

ROBBINSVILLE PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

DEPARTMENT

English

COURSE TITLE

English III

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Written by Alison Sussman and Carolyn Bonifazi, 2016

Revised by Alison Sussman, August 2018

Supervisors

Amanda Carpena

BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

As they enter the second half of their high school career, each student will develop their ability to think and communicate at the collegiate level. The goal of the junior English curriculum is to facilitate growth in both literacy and composition skills, allowing students to develop the ability to think for themselves and express those thoughts clearly.

Course Description

English III focuses upon the literary trends from the first piece of literature written in the English language to the contemporary concerns of the twenty-first century. The course contains a range of assignments geared towards assessing the proficiency of skills at the eleventh grade level of individual students. Such assignments include reading journals, creative as well as analytical writing, formal research, critical media analysis, and seminar discussions. The level and content of the class challenges students to form analytical interpretations of literature while encouraging students to take creative risks and offer original thought. Honors classes will follow the same format as college level; however, they will work with more challenging mentor texts and move at an accelerated pace, with students completing additional reading and writing assignments throughout the year.

Independent Reading Description

Research suggests that independent reading is crucial in the areas of language acquisition, reading comprehension, and the development of lifelong reading habits (Gallagher 2009).

The English department at Robbinsville High School seeks to create a community of lifelong readers and learners. Properly administered and monitored, we believe that independent reading can be the cornerstone of a student's development in the language arts classroom.

Since the beginning of the 2014-2015 academic year, students entering Robbinsville High School have been presented with the independent reading initiative. Independent reading offers students class time to read, hold book conferences, engage in book clubs and a variety of assignments and interactions, both facilitated by teachers and students alike. Including the summer reading requirement, students will read books that are appropriate and unique to the student's individual reading level. Though students are encouraged to pick their reading, the teacher is responsible for offering reading suggestions dependent on the students' reading and academic levels.

To create a successful independent reading initiative, students are provided freedom to choose books which they have a high level of interest in while exploring a variety of authors and reading material. In order to align with the Common Core Standards, we are asking students to consider books from the following genres:

Literature:

- Classics
- Stories (includes adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels)
- Dramas (includes one act and multi-act plays)
- Poetry (includes narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics)

Informational Texts:

- Nonfiction and Historical, Scientific and Technical Texts (includes exposition, argument, personal essays, speeches, opinion pieces, biographies, memoirs, journalism, essays about art or literature, and historical, scientific or economic accounts written for a broad audience)

Teachers have compiled classroom libraries with works that have been popular with students. Students are encouraged to borrow from the class library however students are responsible for acquiring their copies of independent reading books. Furthermore, teachers do own the right to distribute parental consent forms to each student for each new independent reading selection. We feel that instilling a love of reading is a communal effort, one in which encourages parental interaction.

The Robbinsville English department believes in the value of independent reading. Teachers are committed to helping students discover the value of reading. We also know how important peer recommendations will be in fostering a culture of reading. At the conclusion of each book, students will be required to reflect on the reading they have done through a variety of projects designed to help them share their reading experience with their classmates and their teacher.

Integration of 21st Century Themes and Skills

Educational Technology

Standards: 8.1.12.F.1, 8.1.12.E.1, 8.1.12.A.1

- **Critical thinking, problem solving, and decision making:** Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

Example: Students research a real world issue present within their dystopian novels, craft a thesis statement connecting the issue to the text, and compose a digital essay to present in class.

- **Research and Information Fluency:** Students apply digital tools to gather, evaluate, and use information.

Example: Students regularly use the internet for research with a variety of purposes. They research a controversial contemporary American issue, reading and/or viewing a variety of digital sources from both perspectives of the issue to evaluate using SOAPS tones charts before discussing them in a Socratic Seminar. They also find and use scholarly essays as research for their literary analysis research paper.

- **Technology Operations and Concepts:** Students can create a document using one or more digital applications to be critiqued by professionals for usability. Example: A word processing program can be used to submit the final writing task for the IFL Unit, The Creative Brain. Creativity and Innovation- synthesize and publish information about a local or global issue or event.

Example: Students use online programs (such as No Red Ink, Google Classroom, Prezi, and KidBlog) for learning and practicing skills, crafting writing, creating digital presentations, and publishing writing.

Career Ready Practices

Standards: CRP1, CRP4, CRP6, CRP7, CRP11

CRP1. Act as a responsible and contributing citizen and employee. Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

Example: Students will demonstrate the responsibilities associated with being a member of a community when engaging collaboratively during book club discussions and projects.

CRP4. Communicate clearly and effectively and with reason. Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

Example: Students study grammar throughout the year, applying their knowledge of conventional English standards as writers and speakers to communicate effectively with others. As listeners and readers, they use their knowledge of the English language to interpret the meaning of others.

CRP6. Demonstrate creativity and innovation. Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

Example: Students compose a variety of creative pieces over the course of the year (including hero stories, poetry, personal narratives, and others), employing a wide variety of modeled methods and practices to communicate their ideas through figurative language and other stylistic choices. They work with peers as editors to determine the effect of their choices on an audience and revise as necessary to meet their goals.

CRP7. Employ valid and reliable research strategies. Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation. CRP8. Utilize critical thinking to make sense of problems and persevere in solving them. Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the

problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

Example. Students learn how to check the credibility of their sources through six steps. They apply this method as they research real world issues present in their dystopian novels, contemporary controversial American issues, and scholarly essays, sometimes within groups.

CRP11. Use technology to enhance productivity. Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

Example: Students use a variety of online programs throughout the year for instruction, research, crafting writing, publishing writing, and creating digital presentations. Programs may include No Red Ink, Google Classroom, KidBlog, Prezi, WattPad, and/or Figment.

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of Life, the Truth, and Being Free, Steve Maraboli stated, "Life doesn't get easier or more forgiving, we get stronger

and more resilient.” Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Interdisciplinary Connections

CCSS.ELA-LITERACY.RH.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

Students will research and incorporate multiple sources of information in diverse formats (e.g., videos, images, and words) about a historical or contemporary real world issue (e.g., the objectification of women and its connection to a culture of sexual harassment and assault, the choice of security over personal freedoms and how that can allow government corruption, the loss of individual thought caused by propaganda and the potential risks that poses to a democracy, the desire for personal comfort leading to complacency on the part of citizens which allows for the corruption of government, etc) in connection with a dystopian novel read for class.

CCSS.ELA-LITERACY.RH.11-12.8 Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.

Students will research the background and both perspectives of a controversial contemporary American issue (e.g., gender pay gap, gun control, campaign finance reform, legalization of marijuana, immigration, etc) through a wide variety of digital sources (both words and videos), taking notes and analyzing their sources on SOAPStones charts. After researching, they will discuss the issue in a Socratic seminar with peers.

CCS.ELA-Literacy.WHST.9-12.1 Write arguments focused on discipline-specific content.

Students will follow a discipline specific style guide and vary usage and conventions accordingly based upon the norms of the discipline in which they are writing in order to capture the appropriate style and tone. For example, APA Style Manual should be used for all science courses, MLA Style Manual should be used for all humanities courses, and the Chicago Manual of Style should be used for all journalism courses. Writing for other courses can be edited in English class using the appropriate style guide.

General Differentiated Instruction Strategies

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| <ul style="list-style-type: none"> ● Leveled texts ● Chunking texts ● Choice board ● Socratic Seminar ● Tiered Instruction ● Small group instruction ● Guided Reading ● Sentence starters/frames ● Writing scaffolds ● Tangible items/pictures ● Adjust length of assignment | <ul style="list-style-type: none"> ● Repeat, reword directions ● Brain breaks and movement breaks ● Brief and concrete directions ● Checklists for tasks ● Graphic organizers ● Assistive technology (spell check, voice to type) ● Study guides ● Tiered learning stations ● Tiered questioning ● Data-driven student partnerships ● Extra time |
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Possible Additional Strategies for Special Education Students, At-Risk Students, and English Language Learners (ELLs)

| Time/General | Processing | Comprehension | Recall |
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| <ul style="list-style-type: none"> ● Extra time for assigned tasks ● Adjust length of assignment ● Timeline with due dates for reports and projects ● Communication system between home and school ● Provide lecture notes/outline | <ul style="list-style-type: none"> ● Extra Response time ● Have students verbalize steps ● Repeat, clarify or reword directions ● Mini-breaks between tasks ● Provide a warning for transitions ● Reading partners | <ul style="list-style-type: none"> ● Precise step-by-step directions ● Short manageable tasks ● Brief and concrete directions ● Provide immediate feedback ● Small group instruction ● Emphasize multi-sensory learning | <ul style="list-style-type: none"> ● Teacher-made checklist ● Use visual graphic organizers ● Reference resources to promote independence ● Visual and verbal reminders ● Graphic organizers |
| Assistive Technology | Assessments and Grading | Behavior/Attention | Organization |
| <ul style="list-style-type: none"> ● Computer/whiteboard ● Tape recorder | <ul style="list-style-type: none"> ● Extended time ● Study guides | <ul style="list-style-type: none"> ● Consistent daily structured routine | <ul style="list-style-type: none"> ● Individual daily planner ● Display a written agenda |

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| <ul style="list-style-type: none"> ● Spell-checker ● Audio-taped books | <ul style="list-style-type: none"> ● Shortened tests ● Read directions aloud | <ul style="list-style-type: none"> ● Simple and clear classroom rules ● Frequent feedback | <ul style="list-style-type: none"> ● Note-taking assistance ● Color code materials |
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Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment

English III

| Unit Title | Unit Understandings and Goals | Recommended Duration/ Pacing | Benchmark Assessments | | |
|-----------------------|--|---------------------------------|------------------------|----------------------------------|---------------------|
| | | | Diagnostic (before) | Formative (during) | Summative (after) |
| Unit #1: Hero Journey | <ul style="list-style-type: none"> Readers develop theories about the author's purpose and identify central ideas. | 10 weeks | Reader's Notebook Work | Reader's Journal Response | Essay |
| | <ul style="list-style-type: none"> Readers examine conflicts and use decisions made by hero when facing obstacles to help define theme and illuminate character traits. | | Reader's Notebook Work | Reader's Journal Response | Essay |
| | <ul style="list-style-type: none"> Readers analyze the archetype of the hero's journey and use stages and character archetypes to unlock meaning. | | Reader's Notebook Work | Reader's Journal Response | Essay |
| | <ul style="list-style-type: none"> Readers share summaries, questions, and interpretations with others to further their understanding of a text. | | Book Club Exit Slips | Book Club Journal/Log/Sign Posts | Group Project |
| | <ul style="list-style-type: none"> Readers self-monitor reading, set goals, and challenge themselves. | | Reader's Notebook Work | Conferences | Self-Assessment |
| | <ul style="list-style-type: none"> Writers use a notebook to collect and develop ideas for hero journeys, and they use every step in the writing process to finely hone a finished piece. | | Writer's Notebook Work | Drafts | Published Narrative |
| | <ul style="list-style-type: none"> Writers critically read other hero journeys and mine them for sophisticated craft moves to use in their own writing. | | Writer's Notebook Work | Drafts | Published Narrative |
| | <ul style="list-style-type: none"> Writers use archetypes in their own hero's journey to bring forth meaning. | | Writer's Notebook Work | Drafts | Published Narrative |

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| | <ul style="list-style-type: none"> Writers discover moments that matter and that are worth exploring in a hero's journey; they craft that moment so it has impact on the reader through symbolism, pacing, structure, and stylistic details. Writers use rhetorical strategies to construct meaning. (Effective rhetoric includes proper grammar, appropriate literary strategies, and clear purpose.) | | Writer's Notebook Work | Drafts | Published Narrative |
| | | | Writer's Notebook Work | Self/Peer Editing | Published Narrative and Essay |
| Unit #2: Literary Analysis | <ul style="list-style-type: none"> Readers actively interact with text to look for literal and figurative meaning. Readers derive text meaning from not only the words listed on the page, but the syntax, structure, diction and organization of a piece. Readers cultivate meaning by juxtaposing sections of the text. Critical thinkers compare and contrast descriptions, scenes, character roles and figurative language in order to determine the writer's message and purpose. Writers craft details and plot development in addition to the combination of literal and figurative writing techniques. Writers support theories with text-based support, research and text-to-text, text-to-self, and text-to-world connections. | 6 weeks | Reader's Notebook Work | Reader's Journal/Log | Essay |
| | | | Reader's Notebook Work | Reader's Journal/Log | Essay |
| | | | Reader's Notebook Work | Reader's Journal/Log | Essay |
| | | | Reader's Notebook Work | Reader's Journal/Log | Essay |
| | | | Write'r Notebook Work | Draft | Essay |
| | | | Writer's Notebook Work | Draft | Essay |
| Unit #3: Contemporary American Controversial Issues | <ul style="list-style-type: none"> Readers of new search for evidence of subject, occasion, audience, purpose, speaker, and tone (SOAPSTone). Readers utilize SOAPStone to recognize bias. Readers analyze articles from a multitude of biases in order to draw their own conclusions. | 4 weeks | SOAPSTone Charts | Socratic Seminar Prep Sheet | Socratic Seminar/Argumentative Timed Write |
| | | | SOAPSTone Charts | Socratic Seminar Prep Sheet | Socratic Seminar Argumentative Timed Write |
| | | | SOAPSTone Charts | Socratic Seminar Prep Sheet | |

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| | <ul style="list-style-type: none"> • Speakers and listeners actively engage in discussion, citing their own specific evidence and listening for logical evidence from others. • Speakers and listeners engage professionally with appropriate body language, eye contact, tone, volume, and diction. • Writers take a stance and integrate logical evidence to defend their position. | | <p>Classroom Discussion</p> <p>Classroom Discussion</p> <p>Writer's Notebook Work</p> | <p>Pair Share</p> <p>Pair Share</p> <p>Socratic Seminar Journal Response</p> | <p>Socratic Seminar Argumentative Timed Write</p> <p>Socratic Seminar</p> <p>Socratic Seminar</p> <p>Argumentative Timed Write</p> |
| Unit #4: Dystopian Literature and Text-to-World Connections | <ul style="list-style-type: none"> • Readers and writers slow down to reread and/or revise for clarity. • Readers and writers discuss their ideas with others to deepen their understanding. • Readers and writers become informed about history and the news in order to understand allegorical elements of their reading and inspire their own writing. • Readers and writers compare and contrast information from a variety of nonfiction sources in order to evaluate the information and view all sides of a story. | 6 weeks | <p>Reader's and Writer's Notebook Work</p> <p>Pair Share</p> <p>Reader's and Writer's Notebook Work</p> <p>Reader's and Writer's Notebook Work</p> | <p>Book Club Discussions and Exit Slips</p> <p>Book Club Discussions and Exit Slips</p> <p>Book Club Discussions and Exit Slips</p> <p>Draft of Group Digital Essay/Small Group Conferences</p> | <p>Reader's Journal</p> <p>Dialectic Reading Log</p> <p>Digital Essay (text-to-world)</p> <p>Digital Essay (text-to-world)</p> |
| Unit #5: Poetry and Historical Perspective (Renaissance, Seventeenth Century, and/or Romantic) | <ul style="list-style-type: none"> • Readers and writers slow down to achieve clarity of thought. • Readers determine meaning by examining and analyzing the connection between the reader's personal response and the poet's writing tactics. • Writers have a clear purpose for writing which drives thoughtful choices and allows focus and fluidity stems. | 4 weeks | <p>Reader's and Writer's Notebook Work</p> <p>Pair Share</p> <p>Reader's and Writer's Notebook Work</p> | <p>Poetry Club Discussions and Exit Slips</p> <p>Poetry Club Discussions and Exit Slips</p> <p>Poetry Club Discussions and Exit Slips</p> | <p>Poetry Club Presentation/Journal</p> <p>Poetry Club Presentation/Journal</p> <p>Published Poem</p> <p>Published Poem</p> |

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| | <ul style="list-style-type: none"> Writers make purposeful choices about diction, syntax, mechanics, and form to convey the message of the poem. Critical thinkers consider the words and ideas of others as they develop their own ideas. | | Reader's and Writer's Notebook Work | Poetry Club Discussions and Exit Slips | Socratic Seminar |
| Unit #6: Reading and Analyzing Shakespeare | <ul style="list-style-type: none"> Readers analyze by reading for both denotative and connotative meaning. Readers identify character motivations to interpret a play. Readers interpret staging to understand a play. Readers view a text through multiple lenses to analyze it more fully. Speakers use stress, inflection, and body language to convey subtext. Writers use the literary devices in a sonnet as evidence in their analysis. Writers experiment with those literary devices in their own sonnet writing to understand them more deeply. Critical thinkers consider the words and ideas of others as they develop their own ideas. | 5 weeks | Reader's Notebook Work Reader's Notebook Work Reader's Notebook Work Reader's Notebook Work Class Discussion Writer's Notebook Work Writer's Notebook Work Class Discussion | Macbeth Log Macbeth Log Macbeth Log Macbeth Log Pair Share Draft Draft Pair Share | Socratic Seminar Socratic Seminar Socratic Seminar Socratic Seminar Socratic Seminar Published Sonnet Published Sonnet Socratic Seminar |
| Unit #7: Nonfiction Narratives and Writing the College Essay | <ul style="list-style-type: none"> College essay/personal essay writers must go through the stages of the writing process (brainstorming, drafting/composing, revising and editing) to develop cohesive nonfiction pieces. Writers must spend the time developing ideas for writing including time away from the writing piece as well as meeting deadlines. | 5 weeks | Writer's Notebook Work Writer's Notebook Work | Draft/Conferences Draft/Conferences Draft/Conferences | College Essay Portfolio College Essay Portfolio |

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| <ul style="list-style-type: none"> ● Writers utilize literary devices such as setting, characterization, imagery, voice and tone to establish purpose in both fiction and nonfiction writing. ● Readers analyze literary devices such as setting, characterization, imagery, voice and tone to determine purpose in both fiction and nonfiction writing. ● Writers use structure to develop the purpose of the college essay in equal proportion to the literary devices of setting, characterization, imagery, voice and tone. ● Writers make choices about conflict and characterization to establish drama and convey their vision. ● Readers analyze the genre of memoir, how it differs from and is similar to biography and autobiography. ● Readers examine conflicts and choices by the author/ speaker/ subject and how decisions are made when facing obstacles helps define theme and illuminate character traits. ● Readers and writers recognize that memoir is a blend of both persuasive/argument and narrative genres and that it brings forth meaning through both storytelling and exposition. | | Writer's Notebook Work | | College Essay Portfolio |
| | | Reader's Notebook Work | Reader's Journal | College Essay Portfolio |
| | | Writer's Notebook Work | Draft/Conferences | College Essay Portfolio |
| | | Writer's Notebook Work | Draft/Conferences | College Essay Portfolio |
| | | Reader's Notebook Work | Reader's Journal | College Essay Portfolio |
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| Unint #8: Grammar Scope and Sequence for Grade 11 | <ul style="list-style-type: none"> • Speakers demonstrate the ability to control language by applying the conventions of standard English in writing and speaking. As readers, they apply their knowledge of the conventions to gain a deeper understanding of the text. • Writers need to be follow the rules of a style guide appropriate to their purpose for consistency and clarity in educational and professional writing. | Integrate Throughout Year | <p>Diagnostic for each skill on No Red Ink.</p> <p>Diagnostic through application in a writing assignment for which this skill is not graded.</p> | <p>Practice on No Red Ink for each skill.</p> <p>Practice through writing assignments.</p> | <p>Quiz on No Red Ink for each skill.</p> <p>Cumulative researched writing assignment in literary analysis.</p> |
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Unit #1: Hero Journey

