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GLE Grade-Level Expectations

COMMON CORE STATE STANDARDS INITIATIVE
PREPARING AMERICA'S STUDENTS FOR COLLEGE & CAREER

English II

Transitional Curriculum

REVISED 2012

LOUISIANA DEPARTMENT OF EDUCATION

English II

Table of Contents

2012 Louisiana Transitional Comprehensive Curriculum
Course Introduction

The Louisiana Department of Education issued the first version of the *Comprehensive Curriculum* in 2005. The *2012 Louisiana **Transitional** Comprehensive Curriculum* is aligned with Grade-Level Expectations (GLEs) and *Common Core State Standards (CCSS) as outlined in the 2012-13 and 2013-14 Curriculum and Assessment Summaries posted at http://www.louisianaschools.net/topics/gle.html. The Louisiana Transitional Comprehensive Curriculum* is designed to assist with the transition from using GLEs to full implementation of the CCSS beginning the school year 2014-15.

Organizational Structure
The curriculum is organized into coherent, time-bound units with sample activities and classroom assessments to guide teaching and learning. Unless otherwise indicated, activities in the curriculum are to be taught in 2012-13 and continued through 2013-14. Activities labeled as 2013-14 align with new CCSS content that are to be implemented in 2013-14 and may be skipped in 2012-13 without interrupting the flow or sequence of the activities within a unit. New CCSS to be implemented in 2014-15 are not included in activities in this document.

Implementation of Activities in the Classroom
Incorporation of activities into lesson plans is critical to the successful implementation of the Louisiana Transitional Comprehensive Curriculum. Lesson plans should be designed to introduce students to one or more of the activities, to provide background information and follow-up, and to prepare students for success in mastering the CCSS associated with the activities. Lesson plans should address individual needs of students and should include processes for re-teaching concepts or skills for students who need additional instruction. Appropriate accommodations must be made for students with disabilities.

Features
Content Area Literacy Strategies are an integral part of approximately one-third of the activities. Strategy names are italicized. The link (view literacy strategy descriptions) opens a document containing detailed descriptions and examples of the literacy strategies. This document can also be accessed directly at http://www.louisianaschools.net/lde/uploads/11056.doc.

Underlined standard numbers on the title line of an activity indicate that the content of the standards is a focus in the activity. Other standards listed are included, but not the primary content emphasis.

A *Materials List* is provided for each activity and *Blackline Masters (BLMs)* are provided to assist in the delivery of activities or to assess student learning. A separate Blackline Master document is provided for the course.

The *Access Guide to the Comprehensive Curriculum* is an online database of suggested strategies, accommodations, assistive technology, and assessment options that may provide greater access to the curriculum activities**.** This guide is currently being updated to align with the CCSS. Click on the *Access Guide* icon found on the first page of each unit or access the guide directly at http://sda.doe.louisiana.gov/AccessGuide.

English II
Unit 1: The Short Story

Time Frame: Approximately six weeks

Unit Description

This unit focuses on applying a variety of reading and comprehension strategies to the study of the short story, reviewing short story elements, and discussing their importance to the story's overall effectiveness. Activities will include responses through discussions, presentations, journals, and multiparagraph compositions. Regular vocabulary study will include defining words within the context of the literature and using words appropriately in original writings. Grammar, usage, and mechanics instruction also occurs within the context of the responses.

Student Understandings

Students will read, comprehend, and analyze the short story as a literary genre. Students will also give supported responses to texts, as well as identify and interpret the effects of literary elements and devices while incorporating these devices into their own written work and group projects.

Guiding Questions

1. Can students identify story elements, such as setting, character, and plot in short stories and analyze their influence on the story's effectiveness?
2. Can students explain ways in which literary elements such as symbolism, irony, or theme are similar in use and effectiveness in two short stories?
3. Can students compare or contrast an author's view of life to the student's personal viewpoint on this topic?
4. Can students show how story authors develop the same (universal) theme, using a variety of literary devices?
5. Can students interpret the author's use of literal and figurative language?

