.g., *Hamlet*, Michael Almereyda [2000];*Hamlet*, Kenneth Branagh [1996]; *Hamlet*, Franco Zeffirelli [1990])	**TEXT DESCRIPTION:** *Hamlet*, **Act III, i**, contains one of the most famous soliloquies of English literature, and directors and actors have interpreted it in various ways on film. **TEXT FOCUS:** From emotional pauses to setting, performances of Hamlet's "To Be or Not to Be" soliloquy differ, allowing for the analysis and evaluation of multiple interpretations of the source text. (RL.11-12.7) **MODEL TASKS** **LESSON OVERVIEW:** Students view film clips of Act III, scene one, as a class while evaluating the setting, acting, and cinematography. They participate in a discussion about the complexity of Hamlet's character, then debate which film version is the better interpretation. Students end the lesson by writing an argument to defend their claim.

[13] http://learnzillion.com/lessonsets/435-close-reading-shakespeare-hamlet-act-3-scene-1
[14] http://learnzillion.com/lessonsets/631-writing-argumentative-essays-about-hamlet

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • View different film clips of Hamlet's "To Be or Not to Be" soliloquy as a whole class while students use a graphic organizer to evaluate how each version interprets the source text. The graphic organizer should have a column for each film version the class is viewing and rows specifying what aspects of the film clip students are to evaluate (e.g., setting, acting, and cinematography). (RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.7) Use this video[15] as a model, or use "To Be or Not to Be—Appreciating the Language and Interpreting the Meaning of Hamlet's Soliloquy"[16] from Folger Shakespeare Library and "Hamlet and Mediation: The Film's the Thing"[17] from the University of Chicago as guides. **UNDERSTAND THE TEXT:** • After viewing, write the following on the board: "Hamlet is nobody's glass-man, and the dark and troubled workings of his mind are difficult, even for Freudians." (Bosley Crowther, 1948 *New York Times* review) • Have students use their graphic organizer notes to share differences they noted in setting, acting, and cinematography of each film clip. (RL.11-12.1, RL.11-12.3, RL.11-12.5, RL.11-12.7) • Facilitate a discussion on the challenges of portraying such a complex character on screen, and discuss which version students feel portrays the intentions of the source text most accurately. (RL.11-12.7) • Conduct a simple poll to narrow the choices of the best version of Hamlet's soliloquy. • Debate the following question using a philosophical chairs debate:[18] Which film is the better interpretation of Shakespeare's *Hamlet*, capturing "the dark and troubled workings of his mind"? (RL.11-12.7) o Form two student-led groups—each supporting a different film version. Have students work together (defining individual roles as necessary) to form written opening arguments and collect supporting evidence (from the anchor text and films) with the goal of convincing as many classmates as possible to join their side. (RI.11-12.1, SL.11-12.1a-b, W.11-12.8a-b, W.11-12.10) o During the debate, students form two lines facing each other, with each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others' claims with relevant ideas. (SL.11-12.1a-c, SL.11-12.4, SL.11-12.6)

[15] https://www.youtube.com/watch?v=RCJ4hKJvgJw
[16] http://www.folger.edu/eduLesPlanDtl.cfm?lpid=862
[17] http://shakespeareatchicago.uchicago.edu/plays/hamlet/hamletassign2.shtml
[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	o As students delineate the claims of the "other side" and evaluate the soundness of the reasoning and sufficiency of the evidence, they may acknowledge new ideas and strong evidence by the "other side" and modify their own views. o To represent their change in views, they will "switch sides" by physically moving to the other line. (SL.11-12.1d, SL.11-12.3) **EXPRESS UNDERSTANDING:** • After the debate, students should write a paragraph that introduces their final claim: Which version of Hamlet best captures the "dark and troubles workings of his mind"? Prompt students to acknowledge the opposing claim, and support their claim with logical reasoning and relevant evidence to demonstrate an understanding of the text. (RL.11-12.1, W.11-12.1a-b, W.11-12.9a, W.11-12.10)
LESSON 7: *Hamlet*, **Act III, ii-iii**, William Shakespeare Excerpt from *The Essays of Arthur Schopenhauer*, Arthur Schopenhauer	**TEXT DESCRIPTION:** Scene ii contains *The Mousetrap*, the play-within-the-play reenactment of Hamlet's father's murder, which Hamlet uses to gauge the guilt of his uncle. Claudius reacts to the scene by calling for lights and storming out of the room, convincing both Hamlet and Horatio of the king's guilt. In scene three, Polonius plans to hide during Hamlet's meeting with his mother, and then Claudius soliloquizes as he attempts to pray for forgiveness for murdering his brother. Hamlet enters, but refrains from killing his uncle as he fears Claudius's sins would be forgiven. Schopenhauer's essay explores the nature of envy and how it takes root "in the human breast." He explains which type of envy is tempered by conceit and which induces the desire for revenge. **TEXT FOCUS:** Pairing Act III, ii-iii, of *Hamlet* and revisiting the excerpt **by** Schopenhauer allow students to analyze how Shakespeare further develops the central ideas of envy and revenge and their effects on the characters. (RL11-12.2, RL.11-12.3, RL.11-12.10) These scenes also offer an opportunity for a thorough discussion and analysis of Shakespeare's structural choice to include a "play within the play" and its impact on the central idea, plot, and characters. (RL11-12.2, RL.11-12.3, RL.11-12.5) Since these scenes contain pivotal insight into Claudius's guilt and Hamlet's inaction, assign reading in small groups followed by whole-class discussion. Have students revisit the excerpt from *The Essays of Arthur Schopenhauer* to determine whether Claudius's confession deepens their understanding of the text.
LESSON 8: *Hamlet*, **Act III, iv, to Act IV, i**, William Shakespeare "Hamlet and His Problems," T. S. Eliot	**TEXT DESCRIPTION:** In his confrontation with Gertrude, Hamlet murders Polonius, who is hiding behind the tapestry. When the queen attempts to chastise him, Hamlet challenges his mother with Claudius's sin and her wrongs, contrasting the old king with the new. The ghost appears to remind Hamlet he is not to seek vengeance on Gertrude, and Hamlet informs her that he is only playing mad. In T. S. Eliot's criticism, "Hamlet and His Problems," he states that *Hamlet* **is "most certainly an artistic failure," asserting that Shakespeare's version deals with the effect of a mother's guilt on her son. In "The Real or Assumed Madness of Hamlet," Simon Blackmore argues that the character of Hamlet is only feigning madness as a means to an end, despite the many critical interpretations that assert he is truly mad.**

TEXT SEQUENCE	TEXT USE
"The Real or Assumed Madness of Hamlet," Simon Blackmore	**TEXT FOCUS:** Pairing this scene from *Hamlet* with the two informational texts gives students insight into the madness of the character. Students analyze how Shakespeare develops the father/mother relationship and the effects vengeance has on the actions and attitudes of the characters. (RL.11-12.3) By determining two or more central ideas of "Hamlet and His Problems" and "The Real or Assumed Madness of Hamlet" and analyzing how they build on one another, students evaluate the different perspectives of the authors. (RI.11-12.2) **MODEL TASKS** **LESSON OVERVIEW:** Students read and discuss Hamlet's disposition in Act III, scene four, and Act IV, scene one. Then they read and discuss two articles on Hamlet's madness in preparation for a Socratic seminar on the real or feigned madness of the main character. Students complete the lesson by writing an argument to defend their claim. **READ AND UNDERSTAND THE TEXT:** • In order to facilitate discussion and preparation for the Socratic seminar, conduct a whole-class reading of ***Hamlet***, **Act III, iv to Act IV, i** while students continue to **annotate in the reading log they began in Lesson 1**. • Facilitate a whole-class discussion on Hamlet's treatment of his mother and Gertrude's impressions of her son. Possible discussion questions include: o How does Shakespeare use repetition and parallel syntax in the opening lines of Act III, scene four, to emphasize Hamlet's frustration with his mother? (RL.11-12.3, L.11-12.3a) o What is the impact of Shakespeare's word choice, use of allusion, and imagery on Gertrude as Hamlet forces his mother to look upon the "counterfeit presentment of two brothers"? (RL.11-12.4, L.11-12.5) o At the end of Act III, scene four, Hamlet asks his mother not "to ravel all this matter out,/That I essentially am not in madness,/But mad in craft." Based on Shakespeare's development of Gertrude, does she believe her son? Cite evidence to support your claim. (RL.11-12.1, RL.11-12.3) o In Act IV, scene one, Gertrude tells Claudius that Hamlet is "(m)ad as the sea and wind when both contend/Which is the mightier." How does this compare or contrast with her interaction with Hamlet in the previous scene? • Assign a small-group reading of "Hamlet and His Problems" and "The Real or Assumed Madness of Hamlet." (RI.11-12.10) o Instruct students to use a T-chart to note each author's differing ideas on Hamlet's madness. o Then, as a whole class, discuss how the language, tone, and point of view of the authors develop the central ideas of both texts. (RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.6, L.11-12.5a-c)

TEXT SEQUENCE	TEXT USE

	• Discuss how the authors develop the complex set of ideas in each text. (RI.11-12.3)
	  o How does Blackmore's use of counterargument and analogy contribute to the persuasiveness of his argument? (RI.11-12.5, RL.11-12.6)
	  o What does Eliot mean when he writes, "*Hamlet* is a stratification"? (RL.11-12.4, L.11-12.4)
	  o How does Eliot use the idea of *Hamlet* as a "stratification" to structure his claim? (RI.11-12.5)
	• Then conduct a modified Socratic seminar[19] based on the following questions:
	  o What were Shakespeare's intentions in creating the "disposition" of his character Hamlet?
	  o Is Hamlet's madness feigned or unfeigned?
	  o Or is it as Eliot asserts, "less than madness and more than feigned"?
	  o How do Elliot and Blackmore's arguments about the source of Hamlet's problems affect your understanding of the main character?
	Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RL.11-12.1, W.11-12.8) During the seminar, divide the class into two circles (inner and outer). (SL.11-12.1b) Then have the inner circle discuss the questions for a certain time limit. (SL.11-12.1c, d; SL.11-12.4; SL.11-12.6) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (SL.11-12.3) Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet[20]. Then swap positions of the circles and repeat the process. (W.11-12.6, SL.11-12.2)
	EXPRESS UNDERSTANDING:
	• Following the seminar, instruct students to write a well-developed essay in a timed setting in response to the seminar question: Is Hamlet's madness feigned or unfeigned? Use evidence from all three texts to support your answer. Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar. (W.11-12.1, W.11-12.4, W.11-12.10)
	• Ask students to personify madness as a character in the play. Divide students into groups and assign each group a different character from the play (Hamlet, Ophelia, Gertrude, Polonius, etc.). As a group, have students write a soliloquy to madness that the assigned character will recite at some point in the play. (W.11-12.3a-e, W.11-12.4, SL.11-12.1a-b, L.11-12.1a-b, L.11-12.2a-b, L.11-12.3a, L.11-12.6) A video of a similar lesson is available here[21].

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[20] https://todaysmeet.com/
[21] http://videolibrary.louisianabelieves.com/library/11th-and-12th-grade-ela-lesson-on-composing-and-performing-a-soliloquy

TEXT SEQUENCE	TEXT USE
	• Have students perform their soliloquies and gather feedback from peers whether the soliloquy adequately represents the assigned character and Shakespeare's language and style. (RL.11-12.3, RL.11-12.4, RL.11-12.6, SL.11-12.c-d, SL.11-12.3, SL.11-12.4, SL.11-12.6) • Prompt students to revise their soliloquies based on peer feedback and publish them. (W.11-12.5, W.11-12.6) • Following the performance of their soliloquy, have students independently write an argumentative essay in which they determine where their soliloquy would best fit in the play based on the plot, character, and theme development. (W.11-12.1a-e, W.11-12.4, W.11-12.9a, W.11-12.10, L.11-12.1, L.11-12.2a-b, L.11-12.3a) Within their essay, students should assess how the inclusion of the additional soliloquy will alter the meaning of the play based on what it reveals about the plot, characters, or themes of the play. (RL.11-12.2, RL.11-12.3, RL.11-12.5) *(**Teacher Note:** This task could begin here and be completed closer to the end of the play, so students have a deeper understanding of each element before making their determination of where the soliloquy would best fit.)*
LESSON 9: ***Hamlet*, Act IV, ii-iii, William Shakespeare**	**TEXT DESCRIPTION:** In scenes ii and iii, Hamlet is confronted about the location of Polonius's body as Claudius schemes for Hamlet to have an accident while en route to England. **TEXT FOCUS:** These two scenes afford students the opportunity to analyze Hamlet's use of irony and witticism with Rosencrantz, Guildenstern, and Claudius as they evaluate whether Hamlet's actions support his characterized madness. (RL.11-12.2, RL.11-12.3, RL.11-12.6) A discussion of dramatic irony as Claudius reveals his plans for Hamlet in England is also pertinent. (RL.11-12.3, RL.11-12.5, RL.11-12.6) To develop an appreciation for the fast-paced dialogue and witticism of Hamlet in these scenes, facilitate either a read-aloud of these scenes or a read-along with a dramatic audio followed by whole-class discussion and analysis. (RL.11-12.10)
LESSON 10: ***Hamlet*, Act IV, iv**, William Shakespeare "The Love Song of J. Alfred Prufrock," T. S. Eliot	**TEXT DESCRIPTION:** In scene iv, Hamlet, Rosencrantz, and Guildenstern meet with Fortinbras's captain before boarding the ship to England. Hamlet is left alone to ponder his own inaction, contrasting himself with Fortinbras. T. S. Eliot's "The Love Song of J. Alfred Prufrock**" is a modernist "drama of literary anguish"** that depicts the frustrated inaction of an insecure man. **TEXT FOCUS:** Reading this poem with Hamlet's soliloquy hones in on the central idea of the character's anguish of inaction. (RL.11-12.2) Students can analyze the intricacies inherent in the characters of Hamlet and Prufrock, distinguishing what the characters directly state from the reality of their situations. (RL.11-12.3, RL.11-12.6, RL.11-12.10) **MODEL TASKS** **LESSON OVERVIEW:** Students read and analyze "The Love Song of J. Alfred Prufrock" in pairs or small groups, then participate in a whole-class discussion about allusion, imagery, and theme. Students then read ***Hamlet*, Act IV, iv, independently followed by whole-class discussion and analysis. Finally, students participate in a Socratic seminar discussing the causes of inaction for Hamlet and Prufrock and write a claim on the same topic.**