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| <p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Readers develop theories about the author’s purpose and identify central ideas. ● Readers examine conflicts and use decisions made by hero when facing obstacles to help define theme and illuminate character traits. ● Readers analyze the archetype of the hero’s journey and use stages and character archetypes to unlock meaning. ● Readers share summaries, questions, and interpretations with others to further their understanding of a text. ● Readers self-monitor reading, set goals, and challenge themselves. ● Writers use a notebook to collect and develop ideas for hero journeys, and they use every step in the writing process to finely hone a finished piece. ● Writers critically read other hero journeys and mine them for sophisticated craft moves to use in their own writing. ● Writers use archetypes in their own hero’s journey to bring forth meaning. ● Writers discover moments that matter and that are worth exploring in a hero’s journey; they craft that moment so it has impact on the reader through symbolism, pacing, structure, and stylistic details. ● Writers use rhetorical strategies to construct meaning. (Effective rhetoric includes proper grammar, appropriate literary strategies, and clear purpose.) | <p>Essential Questions:</p> <ul style="list-style-type: none"> ● What reading and thinking habits do I have or will I learn by stretching and extending my reading in hero’s journeys? ● What strategies and processes do I use to engage in reading to explore central ideas and arguments posed in fiction texts? ● What are the archetypes of book-length hero's journey texts, and how do they function? ● How can reading literature help us to better understand it and, therefore, ourselves? ● How do we define the word hero? Do cultural changes alter the definition of hero and structure of hero narratives? If yes, how so? ● How can I use knowledge about these structures to enable me to engage in increasingly complex texts to identify an author’s multiple purposes and main ideas in a text? ● What is good? What is evil? Can one exist without the other? ● How can I observe my life and my world, pushing beyond just the telling of a good story, and move toward insight that resonates with readers? ● How can I use archetypes to influence readers? ● What decisions does an author of a hero’s journey make that separate this genre from other storytelling? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY.RL.11-12-10 | How can we set smart goals for ourselves as readers? | Good readers set goals for their reading, both for inside and outside of school. They think about how much they will read, how they will fit in that reading, and what reading habits they need to support that volume. They also think about what kinds of books they will read, and how they will grow as a reader this year. | mini-lessons, teacher modeling setting smart goals (PEI) | Anchor Charts <u>https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDU19fRUE&authuser=0</u> | Reader's Notebook Work Sign Post Jots Exit Slips Individual/Small Group Reading Conferences Final Project: digital essay, sun/shadow mandala, or vlog |
| CCSS.ELA-LITERACY.W.11-12.10 | Where can we find inspiration for our narrative writing? | Good writers generate lots of small moment story ideas in their notebooks to mine their lives for ideas. They look over their ideas to find themes and bigger ideas. | mini-lessons, teacher modeling mining life moments listing exercises | <i>The Playwright's Process</i> by Buzz McLaughlin | Writer's Notebook Work |
| CCSS.ELA-LITERACY.RL.11-12.3 | How do voice, setting, plot, and character connect to help the reader better understand the text? | Good readers develop fluency as they get acquainted with a narrator's voice and connect to central ideas in the text. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading mind mapping big ideas of a text to make connections and draw conclusions about theme (setting, characters, central conflict, plot, voice) | "The Nightingale and the Rose" by Oscar Wilde <i>Instructions</i> by Neil Gaiman <i>Beowulf</i> translated by Burton Raffel "The Seafarer" translated by Burton Raffel "The Wanderer" translated by Burton Raffel anchorcharts | Reader's Notebook Work |

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| CCSS.ELA-LITERACY. W.11-12.6 | How can work be posted safely and effectively online to allow for appropriate feedback? | Good writers use digital forums to post work, receive feedback on their work, and provide feedback for others. | mini-lessons, teacher modeling explore Figment, WattPad, Kidblog and other digital forums for sharing writing as a class or with a wider online audience | www.kidblog.com , www.figment.com , www.wattpad.com | blog posts or stories published online |
| CCSS.ELA-LITERACY. RL.11-12.4 | When and how should words or ideas in the text be researched for deeper understanding? | Good readers research unfamiliar vocabulary, background information that is important to the book, and the author to help acquaint themselves with their book and read it as an informed audience. | mini-lessons, teacher modeling researching the author to find biographies, written interviews, or videos | internet or dictionaries | Reader's Notebook Work |
| CCSS.ELA-LITERACY. W.11-12.3.A | How can a writer create an engaging central character? | Good writers develop heroes who engage their audience. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading PEI character strengths prewriting activities to establish voice and create fully developed characters | <i>The Hero's Journey: The Path of Transformation</i> by Reg Harris <u>PEI Strategies Guide:</u> https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&authuser=0 | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY. RL.11-12.4 | When and why should readers reread? | Good readers reread key sections to identify and connect stages of the journey that convey central ideas. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading close reading strategies for literature | <i>The Hero's Journey: The Path of Transformation</i> by Reg Harris <i>Sir Gawain and the Green Knight</i> by the Pearl Poet | Reader's Notebook Work |
| CCSS.ELA-LITERACY. RL.11-12.2 | How do writers establish theme? | Good writers determine which truths are important in a hero's journey and how that truth will be expressed. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading PEI character strengths establishing purpose through prewriting activities | <i>The Hero's Journey: The Path of Transformation</i> by Reg Harris <u>PEI Strategies Guide:</u> https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&authuser=0 | Writer's Notebook Work Original Hero's Journey Story |

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| CCSS.ELA-LITERACY.SL.11-12.1.C | How can questions be used to deepen understanding? | Good readers ask and answer comprehension, interpretation, and application questions as they read. | mini-lessons, teacher modeling composing questions at all three levels and reading to find answers | <i>Sir Gawain and the Green Knight</i> by the Pearl Poet | Reader's Notebook Work |
| CCSS.ELA-LITERACY.W.11-12.3.C | How does a writer hook the audience? | Good writers draw the audience in with a strong lead. | mini-lessons, teacher modeling experiment with a variety of strategies, composing six different openings for a story | anchor charts | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY.RL.11-12.5 | How does structure impact understanding? | Good readers pay attention to how the narrative is structured, and how that structure impacts the reader. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading mind mapping stages of the hero's journey in a text | anchor charts <i>Sir Gawain and the Green Knight</i> by the Pearl Poet | Reader's Notebook Work |
| CCSS.ELA-LITERACY.W.11-12.3.C | When and how should writers prewrite? When should they write long? | Good writers consider structure and perspective, then flash draft. | mini-lessons, teacher modeling map out plot, looking for structural patterns write long to get ideas out without self censoring | anchor charts | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY.RL.11-12.1 | What are the differing purposes and effects of narration versus dialogue? | Good readers pay attention to what is said versus unsaid and whose voice is heard versus whose voice is not heard. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading compare dialogue versus narration | Book club books: <i>The Hobbit</i> by J.R.R. Tolkien <i>The Sword and the Stone</i> by T.H. White <i>The Bean Trees</i> by Barbara Kingsolver <i>Haroun and the Sea of Stories</i> by Salman Rushdie | Reader's Notebook Work Exit Slips Individual/Small Group Reading Conferences |

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| | | | | <i>Stardust</i> by Neil Gaiman <i>To Kill a Mockingbird</i> by Harper Lee <i>Ender's Game</i> by Orson Scott Card <i>Ready Player One</i> by Ernest Cline | |
| CCSS.ELA-LITERACY. W.11-12.3.D | How can a writer show instead of tell? How can a writer use pacing to engage the audience in a purposeful manner? | Good writers slow down the pace so the reader can make a movie in his or her mind. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading use a variety of strategies to slow down pacing and create emphasis: figurative language, dialogue, cliff hangers, etc | <i>Stardust</i> by Neil Gaiman page 91 | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY. RL.11-12.2 | How does understanding conflict lead to an understanding of theme? | Good readers think about the central conflict. They state an idea about how the character changes because of that conflict, and then connect those parts and ideas to determine the theme of the work. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading mind map to analyze central character and relationship to conflict | "The Nightingale and the Rose" by Oscar Wilde <i>Beowulf</i> translated by Burton Raffel "The Seafarer" translated by Burton Raffel "The Wanderer" translated by Burton Raffel | Reader's Notebook Work Exit Slips Individual/Small Group Reading Conferences |
| CCSS.ELA-LITERACY. W.11-12.3.A | How can archetypal characters be used to develop the hero's journey? | Good writers use character relationships to show more about the hero. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading incorporate archetypes in a purposeful manner | <i>The Hero's Journey: The Path of Transformation</i> by Reg Harris | Writer's Notebook Work Original Hero's Journey Story |