Unit 1 Grade Level Expectations

Grade-Level Expectations	
GLE #	**GLE Text and Benchmarks**
01a.	Extend basic and technical vocabulary using a variety of strategies, including use of context clues (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of knowledge of Greek and Latin roots and affixes (ELA-1-H1)

01c.	Extend basic and technical vocabulary using a variety of strategies, including use of denotative and connotative meanings (ELA-1-H1)
01d.	Extend basic and technical vocabulary using a variety of strategies, including tracing etymology (ELA-1-H1)
02a.	Analyze the development of story elements, including characterization (ELA-1-H2)
02b.	Analyze the development of story elements, plot and subplot(s) (ELA-1-H2)
02c.	Analyze the development of story elements, including theme (ELA-1-H2)
02d.	Analyze the development of story elements, including mood/atmosphere (ELA-1-H2)
03a.	Analyze the significance within a context of literary devices, including imagery (ELA-1-H2)
03b.	Analyze the significance within a context of literary devices, including symbolism (ELA-1-H2)
03c.	Analyze the significance within a context of literary devices, including flashback (ELA-1-H2)
03d.	Analyze the significance within a context of literary devices, including foreshadowing (ELA-1-H2)
03e.	Analyze the significance within a context of literary devices, including irony, ambiguity, contradiction (ELA-1-H2)
03h.	Analyze the significance within a context of literary devices, including dead metaphor (ELA-1-H2)
03i.	Analyze the significance within a context of literary devices, including personification (ELA-1-H2)
09d.	Analyze, in oral and written responses, distinctive elements, including theme and structure, of literary forms and types, including short stories, novellas, and novels (ELA-6-H3)
11a	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including summarizing and paraphrasing information and story elements (ELA-7-H1)
11c.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including comparing and contrasting complex literary elements, devices, and ideas within and across texts (ELA-7-H1)
11e.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making inferences and drawing conclusions (ELA-7-H1)
11f.	Demonstrate understanding of information in grade-appropriate texts using a variety of reasoning strategies, including making predictions and generalizations (ELA-7-H1)
15a.	Analyze information within and across grade-appropriate texts using various reasoning skills, including identifying cause-effect relationships (ELA-7-H4)
15b.	Analyze information within and across grade-appropriate texts using various reasoning skills, including raising questions (ELA-7-H4)
15c.	Analyze information within and across grade-appropriate texts using various reasoning skills, including reasoning inductively and deductively (ELA-7-H4)

17a.	Develop multiparagraph compositions organized with a clearly stated central idea/thesis statement (ELA-2-H1)
17b.	Develop multiparagraph compositions organized with a clear, overall structure that includes an introduction, a body, and an appropriate conclusion (ELA-2-H1)
17d.	Develop multiparagraph compositions organized with transitional words and phrases that unify throughout (ELA-2-H1)
18a.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include word choices appropriate to the identified audience and/or purpose (ELA-2-H2)
18c.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include information/ideas selected to engage the interest of the reader (ELA-2-H2)
19a.	Develop complex compositions using writing processes, including selecting topic and form (ELA-2-H3)
19c.	Develop complex compositions using writing processes, including prewriting (e.g., brainstorming, clustering, outlining, generating main idea/thesis statements) (ELA-2-H3)
19d.	Develop complex compositions using writing processes, including drafting (ELA-2-H3)
19e.	Develop complex compositions using writing processes, including conferencing (e.g., with peers and teachers) (ELA-2-H3)
19f.	Develop complex compositions using writing processes, revising for content and structure based on feedback (ELA-2-H3)
19g.	Develop complex compositions using writing processes, including proofreading/editing to improve conventions of language (ELA-2-H3)
19h.	Develop complex compositions using writing processes, publishing using technology (ELA-2-H3)
20.	Develop complex paragraphs and multiparagraph compositions using all modes of writing, emphasizing exposition and persuasion (ELA-2-H4)
23a.	Develop individual writing style that includes a variety of sentence structures (e.g., parallel or repetitive) and lengths (ELA-2-H5)
23b.	Develop individual writing style that includes diction selected to create a tone and set a mood (ELA-2-H5)
23c.	Develop individual writing style that includes selected vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)
24d.	Write for various purposes, including text-supported interpretations that connect life experiences to works of literature (ELA-2-H6)
25a.	Apply standard rules of sentence formation, avoiding common errors, such as fragments (ELA-3-H2)
25b.	Apply standard rules of sentence formation, avoiding common errors, such as run-on sentences (ELA-3-H2)
25c.	Apply standard rules of sentence formation, avoiding common errors, such as syntax problems (ELA-3-H2)
26a.	Apply standard rules of usage, including making subjects and verbs agree (ELA 3-H2)