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Prepare for a Socratic seminar,[22] have students work in pairs or small groups to analyze "The Love Song of J. Alfred Prufrock" using the TP-CASTT[23] strategy or this sample graphic organizer[24] as they annotate the poem. Students should note the specific words, figurative language, images, and allusions the author uses. • As a class, discuss how symbols, allusions, and contrasts deepen students' understanding of the speaker's obsessions and inactions. • Following the analysis, conduct a class discussion focused on the following: o Summarize what happens in this poem. Support any interpretations with specific details from the poem. (RL.11-12.1, RL.11-12.2) o How do Eliot's structural choices and use of repetition contribute to your understanding of the inner workings of the speaker's mind? (RL.11-12.5) o Interpret the following lines: "When the evening is spread out against the sky/Like a patient etherized upon a table." (RL.11-12.4) Explain how Eliot uses imagery to dehumanize people in modern life and to suggest that inanimate objects are alive. (RL.11-12.4) o Reread lines 111-119, "No! I am not Prince Hamlet…" Analyze the role of Eliot's allusion to Hamlet in Prufrock's self-conception. (L.11-12.5) Does Eliot develop Prufrock as an indecisive character resembling Hamlet, or is the speaker correct in insisting he is just "an attendant lord"? (RL.11-12.3, RL.11-12.6) o What is a theme of the poem, and how does the author develop the theme? (RL.11-12.2) • After a whole-class discussion of "The Love Song of J. Alfred Prufrock," assign independent reading and annotation in reading logs of ***Hamlet***, **Act IV, iv.** Advise students to pay particular attention Hamlet's soliloquy at the end of the scene. Come back as a whole class to discuss how the language, tone, and point of view of the speaker develop the central ideas of both texts. (RL.11-12.2, RL.11-12.4, RL.11-12.6, L.11-12.5a-b) • Write these two quotes on the board and instruct students to paraphrase each quote: o "Iron rusts from disuse; water loses its purity from stagnation...even so does inaction sap the vigor of the mind." (Leonardo da Vinci) o "A thought which, quarter'd, hath but one part wisdom/And ever three parts coward." (*Hamlet*, IV, iv, 42-43)

[22] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[23] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[24] http://edsitement.neh.gov/sites/edsitement.neh.gov/files/worksheets/Navigating%20Modernism_Prufrock%20Analysis%20Worksheet.pdf

TEXT SEQUENCE	TEXT USE

	• Discuss how the authors develop the complex character in each text. (RI.11-12.3)
	  o How does the paralyzing inaction of both characters affect their mental state? (RL.11-12.3)
	  o How do Prufrock and Hamlet view their own paralysis?
	
	• Conduct a modified Socratic seminar[25] (fishbowl discussion) based on the following questions:
	  o What is the cause of the paralyzing inaction that plagues both Hamlet and Prufrock?
	  o Is it wisdom, cowardice, or an infirmity of the mind?
	  o How do Shakespeare and Eliot introduce and develop these complex characters? (RL.11-12.3)
	
	Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RL.11-12.1, W.11-12.8) During the seminar, divide the class into two circles (inner and outer). (SL.11-12.1b) Then have the inner circle discuss the questions for a certain time limit. (SL.11-12.1c, d; SL.11-12.4; SL.11-12.6) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (SL.11-12.3) Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet[26]. Then swap positions of the circles and repeat the process. (W.11-12.6, SL.11-12.2)
	
	EXPRESS UNDERSTANDING:
	
	• Instruct students to write an essay in a timed setting in which they develop a position on the seminar question: What is the cause of the paralyzing inaction that plagues both Hamlet and Prufrock? Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar. (W.11-12.1, W.11-12.4, W.11-12.10)

LESSON 11: *Hamlet*, **Act IV, v, to Act V, i**, William Shakespeare *Ophelia*, Henrietta Rae *Ophelia*, John Everett Millais	**TEXT DESCRIPTION:** Gertrude and Claudius witness Ophelia in a mad state while her brother returns home to news of his father's death. Claudius convinces Laertes that Hamlet is the cause of all his problems, and incites him to challenge Hamlet, who is retuning, to a duel with a poisoned sword. Ophelia has drowned, and Hamlet interrupts the burial, claiming he is the one who truly loved her. *Ophelia* by Henrietta Rae depicts Ophelia holding her flowers as Gertrude and Claudius look on with concern. *Ophelia* by John Everett Millais illustrates Ophelia in the river before she drowns. **TEXT FOCUS:** As these scenes explore the results of Hamlet's inaction, students can analyze the impact of Shakespeare's characterization of Ophelia's madness. (RL.11-12.3) These two works of art present different interpretations of Ophelia, one in her madness, one in her death. Student will analyze the different interpretations and evaluate how each work interprets Shakespeare's character. (Rl.11-12.7)

[25] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[26] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
	MODEL TASKS **LESSON OVERVIEW:** Students explore basic elements of art and design in order to interpret visual clues in a selection of fine art that correlate to selected scenes from **Act IV, scene five, and Act V, scene one. Finally, students analyze the artists' interpretation of the source text in writing.** **READ THE TEXT:** • Allow students to listen to a dramatic reading of **Act IV, v, to Act V, I, as they read along.** • **Then have students independently close read and annotate the text in their reading logs for Act IV, v, lines 1-224 and Act IV, vii, lines 187-208. (**RL.11-12.10) **UNDERSTAND THE TEXT:** • These sample lesson plans from the Folger Shakespeare Library (here[27] and here[28]) are written for *Othello*, Act V, scene ii, and related art. The strategies in these plans can be used for this lesson's text. Use these sample lessons and simply substitute *Hamlet,* **Act IV, v, lines 1-224, and Act IV, vii, lines 187-208,** and the fine art depictions of Ophelia (***Ophelia*** by Henrietta Rae and ***Ophelia*** by John Everett Millais). **EXPRESS UNDERSTANDING:** • Following the activity, have students write an essay in a timed setting in which they respond to the following: What is each artist's approach and emphasis in portraying Ophelia, and how accurate are these interpretations of Shakespeare's source text? Prompt the students to introduce and organize their topic and develop it by selecting details and textual evidence to justify their analysis. (RL.11-12.1, RL.11-12.7, W.11-12.2, W.11-12.4, W.11-12.10)
LESSON 12: "The Lady of Shalott," Alfred, Lord Tennyson ***The Lady of Shalott***, John William Waterhouse (Art)	**TEXT DESCRIPTION:** Tennyson's ballad describes an ideal island setting for the Lady of Shalott, who is cursed to weave the reflected images that she views in a mirror, never looking directly at the world. As Lancelot passes, the lady stops weaving and looks out her window toward Camelot, bringing on a curse. She writes her name on a boat and floats down the river toward Camelot, dying before she reaches the palace. ***The Lady of Shalott*** by John William Waterhouse represents the scene in which the lady floats down the river.

[27] http://www.folger.edu/eduLesPlanDtl.cfm?lpid=943
[28] http://www.folger.edu/eduLesPlanDtl.cfm?lpid=944

TEXT SEQUENCE	TEXT USE
	TEXT FOCUS: Students explore how "The Lady of Shalott" and Ophelia from *Hamlet* **represent** women who are bound to and reminded of their social duty, but chose to pursue love. Both women die as a result of love that they never get to fully experience. (RL.11-12.9) Waterhouse's Pre-Raphaelite work provides students another artistic interpretation to analyze and evaluate in its interpretation of the source text. After having modeled the previous lesson on fine art and literature, assign both the poem and the painting for independent reading (using the TP-CASTT strategy[29]) and viewing. (RL.11-12.10)
LESSON 13: *Hamlet*, William Shakespeare	**TEXT DESCRIPTION:** As it is a culminating assessment of the anchor text, this task encompasses the entire play *Hamlet*. **TEXT FOCUS:** Students analyze the impact of a character's apparent madness or irrational behavior on the central ideas of the text and how that connection is developed through the author's word choices and structure. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.10) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 14: *Hamlet*, Act **V, ii**, William Shakespeare	**TEXT DESCRIPTION:** The final scene of the tragedy involves Hamlet's duel with Laertes, in which Claudius has poisoned both the sword and a cup of wine to ensure Hamlet's death. Hamlet apologizes to Laertes before the match, and despite gaining the first two hits, refuses the wine. His mother drinks the wine, toasting to her son's fortune. Both Hamlet and Laertes are wounded with the poisoned sword, and Laertes confesses to Hamlet. Hamlet stabs his uncle, then dies, approving Fortinbras as king of Denmark. **TEXT FOCUS:** The last scene of the play allows students to analyze how Shakespeare's tragic resolution contributes to the overall structure of the play. (RL.11-12.1, RL.11-12.5, RL.11-12.10) Since these scenes contain the tragic resolution of the play, assign reading in small groups followed by whole-class discussion.
LESSON 15: "The Cask of Amontillado," Edgar Allan Poe	**TEXT DESCRIPTION:** This short story presents a narrator, Montresor, enacting deadly revenge on a friend, Fortunato, who he feels has insulted him. Montresor lures Fortunato into his wine vault by appealing to his pride as a wine expert, and once there, chains him to a wall and bricks over the opening. **TEXT FOCUS:** Students analyze Poe's choices (first-person narrator and tragic ending), use of irony in character development, and word choices in setting tone. (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5, RL.11-12.6, RL.11-12.10) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Cold-Read Task

[29] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 16: "New Words in *Hamlet*?," Karen Kay	**TEXT DESCRIPTION:** This article sheds light on the popular remark that Shakespeare's *Hamlet* introduced over 600 new words into the English language. Kay explains that the "over 600" refers to words Shakespeare had not used in previous plays, but that the author did in fact use 170 words that were new to the English language. **TEXT FOCUS:** By determining the central idea of this text, students realize the importance of the words Shakespeare introduced into our language. (RL.11-12.2) **MODEL TASKS** **SAMPLE SUMMATIVE TASK:** Extension Task

UNIT: "POLITICS AND THE ENGLISH LANGUAGE"

ANCHOR TEXT

"Politics and the English Language" from *All Art Is Propaganda*, George Orwell (Informational)

RELATED TEXTS

Literary Texts (Fiction)

- *Pygmalion*, George Bernard Shaw (Drama)
- *The Importance of Being Earnest* (or here), Oscar Wilde (drama)

Informational Texts (Nonfiction)

- *The American Language*, H.L. Mencken
- "Babel or Babble?," *The Economist*
- "Sociolinguistics Basics" from *Do You Speak American?*, Connie Eble
- "How American Democracy Has Modified the English Language" from *Democracy in America*, Alexis de Tocqueville
- "Gathering Earth's Daughters" from *The Professor and the Madman*, Simon Winchester

Non-print Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- "Words That Shouldn't Be?: Sez Who?," *PBS.org* (Website)
- Clips of *My Fair Lady*, George Cukor (Film)
- "Aspects of English," *Oxford English Dictionary Online* (Website)

UNIT FOCUS

Students explore the impact language has on politics and social beliefs. They explore the evolution of language (drawing on the knowledge gained through previous research), consider how language evolves, and explore who controls language evolution. Through close reading of informational and literary texts, students determine an author's point of view or purpose in a text, analyzing rhetorical style and satire.