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| CCSS.ELA-LITERACY. RL.11-12.3 | How can archetypal characters be used to interpret the hero's journey? | Good readers understand one of the characteristics of the journey is the focus upon the relationship between the hero and other people. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading | <i>The Hero's Journey: The Path of Transformation</i> by Reg Harris | Reader's Notebook Work Exit Slips Individual/Small Group Reading Conferences |
| CCSS.ELA-LITERACY. W.11-12.3.D | How can pitchforking be used to show rather than tell? | Good writers consider craft in narrative, such as highlighting specific observable details through pitchforking. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading use pitchforks to add detail and engage audience (show instead of tell) | book club books anchor charts | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY. RL.11-12.4 | How can a powerful line of text impact the reader? How can closely reading those lines better the reader's understanding of the text? | Good readers delight in specific lines and sections of well-written books. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading closely read powerful quotes to better understand the text as a whole | book club books anchor charts | Exit Slips Individual/Small Group Reading Conferences |
| CCSS.ELA-LITERACY. W.11-12.3.D | How can writers improve voice by improving verbs? | Good writers consider language, paying close attention to word choice throughout by eliminating "to be" or weak verbs and replacing them with active, strong, specific verbs. | mini-lessons, teacher modeling examine how changing a verb can change the effect of the writing ("he is hungry" versus "he eats dinner" versus "he devours dinner") | anchor charts | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY. SL.11-12.1 | How can discussion deepend our understanding of a text? | Good readers compare summaries, interpretations, interesting and confusing parts with partners, even when they don't read the same book. | mini-lessons, teacher modeling book clubs | Book club books anchor charts | Exit Slips Individual/Small Group Reading Conferences |

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| CCSS.ELA-LITERACY.11-12.3.E | Which endings stick with you as a reader and why? | Good writers compose purposeful endings to their hero's journey after looking at published narratives as mentor texts. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading | anchor charts | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY.W.11-12.3 | Which titles stuck with you as a reader and why? | Good writers title their pieces in a way that invites the reader in and that fits the piece. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading | anchor charts | Writer's Notebook Work Original Hero's Journey Story |
| CCSS.ELA-LITERACY.RL.11-12.1 | How can identifying sign posts AND answering the questions attached to them help us to dig deeper into the text? | Good readers pay attention to the details the author has chosen through the use of Sign Posts. | mini-lessons, teacher modeling interpretation through identification of sign post and answering the associated questions | <i>Notice & Note</i> by Kylene Beers & Bob Probst | Sign Post Jots Exit Slips Individual/Small Group Reading Conferences |
| CCSS.ELA-LITERACY.RL.11-12.1 | How do thinkers draw logical conclusions? How can speakers and writers defend them with logical evidence? | Good readers draw logical conclusions from evidence gathered and discussed throughout reading. | read alouds, shared reading, mini-lessons, teacher modeling, independent reading | <i>Notice & Note</i> by Kylene Beers & Bob Probst anchor charts | Exit Slips Readers Journal Book Club Project (scrapbook) |
| CCSS.ELA-LITERACY.W.11-12.6 | When and how should a writer self edit? When and how can a writer effectively peer edit? | Good writers use both peer-response groups and self-assessment gain new perspectives and push their revision. | mini-lessons, teacher modeling using peer revision strategies | www.noredink.com https://www.quickanddirtytips.com/grammar-girl "Vocabulary of Grammar" packet | Original Hero's Journey Story |
| CCSS.ELA-LITERACY.L.11-12.3 | How does improving our use of the standard conventions of English improve voice? | Good writers edit for sentence structure variety and powerful use of grammar and punctuation. | mini-lessons, teacher modeling | www.noredink.com https://www.quickanddirtytips.com/grammar-girl "Vocabulary of Grammar" packet | Original Hero's Journey Story |

Robbinsville Public Schools

Unit #2: Literary Analysis

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| <p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Readers actively interact with text to look for literal and figurative meaning. • Readers derive text meaning from not only the words listed on the page, but the syntax, structure, diction and organization of a piece. • Readers cultivate meaning by juxtaposing sections of the text. • Critical thinkers compare and contrast descriptions, scenes, character roles and figurative language in order to determine the writer's message and purpose. • Writers craft details and plot development in addition to the combination of literal and figurative writing techniques. • Writers support theories with text-based support, research and text-to-text, text-to-self, and text-to-world connections. | <p>Essential Questions:</p> <ul style="list-style-type: none"> • How do we read for more than comprehension of what is happening? • When do I close read to infer about character's motivations, desires, and emotional states; to analyze the impact of settings; to carefully consider the author's intention in word choice and description; and when do I do less close reading, accumulating volume and tracking the plot? • Which writers most effectively use craft to convey their intent and meaning? • How can we adapt those same techniques in our own writing to best convey our ideas? • How do we provide the best evidence to support a claim? • How do we revise for clarity and to adapt additional craft moves that are best suited to our ideas? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY. RL.11-12.4 | Why are symbols important? How do readers identify and analyze them? | Good readers search for repeated images, objects, or references to symbolize something important to the text/them as a whole. | Independent Reading, Mini-Lessons, Teacher Modeling | <p><u>Suggested Mentor Texts:</u></p> <p><i>Lord of the Flies</i> by William Golding</p> <p><i>Animal Farm</i> by George Orwell</p> <p>"The Rocking-Horse Winner" by D.H. Lawrence</p> | Reader's Notebook Work |

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| | | | | <p>“All Summer in a Day” by Ray Bradbury</p> <p>“Thank you Ma’am” by Langston Hughes</p> <p>“Videotape” by Don Delilo</p> <p><u>Suggested Mentor Films:</u> <i>Lord of the Flies (1990)</i></p> <p><i>Mary Shelley’s Frankenstein (1994)</i></p> <p><i>Pride and Prejudice (2005)</i></p> <p><i>Malice (1993)</i></p> | |
| CCSS.ELA-LITERACY. RL.11-12.4 | Why is it essential to do continued analysis and discussion throughout the reading? | Good reader revisit and revise their thinking about conclusions they've drawn where appropriate. | <p>Independent Reading, Teacher Modeling</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> ● Symbolism ● Pivotal Moments ● Conflict ● Purpose | Anchor Charts | Reader’s Notebook Work |
| CCSS.ELA-LITERACY. RL.11-12.1 | How can readers document evidence effectively while reading? | Good readers annotate for literary elements and techniques. | <p>Independent Reading, Teacher Modeling</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> ● Literary Devices ● Figurative Language | Anchor Charts | <p>Sign Posts</p> <p>Reader’s Notebook Work</p> |
| CCSS.ELA-LITERACY. W.11-12.1 | How does an argument differ from a topic? | Good writers develop an argument and writing purpose from analytical reading. | <p>Shared Writing, Teacher Modeling, Independent Writing</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> ● Introductions ● Thesis Statements ● Including strong text evidence | <i>Writing Pathways</i> by Lucy Calkins (rubric, checklist, and student models) | Journal Writing with specific, student-generated rubrics (Focus Corrections Areas include - transitions, |

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| | | | <ul style="list-style-type: none"> ○ Facts on File ○ Literary Criticisms ● Organizing information ● Conclusions | | evidence choice, focus on prompt) |
| | | | | Drafts | |
| CCSS.ELA-LITERACY. RL.11-12.3 | How does understanding the ways a character changes, and the reasons for those changes, lead to a deeper understanding of the overall text? | Good readers annotate and react to shifts in characters due to complexity and conflicts (flat versus round characters). | Independent Reading, Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● Characterization ● Conflict | Anchor Charts What Went Well from PEI (Character POV) | Character Flow Chart |
| CCSS.ELA-LITERACY. L.11-12.1 and CCSS.ELA-LITERACY. L.11-12.2 | How can writers effectively peer edit for the conventions of standard American English? | Good writers adhere to standard English writing conventions through executing editing choices based on authentic feedback according to peer-editing criteria. | Shared Writing, Teacher Modeling, Independent Writing Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● Syntax ● Revision/Editing | www.NoRedInk.com http://www.quickanddirtytips.com/education/grammar/ | Published Literary Essay |
| CCSS.ELA-LITERACY. W.11-12.2.C | Why are strong transitions essential? How can writers craft them? | Good writers make appropriate use of transitions. | Shared Writing, Teacher Modeling, Independent Writing Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● Adding transitions | <i>Writing Pathways</i> by Lucy Calkins (rubric, checklist, and student models) | Journal Writing with specific, student-generated rubrics (Focus Corrections Areas include - transitions, evidence choice, focus on prompt) |
| CCSS.ELA-LITERACY. RL.11-12.10 | Why do we read? | Good readers read for emotional response. | Independent Reading, Mini-Lessons, Teacher Modeling | Anchor Charts | Reader's Notebook Work |
| CCSS.ELA-LITERACY. RL.11-12.4 | How do authors use imagery to evoke the desired audience response? | Good readers and writers reflect on imagery as the root of emotional responses. | Independent Reading, Shared Writing, Teacher Modeling, Independent Writing Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● Imagery | Anchor Charts http://www.quickanddirtytips.com/education/grammar/understanding-voice-and-tone-in-writing?page=2 | Reader's and Writer's Notebook Work |