26b.	Apply standard rules of usage, including using verbs in appropriate tenses (ELA-3-H2)
26c.	Apply standard rules of usage, including making pronouns agree with antecedents (ELA-3-H2)
26d.	Apply standard rules of usage, including using pronouns in appropriate cases (e.g., nominative and objective) (ELA-3-H2)
26e.	Apply standard rules of usage, including using adjectives in comparative and superlative degrees (ELA-3-H2)
26f.	Apply standard rules of usage, including using adverbs correctly (ELA-3-H2)
26g.	Apply standard rules of usage, including avoiding double negatives (ELA-3-H2)
27b.	Apply standard rules of mechanics, including using quotation marks to set off titles of short works (ELA-3-H2)
27d.	Apply standard rules of mechanics, including using appropriate capitalization, including names of political and ethnic groups, religions, and continents (ELA-3-H2)
28.	Use correct spelling conventions when writing and editing (ELA-3-H3)
29.	Use a variety of resources, such as dictionaries, thesauruses, glossaries, technology, and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
31c.	Select language appropriate to specific purposes and audiences, including participating in class discussions (ELA-4-H1)
34b.	Deliver oral presentations that include language choices adjusted to suit the content and context (ELA-4-H3)
36.	Deliver clear, coherent, and concise oral presentations and responses about information and ideas in a variety of texts (ELA-4-H4)
37a.	Analyze media information in oral and written responses, including comparing and contrasting the ways in which print and broadcast media cover the same event (ELA-4-H5)
37c.	Analyze media information in oral and written responses, including listening to and critiquing audio/video presentations (ELA-4-H5)
38a.	Participate in group and panel discussions, including identifying the strengths and talents of other participants
39b.	Select and evaluate relevant information for a research project using the organizational features of a variety of resources, including electronic texts such as database keyword searches, search engines, and e-mail addresses (ELA-5-H1)
42c.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
ELA CCSS	
CCSS#	**CCSS Text**
Reading Standards for Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.5	Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
RL.9-10.10	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.
Writing Standards	
W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
W.9-10.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
W.9-10.9b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").
W.9-10.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively. b. Work with peers to set rules for collegial discussions and decision-making e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
Language Standards	
L.9-10.4b,c,d	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical*; *advocate, advocacy*). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
L.9-10.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Sample Activities

Activity 1: Reading (Ongoing) (GLEs: 02a, 02b, 11a, 11e)

Materials List: pen, paper; high-interest, multi-level, young-adult novels and short fiction

The teacher should facilitate independent reading of student-selected novels and short story collections at the high end of the ranges 9-10 text complexity band by providing time for Sustained Silent Reading (SSR) on a daily basis. (A portion of this time may be dedicated to reading aloud from engaging texts. This practice may be especially important if students are reluctant readers or are not accustomed to reading independently for sustained periods of time.) The teacher should model and monitor this independent reading, making sure to incorporate both oral and written response to the text. Response may be initiated through a variety of strategies, including response logs, dialogue letters or journals, informal discussions at the end of SSR, and book talks which give details about characterization and plot/subplot. Whatever the strategy or combination of strategies, students must go beyond summarizing in their responses if they are to meet the GLEs listed above. These GLEs may be genre-specific, but they are not meant to restrict student choice or to require the teacher to design special focus lessons to accommodate that student choice. The teacher may facilitate reflection at the higher levels of Bloom's Taxonomy through written response to individual students, teacher-student conferences, and/or whole-class questioning techniques. Lists of the works students have read should be maintained and monitored.