Text Use: Determine an author's central idea, point of view, purpose, and rhetorical style

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.6, RL.11-12.7, RL.11-12.10, RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.8, RI.11-12.9, RI.11-12.10

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.3a-e, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6

Language: L.11-12.2a-b; L.11-12.3a; L.11-12.4a, c; L.11-12.5a-b; L.11-12.6

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"Politics and the English Language" Unit Overview

Unit Focus

- **Topic**: The impact of language on politics and social values
- **Themes**: How language evolves, the impact of language, and who controls language evolution
- **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style

Summative Unit Assessments

A culminating writing task:

- Determine an author's central idea and purpose
- Analyze rhetoric, word choice, and structure

A cold-read task:

- Read and understand a complex text
- Write in response to text

An extension task:

- Conduct topical research
- Write and present information learned through research

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Babel or Babble?"
- Lesson 2: "Politics and the English Language" (sample tasks)
- Lesson 3: Paragraphs 1 and 2 of "Politics and the English Language" and excerpt from *Pygmalion*
- Lesson 4: Paragraphs 3-8 of "Politics and the English Language" and "Sociolinguistics Basics"
- Lesson 5: "Cockney," "Aspects of English," and excerpts from *Pygmalion* (sample tasks)
- Lesson 6: Clips of *My Fair Lady* (sample tasks)
- Lesson 7: Paragraphs 9-10 of "Politics and the English Language" and Act I of *The Importance of Being Earnest* (sample tasks)
- Lesson 8: Paragraphs 11-16 of "Politics and the English Language" (sample tasks)
- Lesson 9: "The Diverging Streams of English" and "Gathering Earth's Daughters" (sample tasks)
- Lesson 10: "Politics and the English Language" (culminating writing task)
- Lesson 11: "How American Democracy Has Modified the English Language" (cold-read task)
- Lesson 12: "Words That Shouldn't Be?: Sez Who?" and "Track That Word" (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

In "Politics and the English Language," George Orwell asserts, " A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: 1. What am I trying to say? 2. What words will express it? 3. What image or idiom will make it clearer? 4. Is this image fresh enough to have an effect?" Orwell believes these four questions focus a writer's attention on his or her central idea, purpose, word choice, and rhetoric. Consider Orwell's questions and evaluate his essay: What is he trying to say? (RI.11-12.2, RI.11-12.6) Do his words express it? Are his images or idioms clarifying and fresh? (RI.11-12.3, RI.11-12.4, RI.11-12.5) In a multi-paragraph essay, describe Orwell's purpose and analyze how that purpose is conveyed through the authors' use of rhetoric, word choice, and structure. (RI.11-12.3, RI.11-12.4, RI.11-12.5)

Teacher Note: *Students should write a multi-paragraph essay that examines the author's purpose, introduces and develops a topic, cites and organizes strong and relevant textual evidence, uses varied transitions to create cohesion, uses precise language, establishes and maintains a formal style and objective tone, and provides a related conclusion. (RL.11-12.1; W.11-12.2 a, b, c, d, e, f; W.11-12.4; W.11-12.5; W.11-12.10) The completed writing should use general academic and domain-specific words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and employ a variance of syntax for effect. (L.11-12.2b, L.11-12.3a, L.11-12.6) (**Note:** Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability (e.g., using appropriate organization and style or correct grammar and punctuation).) (W.11-12.4, W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The impact of language on politics and social values • **Themes**: How language evolves, the impact of language, and who controls language evolution • **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style	**This task assesses:** • Determining an author's central idea and purpose • Analyzing rhetoric, word choice, and structure	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 • Lesson 4 **Express understanding of text:** • Lesson 7 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 10 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read "How American Democracy Has Modified the English Language" from *Democracy in America* by Alexis de Tocqueville independently and then **answer** a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. Sample questions:

1. In "How American Democracy Has Modified the English Language," Tocqueville asserts that language "is the chief instrument of thought." Explain what he means by analyzing how this idea is developed over the course of "How Democracy…" and "Politics and the English Language." How does this central idea interact with and build on others? (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.10)
2. According to Tocqueville, "An abstract term is like a box with a false bottom; you may put in it what ideas you please, and take them out again without being observed." What does he mean by this? Interpret his use of figurative language. (RI.11-12.4, L.11-12.5a)
3. How does the simile from #2 help to develop the complex idea that "(d)emocratic nations are passionately addicted to generic terms and abstract expressions"? (RI.11-12.3, RI.11-12.4, L.11-12.5a)
4. To advance his argument, Tocqueville presents a causal analysis of the effects of aristocracy and democracy on language use. Analyze and evaluate the effectiveness of this structure. Does it render his points clear, convincing, and engaging? (RI.11-12.1, RI.11-12.5)
5. Tocqueville emphasizes that the "most common expedient employed by democratic nations to make an innovation in language consists in giving an unwonted meaning to an expression already in use." Determine the author's point of view regarding this issue, citing text in which his rhetoric is particularly effective. (RI.11-12.1, RI.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The impact of language on politics and social values • **Themes**: How language evolves, the impact of language, and who controls language evolution • **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style	**This task focuses on:** • Reading and understanding a complex text • Writing in response to text	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 3 **Express understanding of text:** • Lesson 8 (sample tasks included) • Lesson 9 (sample tasks included) • Lesson 11 (use this task)

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

After reading the article "Words That Shouldn't Be?: Sez Who?," investigate the use of doublespeak, euphemisms, and professional jargon in the evolution of the English language. Gathering relevant information from multiple authoritative print and digital sources, investigate how language has evolved in society to mislead, confuse, stigmatize, and devalue others. (RI.11-12.1, RI.11-12.3, W.11-12.7, W.11-12.8) You may pay attention to the evolution of taboo language or dialects of English (e.g., Cajun French, Native American languages).

After completing research, write a multi-paragraph explanatory essay examining the evolution of a particular word, jargon, or dialect, etc. Use the search engine "Words that Shouldn't Be?: Track That Word" as a possible source of information. Convey your ideas by selecting, organizing, and analyzing relevant evidence and examples from your research. (W.11-12.2) Introduce your topic and organize your information, then develop the topic with significant and relevant information using appropriate transitions and syntax, precise language and a formal style, and a relevant conclusion. (W.11-12.2b-f)

Your completed writing should use grade-appropriate words and phrases and demonstrate command of the conventions of standards English grammar and usage, punctuation, and spelling. (L.11-12.1, L.11-12.2a-b, L.11-12.6)

Present your findings to the class in a formal multimedia presentation, conveying a clear and distinct perspective with organization, development, substance, and style appropriate to the task, purpose, and audience. (SL.11-12.4, SL.11-12.5, SL.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: The impact of language on politics and social values • **Themes**: How language evolves, the impact of language, and who controls language evolution • **Text Use**: Determine an author's central idea, point of view, purpose, and rhetorical style	**This task focuses on:** • Conducting topical research • Writing and presenting information learned through research	**Read and understand text:** • Lesson 1 **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 12 (use this task)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6]**:** "Babel or Babble?," *The Economist*	**TEXT DESCRIPTION:** "Babel or Babble?" is a query into the origins of language. This text explores both the evolutionary (when and where) and the ontological (how and why) history of language development. **TEXT FOCUS:** This article offers an introduction to language study and the unit focus as students explore theories about the origins of language as a human construct. Students analyze and evaluate how the author structures the text and the impact of informational sources presented in different formats. (RI.11-12.1, RI.11-12.2, RI.11-12.5, RI.11-12.10) Although the syntax and diction are less complex than some grade-level texts, the technical terminology and domain-specific vocabulary in the article make this suitable for reading in pairs or small groups. Instruct students to pay attention to informational text features that indicate structure (headings, subheadings, bolding, etc.) and to work together to interpret the plot graph on page 2. (RI.11-12.7)
LESSON 2: "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** In the critical essay "Politics and the English Language," George Orwell examines the "ugly and inaccurate" use of contemporary English, associating its unclear and imprecise language with political motivation to subvert meaning. He supports his argument and negates the assumption that nothing can reverse the problem by providing a solution of six rules. **TEXT FOCUS:** Orwell's essay serves as the anchor text for this unit, honing in on the unit focus. As students read this text multiple times throughout the unit, focus the reading on determining two or more central ideas and analyzing the overall structure of the essay. (RI.11-12.1, RI.11-12.2, RI.11-12.5) Prompt students to clarify meanings of unknown or multiple-meaning words by checking inferred meaning in a dictionary. (L.11-12.4d) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and annotate the complete anchor text. As a class, interpret multiple-meaning words, discussing their impact on tone. Summarize Orwell's essay with key statements. At the end of the lesson, students write about the significance of these key statements in expressing Orwell's central ideas. **READ THE TEXT:** • Review and/or model annotating text by instructing students to underline unknown or multiple-meaning words and to circle Orwell's key claims as they read. Then have students independently read and annotate the essay, defining unknown words as needed. (RI.11-12.2, RI.11-12.10, L.11-12.4)

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	UNDERSTAND THE TEXT: • Conduct a whole-class discussion on the central ideas and structure of the essay based on the following questions. Be sure students cite evidence from the text to support their arguments. (RI.11-12.2, RI.11-12.5) o How does Orwell's essay utilize a typical argumentative structure? o What are the central ideas, supporting details, opposing viewpoints, and solution of his essay? o Does this structure make his points clear, convincing, and engaging? What writing strategies does he employ that are most effective at doing this? • Elicit volunteers to identify and then clarify meanings of unknown or multiple-meaning words (e.g., *slovenliness, bestial*) and discuss how they impact the tone of the essay. (RI.11-12.4, L.11-12.4) • After facilitating this discussion, ask students to summarize Orwell's essay by extracting six statements from the essay that best represent Orwell's spirit and intention. Have students share their statements using chart paper or a digital display. Potential statements to pull from the essay may include: o "The great enemy of clear language is insincerity." o "But if thought corrupts language, language can also corrupt thought." o "When one watches some tired hack on the platform mechanically repeating the familiar phrases—bestial atrocities, iron heel, blood-stained tyranny, free peoples of the world, stand shoulder to shoulder—one often has a curious feeling that one is not watching a live human being but some kind of dummy, the appropriate noises are coming out of his larynx, but his brain is not involved." o "A scrupulous writer, in every sentence that he writes, will ask himself at least four questions, thus: 1. What am I trying to say? 2. What words will express it? 3. What image or idiom will make it clearer? 4. Is this image fresh enough to have an effect?" • Ask students to compare their choices of statements and make note of the most frequently identified. • Facilitate a class discussion where students debate their choices and challenge the choices of others. **EXPRESS UNDERSTANDING:** • Following the discussion, have students respond in writing to the following prompt: Choose one of the statements from your list and explain why you believe this statement best exemplifies the spirit and intention of Orwell's essay. (W.11-12.1a-e, W.11-12.4, W.11-12.10)

TEXT SEQUENCE	TEXT USE
LESSON 3: Paragraphs 1 and 2 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell The Preface of *Pygmalion*, George Bernard Shaw	**TEXT DESCRIPTION:** In the first two paragraphs of his essay, Orwell introduces his purpose by pinpointing causes in the deterioration of the English language and asserting that bad habits can be avoided. George Bernard Shaw uses his preface to criticize the use of the English language and explain the need of phoneticians to rectify the issue. **TEXT FOCUS:** Studying these two sections of text together presents opportunities for comparing the authors' proposals for improving the state of the English language. (RI.11-12.1, RI.11-12.2, RI.11-12.6) Assign students both text sections to read aloud in small groups and instruct them to develop a suitable graphic organizer to compare and contrast the central idea, claims, and rhetoric of each author.
LESSON 4: Paragraphs 3-8 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell "Sociolinguistics Basics" from *Do You Speak American?*, Connie Eble	**TEXT DESCRIPTION:** Orwell gives five "specimens" of problematic English and lists "tricks" that cause prose to be unclear. In "Sociolinguistics Basics," Connie Eble explains how sociolinguists analyze the ways language and society connect: variations through history and regions, and age; alterations due to social context; and importance of social and language contact. **TEXT FOCUS:** Reading "Sociolinguistics Basics" along with Orwell's inclusion of real "specimens" and listing of bad English habits relates to the unit focus and builds social context for *Pygmalion*. (RI.11-12.1, RI.11-12.2) The text offers students the opportunity to determine the technical meaning of words and phrases (e.g., dying metaphors, verbal false limbs, dialect) used in both the essay and the article. Further, students can analyze the textual features the authors use to structure the argument and exposition. (RI.11-12.4, RI.11-12.5) Assign both texts for independent reading followed by whole-class discussion and analysis. Facilitate a whole-class analysis of textual features and the structure of both the Orwell essay and "Sociolinguistics Basics."
LESSON 5: "Cockney" by Jonathon Green "Aspects of English," *Oxford English Dictionary Online* Act I of *Pygmalion*, George Bernard Shaw	**TEXT DESCRIPTION:** "Cockney" traces the origins and literary uses of the Cockney dialect of East London, including Cockney rhyming slang. Act I of *Pygmalion* introduces the main premise of the play as Henry Higgins boasts that his phonetics expertise could make a duchess of Eliza Doolittle, who speaks with a strong Cockney dialect. **TEXT FOCUS:** Reading the informational text about the Cockney dialect offers a bridge from "Sociolinguistics Basics" to Act I of *Pygmalion* by exploring the origins and use of Eliza Doolittle's dialect. (RI.11-12.1, RI.11-12.2) Act I of *Pygmalion* gives students the opportunity to analyze the impact of Shaw's choices for introducing and developing the characters Henry Higgins and Eliza Doolittle and setting Act I at the theater. (RL.11-12.1, RL.11-12.2, RL.11-12.3) **MODEL TASKS** **LESSON OVERVIEW:** Students read the article independently as background for discussion, then read the play as a drama while taking notes on characters. Then they debate a key quote about social class and language.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students read "Cockney" independently. If technology permits, instruct them to view videos or listen to audio clips of the Cockney dialect. For audio and video resources, click here.[7] • Assign roles and read *Pygmalion* aloud as a class so that students can experience the text as a drama. **UNDERSTAND THE TEXT:** • After reading "Cockney," facilitate a discussion of how that dialect affects the perception of social and economic class. (RI.11-12.2, SL.11-12.1a-d) o Have students reread the following lines and answer the questions that follow. ▪ "Nor were the original Cockneys invariably working class. All sorts of individuals would once have spoken the London dialect, even if the great push for linguistic 'purity' during the seventeenth and eighteenth century prohibited such 'vulgarisms' from the aspirant middle class." ▪ What is the author's purpose in making this point? (RI.11-12.6) ▪ What can you infer about the social and economic perception of people who speak with a Cockney dialect? o Have students reread the following lines and answer the question that follows. ▪ "Dickens at least offers an implied moral judgment on those who drop their aitches and reverse their v's and w's: irrespective of their background 'virtuous' characters, such as Oliver Twist and Nancy, never stray from standard English. It is left to Sykes and the Dodger to display the author's underworld knowledge." ▪ According to the author, how does Dickens use language (specifically the Cockney dialect) to play on preconceived notions of the reader? o To further this discussion, play this interview with Michael Caine[8] and have students discuss the actor's points about language and the English class system. • While reading Act I of *Pygmalion*, have students use a T-chart to take notes on the characters Henry Higgins (in the first column of the chart) and Eliza Doolittle (in the second column of the chart), focusing on locating differences in language based on their dialogue.