Robbinsville Public Schools

Unit #3: Contemporary American Controversial Issues

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| <p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Readers of new search for evidence of subject, occasion, audience, purpose, speaker, and tone (SOAPSTone). • Readers utilize SOAPSTone to recognize bias. • Readers analyze articles from a multitude of biases in order to draw their own conclusions. • Speakers and listeners actively engage in discussion, citing their own specific evidence and listening for logical evidence from others. • Speakers and listeners engage professionally with appropriate body language, eye contact, tone, volume, and diction. • Writers take a stance and integrate logical evidence to defend their position. | <p>Essential Questions:</p> <ul style="list-style-type: none"> • Given the strong bias of almost all media sources, how can a citizen develop their own stance on issues? • How can a thinker determine which evidence is credible? • Given the persuasive voices that surround them on social media, how can citizens think for themselves? • How can citizens understand the perspective of others rather than judging them and shutting them out? • How can citizens express their opinions to others in a clear and nonconfrontational manner in order to help those with differing opinions to understand their position? • Why is an informed dialogue among citizens vital to the health of a democracy? • How can writers advocate for their stance with logos, pathos, and ethos? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY.RI.11-12.1 | Why is an informed dialogue among citizens essential in a democracy? | Good readers gather evidence of subject, occasion, audience, purpose, speaker, and tone in articles. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | <p>Various News Articles and Videos</p> <p>Points of View Reference Center (via EBSCOhost)</p> <p>http://www.wakeupthopolitics.com/about?mc_cid=9f3b12874f&mc_eid=d9880a14</p> <p>10</p> | <p>SOAPSTones Charts</p> <p>Socratic Seminar</p> <p>Argumentative Timed Write (ACT style)</p> |

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| | | | | www.procon.org | |
| CCSS.ELA-LITERACY. RI.11-12.3 | How can I become better informed as a citizen? | Good readers draw conclusions about the content of an article -- the credibility, the validity, the stances -- with a clear understanding of the bias behind them. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | <p>Various News Articles and Videos</p> <p>Points of View Reference Center (via EBSCOhost)</p> <p>http://www.wakeuptopolitics.com/about?mc_cid=9f3b12874f&mc_eid=d9880a1410</p> <p>www.procon.org</p> | <p>SOAPSTones Charts</p> <p>Socratic Seminar</p> <p>Argumentative Timed Write (ACT style)</p> |
| CCSS.ELA-LITERACY. RI.11-12.2 | Why do I need to draw my own conclusions and form my own opinions? | Good thinkers read and watch media from a variety of biases on a subject before taking a stance themselves. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | <p>Various News Articles and Videos</p> <p>Points of View Reference Center (via EBSCOhost)</p> <p>http://www.wakeuptopolitics.com/about?mc_cid=9f3b12874f&mc_eid=d9880a1410</p> <p>www.procon.org</p> | <p>SOAPSTones Charts</p> <p>Socratic Seminar</p> <p>Argumentative Timed Write (ACT style)</p> |
| CCSS.ELA-LITERACY. SL.11-12.3 | Why is it important that I keep an open mind to the ideas of others? | Good listeners keep an open mind and actively listen to the ideas of others, noting their evidence and its validity. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | <p>Various News Articles and Videos</p> <p>Points of View Reference Center (via EBSCOhost)</p> <p>http://www.wakeuptopolitics.com/about?mc_cid=9f3b12874f</p> | <p>SOAPSTones Charts</p> <p>Socratic Seminar</p> <p>Argumentative Timed Write (ACT style)</p> |

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| | | | | www.procon.org | |
| CCSS.ELA-LITERACY.SL.11-12.1.A-D | How do I become a better advocate for my ideas and opinions? | Good speakers do not judge their listeners but engage them with an open mind and appropriate verbal and nonverbal communication. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | Various News Articles and Videos Points of View Reference Center (via EBSCOhost) http://www.wakeuptopolitics.com/about?mc_cid=9f3b12874f&mc_eid=d9880a1410 www.procon.org | SOAPSTones Charts Socratic Seminar Argumentative Timed Write (ACT style) |
| CCSS.ELA-LITERACY.SL.11-12.1.A-D and CCSS.ELA-LITERACY.SL.11-12.2 | How do I become a better advocate for my ideas and opinions? | Good persuasive speakers cite credible, logical evidence in addition to making an emotional argument. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | Various News Articles and Videos Points of View Reference Center (via EBSCOhost) http://www.wakeuptopolitics.com/about?mc_cid=9f3b12874f&mc_eid=d9880a1410 www.procon.org | SOAPSTones Charts Socratic Seminar Argumentative Timed Write (ACT style) |
| CCSS.ELA-LITERACY.W.11-12.1.A-E | How can I best express my ideas when writing rather than speaking? | Good writers take a clear stance in an argumentative piece. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | https://blog.prepscholar.com/act-writing-tips-15-strategies-to-raise-your-essay-score | SOAPSTones Charts Socratic Seminar Argumentative Timed Write (ACT style) |

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| | | | | http://www.swiftpens.com/page11/page20/page28/assets/ACT%20Writing%20Prompts.pdf | |
| CCSS.ELA-LITERACY.W.11-12.1.A | How can I best persuade my readers? | Good writers present both clear claims and counter claims in an argumentative piece. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | https://blog.prepscholar.com/act-writing-tips-15-strategies-to-raise-your-essay-score http://www.swiftpens.com/page11/page20/page28/assets/ACT%20Writing%20Prompts.pdf | SOAPSTones Charts Socratic Seminar Argumentative Timed Write (ACT style) |
| CCSS.ELA-LITERACY.W.11-12.1.B | How can I improve my ACT writing scores? | Good writers provide logical evidence that is well integrated in an argumentative piece. | Read Alouds, Shared Reading, Mini-Lessons, Class Discussion | https://blog.prepscholar.com/act-writing-tips-15-strategies-to-raise-your-essay-score http://www.swiftpens.com/page11/page20/page28/assets/ACT%20Writing%20Prompts.pdf | SOAPSTones Charts Socratic Seminar Argumentative Timed Write (ACT style) |

Unit #4: Dystopian Literature and Text-to-World Connections

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| <p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Readers and writers slow down to reread and/or revise for clarity. • Readers and writers discuss their ideas with others to deepen their understanding. • Readers and writers become informed about history and the news in order to understand allegorical elements of their reading and inspire their own writing. • Readers and writers compare and contrast information from a variety of nonfiction sources in order to evaluate the information and view all sides of a story. | <p>Essential Questions:</p> <ul style="list-style-type: none"> • How do we read to discover text-to-world connections? • Explain allegory and its purpose. • How do we determine credibility of a source and read past bias? • How do we effectively integrate evidence as writers? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY.SL.11-12.1 | How does discussing literature with others deepen our understanding of the text? | Good readers discuss literature with others to develop a deeper understanding of the text. | Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling Book Clubs | <p><u>Suggested Mentor Texts:</u></p> <p>“The Perfect Match” by Ken Liu</p> <p><i>1984</i> by George Orwell</p> <p><i>Brave New World</i> by Aldous Huxley</p> <p><i>Feed</i> by M.T. Anderson</p> <p><i>V for Vendetta</i> by Alan Moore and David Lloyd</p> <p><i>Clockwork Orange</i> by Anthony Burgess</p> | <p>Dialectic Reading Log</p> <p>Exit Slips</p> |

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| | | | | <i>Pirate Cinema</i> by Cory Doctorow <i>Little Brother</i> by Cory Doctorow <i>Fahrenheit 451</i> by Ray Bradbury <i>The Handmaid's Tale</i> by Margaret Atwood <i>Divergent</i> by Veronica Roth <u>Suggested Mentor Films:</u> <i>The Lego Movie</i> <i>Zootopia</i> <i>Divergent</i> series <i>The Island</i> <i>Gattica</i> | |
| CCSS.ELA-LITERACY. W.11-12.10 | How does revisiting and rewriting our goals improve our growth as writers? | Good writers evaluate their progress and set goals for themselves. | Teacher Modeling <ul style="list-style-type: none"> self evaluation checklist and goal review smart goals (PEI) | <u>PEI Strategies Guide:</u> https://drive.google.com/open?id=0B9BDigt3RnpAQ3Z2bHRDUl9fRUE&authuser=0 | Writer's Notebook Work |
| CCSS.ELA-LITERACY. W.11-12.8 | Why must sources be evaluated? How can sources be evaluated for credibility? | Good readers evaluate the credibility of their sources. | Teacher Modeling Digital Presentation Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> considering accuracy, authority, objectivity, currency, coverage, and purpose of source | Anchor Charts | Reader's Notebook Work |

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| CCSS.ELA-LITERACY. W.11-12.2 | How can a writer craft a strong thesis statement? | Good writers formulate a thesis based upon logical arguments. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> compose an essential question connecting the text to a real world issue based upon a theme of the novel; answer this question to write a logical thesis statement | articles and essays from Bloom's literary database and EbscoHost Anchor Charts | Individual/Small Group Reading and Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.9 | What types of evidence can be used when researching? | Good readers identify a wide variety of sources. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> consider a variety of types of evidence to respond to essential question: direct quote, statistics, images, video clips, paraphrase, summary | articles and essays from Bloom's literary database and EbscoHost various online sources for news | Individual/Small Group Reading and Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.2.A | How does a writer effectively prewrite for a digital essay? Why is prewriting essential for a group essay? | Good writers organize their ideas carefully before drafting. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> use an outline as a graphic organizer | Anchor Charts | Literary Thesis Graphic Organizer |
| CCSS.ELA-LITERACY. RL.11-12.3 | Why is analysis throughout the book essential? | Good readers slow down to think and respond as they read rather than waiting until they finish a text. | Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling Book Clubs | Anchor Charts | Exit Slips |
| CCSS.ELA-LITERACY. L.11-12.3 | What is MLA and why must it be used for humanities based writing? | Good writers use MLA format for their document, in-text citations, and works cited page when writing a research paper for the humanities. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> use Owl Purdue or another MLA formatting guide to make sure paper and citations are properly formatted | OWL Purdue | Digital Essay on Text-to-World Connection |