Activity 2: Vocabulary Is the Word: Ongoing Vocabulary Study (GLEs: 01a, 01b, 01c, 01d, 25a, 25b, 28, 29)

Materials List: student notebook for vocabulary collection; classroom resource texts, such as dictionaries and thesauruses

Students will keep a vocabulary notebook that will be used for ongoing vocabulary study of words encountered in their readings, as well as words of interest during class discussion and journal writing. The teacher will facilitate introductions to the meaning of "denotation" and "connotation" and "etymology" and will provide word study activities for students using these strategies throughout the short story unit. Activities will require students to evaluate resources most effective for the study of words (e.g., dictionaries, thesauruses), as well as to use the words in their writings, while avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on sentences).

A sample vocabulary mini-lesson on connotation and denotation follows:

1. In their vocabulary notebooks, students write all the words they know that mean the opposite of "brave." The teacher will encourage them to use thesauruses if they seem to run out of words too soon.
2. The teacher will call on students to share orally the words they wrote and will write the words they share on the board.

3. Students will rank the words on the board from least offensive to most offensive and will be asked to justify their answers. For example: Why is "fainthearted" or "fearful" more desirable than "chickenhearted" or "lily-livered"?
4. Teachers should use this discussion as an opportunity to explain that these differences in word perceptions are due to the word's *connotative* meaning. Teachers should try to ensure that students understand that though most of the words will have very similar (if not identical) *denotative* meanings, the connotations can have strong differences in how people perceive their usage.
5. After this whole-group example, students should be asked to apply their knowledge by defining other words by their denotative meaning and ranking them according to their connotative meaning. These extended activities may be done individually, partnered, or in small groups.

2013-2014

Activity 3: Vocabulary Is the Word: Ongoing Vocabulary Study (GLEs: 25a, 25b, 28, 29; CCSS: RL.9-10.4, L.9-10.4b, L.9-10.4c, L.9-10.4d, L.9-10.6)

Materials List: student notebook for vocabulary collection; classroom resource texts, such as dictionaries and thesauruses

In 2013-2014 continue to teach Activity 3, but emphasize the cumulative impact of specific word choices on meaning and tone. Students will keep a vocabulary notebook that will be used for ongoing vocabulary study of words encountered in their readings, as well as words of interest during class discussion and journal writing. As students encounter words and phrases in text, they are to not only determine meaning, but also analyze the impact of the word on meaning and tone. The teacher will facilitate introductions to the meaning of *denotation*, *connotation*, and *etymology* and will provide word study activities for students using these strategies throughout the short story unit, including how language evokes a sense of time and place or how it sets a formal or informal tone. Activities will require students to evaluate resources most effective for the study of words (e.g., dictionaries, glossaries, thesauruses), as well as use the words in their writings, while avoiding spelling errors and common errors in sentence structure (e.g., fragments, run-on sentences).

Activity 4: Writing Prompts to Assess Understanding (Ongoing) (GLEs: 9d, 23b, 23c, 24d; CCSS: RL.9-10.1, W 9-10.10)

Materials list: teacher-developed prompts and rubrics, paper, pen

Teachers will provide opportunities for students to write for understanding and insight, citing textual evidence to support analysis. Ongoing writing prompts should be used as discussion initiators, reflections, closure activities, or to assess learning. Prompts may assume any format, but all should address comprehension and higher-order thinking skills and lead students to cite text to support inferences. Suggested writing for insight and writing-to-learn strategies include daily journal entries for reflection, writing for investigation and exploration through *learning logs* (view literacy strategy descriptions), "stop and writes," exit writings, *SQPL (student*

questions for purposeful learning) (view literacy strategy descriptions). Prompts should be varied, engaging, and purposeful, based on what information or skills the teacher wishes students to internalize.