[7] http://pointpark.libguides.com/content.php?pid=209576&sid=1746431
[8] https://www.youtube.com/watch?v=XBjp1oEZcwU

TEXT SEQUENCE	TEXT USE
	○ Have students first pull out key dialogue from the text for each character to put in the chart. ○ Then have students compare what is different for each. ○ At the bottom of each column, have students detail their description of what is different in the language of each character. ○ Have them identify different words and different uses of the same words. • Then, as a class, discuss the following questions: ○ What assumptions about class does the dialogue reveal? ○ What is the impact of Shaw's choices in introducing and developing the characters Henry Higgins and Eliza Doolittle? (RL.11-12.3, RL.11-12.10) • Have students reread the following lines of the Notetaker and analyze the impact of the author's choices in characterization on his point of view by answering the following questions. (RL.11-12.3, RL.11-12.6) ○ "You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. That's the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines." ▪ What is the impact of the author's word choices (e.g., *creature, gutter, duchess, profits, Miltonic*) on the tone of this passage? How do these words impact the characterization of Henry Higgins? (RL.11-12.3, RL.11-12.4) ▪ According to the Notetaker, what appears to be the purpose of language? (RL.11-12.2) ▪ How does the Notetaker's view of language compare or contrast to Shaw's views in the Preface of *Pygmalion?* (RL.11-12.6)

TEXT SEQUENCE	TEXT USE
	• Then debate the following question using a philosophical chairs debate:[9] Should the Flowergirl be insulted or impressed by the Notetaker's boast? (RL.11-12.3) Form two student-led groups—one that believes that the Notetaker makes valid points about the Flowergirl's social prospects and one that asserts that the Flowergirl's social and economic class should not be determined by her speech. Have students work together to form written opening arguments and collect supporting evidence (from the anchor text, play, or film) with the goal of convincing as many classmates as possible to join their side. (RI.11-12.1, SL.11-12.1a-b, W.11-12.8a-b, W.11-12.10) During the debate, students will form two lines facing each other, with each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others' claims with relevant ideas. (SL.11-12.1a-c, SL.11-12.4, SL.11-12.6) As students delineate the claims of the "other side" and evaluate the soundness of the reasoning and sufficiency of the evidence, they may acknowledge new ideas and strong evidence by the "other side" and modify their own views. To represent their change in views, they will "switch sides" by physically moving to the other line. (SL.11-12.1d, SL.11-12.3) **EXPRESS UNDERSTANDING:** • After the debate, have students write an essay to introduce and support their final claim: Should the Flowergirl be insulted or impressed? Prompt students to acknowledge the opposing claim and support their claim with logical reasoning and relevant evidence from the text to demonstrate an understanding of the text. (RL.11-12.1, W.11-12.1a-b, W.11-12.9a, W.11-12.10)
LESSON 6: Act I of *Pygmalion,* George Bernard Shaw Clips of *My Fair Lady*, George Cukor (Film)	**TEXT DESCRIPTION:** The George Cukor film *My Fair Lady* expands on Shaw's criticism of language and classism in *Pygmalion* by adding the songs "Why Can't the English Learn to Speak?" and "Wouldn't It Be Loverly?" **TEXT FOCUS:** Viewing this act from the Cukor film allows students to analyze a different interpretation of the drama and evaluate how this version interprets the source text. (RL.11-12.7) **MODEL TASKS** **LESSON OVERVIEW:** Students view Cukor's adaptation of the scene they read in Lesson 5, noting parallels and alterations. After a discussion of the function of song in the adaptation, students write an analysis of the effect of a particular song in the musical.

[9] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • After reviewing Act I of ***Pygmalion***, conduct a whole-class viewing of the same scenes (recommend time codes 2:24-25:20 from the film) in *My Fair Lady*. • As students watch the clips, instruct them to take notes on the interpretation of the original source text. o What aspects remain the same? o What aspects are changed? o How are some dramatic elements expounded upon? o How are some dramatic elements diminished? (RL.11-12.7) • *My Fair Lady* replaces several scenes of *Pygmalion* dialogue with music. After viewing the songs "Why Can't the English Learn to Speak?" and "Wouldn't It Be Loverly?," ask students to consider why Lerner made such decisions.[10] • Discuss the power of song to extend or transform the messages of *Pygmalion.* (RL.11-12.7) **EXPRESS UNDERSTANDING:** • Following the discussion, assign each student one of the songs in the musical, and ask students to respond in writing to the following questions, citing relevant textual evidence: o What scene in *Pygmalion* does this song parallel? o How does the song from *My Fair Lady* extend, replace, or change one of *Pygmalion*'s ideas? o What is the effect of the elaboration or change, and why might Lerner have made this choice? (RL.11-12-1, RL.11-12.7, W.11-12.2a-b, W.11-12.4, W.11-12.10)
LESSON 7: Paragraphs 9-10 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** In paragraphs 9-10, Orwell translates Ecclesiastes using the "swindles and perversions" he has enumerated as an example of modern prose. He comments on his original five samples' lack of communicating real meaning due to the use of "tags" and stale phrases. In Act I of ***The Importance of Being Earnest*** (or here), Oscar Wilde introduces two characters who use language to mask their double life. Algernon has created a friend named Bunbury for his need to escape to the country, just as Jack has created another name or alter ego, Ernest, for his need to visit the city.

[10] For example, where Shaw has Freddy tell Eliza, "I spend most of my nights here. It's the only place where I'm happy" (Act IV, pp. 80-81), Lerner writes the words to an entire song, "On the Street Where You Live." In doing so, Freddy's character is expanded, and his infatuation for Eliza made romantic rather than superficial.

TEXT SEQUENCE	TEXT USE
Act I of *The Importance of Being Earnest* (or here), Oscar Wilde	**TEXT FOCUS:** Building on *Pygmalion* and the unit focus of language determining social and economic class, *The Importance of Being Earnest* introduces characters from the high class. (RL.11-12.1, RL.11-12.2, RL.11-12.3) Wilde's use of epigrams, satirical statements that require distinguishing direct language from implicit meaning, is prevalent in Act I and relates to paragraphs 9-11 of "Politics and the English Language." (RL.11-12.6) **MODEL TASKS** **LESSON OVERVIEW:** The whole class reads and analyzes paragraphs 9-10 from Orwell's essay and then reads Act I of *The Importance of Being Earnest* aloud. Students then analyze Act I of *The Importance of Being Earnest* from Orwell's perspective. **READ AND UNDERSTAND THE TEXT:** • Conduct a whole-class close reading of paragraphs 9-10 of Orwell's essay. Have students pay particular attention to his criticisms of the examples he gave at the beginning of the essay. Also note the four questions Orwell asserts every writer should ask himself. • As a class, have students delineate Orwell's claims by identifying his specific criticisms of each of the five examples from paragraph 3. (RI.11-12.8) Follow the steps below to analyze the text in this way as a class. o Project and have students read aloud the first example passage by Professor Harold Laski in paragraph 3. o Then read aloud Orwell's specific remarks about that author from paragraph 10. o Have students evaluate Orwell's reasoning. ▪ Are Orwell's criticisms justified? ▪ Would following Orwell's advice improve the original passage? o Continue by projecting the remaining example passages in a similar manner while reading and evaluating Orwell's criticisms. o Elicit volunteers to summarize Orwell's four questions a "scrupulous writer" asks himself when writing. (L.11-12.6) Then pose the following questions: ▪ Would these questions be beneficial to writers? ▪ Is it feasible to answer these questions in writing every sentence? • Assign roles and read *The Importance of Being Earnest* aloud as a class so that students can experience the text as a drama.

TEXT SEQUENCE	TEXT USE
	• Conduct a whole-class discussion and analysis of epigrams in Act I examining how Wilde uses the stale phrases of his characters in ironic ways to create satire. (L.11-12.3a) Some examples of phrases to analyze include: o "All women become like their mothers. That is their tragedy. No man does. That is his." o "I hear her hair has turned quite gold from grief." o "You don't seem to realize, that in married life three is company and two is none." o "To lose one parent, Mr. Worthing, may be regarded as a misfortune; to lose both looks like carelessness." • Have students evaluate Wilde's epigrams using Orwell's four questions. (RI.11-12.8, L.11-12.3a) o What is Wilde trying to say in this epigram? o How is Wilde's epigram a play on words? o Does Wilde's image or idiom make the meaning clear? o Is Wilde's image "fresh" enough to have an effect? **EXPRESS UNDERSTANDING:** • As an extension task, have students write a critique of Wilde's use of epigrams from Orwell's point of view. (RI.11-12.6, W.11-12.3.a-e, W.11-12.4) Prompt students to cite evidence from Orwell's criticisms and four questions as support while maintaining Orwell's tone, diction, and syntax. (RL.11-12.1, RI.11-12.6, L.11-12.3a)
LESSON 8: Paragraphs 11-16 of "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** The last section of "Politics and the English Language" expounds on the euphemistic nature of political language and presents a solution to the problems of modern prose, including six rules to simplify English writing. **TEXT FOCUS:** These paragraphs give students the opportunity to explore a central idea of political influence on language of the essay: "If thought corrupts language, language can also corrupt thought." Students evaluate Orwell's structure and analyze how his rules were developed over the course of the text. (RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10) Students also analyze Orwell's use of syntax and figurative language as they relate to Orwell's central ideas. Orwell emphasizes that the English language is "curable" and lists his six rules, which introduce the idea of changing language in the next text pairing. **MODEL TASKS** **LESSON OVERVIEW:** Students reread paragraphs 11-16 of the anchor text in small groups. They discuss figurative language, euphemisms, and structure of the text using the six rules, and then evaluate a new text.

TEXT SEQUENCE	TEXT USE
	READ AND UNDERSTAND THE TEXT: • Have students conduct a close rereading of paragraphs 11-16 of "Politics and the English Language" in small groups using their original annotations from Lesson 2 as a guide for discussion. o Prompt students to reread, paraphrase, and interpret different phrases and sentences with figurative meanings. Then consider the effect of those sentences and how they are used in the text to develop Orwell's central ideas. (RI.11-12.2, L.11-12.5a-b, L.11-12.6) Students should do this for the following passages. ▪ Paragraph 12: "A mass of Latin words falls upon the facts like soft snow, blurring the outlines and covering up all the details." ▪ Paragraph 13: "Phrases like *a not unjustifiable assumption*, *leaves much to be desired*, *would serve no good purpose*, *a consideration which we should do well to bear in mind*, are a continuous temptation, a packet of aspirins always at one's elbow." ▪ Paragraph 13: "[H]e…feels, presumably, that he has something new to say—and yet his words, like cavalry horses answering the bugle, group themselves automatically into the familiar dreary pattern." ▪ Paragraph 14: "Two recent examples were *explore every avenue* and *leave no stone unturned*, which were killed by the jeers of a few journalists." ▪ Paragraph 14: "There is a long list of fly-blown metaphors which could similarly be got rid of if enough people would interest themselves in the job." • Project paragraph 15 and read it aloud. Then ask students to identify any patterns they notice in the paragraph. This should prompt them to identify the parallel structure indicated below. (L.11-12.3a) • Discuss with students the rhetorical effect of Orwell's syntax and repetition. Sample prompting questions: (L.11-12.3a) o How does Orwell's use of parallelism create unity and a back-and-forth feel in the text? (L.11-12.3a) o How does Orwell's calculated use of syntax contradict one of his central ideas of the text? (RI.11-12.2, L.11-12.3a) • Have students work with a partner to identify and analyze another use of parallel structure. Have the pairs present their thoughts to the class and conduct a brief discussion based on questions similar to those above.