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| CCSS.ELA-LITERACY. W.11-12.2.B | How can evidence be integrated effectively to avoid plop and drop? | Good writers carefully introduce and explain evidence. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● answer questions for analysis for every piece of evidence used: What is it? How does it work? Why is it important to know? How does it connect back to the thesis? | Anchor Charts | Digital Essay on Text-to-World Connection |
| CCSS.ELA-LITERACY. SL11-12.4 | How does effective communication work? | Good speakers and listeners actively engage with one another in order to successfully communicate messages. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● demonstrate the message cycle model and steps for effective listening; apply to presentations | Anchor Charts | Digital Essay on Text-to-World Connection |
| CCSS.ELA-LITERACY. W.11-12.5 | How do writers effectively edit a digital essay? | Good writers carefully revise and edit ideas for clarity. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● peer editing | www.NoRedInk.com www.quickanddirtytips.com/gramargirl | Peer Editing Checklist |
| CCSS.ELA-LITERACY. SL.11-12.6 and CCSS.ELA-LITERACY. SL.11-12.5 | How do speakers effectively engage their audience? | Good speakers establish credibility and engage audience with eye contact, clear enunciation, and vocal color. | Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● view examples of strong and poor eye contact, clear and mumbled enunciation, and vocal color or vocal monotony to demonstrate impact on credibility of speaker and audience engagement ● use tongue twisters to practice eye contact, enunciation, and vocal color | Anchor Charts | Digital Essay on Text-to-World Connection |

Robbinsville Public Schools

Unit #5: Poetry and Historical Perspective (Renaissance, Seventeenth Century, and/or Romantic)

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| Enduring Understandings: <ul style="list-style-type: none"> • Readers and writers slow down to achieve clarity of thought. • Readers determine meaning by examining and analyzing the connection between the reader’s personal response and the poet’s writing tactics. • Writers have a clear purpose for writing which drives thoughtful choices and allows focus and fluidity stems. • Writers make purposeful choices about diction, syntax, mechanics, and form to convey the message of the poem. • Critical thinkers consider the words and ideas of others as they develop their own ideas. | Essential Questions: <ul style="list-style-type: none"> • How do readers find meaning and purpose in a text? • What is the power of language? What do words make us feel? Why do we feel that? What do words make us think? Why do we think that? • How do writers create focus and fluidity? • What is literature? Does it have a purpose in modern society? • How are an author's choices motivated by his world? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY. RL.11-12.2 | How can a series of rereads for different focuses lead to a stronger understanding of a text? | Good readers decipher a speaker's message. | <p>Read Alouds, Shared Reading, Teacher Modeling, Independent Reading, Reader’s Notebook</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> • use the structure of a poem to decode meaning. • use rhyme and other sound devices to decode meaning in poetry. • use sound devices such as alliteration, assonance, and consonance to decode tone and mood in poetry. • consider form in decoding the meaning in poetry. | <p><u>Suggested Mentor Texts:</u></p> <p>“Two Trees” by Don Paterson</p> <p>“The Passionate Shepherd to His Love” by Christopher Marlowe</p> <p>“Nymph’s Reply” by Sir Walter Raleigh</p> <p>“Easter Wings” by George Herbert</p> <p>“On His Blindness” by John Milton</p> | <p>Reader’s Notebook Work</p> <p>Skills Assessment on Devices</p> |

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| | | | <ul style="list-style-type: none"> pay attention to the use of figurative language to determine its impact on the poet's message. | <p>"Song" and "Holy Sonnet 10" by John Donne</p> <p>"To His Coy Mistress" by Andrew Marvell</p> <p>"To The Virgins To Make Much of Time" by Robert Herrick</p> <p>Pre-Romantic: "The Tyger" and "The Lamb" by William Blake</p> <p>Romantic: "The World is Too Much With Us" by William Wordsworth</p> <p>"Kubla Khan" by Samuel Taylor Coleridge</p> <p>"Ozymandias" by Percy Bysshe Shelley</p> <p>"When I Have Fears" by John Keats</p> <p>"Freeze Tag" by Suzanne Vega</p> <p>Anchor Charts</p> | |
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| CCSS.ELA-LITERACY. RL.11-12.4 | How do denotative and connotative meaning differ? What tools can be used to understand both? | Good readers determine meaning and purpose of phrases in text. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading, Reader's Notebook Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● decipher a speaker's message in poetry through decoding denotative vs connotative meaning. ● consider a poet's use of conventions to determine meaning. ● consider a poet's syntax to determine meaning. | Anchor Charts | Reader's Notebook Work |
| CCSS.ELA-LITERACY. RL.11-12.7 | How do readers analyze literature through a historical lens? | Good readers determine theme/common themes in multiple pieces of literature and its/their creation. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading, Reader's Notebook Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● investigate common themes across an artistic movement and offer logical inferences. ● incorporate evidence about the time period in order to compare and contrast for trends within that time period and/or across time periods. | <i>Literature and the Language Arts: The British Tradition The EMC Masterpiece Series</i> <u>Suggested Mentor Films:</u> <i>Bright Star</i> <i>Dead Poet's Society</i> | Reader's Notebook Work Individual/Small Group Reading Conferences |
| CCSS.ELA-LITERACY. RL.11-12.7 | How does analyzing literature through the historical lens change interpretation of the text? | Good readers execute critical reading in complex texts. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading, Reader's Notebook Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> ● study and cultivate information on time period in order to decipher trends. | <i>Literature and the Language Arts: The British Tradition The EMC Masterpiece Series</i> Anchor Charts | Socratic Seminar Literary Essay |

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| CCSS.ELA-LITERACY. W.11-12.10 | How can a writer use structural tools to craft meaning in poetry? | Good writers use form to design and convey a message to an audience in verse. | <p>Read Alouds, Shared Reading, Teacher Modeling, Independent Reading, Writer's Notebook</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> ● make choices about poetic structure to convey meaning. | Anchor Charts | Writer's Notebook Work |
| CCSS.ELA-LITERACY. W.11-12.10 | How can a writer use poetic devices to craft meaning? | Good writers use devices of poetry in a purposeful manner. | <p>Read Alouds, Shared Reading, Teacher Modeling, Independent Reading, Writer's Notebook</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> ● use denotative vs connotative meaning in a purposeful way to convey their message. ● make choices using rhyme and other sound devices to create meaning in original pieces of poetry. ● use sound devices such as alliteration, assonance, and consonance to deliver a specified tone and mood in original poetry. ● consider a poet's use of conventions to create meaning in their own texts. ● consider form in creating meaning in their own poetry. | Anchor Charts | <p>Writer's Notebook Work</p> <p>Individual/Small Group Reading Conferences</p> |

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| CCSS.ELA-LITERACY. W.11-12.10 | How can writers creatively engage an ideal reader with purpose? | Good writers identify and write on a theme that is meaningful to an ideal reader. | <p>Read Alouds, Shared Reading, Teacher Modeling, Independent Reading, Writer's Notebook</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> • practice the use of figurative language to emphasize their message as poets. | Anchor Charts | Original poem |
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Robbinsville Public Schools

Unit #6: Reading and Analyzing Shakespeare

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| <p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Readers analyze by reading for both denotative and connotative meaning. • Readers identify character motivations to interpret a play. • Readers interpret staging to understand a play. • Readers view a text through multiple lenses to analyze it more fully. • Speakers use stress, inflection, and body language to convey subtext. • Writers use the literary devices in a sonnet as evidence in their analysis. • Writers experiment with those literary devices in their own sonnet writing to understand them more deeply. • Critical thinkers consider the words and ideas of others as they develop their own ideas. | <p>Essential Questions:</p> <ul style="list-style-type: none"> • How do readers find meaning and purpose in a complex text? • How are plays driven by characters? Why must we sometimes read the text backwards to find meaning? • How do we read a text which was meant to be seen on stage and not on the page? • Why are Shakespeare's texts still performed more than the work of any other playwright? Why can they be interpreted in so many different ways for performance? • Why is it important to hear dialogue in order to understand it more fully? • How does reading for the structure and form of a work unlock meaning? • How can writers use the structure and form to create meaning? • How is the interpretation of the text changed based upon the perspective lens of the reader? How do all readers demonstrate bias? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY.RL.11-12.3 | Why are Shakespeare's plays still more widely produced than any other written works? Why do audiences love his plays? If they have been enjoyed by innumerable audiences | Good readers use close reading strategies to interpret key moments in a Shakespearean piece. | <p>Read Alouds, Shared Reading, Teacher Modeling</p> <p>Teach Points/Mini Lesson Ideas:</p> <ul style="list-style-type: none"> • reading for denotative vs connotative meaning • interpreting through structure | <p><u>Suggested Mentor Texts:</u></p> <p>Shakespeare's sonnets</p> <p><i>Pop Sonnets: Shakespearean Spins on Your Favorite Songs</i> by Erik Didriksen</p> | <p>Annotation</p> <p>Reader's Notebook Work</p> |