TEXT SEQUENCE	TEXT USE
	• Have students return to small groups to evaluate the effectiveness of providing examples of political euphemisms and to analyze how Orwell develops the ideas for his six rules over the course of the text. (RI.11-12.3, RI.11-12.5) o Instruct the students to read paragraph 12 aloud and make a list of the political euphemisms Orwell uses as examples. o Have students cross out all examples of political euphemism and reread the paragraph. Then answer the following questions: ▪ What is the effect of removing the examples? (RI.11-12.3) ▪ How do the examples support Orwell's central idea and impact the tone of the essay? (RI.11-12.2) o Have students list Orwell's six rules in a T-chart and note any instances where he has broken one of his rules in the essay. Students should cite the page numbers to refer to later. • Still in small groups, have students evaluate a political speech using Orwell's six rules. (RI.11-12.5) Provide them with copies of the speech so that they may highlight any infractions or instances of adherence to Orwell's rules. **EXPRESS UNDERSTANDING:** • Then, using valid reasoning and relevant evidence from the text, have students write an argumentative essay to support the claim of whether the chosen text adheres to or breaks Orwell's six rules. Instruct students to evaluate the significance of their claim on Orwell's rhetorical effect and prompt students to incorporate parallel structure into their writing. (W.11-12.1, W.11-12.4, W.11-12.9b, W.11-12.10, L.11-12.3a)
LESSON 9: "The Diverging Streams of English" from *The American Language*, H.L. Mencken "Gathering Earth's Daughters" from *The Professor and the Madman*, Simon Winchester	**TEXT DESCRIPTION:** *The American Language* by H.L. Mencken is an informational text about the English language spoken in America. "The Diverging Streams of English" (Chapter 1) explores the insistence of schooling Americans in the use of standard English despite the predicted divergences in language and the lack of serious study of the American dialect. Chapter 4 of the *Professor and the Madman*, "Gathering Earth's Daughters," describes a meeting about the "dissemination" of the English language around the world then delineates the history of the dictionary. **TEXT FOCUS:** Pairing these texts gives students the opportunity to debate the idea of a fixed English language and the embracing of divergent American dialects. **MODEL TASKS**

TEXT SEQUENCE	TEXT USE
	LESSON OVERVIEW: Students read "The Diverging Streams of English" and "Gathering Earth's Daughters." Students compare the central ideas of both texts and how they are developed. Students end the lesson by discussing whether the English language should be fixed or fluid. **READ AND UNDERSTAND THE TEXT:** • In order to facilitate discussion and preparation for the Socratic seminar[11], conduct a whole-class reading of "The Diverging Streams of English" as students follow along with the text. Then pose the following questions: o What is Mencken's central argument? (RI.11-12.2) o How does Mencken's rhetorical use of prominent American thinkers contribute to the persuasiveness of his argument? (RI.11-12.6) o How does the presence of contrasting points of view develop a theme of the text? (RI.11-12.2, RI.11-12.6) • Have students read "Gathering Earth's Daughters" in small groups or pairs using Cornell Notes to track the history of the first dictionaries. Student notes should detail how the author differentiates the various authors presented. (RI.11-12.10) • Conduct a whole-class discussion on how the author develops ideas in the text. (RI.11-12.3) o What is the function of the excerpted definitions at the beginning of the chapter? o What is the significance of the setting in relation to the topic being presented by Trench, "that the few dictionaries then in existence suffered from a number of serious shortcomings—grave deficiencies from which the language and, by implication, the Empire and its Church might well eventually come to suffer"? o How does the author develop the idea of Shakespeare's writing process? o How does Winchester's description of Shakespeare's writing process serve to develop the central idea of the text? o How does the author further develop the idea that "language should be accorded the same dignity and respect as those other standards that science was at that time also defining"?

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Prompt students to reread the following phrases, using context clues to determine the meaning of unknown words. Then pose the question. (L.11-12.4a, L.11-12.6) o "God—who in this part of London society was held to be an Englishman—naturally approved the spread of the language as an essential imperial device; but He also encouraged its undisputed corollary, which was the worldwide growth of Christianity." o "And for a Protestant cleric there was a useful subtext: if English did manage eventually to outstrip the linguistic influences of the Roman Church, then its reach might even help bring the two Churches back into some kind of ecumenical harmony." o How do these lines develop the author's point of view? (RI.11-12.6) • Have the students use a dictionary to define the italicized words from this except. Then pose the question. (RI.11-12.2, L.11-12.4c, L.11-12.6) o "So, fantastic linguistic creations like *abequitate, bulbulcitate* and *sullevation* appeared in these books alongside *Archgrammacian* and *contiguate*, with lengthy definitions; there were words like *necessitude, commotrix and parentate*—all of which are now listed." o How does barraging the reader with complex vocabulary absent context develop the author's central idea in this section? • Project the following passage and reread for class discussion. o "Theirs was a near universal complaint. Addison, Pope, Defoe, Dryden, Swift, the *corps d'élite* of English literature, had each spoken out, calling for the need to *fix* a language. By that—*fixing* has been a term of lexicographical jargon ever since—they meant establishing the limits of the language, creating an inventory of its word-stock, forging its cosmology, *deciding exactly what the language was*. Their considered view of the nature of English was splendidly autocratic: the tongue, they insisted, had by the turn of the seventeenth century become sufficiently refined and sufficiently pure that it could only now remain static, or else henceforward deteriorate." o What is meant by "*fixing*" the English language? (RI.11-12.4) o How does this central idea compare or contrast with Mencken's central idea? (RI.11-12.2, RI.11-12.9)

TEXT SEQUENCE	TEXT USE
	○ How does this central idea compare or contrast with Thomas Jefferson's ideas about language, "(T)he new circumstances under which we are placed, call for new words, new phrases, and for the transfer of old words to new objects. An American dialect will therefore be formed"? (RI.11-12.2, RI.11-12.9) • Conduct a Socratic seminar[12] based on the following question: ○ Should the English language be fixed like the French language, or should it be fluid, meaning that new words and new senses of words can freely enter the language? ○ How do Mencken and Winchester introduce and develop their points of view on this topic? Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RI.11-12.1, W.11-12.8) During the seminar, divide the class into two circles (inner and outer). (SL.11-12.1b) Then have the inner circle discuss the questions for a certain time limit. (SL.11-12.1c, d; SL.11-12.4; SL.11-12.6) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (SL.11-12.3) Have students in the outer circle track evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet. Then swap positions of the circles and repeat the process. (W.11-12.6, SL.11-12.2) **EXPRESS UNDERSTANDING:** • Following the seminar, have students write a timed essay in which they develop a position on the seminar question: Should the English language be fixed like the French language, or should it be fluid, meaning that new words and new senses of words can freely enter the language? Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar. (W.11-12.1a-b, W.11-12.4, W.11-12.9a-b, W.11-12.10)
LESSON 10: "Politics and the English Language" from *All Art Is Propaganda*, George Orwell	**TEXT DESCRIPTION:** In the critical essay "Politics and the English Language," Orwell examines the "ugly and inaccurate" use of contemporary English, associating its unclear and imprecise language with political motivation to subvert meaning. He supports his argument and negates the assumption that nothing can reverse the problem by providing a remedy or solution of six rules.

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	MODEL TASK **SAMPLE SUMMATIVE TASK:** Culminating Writing Task
LESSON 11: "How American Democracy Has Modified the English Language" from *Democracy in America*, Alexis de Tocqueville	**TEXT DESCRIPTION:** This study details changes to the English language as a result of American democracy, including double meaning, classless mingling of language, and abstract expression. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 12: "Words That Shouldn't Be?: Sez Who?" "Words that Shouldn't Be?: Track that Word" *PBS.org* (Website) and various other resources	**TEXT DESCRIPTION:** "Words That Shouldn't Be?: Sez Who?" is an online collection of essays that examine use of new words and expressions in America. "Words That Shouldn't Be?: Track That Word" is a searchable database that tracks the origins and evolutions of words and expressions. **TEXT FOCUS:** These texts relate to the evolution of language from the unit focus. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

UNIT: *GULLIVER'S TRAVELS*

ANCHOR TEXT

Gulliver's Travels (or here), Jonathan Swift (Literary)

RELATED TEXTS

Literary Texts (Fiction)

- "A Modest Proposal," Jonathan Swift
- Chapter 2 of *Animal Farm*, George Orwell
- Canto III from "The Rape of the Lock," Alexander Pope
- *The Onion* (online), teacher-selected articles

Informational Texts (Nonfiction)

- "Why I Blog," Andrew Sullivan
- "A Gut Visible All the Way from the 18th Century," A. O. Scott
- "The Devil's Dictionary," Ambrose Bierce
- "Modern Satire Loses Its Bite," Nicholas Swisher

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- Editorial cartoons (Art)
- *Gulliver's Travels*, Charles Sturridge (1996), and *Gulliver's Travels*, Rob Letterman (2010) (Film)
- "Should Animals Be Doing More for the Animal Rights Movement?," *The Onion* (online)

UNIT FOCUS

Students continue to learn that people use the written word to express their thoughts and ideas about social issues and attempt to persuade others to do the same. They will explore advanced rhetorical devices, including satire and allegory, and come to understand how they can use devices and techniques to advance their own arguments.

Text Use: Development of an author's point of view and a text's central ideas through use of rhetoric, specifically satire

Reading: RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.4a, RL.11-12.5, RL.11-12.6, RL.11-12.7, RL.11-12.10, RI.11-12.1, RI.11-12.4, RI.11-12.6, RI.11-12.7

Writing: W.11-12.1a-e, W.11-12.2a-f, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.8a-b, W.11-12.9a-b, W.11-12.10

Speaking and Listening: SL.11-12.1a-d, SL.11-12.2, SL.11-12.3, SL.11-12.4, SL.11-12.5, SL.11-12.6

Language: L.11-12.1a, L.11-12.2b, L.11-12.3a, L.11-12.4c, L.11-12.5a-c, L.11-12.6

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Gulliver's Travels Unit Overview

Unit Focus

- **Topics**: Rhetoric, satire, allegory
- **Themes:** Individual versus society, social commentary
- **Text Use**: Development of an author's point of view and a text's central ideas through use of rhetoric, specifically satire

Summative Unit Assessments

A culminating writing task:

- Determine the author's point of view in a text by analyzing style and content
- Cite strong textual evidence to support analysis of the author's point of view

A cold-read task:

- Read and understand complex texts
- Write in response to texts

An extension task:

- Conduct research
- Develop and present an argument using satire
- Present information

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- Lesson 1: "Why I Blog"
- Lesson 2: "A Modest Proposal" (sample tasks)
- Lesson 3: Part 1, Chapters 1-8 of *Gulliver's Travels* (sample tasks)
- Lesson 4: *Gulliver's Travels* (1996 Film), *Gulliver's Travels* (2010 Film), and "A Gut Visible All the Way from the 18th Century" (sample tasks)
- Lesson 5: Part 2, Chapters 1-8 of *Gulliver's Travels* (sample tasks)
- Lesson 6: Chapter 2 of *Animal Farm*
- Lesson 7: Part 3, Chapters 1-3 of *Gulliver's Travels* and "The Devil's Dictionary" (sample tasks)
- Lesson 8: Part 3, Chapters 4-6 of *Gulliver's Travels* and teacher-selected articles from *The Onion* (online)
- Lesson 9: Part 3, Chapters 7-11 of *Gulliver's Travels* and Canto III of "The Rape of the Lock" (sample tasks)
- Lesson 10: Part 4, Chapters 1-9 of *Gulliver's Travels* and "Should Animals Be Doing More for the Animal Rights Movement?" from *The Onion* (online) (sample tasks)
- Lesson 11: Part 4, Chapters 10-11 of *Gulliver's Travels*
- Lesson 12: Part 4, Chapter 12 of *Gulliver's Travels* (cold-read task)
- Lesson 13: *Gulliver's Travels* (culminating writing task)
- Lesson 14: "Modern Satire Loses Its Bite" and teacher-selected articles from *The Onion* (online) (extension task)

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Age of Reason writer—and contemporary of Jonathan Swift—Alexander Pope penned, "Know then thyself, presume not God to scan/The proper study of Mankind is Man." In *Gulliver's Travels*, Swift uses satire to hold a mirror up to the follies of mankind. Lemuel Gulliver's travels allow Swift to satirize everything from government and politics to academics and scientific study.

Consider how Swift develops a narrator with a perspective different from his own in order to convey his point of view to the reader. For example, how does Swift use Gulliver's view of Europe's superiorty to highlight its inferior natures? (RL.11-12.6) In a multi-paragraph essay, explain how Swift's point of view is conveyed through Gulliver's choice of words, travels to imaginary lands, and attempts to explain his culture to others and other cultures to the reader. (RL.11-12.2, RL.11-12.3, RL.11-12.4, RL.11-12.5)

Teacher Note: *Students should write a multi-paragraph essay that examines the authors' point of view, introduces and develops a topic, cites and organizes strong and relevant textual evidence, uses varied transitions to create cohesion, uses precise language, establishes and maintains a formal style and objective tone, and provides a related conclusion. (RL.11-12.1; W.11-12.2 a, b, c, d, e, f; W.11-12.4; W.11-12.5; W.11-12.10) The completed writing should use general academic and domain-specific words and phrases; demonstrate command of conventions of grammar, usage, punctuation, and spelling; and utilize a variance of syntax for effect. (L.11-12.2b, L.11-12.3a, L.11-12.6) (**Note:** Use peer and teacher conferencing as well as small-group writing time to target student weaknesses in writing and improve student writing ability [e.g., using appropriate organization and style or correct grammar and punctuation].) (W.11-12.4, W.11-12.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Rhetoric, satire, allegory • **Themes:** Individual versus society, social commentary • **Text Use**: Development of an author's point of view and a text's central ideas through use of rhetoric, specifically satire	**This task assesses:** • Determining the author's point of view in a text by analyzing style and content • Citing strong textual evidence to support analysis of the author's point of view	**Read and understand text:** • Lesson 4 (sample tasks included) • Lesson 5 • Lesson 7 (sample tasks included) • Lesson 11 **Express understanding of text:** • Lesson 3 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 13 (use this task)

[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read Part 4, Chapter 12 of *Gulliver's Travels* by Jonathan Swift independently, and then answer a combination of multiple-choice and constructed-response questions[3] about the text, using evidence for all answers. ***Teacher Note:*** *EAGLE offers a passage and question set from Gulliver's Travels (referenced in Lesson 3). This set may be used as a guide for developing similar assessment questions.*

Sample questions:

1. Which statement best describes the central idea of this chapter? Which phrase from the chapter best helps develop the central idea? How does the central idea of this chapter build on others to produce Swift's purpose? (RL.11-12.1, RL.11-12.2, RL.11-12.5, RL.11-12.10)
2. In this chapter, Gulliver continues to extol the Houyhnhnms as the pinnacle of reason, "(f)or who can read of the virtues I have mentioned in the glorious Houyhnhnms, without being ashamed of his own vices?" What specific aspects of the Houyhnhnm culture cause Gulliver to feel this way? What impact does this have on Gulliver's judgment of mankind? What does this tell you about Swift's main idea? (RL.11-12.2, RL.11-12.3, RL.11-12.10, W.11-12.4, W.11-12.9a, W.11-12.10)
3. After providing the reader with "a faithful history" of his travels "for sixteen years and above seven months," Gulliver's journey ends where he began, in England. How does Swift's cyclical choice of "ending where he began" highlight the drastic change in the narrator's disposition toward humanity? How does Swift's choice to return Gulliver to England advance his rhetoric and allow him to further satirize the follies of humanity? (RL.11-12.1, RL.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.10, W.11-12.4, W.11-12.9a, W.11-12.10)
4. Reread the following excerpt from Chapter 12:

   > But this description, I confess, does by no means affect the British nation, who may be an example to the whole world for their wisdom, care, and justice in planting colonies; their liberal endowments for the advancement of religion and learning; their choice of devout and able pastors to propagate Christianity; their caution in stocking their provinces with people of sober lives and conversations from this the mother kingdom; their strict regard to the distribution of justice, in supplying the civil administration through all their colonies with officers of the greatest abilities, utter strangers to corruption; and, to crown all, by sending the most vigilant and virtuous governors, who have no other views than the happiness of the people over whom they preside, and the honour of the king their master. (RL.11-12.1, RL.11-12.6, RL.11-12.10)

   What argument does Gulliver make against colonizing the lands he discovered on his journeys? After describing the formation of a "modern colony," Gulliver makes an exception of his native country. Determine Swift's point of view on Britain's history of colonization by analyzing the distinction between what Gulliver states directly and what the author really means.

[2] Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have NOT been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Rhetoric, satire, allegory • **Themes:** Individual versus society, social commentary • **Text Use**: Development of an author's point of view and a text's central ideas through use of rhetoric, specifically satire	**This task focuses on:** • Reading and understanding complex texts • Writing in response to texts	**Read and understand text:** • Lesson 2 (sample tasks included) • Lesson 8 (sample tasks included) **Express understanding of text:** • Lesson 5 (sample tasks included) • Lesson 12 (use this task)

EXTENSION TASK[4]

Work collaboratively to investigate modern works of satire (print or nonprint). Examples may include, but are not limited to, publications such as *The Onion*, comics such as *Dilbert,* sketch comedies such as *Saturday Night Live*, and films such as *The Truman Show*. (RI.11-12.7, SL.11-12.1a-b) As a group, chose one example and write an argument defending or disputing the claim presented in "Modern Satire Loses Its Bite" by applying the claims to the sample works of modern satire you reviewed. (RI.11-12.6, W.11-12.1, SL.11-12.2) Introduce and develop your argument with a logical organization and relevant evidence; create cohesion through words, phrases, and clauses; establish and maintain formal style and objective tone; and provide a relevant conclusion. (W.11-12.1a, b, c, d, e; W.11-12.4; W.11-12.5; W.11-12.10) Present your example of satire and argument as a group to the class. (SL.11-12.4)

Write a satirical proposal by selecting a social issue to satirize and researching this issue in order to provide an accurate, detailed description of the problem. Then, offer an "A Modest Proposal"–style solution to the problem, listing the advantages of your solution and defending it against counterclaims in order to support the need for social reform. (W.11-12.4, W.11-12.10, RI.11-12.7) Present your proposal to the class in a formal multimedia presentation, conveying a clear and distinct perspective with organization, development, substance, and style appropriate to the task, purpose and audience. (W.11-12.6, SL.11-12.4, SL.11-12.5, SL.11-12.6)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topics**: Rhetoric, satire, allegory • **Themes:** Individual versus society, social commentary • **Text Use**: Development of an author's point of view and a text's central ideas through use of rhetoric, specifically satire	**This task focuses on:** • Conducting research • Developing and presenting an argument using satire • Presenting information	**Read and understand text:** • Lesson 1 • Lesson 8 **Express understanding of text:** • Lesson 2 (sample tasks included) • Lesson 3 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 14 (use this task)

[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click here[5] to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

[5] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[6] "Why I Blog," Andrew Sullivan	**TEXT DESCRIPTION:** In this informational essay, Andrew Sullivan explores the evolution of blogging into a literary form and the interaction between writers and readers. He asserts, "Words, of all sorts, have never seemed so now." **TEXT FOCUS:** This article illustrates the unit focus, writers using the written word to express ideas about social issues. By determining the central idea of this text and analyzing the development of blogging as a form of writing, students can discuss writing as social commentary. Persuasive techniques and rhetorical devices should be introduced or reviewed before continuing with the unit. (RI.11-12.1, RL.11-12.2, RL.11-12.3) Because of the modern prose text and technological subject, assign this article for independent reading followed by whole-class discussion and analysis.
LESSON 2: "A Modest Proposal," Jonathan Swift	**TEXT DESCRIPTION:** Jonathan Swift's classic and controversial satirical proposal mocks unsympathetic attitudes toward the Irish poor by suggesting the Irish sell their young as a food source to the wealthier segments of society. **TEXT FOCUS:** This text introduces students to Swift's style, including the impact of word choice on meaning and tone (e.g., "breeders") and his use of satire and rhetorical devices. (RL.11-12.4, RL.11-12.6, RL.11-12.10) Students analyze how the structure of the text (e.g., listing advantages) contributes to its overall meaning. (RL.11-12.5) **MODEL TASKS** **SAMPLE TASK:** • Access a sample lesson[7] for "A Modest Proposal" that provides a guided reading of the text and a chart of commonly used satirical devices. The lesson is accessed by clicking on the "Instructional Plan" tab. After engaging students in the initial guided reading of "A Modest Proposal," students should reread the text independently and paraphrase the central idea of each section in an online interactive note taker. • **Note:** The linked lesson contains a mock television newscast or editorial assignment with website listings that can be used for the Extension Task.
LESSON 3: Part 1, Chapters 1-8 of *Gulliver's Travels* (or here), Jonathan Swift	**TEXT DESCRIPTION:** In Part 1 of *Gulliver's Travels*, Lemuel Gulliver narrates his adventures on the island of Lilliput, a nation comprising tiny people. Gulliver witnesses the Lilliputians' penchant for war and absurd methods for advancing political offices.

[6] **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[7] http://www.readwritethink.org/classroom-resources/lesson-plans/seeking-social-justice-through-30827.html?tab=3#tabs

TEXT SEQUENCE	TEXT USE
	TEXT FOCUS: Part 1 introduces the structure of the text and the travel story satire Swift uses. As Gulliver journeys to the first imagined realm, analyze how the Lilliputians are introduced and developed in order to distinguish what is directly stated in the text from what is really meant. (RL.11-12.3, RL.11-12.5, RL.11-12.6) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and analyze Part 1 of *Gulliver's Travels* using the contrasts and contradictions Notice and Note signpost. They participate in a discussion of Swift's satirical intents in describing the Lilliputians and write a response to the discussion. **READ THE TEXT:** • Read at least one chapter as a whole class to model the Notice and Note signpost,[8] contrasts and contradictions (see page 114[9]), then assign the remaining chapters for independent reading, followed by whole-class discussion and analysis. EAGLE offers a passage[10] and question set from this part of *Gulliver's Travels*, which students can use as assessment practice. **UNDERSTAND THE TEXT:** • As the text is read, provide students with sticky notes for when they notice points in the novel in which the Lilliputians' actions or thoughts clearly contradict those of Gulliver or contrast with patterns the reader would normally expect, suggesting Swift's use of satire. (RL.11-12.6) • Note the contrasts and contradictions in the text as Gulliver explores Lilliput. Instruct students to use sticky notes to jot down their thoughts to questions, such as: o How is this society different from Gulliver's? o What qualities does this civilization possess? o How do those qualities contradict Gulliver's values? • At the end of the chapter, use chart paper to record student ideas on contrasts and contradictions. Have students record the notes in their journals for use later. Be sure students cite the page number and text in their notes as well.

[8] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[9] http://www.heinemann.com/shared/onlineresources/E04693/NoticeNote_sample.pdf
[10] https://www.louisianaeagle.org//pma/orca2/cgi-bin/passageView.pl?passageId=251

TEXT SEQUENCE	TEXT USE
	• Turn the discussion to an analysis of satire by asking students the following questions. As students discuss, they must cite evidence directly from the text to back up their argument. o How does Swift introduce and develop the Lilliputians? What does this say about what Swift is attempting to communicate? (RL.11-12.3) o How do Swift's descriptions of the Lilliputian's warlike nature and political processes convey his true intent? o How does Swift use the narrator, Gulliver, to distinguish what is directly stated in the text from what he really means? (RL.11-12.6) o What has the adjective "lilliputian" come to mean? (Consult a dictionary if necessary.) How has this meaning been derived from Swift's characterization? Cite evidence from the text to support your answer. (RL.11-12.1, RL.11-12.3, L.11-12.1a, L.11-12.4c) **EXPRESS UNDERSTANDING:** • Conclude the lesson by having students create a written response based on the class discussion, identifying the social and political issues that Swift is satirizing and analyzing how the Lilliputians convey his meaning. (RL.11-12.1, RL.11-12.3, RL.11-12.6, W.11-12.1a-b, W.11-12.9a, W.11-12.10) Instruct students to use this signpost and take notes as Gulliver travels to different imaginary realms.
LESSON 4: *Gulliver's Travels*, Charles Sturridge (1996) (Film) *Gulliver's Travels*, Rob Letterman (2010) (Film) "A Gut Visible All the Way from the 18th Century," A. O. Scott	**TEXT DESCRIPTION:** The Sturridge adaptation of the literacy classic is a made-for-TV film that adheres to the plot of the text, but deviates in the structure. Letterman's more recent version is a comedy not intent on presenting an accurate version or preserving the satirical implications of the original text. Of all Lemuel Gulliver's voyages, only those involving the Lilliputians and Brobdingnagians are portrayed in this version. The *New York Times* review of Letterman's film is written from the perspective of Jonathan Swift, incorporating his diction, syntax, and style. **TEXT FOCUS:** Theses two films provide the opportunity to analyze multiple interpretations of Swift's satire, evaluating how each version interprets the source text. (RL.11-12.7) Although both change the structure, one is clearly a closer adaptation, keeping the satirical tone, while the other is a mere comedy. The scathing review of Letterman's film is a parody in itself. **MODEL TASKS** **LESSON OVERVIEW:** Students view the clips from both films as a class, and then independently read and discuss the A. O. Scott article. Students then debate the two films, citing evidence from the films and the review prior to writing an argumentative claim.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Watch selected film clips (e.g., the voyage to Lilliput or Brobdingnag) as a whole class. • Have students independently read the film review, "A Gut Visible All the Way from the 18th Century." **UNDERSTAND THE TEXT:** • Before students view the clips, prompt them to list key events from the source chapter(s) in the first column of a three-column graphic organizer. The graphic organizer should be set up in the following way: (1) key details from the chapter, (2) interpretation of events from Charles Sturridge's film, (3) interpretation of events from Rob Letterman's film. • As a class, come to consensus on the most critical events from the chapter. Be sure all students have those events listed in the first column of their graphic organizer. All should cite the page on which the event occurs. • Have students watch the clips from both films, detailing how each event is interpreted in the remaining two columns. (RL.11-12.7) • Have students read the *New York Times* review, "A Gut Visible All the Way from the 18th Century," independently followed by a whole-class discussion. Ask students: o What is Scott's central argument in his review? (RL.11-12.2) o What is Scott's point of view? (RL.11-12.6) o Reread the first paragraph of the review. Cite specific words or phrases Scott uses that would be contested by modern conventions of standard English. (L.11-12.1a) How have conventions of usage changed over time? How does Scott's different usage throughout impact the meaning and tone of the review? (RL.11-12.1, RL.11-12.4a, L.11-12.1a) o How do his rhetoric, style, and content contribute to persuasiveness of the text? (RI.11-12.6) • Reread the following passage from the text and analyze the impact of the author's word choices. (RI.11-12.4) o "But such unhappy Matters need not detain us here. Indulge, rather, my views on 'Gulliver's Travels,' which somewhat cleverly converts my great Satire into a gaudy, puerile Toy. My avowed purpose in composing that text, as any swot who has suffered the Duty and Dullness rampant in our Schools must know, was to employ my modest pen as a scourge against human Folly and the vanities of the Age. Having deemed itself unable to defeat those foes, this rendition of 'Gulliver's Travels' chuses rather to join them."