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| | of all social classes for nearly five centuries, how can the plays be read for both a deeper level of understanding and of enjoyment? Why are the plays still relevant today? | | | <i>Macbeth</i> by William Shakespeare lessons from Folger Shakespeare (www.folger.edu) <i>Shakespeare Set Free</i> from the Teaching Shakespeare Institute | |
| CCSS.ELA-LITERACY. RL.11-12.3 | How does character motivation unlock understanding when reading a play? | Good readers analyze characters in a play by tracking their motivations. | Read Alouds, Shared Reading, Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> tracking characters through dialogue, asides/soliloquy, and actions to determine motivations | lessons from Folger Shakespeare (www.folger.edu) <i>Shakespeare Set Free</i> from the Teaching Shakespeare Institute Anchor Charts | <i>Macbeth</i> Log |
| CCSS.ELA-LITERACY. RL.11-12.7 | Why can Shakespeare's plays be interpreted in so many ways? How do various directorial approaches allow audiences to focus on different aspects of the play? | Good readers consider various directorial approaches to staging a play. | Film Study Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> comparing staging choices in multiple film interpretations making directorial choices in groups | <u>Suggested Mentor Films:</u> <i>Macbeth</i> directed by Roman Polanski <i>Macbeth</i> directed by Trevor Nunn <i>Macbeth</i> directed by Rupert Goold <i>Macbeth</i> Justin Kurzel <i>Macbeth</i> from <i>Shakespeare Retold</i> <i>Scotland, PA</i> | |

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| | | | | <i>Shakespeare Set Free</i> from the Teaching Shakespeare Institute | |
| CCSS.ELA- LITERACY. RI.11-12.7 | How does reading literature through a variety of lenses broaden understanding of the text? | Good readers consider various critical interpretations of complex texts. | Read Alouds, Shared Reading, Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> considering themes through various lenses (either through the perspective of different characters OR different critical lenses like historical lens, eco-critical lens, feminist lens, and psychological lens) | essays from <i>Shakespeare for Students</i> or Bloom's Literary Database | Analysis Questions Individual/Small Group Reading Conferences |
| CCSS.ELA- LITERACY. W.11-12.10 | How can form and structure be used to create meaning? | Good writers use form and structure to design and convey meaning in a sonnet. | Read Alouds, Shared Reading, Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> using the strict rules of form to convey meaning when writing a sonnet | Shakespeare's sonnets <i>Pop Sonnets: Shakespearean Spins on Your Favorite Songs</i> by Erik Didriksen | Original Sonnet |
| CCSS.ELA- LITERACY. SL.11-12.4 | Why does interpreting the literary analysis of others broaden our understanding of the literature? | Good writers and speakers carefully interpret scholarly analysis to find evidence for their own ideas. | Read Alouds, Shared Reading, Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> how to read for evidence in a nonfiction text | essays from <i>Shakespeare for Students</i> or Bloom's Literary Database Anchor Charts | Socratic Seminar |
| CCSS.ELA- LITERACY. SL.11-12.4 | How can discussing the play with others who've read it through the same or a differing perspective broaden our understanding? | Good writers and speakers carefully introduce and explain evidence. | Read Alouds, Shared Reading, Teacher Modeling Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> how to introduce, interpret, and analyze evidence | essays from <i>Shakespeare for Students</i> or Bloom's Literary Database Anchor Charts | Socratic Seminar |

Robbinsville Public Schools

Unit #7: Nonfiction Narratives and Writing the College Essay

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| Enduring Understandings: | Essential Questions: |
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| <ul style="list-style-type: none"> College essay/personal essay writers must go through the stages of the writing process (brainstorming, drafting/composing, revising and editing) to develop cohesive nonfiction pieces. Writers must spend the time developing ideas for writing including time away from the writing piece as well as meeting deadlines. Writers utilize literary devices such as setting, characterization, imagery, voice and tone to establish purpose in both fiction and nonfiction writing. Readers analyze literary devices such as setting, characterization, imagery, voice and tone to determine purpose in both fiction and nonfiction writing. Writers use structure to develop the purpose of the college essay in equal proportion to the literary devices of setting, characterization, imagery, voice and tone. Writers make choices about conflict and characterization to establish drama and convey their vision. Readers analyze the genre of memoir, how it differs from and is similar to biography and autobiography. Readers examine conflicts and choices by the author/ speaker/ subject and how decisions are made when facing obstacles helps define theme and illuminate character traits. Readers and writers recognize that memoir is a blend of both persuasive/argument and narrative genres and that it brings forth meaning through both storytelling and exposition. | <ul style="list-style-type: none"> How does the writing process influence the college essay/personal essay? How does time and goal setting influence the writing of fluid ideas and clarity of the writing product? Consider the differences and similarities between fiction writing and nonfiction writing techniques. How are they different? How are they the same? How do other elements of writing, outside of traditional literary devices of setting, characterization, imagery, etc. play a pivotal role in developing the purpose of the college essay/personal essay? How might larger techniques be at play when developing setting, characterization, imagery, voice and tone? What strategies and processes do I use to engage in reading to explore central ideas and arguments posed in nonfiction texts? What strategies and processes do I use to engage in reading to explore central ideas and arguments posed in nonfiction texts? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY.W.11-12.3 | How can effective brainstorming exercise promote creativity and defeat writer's block? | Good writers practice several exercise techniques to brainstorm a response to the college essay/personal essay prompts over multiple forms and class sessions. | Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading Teach Points/Mini Lesson Ideas: | http://www.commonapp.org/whats-appening/application-updates/common-application-announces-201 | Writer's Notebook Work |

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| | | | <ul style="list-style-type: none"> • Common Application College Essay Prompts 2017-2018 • The Writing Process: brainstorming, drafting/composing, revising and editing • Brainstorming and getting started - p. 33-35, 39-41, 14, 57-60, 72-73 • Avoiding or working through writer's block: <ul style="list-style-type: none"> ○ Ellis p. 14 ○ PEI - MEDITATION and thinking time with deadlines ○ PEI - THINK IT THROUGH | 7-2018-essay-prompts https://blog.ivywise.com/blog-0/2017-18-common-application-essay-prompts | |
| CCSS.ELA-LITERACY. W.11-12.3.C | How can the writer find a central conflict and use other events to explain its significance? | Good writers differentiate between major and minor events in the story they create. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> • Drama v. Vision - p.278 "At Least Two Stories" by David Vann | <i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers and Teachers</i> by Sherry Ellis | Writer's Notebook Work Drafting Checkpoints Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.3.A | How can writers find a conflict which tells their truth? | Good writers create dramatic conflict in purposefully making the character get caught off guard. Such measures include an inciting incident or oblivion to a brewing conflict. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> • Conflict - choosing an event p. 279; "Lost and Found" p. 137-141 | <i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers and Teachers</i> by Sherry Ellis | Writer's Notebook Work Drafting Checkpoints Writing Conferences |

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| CCSS.ELA-LITERACY. W.11-12.3.D | How can writers change their voice to fit their purpose? | Good writers practice varying types of voice which includes voice of restraint or voice of abundance. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> Voice - restraint v. abundance p. 205-207 | <i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers and Teachers</i> by Sherry Ellis | Writer's Notebook Work Drafting Checkpoints Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.3.D | How can writers change their voice to fit their purpose? | Good writers recognize how diction and tone develops characterization as well as voice of restraint or voice of abundance. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> Characterization - perspective and how it shifts | <i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers and Teachers</i> by Sherry Ellis | Writer's Notebook Work Drafting Checkpoints Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.3.A | How can conflict be created without telling? | Good writers create conflict in overt or subtle ways. | Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading | www.essayhell.com | Writer's Notebook Work Drafting Checkpoints Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.10 | How does determining purpose and ideal audience change voice? | Good writers develop their craft through drafting and composing for specified purposes. Some purposes include those to entertain, inform, instigate, inspire, shame or incite. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> Craft - pathos, imagery | <i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers and Teachers</i> by Sherry Ellis | Writer's Notebook Work Drafting Checkpoints Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.5 | How can writers revise and edit to make sure they are achieving the desired effect? | Good writers revise and edit their work and the work of others for showing rather than telling, clarity of message and purpose, and structure. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading Self and Peer Editing Teach Points/Mini Lesson Ideas: | <i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers</i> | Writer's Notebook Work Drafting Checkpoints Writing |

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| | | | <ul style="list-style-type: none"> Revision: show v. tell - p. 307-308, structure - p. 312-315, checklist based upon p. 316-320 | <i>and Teachers</i> by Sherry Ellis www.essayhell.com | Conferences |
| CCSS.ELA-LITERACY. W.11-12.5 | How does knowing when to follow and when to intentionally break conventions help us to tell our stories? | Good writers edit their work and the work of others for grammar and mechanics. | Mini-Lessons, Teacher Modeling | www.essayhell.com | Writer's Notebook Work Drafting Checkpoints Writing Conferences |
| CCSS.ELA-LITERACY. W.11-12.6 | Why do risks make us better writers? | Good writers successfully take risks in storytelling, structure and grammar/mechanics. | Read Alouds, Shared Reading, Teacher Modeling, Independent Reading Teach Points/Mini Lesson Ideas: <ul style="list-style-type: none"> Text Structures (italics, chapter titles, section organization, etc.) | <i>Now Write! Nonfiction: Memoir, Journalism, and Creative NonFiction Exercises from Today's Best Writers and Teachers</i> by Sherry Ellis www.essayhell.com | Writer's Notebook Work Drafting Checkpoints Writing Conferences Portfolio Building |
| CCSS.ELA-LITERACY. RL.11-12.3 | How and why do memoirs differ from other nonfiction writing? | Good readers recognize the elements of memoir/narrative. | Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading | <u>Suggested Mentor Texts:</u> "Black Men and Public Spaces" by Brent Staples "The Chase" by Annie Dillard "Fishcheeks" by Any Tan <i>Bosypants</i> by Tina Fey "Walk the Dog" by Freddie Robinson Jr. | Reader's Notebook Work |