TEXT SEQUENCE	TEXT USE
	• Debate the following question using a philosophical chairs debate[11]: "Which film is a better interpretation of the source, capturing not only Swift's plot, but also his meaning and tone?" (RL.11-12.7) Form two student-led groups—one that believes that Sturridge's is a more faithful adaptation and one that believes that Letterman's is. Have students work together (defining individual roles as necessary) to form written opening arguments and collect supporting evidence (from the anchor text, film review, and films) with the goal of convincing as many classmates as possible to join their side. (RI.11-12.1, SL.11-12.1a-b, W.11-12.8a-b, W.11-12.10) During the debate, students will form two lines facing each other, each line representing a different side of the debate. They will present their claims, reasons, and evidence; pose questions that elicit elaboration; and respond to others' claims with relevant ideas. (SL.11-12.1a, b, c; SL.11-12.4; SL.11-12.6) As students delineate the claims of the "other side" and evaluate the soundness of the reasoning and sufficiency of the evidence, they may acknowledge new ideas and strong evidence by the "other side" and modify their own views. To represent their change in views, they will "switch sides" by physically moving to the other line. (SL.11-12.1d, SL.11-12.3) **EXPRESS UNDERSTANDING:** • After the debate, have students write a paragraph that introduces their final claim: Which is the most influential medium, text or film, to convey Swift's main argument? Prompt students to acknowledge the opposing claim and support their claim with logical reasoning and relevant evidence to demonstrate an understanding of the text. (RL.11-12.1; W.11-12.1a-b; W.11-12.9a; W.11-12.10)
LESSON 5: Part 2, Chapters 1-8 of *Gulliver's Travels* (or here), Jonathan Swift	**TEXT DESCRIPTION:** In Part 2, Gulliver narrates his experiences in the land of Brobdingnag, a peninsula occupied by giants. Gulliver is forced to perform for money and is eventually taken to the king. At court, he attempts to describe the governments in Europe, much to the ridicule of the Brobdingnagian king. **TEXT FOCUS:** Part 2, Chapters 1-8 continue to develop Swift's arguments through satire. As Gulliver journeys to another imagined realm, students analyze how the Brobdingnagians are introduced and developed in order to distinguish what is directly stated in the text from what is really meant. (RL.11-12.3, RL.11-12.5, RL.11-12.6) These chapters provide students the opportunity to analyze Swift's satire of European government. **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and analyze Part 2 of *Gulliver's Travels* using the contrasts and contradictions Notice and Note signpost. They participate in a discussion of Swift's satirical intent in describing the Brobdingnagians and write a response to the discussion.

[11] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students independently read the text. (RL.11-12.10) As they read, provide them with sticky notes to Notice and Note[12] when the Brobdingnagian society or culture clearly contradicts those of Gulliver or contrasts with patterns the reader would normally expect, suggesting Swift's use of satire. (RL.11-12.6) Have students continue to build their three-column graphic organizer of contrasts and contradictions. Be sure that students note the page for each contrast and contradiction. • Have students share their notes from reading and summarize them as a class. Have students update their notes based on the class discussion. **UNDERSTAND THE TEXT:** • Prompt students to note the contrasts and contradictions in the text as Gulliver attempts to describe Europe to the Brobdingnagian king. Then facilitate a discussion by posing the following questions: o What impact is Swift attempting to make on the reader by introducing and developing the Brobdingnagians in this way? (RL.11-12.3) o "I cannot but conclude the Bulk of your Natives, to be the most pernicious Race of little odious Vermin that Nature ever suffered to crawl upon the Surface of the Earth." What evidence could the king cite to give legitimacy of his condemnation of Europe? (RL.11-12.1, RL.11-12.2) o How does this criticism from the Brobdingnagian king assert Swift's point of view? How does this point of view differ from the Gulliver's? o How does Swift use the narrator, Gulliver, to distinguish what is directly stated in the text from what he really means? (RL.11-12.6) **EXPRESS UNDERSTANDING:** • Conclude the lesson by having students write a short argument identifying Swift's purpose in these chapters, citing strong and thorough textual evidence to support their inferences drawn from the text. (RL.11-12.1, RL.11-12.6, W.11-12.1)

[12] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
LESSON 6: Chapter 2 of ***Animal Farm***, George Orwell	**TEXT DESCRIPTION:** This allegorical text satirizes the events leading up to the Russian Revolution of 1917. The chapter depicts the rebellion of humanistic farm animals lead by two pigs against their human farmer under the commandment that "all animals are equal." In this chapter, the principles of "Animalism" are established, and the animals refer to each other as "Comrade." **TEXT FOCUS:** Reading this text after reading the voyage to Brobdingnag will allow students to explore the rhetorical device of allegory as a satire of systems of government. Students should analyze the impact of the author's choices in setting and characterization while distinguishing what is directly stated in the text from what is really meant. (RL.11-12.3, RL.11-12.6) Although the syntax and diction of the text are less complex, assign this text for reading in small groups to facilitate discussion of Orwell's satire, followed by a whole-class discussion and analysis.
LESSON 7: Part 3, Chapters 1-3 of ***Gulliver's Travels*** (or here), Jonathan Swift "The Devil's Dictionary," Ambrose Bierce	**TEXT DESCRIPTION:** These chapters find Gulliver in Laputa, a floating island of mathematical, musical, and astronomical intellectuals incapable of practical knowledge. "The Devil's Dictionary" is a satirical reference that provides cynical redefinitions of words. **TEXT FOCUS:** Have students determine the central ideas of these chapters by discerning what human follies Swift is satirizing. (RL.11-12.2, RL.11-12.6) Explore the rhetorical devices Swift uses to redefine intelligence and incorporate Bierce's dictionary into the discussion. How do both authors use satire, sarcasm, irony, or understatement to inject realism into the lofty pursuit of the intellectual ideal? (RL.11-12.6, RI.11-12.6) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and analyze Part 3, Chapters 1-3 of *Gulliver's Travels* using the contrasts and contradictions Notice and Note signpost. They participate in a discussion of Swift's satirical intents in describing the Laputans and write a response to the discussion. **READ AND UNDERSTAND THE TEXT:** • Have students independently read the text. (RL.11-12.10) As they read, provide them with sticky notes to Notice and Note[13] when the Laputans' mindset or thoughts clearly contradict those of Gulliver or contrast with patterns the reader would normally expect, suggesting Swift's use of satire. (RL.11-12.6) Have students continue to build their three-column graphic organizer of contrasts and contradictions. Be sure that students note the page for each contrast and contradiction.

[13] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Have students share their notes from reading and summarize them as a class. Have students update their notes based on the class discussion. • Prompt students to note the contrasts and contradictions in the text as Gulliver attempts to learn and adapt to the way of life of Laputa. Then facilitate a discussion by posing the following questions: o What impact is Swift attempting to make on the reader by introducing and developing the characters of Laputa in this way? (RL.11-12.3) o How does Swift use the Laputans to critique science? Cite specific examples from the text to support this analysis. (RL.11-12.1, RL.11-12.2) o How does Gulliver's opinion of Laputan women convey Swift's point of view? Does this point of view differ from the Gulliver's? o How does Swift use the narrator, Gulliver, to distinguish what is directly stated in the text from what he really means? (RL.11-12.6) • After whole group discussion of Chapters 1-3, assign certain definitions from the "The Devil's Dictionary" for small-group reading and analysis. Suggested entries that relate to Swift's satire of abstract knowledge and gender issues: *education*, *idiot*, *fool*, *marriage*, or *queen*. • Break students into groups of three or four to read and analyze the use of satire, sarcasm, irony, or understatement in "The Devil's Dictionary." (RL.11-12.6) Have students develop a three-column graphic organizer where they (1) note the denotative meaning of the word, (2) paraphrase Bierce's cynical definition, and (3) determine whether he uses irony, sarcasm, or understatement in his definition. o For example, compare Gulliver's description of the Laputans with Bierce's definition of "idiot." ▪ "They are very bad reasoners, and vehemently given to opposition, unless when they happen to be of the right opinion, which is seldom their case. Imagination, fancy, and invention, they are wholly strangers to, nor have any words in their language, by which those ideas can be expressed; the whole compass of their thoughts and mind being shut up within the two forementioned sciences." ▪ "IDIOT, n. A member of a large and powerful tribe whose influence in human affairs has always been dominant and controlling. The Idiot's activity is not confined to any special field of thought or action, but 'pervades and regulates the whole.' He has the last word in everything; his decision is unappealable. He sets the fashions and opinion of taste, dictates the limitations of speech, and circumscribes conduct with a dead-line."

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Both Swift and Bierce attempt to use satire, sarcasm, irony, or understatement to achieve their purpose. Determine each author's purpose and the strategies each uses to convey his purpose, and evaluate the effectiveness of each author in achieving his purpose. (RL.11-12.6, W.11-12.1a-e, W.11-12.4, W.11-12.9a, W.11-12.10)
LESSON 8: Part 3, Chapters 4-6 of *Gulliver's Travels* (or here), Jonathan Swift *The Onion* (online), teacher-selected articles	**TEXT DESCRIPTION:** These chapters follow Gulliver as he descends into Lagado and visits the Academy, where theoretical minds work on useless, impractical experiments. *The Onion* online offers modern satirical science articles under the Science/Tech tab. **TEXT FOCUS:** Pairing modern satirical articles on science with Swift's experiences at the Academy highlight his ironic description of scientists tirelessly working on projects that have no practical gain. (RL.11-12.6) Assign Chapters 4-6 for independent reading, followed by whole-class discussion and analysis. Select and pre-approve modern science articles from *The Onion* **and allow students to read and discuss them in small groups.**
LESSON 9: Part 3, Chapters 7-11 of *Gulliver's Travels* (or here), Jonathan Swift Canto III of "The Rape of the Lock," Alexander Pope	**TEXT DESCRIPTION:** Gulliver travels to an island of magic and sorcery, Glubbdubdrib, where the governor informs him that he can conjure any spirit from history. After conversing with key historical figures, Gulliver travels to Luggnagg and meets a vain and courtly king and learns of a group of immortal, but unhappy, people called Struldbrugs. In Canto III of "The Rape of the Lock," life at Hampton Court is ridiculed as the epic card game battle and coffee service inspires the Baron in his plot for Belinda's hair. **TEXT FOCUS:** Reading excerpts of "The Rape of the Lock" exposes students to a mock epic, another rhetorical device used for social commentary. In this excerpt and these chapters from *Gulliver's Travels*, students determine themes concerning the dangers of pride and the insincerity of courtly flattery. (RL.11-12.2, RL.11-12.6) Analyze the impact of Swift's and Pope's choices for setting and characterization. (RL.11-12.3) Analyze how Pope's structural choices in Canto III contribute to his overall meaning. (RL.11-12.5) The mock epic contains words and phrases demonstrating that usage conventions can change over time and is useful for analyzing their impact on meaning and tone. (RL.11-12.4, L.11-12.1a) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and analyze Part 3, Chapters 7-11 of *Gulliver's Travels* using the contrasts and contradictions Notice and Note signpost, then read and analyze Canto III in small groups using TP-CASTT. Students compare the point of view of both texts and how they are developed. Students end the lesson discussing how the authors develop characters to satirize social customs.

TEXT SEQUENCE	TEXT USE
	READ THE TEXT: • Have students independently read *Gulliver's Travels,* Part 3, Chapters 7-11. • Have students read Canto III in small groups. **UNDERSTAND THE TEXT:** • After reading *Gulliver's Travels,* Part 3, Chapters 7-11, have students read and analyze Canto III using TP-CASTT[14] in small groups, paying particular attention to the attitude and tone of the text. • Come back as a whole class to discuss how the language, tone, and point of view of the speaker develop a theme. (RL.11-12.2, RL.11-12.4, RL.11-12.6, L.11-12.5a-c) Then flash'd the living lightning from her eyes, And screams of horror rend th' affrighted skies. Not louder shrieks to pitying Heav'n are cast, When husbands or when lap-dogs breathe their last, Or when rich China vessels, fall'n from high, In glitt'ring dust and painted fragments lie! o Identify words and phrases with conventions that could be contested today. o How does the overly dramatized language of the excerpt contribute to the rich comic effect? o How does the comparison in the last two lines help to develop the tone? • Then discuss the actions and motivations of the Luggnagg king, the Baron, and Belinda in these texts. o How do these characters advance the authors' points of view? (RL.11-12.3, RL.11-12.6) o What language or techniques does the author use to develop the points of view of these characters? o How does the presence of contrasting points of view in the story develop a theme of the text? (RL.11-12.2, RL.11-12.6)

[14] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	• Then conduct a fishbowl discussion[15] based on the following questions: o In "An Essay on Criticism" Part II, Alexander Pope asserts that "pride, the never-failing vice of fools" blinds man's judgment and misguides his mind more than any other vice. ▪ How does pride affect characters in both texts? (RL.11-12.3) ▪ How do the blinded judgment and misguided minds of these characters develop the authors' use of satire or irony? (RL.11-12.6) o How do Swift and Pope introduce and develop characters in order to criticize social customs and courtly routines of their time? Allow students time to prepare for the seminar by developing their claims and gathering evidence in advance of the seminar. (RL.11-12.1, W.11-12.8) During the seminar, divide the class into two circles (inner and outer). (SL.11-12.1b) Then have the inner circle discuss the questions for a certain time limit. (SL.11-12.1c, d; SL.11-12.4; SL.11-12.6) While the inner circle discusses, students in the outer circle will evaluate the reasoning and use of evidence of a person in the inner circle, noting any discrepancies in evidence. (SL.11-12.3) Have students in the outer circle track their evaluations and integrate ideas, information, and evidence from the discussion of the inner circle on a backchannel platform like TodaysMeet[16]. Then swap positions of the circles and repeat the process. (W.11-12.6, SL.11-12.2) **EXPRESS UNDERSTANDING:** • Following the seminar, have students write a timed essay in response to the seminar question: How do Swift and Pope introduce and develop characters in order to criticize social customs and courtly routines of their time? Prompt students to introduce claims and distinguish those claims from opposing claims gleaned from the seminar, citing relevant evidence as support. (W.11-12.1a-b, W.11-12.4, W.11-12.10)
LESSON 10: Part 4, Chapters 1-9 of *Gulliver's Travels* (or here), Jonathan Swift "Should Animals Be Doing More	**TEXT DESCRIPTION:** In these chapters, Swift humanizes animals and animalizes humans as Gulliver travels to the land of the Houyhnhnms. In this world, intelligent, rational horses live in a cooperative, calm society while humanlike beings called Yahoos live in savagery. Gulliver learns the language of the Houyhnhnms and details of their rational society, then explains the government, war, money, and food of Europe. As he spends time contrasting the Yahoos with the Houyhnhnms, Gulliver decides he would rather stay with the Houyhnhnms than return home. *The Onion* video satirizes animal activists in a fake discussion promoting the idea that animals should be active in the animal rights movement.