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| | | | | <p><i>The Jaguar Man</i> by Lara Naughton (mentor text for memoir)</p> <p>Lara Naughton, her podcast (http://www.publisherweekly.com/pw/podcasts/index.html?podcast=589&channel=7) and interview (http://robinandthegiant.podbean.com/e/lara-naughton-interview-the-jaguar-man/)</p> | |
| CCSS.ELA-LITERACY.RL.11-12.2 | How can analysis of literary elements be applied to memoirs to determine theme? | Good readers investigate the writer's purpose in conjunction with the writer's message. | Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading | Anchor Charts | Reader's Notebook Work |
| CCSS.ELA-LITERACY.RL.11-12.4 | Why do readers need to apply the strategies of literary analysis used with poetry and story to these nonfiction texts? | Good readers evaluate the clarity of the writer's message in comparison to literary devices such as text structure, organization, and conflict. | Read Alouds, Shared Reading, Mini-Lessons, Teacher Modeling, Independent Reading | Anchor Charts | Reader's Notebook Work |

Robbinsville Public Schools

Unit #8: Grammar Scope and Sequence for Grade 11

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| Enduring Understandings: <ul style="list-style-type: none"> Writers who communicate effectively make choices about grammatical and mechanical rules of writing based on the purpose. Using the conventions of language allows the audience to understand the writing. Standards of the English language vary based upon the mode and purpose for writing. When writing creatively, authors may break the rules in a purposeful manner to better convey their various levels of meaning. | Essential Questions: <ul style="list-style-type: none"> How do writers use the structure of language to write more effectively? How can writers apply the standards of English to help readers understand what they have written? When is it crucial for a writer to follow all the rules of grammar? When is it okay -- or even desirable -- to purposefully break the rules of English grammar? |
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| Guiding / Topical Questions with Specific Standards | | Content, Themes, Concepts, and Skills | Teaching Strategies | Instructional Resources and Materials | Assessment Strategies |
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| CCSS.ELA-LITERACY. L.11-12.1 | What is an infinitive and is it okay to split them? | Infinitives | Mini lesson Application in informal (writer's notebook) and formal writing (drafting and revising stories, essays, papers, etc) | <i>Grammar Girl's Quick and Dirty Tricks for Better Writing</i> by Mignon Fogarty (page 55) "Vocabulary of Grammar" packet | Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.2.A | When and where should writers use hyohens? | Hyphens | Mini lesson (on No Red Ink and/or in class) Practice on No Red Ink Application in informal (writer's notebook) and formal writing (drafting and revising stories, essays, papers, etc) | No Red Ink "Vocabulary of Grammar" packet | Quiz on No Red Ink Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.2 | How is the conjunctive adverb used with commas and semicolons? | Punctuation with Conjunctions: Conjunctive Adverbs | Mini lesson (on No Red Ink and/or in class) Practice on No Red Ink | No Red Ink "Vocabulary of | Quiz on No Red Ink Application in Writing Assignments |

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| | | | Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | Grammar" packet | |
| CCSS.ELA-LITERACY. L.11-12.2 | When is punctuation needed with conjunctions of all types? | Punctuation with Conjunctions: All (review) | <p>Mini lesson (on No Red Ink and/or in class)</p> <p>Practice on No Red Ink</p> <p>Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc)</p> | <p>No Red Ink</p> <p>"Vocabulary of Grammar" packet</p> | <p>Quiz on No Red Ink</p> <p>Application in Writing Assignments</p> |
| CCSS.ELA-LITERACY. L.11-12.2 | When are commas needed? How can overusing commas be avoided? | Review Comma Usage | <p>https://www.quickanddirtytips.com/podcasts</p> <p>https://www.quickanddirtytips.com/education/grammar/how-to-use-commas-a-summary</p> <p>Mini lesson (on No Red Ink and/or in class)</p> <p>Practice on No Red Ink</p> <p>Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc)</p> | <p>No Red Ink</p> <p>"Vocabulary of Grammar" packet</p> | <p>Quiz</p> <p>Application in Writing Assignments</p> |
| CCSS.ELA-LITERACY. L.11-12.2 | How does an dash differ from a hyphen? When do writers use dashes? | Dashes | <p>https://www.quickanddirtytips.com/podcasts</p> <p>Mini lesson (on No Red Ink and/or in class)</p> <p>Practice on No Red Ink</p> <p>Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc)</p> | <p><i>Grammar Girl's Quick and Dirty Tricks for Better Writing</i> by Mignon Fogarty (page 96)</p> <p>No Red Ink</p> <p>"Vocabulary of Grammar" packet</p> | <p>Quiz on No Red Ink</p> <p>Application in Writing Assignments</p> |

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| CCSS.ELA-LITERACY. L.11-12.2 | How can ellipses be used correctly? How can overuse of ellipses cause the writer to look less thoughtful? | Ellipses | https://www.quickanddirtytips.com/podcasts Mini lesson (on No Red Ink and/or in class) Practice on No Red Ink Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | <i>Grammar Girl's Quick and Dirty Tricks for Better Writing</i> by Mignon Fogarty (page 108) No Red Ink "Vocabulary of Grammar" packet | Quiz on No Red Ink Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.2 | When should parenthesis be used to enclose part of a sentence? | Parenthesis | https://www.quickanddirtytips.com/podcasts Mini lesson (on No Red Ink and/or in class) Practice on No Red Ink Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | <i>Grammar Girl's Quick and Dirty Tricks for Better Writing</i> by Mignon Fogarty (page 123) No Red Ink "Vocabulary of Grammar" packet | Quiz on No Red Ink Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.1 | When should "were" be used in place of "was" with singular subjects? | Subjunctive Verbs (was vs were) | https://www.quickanddirtytips.com/podcasts Mini lesson Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | <i>Grammar Girl's Quick and Dirty Tricks for Better Writing</i> by Mignon Fogarty (page 67) No Red Ink "Vocabulary of Grammar" packet | Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.1 | How can a writer use verb tenses correctly to make chronology clear? | Verb Tense Shift | https://www.quickanddirtytips.com/podcasts Mini lesson Application in Informal (writer's notebook) and Formal Writing | https://www.quickanddirtytips.com/education/grammar/is-it-ok-to-switch-verb-tenses https://www.quickanddirtytips.com/education/grammar/is-it-ok-to-switch-verb-tenses | Application in Writing Assignments |

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| | | | (drafting and revising stories, essays, papers, etc) | iritytips.com/education/grammar/mixing-verb-tenses | |
| CCSS.ELA-LITERACY. L.11-12.1 | Why does using active voice typically improve voice? | Active and Passive Voice | https://www.quickanddirtytips.com/podcasts Mini lesson (on No Red Ink and/or in class) Practice on No Red Ink Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | No Red Ink "Vocabulary of Grammar" packet | Quiz on No Red Ink Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.2 | When and how should writers use brackets? | Brackets | https://www.quickanddirtytips.com/podcasts Mini lesson (on No Red Ink and/or in class) Practice on No Red Ink Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | <i>A Grammar Book for You and I...oops, me!</i> by C. Edward Good (page 38) "Vocabulary of Grammar" packet | Quiz Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.3.A | How can varying sentence type improve voice? | Vary Sentence Structure (by subject, length, and type) | https://www.quickanddirtytips.com/podcasts Mini-lesson Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | https://editorsquill.wordpress.com/2015/05/11/how-varied-sentence-structure-can-spice-up-your-writing/ No Red Ink "Vocabulary of Grammar" packet | Application in Writing Assignments |

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| CCSS.ELA-LITERACY. L.11-12.1 | How can a writer edit their own work most effectively? | Proofreading Tips | https://www.quickanddirtytips.com/podcasts Mini-lesson Application in Informal (writer's notebook) and Formal Writing (drafting and revising stories, essays, papers, etc) | <i>Grammar Girl's Quick and Dirty Tricks for Better Writing</i> by Mignon Fogarty GG 190-191 No Red Ink “Vocabulary of Grammar” packet | Quiz on No Red Ink Application in Writing Assignments |
| CCSS.ELA-LITERACY. L.11-12.3 | | Using MLA Style Guide | Mini lessons Application in formal writing throughout the course, building to a literary analysis research paper for the final exam. | https://owl.english.purdue.edu/owl/resource/747/01/ https://style.mla.org/ | Application in Writing Assignments |

English Language Learner (ELL) Resources

- Learning style quiz for students- <http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>
- “Word clouds” from text that you provide-<http://www.wordle.net/>
- Bilingual website for students, parents and educators: <http://www.colorincolorado.org/>
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-<http://www.online-stopwatch.com/>
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-<http://www.wida.us/>
- Everything ESL - <http://www.everythingESL.net>
- ELL Tool Box Suggestion Site<http://www.wallwisher.com/wall/elltoolbox>
- Hope4Education - <http://www.hope4education.com>
- Learning the Language <http://blogs.edweek.org/edweek/learning-the-language/>
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: <http://www.flenj.org/Publications/?page=135>
- OELA - <http://www.ed.gov/offices/OBEMLA>

- New Jersey Department of Education- Bilingual Education information <http://www.state.nj.us/education/bilingual/>

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. <https://animoto.com>
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. <http://bookbuilder.cast.org/>
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. <http://www.cast.org>
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. <http://www.cosketch.com/>
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. <http://crayon.net/> Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! <http://www.educationoasis.com/printables/graphic-organizers/>
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. <http://www.edutopia.org/>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embedded media links, sound, and video, and then share their posters with friends. <http://edu.glogster.com/?ref=personal>
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. <http://www.learner.org/interactives/story/index.html>
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. <http://www.nwp.org>
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. <http://pacecar.missingmethod.com/>