[15] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[16] https://todaysmeet.com/

TEXT SEQUENCE	TEXT USE
for the Animal Rights Movement?" *The Onion* (online)	**TEXT FOCUS:** The introduction and development of the Houyhnhnms as characters not only impacts Gulliver, but the theme and tone of the novel as well. (RL.11-12.2, RL.11-12.3, RL.11-12.6) This satirical video connects to the Houyhnhnms and *Animal Farm* in that it presents the idea of animals actively petitioning for their own rights. It highlights both Orwell's and Swift's introduction and development of animals as characters in governmental positions. (RI.11-12.6, SL.11-12.3) **MODEL TASKS** **LESSON OVERVIEW:** Students independently read and analyze Part 4, Chapters 1-9 of *Gulliver's Travels* using the contrasts and contradictions Notice and Note signpost. They participate in a discussion of Swift's satirical intent in describing the Houyhnhnms, then view and discuss a satirical video clip on animal rights. Students conclude the lesson by writing a response to the discussion. **READ THE TEXT:** • Have students independently read the text. (RL.11-12.10) As they read, provide them with sticky notes to Notice and Note[17] when the Houyhnhnms' actions or thoughts clearly contradict those of Gulliver or contrast with patterns the reader would normally expect, suggesting Swift's use of satire. (RL.11-12.6) Have students continue to build their three-column graphic organizer of contrasts and contradictions. Be sure that students note the page for each contrast and contradiction. • Have students share their notes from reading and summarize them as a class. Have students update their notes based on the class discussion. **UNDERSTAND THE TEXT:** • Conduct a discussion of Swift's satire by asking students: o What has the word "Yahoo" come to mean? (Consult a dictionary if necessary.) How has this meaning been derived from Swift's characterization? Cite evidence from the text to support your answer. (RL.11-12.1, RL.11-12.3, L.11-12.1a, L.11-12.4c) o What impact is Swift attempting to make by introducing and developing the characters of the Houyhnhnms and the Yahoos this way? (RL.11-12.3)

[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	○ What is Swift insinuating by contrasting the reasonable society of the Houyhnhnms with the barbaric one of the Yahoos? (RL.11-12.6) ○ How does Swift use the narrator, Gulliver, to distinguish what is directly stated in the text from what he really means? (RL.11-12.6) • Project the satirical video to the whole class for viewing and discussion. After viewing, pose questions such as: ○ What is the central idea of this fake panel discussion? (RL.11-12.2) ○ How does this central idea impact the true intent of *The Onion*? (RL.11-12.6) ○ How does the humanization of animals convey the satirical messages? (RL.11-12.2, RL.11-12.6) **EXPRESS UNDERSTANDING:** • Conclude the lesson by having students write a short argument identifying Swift's purpose[18] in humanizing animals and animalizing humans in these chapters, citing strong and thorough textual evidence to support their inferences. (RL.11-12.1, RL.11-12.6, W.11-12.1)
LESSON 11: Part 4, Chapters 10-11 of ***Gulliver's Travels*** (or here), Jonathan Swift	**TEXT DESCRIPTION:** Although Gulliver is content to stay with the Houyhnhnms, his master is told that he cannot stay. Gulliver attempts to find another island to spend the rest of his days, but he eventually returns home. **TEXT FOCUS:** These chapters highlight the impact of the Houyhnhnms on Gulliver. Analyze Swift's choices in structure and setting as Gulliver returns home. (RL.11-12.3, RL.11-12.5) Assign Chapters 10-11 for independent reading, followed by whole-class discussion and analysis.
LESSON 12: Part 4, Chapter 12 of ***Gulliver's Travels*** (or here), Jonathan Swift	**TEXT DESCRIPTION:** This final chapter finds Gulliver returned to his home of England, obliged to write of his discoveries. Swift shows the profound effect of his travels, as Gulliver cannot tolerate living with the Yahoos. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Cold-Read Task
LESSON 13: ***Gulliver's Travels*** (or here), Jonathan Swift	**TEXT DESCRIPTION:** The entire text of *Gulliver's Travels* will be used for this Culminating Writing Task. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Culminating Writing Task

[18] For example, human behavior, animal rights, Britain's treatment of non-whites, or rational, non-feeling cultures.

TEXT SEQUENCE	TEXT USE
LESSON 14: "Modern Satire Loses Its Bite," Nicholas Swisher *The Onion* (online), teacher-selected articles	**TEXT DESCRIPTION:** Swisher's article accuses modern satire of being "toothless" in the age of political correctness and public apologies and "legitimate and mainstream" because of advertisers and politicians trying to be hip. **TEXT FOCUS:** After a thorough study of Age of Reason satire, this article focuses students on satire in today's society. Students determine the author's purpose in writing the article and are led to conduct an investigation to validate or refute it. **MODEL TASK** **SAMPLE SUMMATIVE TASK:** Extension Task

APPENDIX

Grade-specific standards define what students should understand and be able to do by the end of each grade. They correspond to the College and Career Readiness (CCR) anchor standards below by number. The CCR and grade-specific standards are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate.

Reading

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words[20].
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity

10. Read and comprehend complex literary and informational texts independently and proficiently.

[20] Please see "Research to Build and Present Knowledge" in Writing and "Comprehension and Collaboration" in Speaking and Listening for additional standards relevant to gathering, assessing, and applying information from print and digital sources.

Writing

Text Types and Purposes[21]

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

[21] These broad types of writing include many subgenres. See Appendix A for definitions of key writing types.

Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Language

Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

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

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

LOUISIANA **HIGH SCHOOL** ENGLISH LANGUAGE ARTS STANDARDS

College and Career Ready Students in REading, Writing, Speaking, Listening, and Language

The descriptions that follow are not standards themselves but instead offer a portrait of students who meet the expectations of the English language arts/literacy standards for reading, writing, speaking, listening, and language.

They demonstrate independence.
Students can, without significant scaffolding, comprehend and evaluate complex texts across a range of types and disciplines, and they can construct effective arguments and convey intricate or multifaceted information. Likewise, students are able independently to discern a speaker's key points, request clarification, and ask relevant questions. They build on others' ideas, articulate their own ideas, and confirm they have been understood. Without prompting, they demonstrate command of standard English and acquire and use a wide-ranging vocabulary. More broadly, they become self-directed learners, effectively seeking out and using resources to assist them, including teachers, peers, and print and digital reference materials.

They build strong content knowledge.
Students establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance. They become proficient in new areas through research and study. They read purposefully and listen attentively to gain both general knowledge and discipline-specific expertise. They refine and share their knowledge through writing and speaking.

They respond to the varying demands of audience, task, purpose, and discipline.
Students adapt their communication in relation to audience, task, purpose, and discipline. They set and adjust purpose for reading, writing, speaking, listening, and language use as warranted by the task. They appreciate nuances, such as how the composition of an audience should affect tone when speaking and how the connotations of words affect meaning. They also know that different disciplines call for different types of evidence (e.g., documentary evidence in history, experimental evidence in science).

They comprehend as well as critique.
Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely what an author or speaker is saying, but they also question an author's or speaker's assumptions and premises and assess the veracity of claims and the soundness of reasoning.

They value evidence.
Students cite specific evidence when offering an oral or written interpretation of a text. They use relevant evidence when supporting their own points in writing and speaking, making their reasoning clear to the reader or listener, and they constructively evaluate others' use of evidence.

They use technology and digital media strategically and capably.
Students employ technology thoughtfully to enhance their reading, writing, speaking, listening, and language use. They tailor their searches online to acquire useful information efficiently, and they integrate what they learn using technology with what they learn offline. They are familiar with the strengths and limitations of various technological tools and mediums and can select and use those best suited to their communication goals.

They come to understand other perspectives and cultures.
Students appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through reading and listening, and they are able to communicate effectively with people of varied backgrounds. They evaluate other points of view critically and constructively. Through reading great classic and contemporary works of literature representative of a variety of periods, cultures, and worldviews, students can vicariously inhabit worlds and have experiences much different than their own.

Language Progressive Skills, by Grade

The following skills, marked with an asterisk (*) in Language standards 1–3, are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking.

Standard	Grade(s)							
	3	4	5	6	7	8	9–10	11–12
L.3.1f. Ensure subject-verb and pronoun-antecedent agreement.								
L.3.3a. Choose words and phrases for effect.								
L.4.1f. Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.								
L.4.1g. Correctly use frequently confused words (e.g., *to/too/two; there/their*).								
L.4.3a. Choose words and phrases to convey ideas precisely.*								
L.4.3b. Choose punctuation for effect.								
L.5.1d. Recognize and correct inappropriate shifts in verb tense.								
L.5.2a. Use punctuation to separate items in a series.†								
L.6.1c. Recognize and correct inappropriate shifts in pronoun number and person.								
L.6.1d. Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).								
L.6.1e. Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.								
L.6.2a. Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.								
L.6.3a. Vary sentence patterns for meaning, reader/listener interest, and style.‡								
L.6.3b. Maintain consistency in style and tone.								
L.7.1c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.								
L.7.3a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.								
L.8.1d. Recognize and correct inappropriate shifts in verb voice and mood.								
L.9–10.1a. Use parallel structure.								

* Subsumed by L.7.3a
† Subsumed by L.9–10.1a
‡ Subsumed by L.11–12.3a

READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

Integration of Knowledge and Ideas

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
8. (Not applicable to literature)
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

Range of Reading and Level of Text Complexity

10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

    By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).
6. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

Integration of Knowledge and Ideas

7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
8. 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. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

Range of Reading and Level of Text Complexity

10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

    By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

WRITING STANDARDS

The following standards for K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in *In Common: Effective Writing for All Students*. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
   a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
   b. 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.
   c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
   d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   e. Provide a concluding statement or section that follows from and supports the argument presented.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
   a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
   b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
   c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
   d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
   e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
    a. 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.
    b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
    c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
    d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
    e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
    a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
    b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

SPEAKING AND LISTENING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
   a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
   b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
   c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
   d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (*). See the table at the end for a complete list and Appendix A for an example of how these skills develop in sophistication. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
   a. Use parallel structure.*
   b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
   b. Use a colon to introduce a list or quotation.
   c. Spell correctly.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
   a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's *Manual for Writers*) appropriate for the discipline and writing type.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
    a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
    b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*).
    c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
    d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
    a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
    b. Analyze nuances in the meaning of words with similar denotations.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

READING STANDARDS FOR LITERATURE

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Key Ideas and Details

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

2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

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

Integration of Knowledge and Ideas

7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

8. (Not applicable to literature)

9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

    By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.

READING STANDARDS FOR INFORMATIONAL TEXT

Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
6. Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Integration of Knowledge and Ideas

7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).
9. Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.

Range of Reading and Level of Text Complexity

10. By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

    By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.

WRITING STANDARDS

The following standards for K–5 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use, from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in *In Common: Effective Writing for All Students*. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Text Types and Purposes

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
   a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
   b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
   c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
   d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   e. Provide a concluding statement or section that follows from and supports the argument presented.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
   a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
   b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
   c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
   d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
   e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
    a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
    b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
    c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
    d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
    e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Research to Build and Present Knowledge

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
    a. Apply *grades 11–12 Reading standards* to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").
    b. Apply *grades 11–12 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]").

Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

SPEAKING AND LISTENING STANDARDS

The following standards offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
    a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
    b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
    c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
    d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.
2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LANGUAGE STANDARDS

The following standards for grades offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (*). See the table at the end for a complete list and Appendix A for an example of how these skills develop in sophistication. The CCR anchor standards and these grade-specific standards work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Conventions of Standard English

1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
   a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.
   b. Resolve issues of complex or contested usage, consulting references (e.g., *Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage*) as needed.

2. Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.
   a. Observe hyphenation conventions.
   b. Spell correctly.

Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
   a. Vary syntax for effect, consulting references (e.g., Tufte's *Artful Sentences*) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
   b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *conceive, conception, conceivable*).
   c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
   d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
   a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
   b. Analyze nuances in the meaning of words with similar denotations.

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.