Activity 5: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 25a, 25b, 25c, 26a, 26b, 26c, 26d, 26e, 26f, 26g, 27b, 27d, 28)

Materials List: samples of student writing to determine focus of mini-lesson, Sentence Variety Worksheet BLM

Begin each grammar/usage mini-lesson by facilitating a classroom discussion on sentence formation problems (e.g., fragments, run-ons, or syntax problems) or standard rules of usage or mechanics (e.g., subject/verb agreement, appropriate verb tense, pronoun/antecedent agreement, appropriate pronoun case, comparative forms of adjectives, avoidance of double negatives, and appropriate punctuation/capitalization), based on the common errors in student writing samples. The mini-lesson activities will be from student-generated examples and will be ongoing and skill-specific. Ideally, the mini-lessons become differentiated for students' specific needs and are integrated within student writing assignments and not taught in isolation.

A sample mini-lesson on sentence variety follows:

1. When students enter the classroom, the teacher will ask them to write two paragraphs of at least 6 sentences each. The teacher should provide a prompt, music, or artwork (preferably something that is related to the literature currently being studied—for this unit, the short story). The teacher should also determine the mode of the writing (e.g., expository, narrative)
2. When all students have completed their paragraphs, they should circle the first word of each of their 6 sentences. Then they should copy those words onto the "Sentence Beginnings" column for numbers 1-12 of the Sentence Variety Worksheet BLM. Students will begin to notice immediately that most of their sentences begin with the same part of speech, and in many cases, even with the same word.
3. Next, students will count how many words are in each of the sentences they have written. After notating totals, students will graph those totals on the graphing squares provided on the Sentence Variety Worksheet BLM. Students will discuss the patterns they see in how many words they use for each sentence. The teacher will encourage them to see more of a "zig zag" pattern showing a variety of long and short sentences (depending on the effect they want for that particular writing). Least desirable will be a "flat line" pattern with all short, choppy simple sentences.
4. This mini-lesson should culminate in students having the opportunity to acknowledge what they see lacking in their current writing style and to revise what they've written into a more varied, mature style, while maintaining syntax correctness.

Activity 6: Understanding the Elements of the Short Story: (GLEs: 02a, 02b, 02c, 02d, 09d, 11a, 19d, 19e, 19f, 19g, 19h, 31c)

Materials List: student notebooks, 4-5 simple stories for small-group plot analysis, 1 short story selection for whole-class reading and analysis

As a brief introduction to the lesson, students will write responses to the following questions about short stories in their notebooks:

- Using a short story and a novel you have read as a reference, what differences do you see between a short story and a novel?
- What is a short story you remember reading in a previous class (possibly English I) that you liked, and why did you like it?
- Using specific examples of stories you have read in previous classes, what elements do all "good" short stories have in common?

Allow students a brief opportunity to respond in writing to the questions, then facilitate a short classroom discussion based on their responses, remembering that the focus of the lesson will be on the later analysis of text. This opening discussion should lead to listing on the board important short story elements, such as setting, characterization, plot (conflict, climax, resolution), theme, and mood. The class then will work in small groups to do a plot analysis of a choice from a selection of simple stories (possibly even humorous or "fractured" fairy tales such as: "The Frog Prince Revisited," "Jimmy the Pickpocket of the Palace," "The Real Story of the Three Little Pigs," "Cinderella Outgrows the Glass Slipper") that they will share with the whole class. After discussing their conclusions, students should read a teacher-selected short story and write a plot analysis as a complex composition that includes discussion of each of the short story elements discussed. Some suggested story titles for plot analysis are listed below:

Jackson, Shirley. "The Possibility of Evil"
Finney, Jack. "Contents of a Dead Man's Pocket"
Benet, Stephen Vincent. "By the Waters of Babylon"
Stephenson, Carl. "Leiningen vs. the Ants"

After peer review and teacher/student writing conferences, students will publish final copies of their work.

Activity 7: The Flashback and Its Effect (GLEs: 02b, 03c, 11c, 15a, 15b, 31c, 34b, 36, 37c, 38a; CCSS: RL.9-10.5, RL.9-10.10)

Materials List: student notebook log, one short story selection for reading and analysis, Flashback Demonstration Rubric BLM

Students will write briefly in their response logs thoughts on the following questions:

- What is flashback in a story or movie**,** and why do you think a writer uses it?
- What books have you read or movies have you viewed that used flashback? Why do you think it was necessary in that particular work?

The teacher will facilitate a short classroom discussion of student responses to the questions, remembering that the focus of the lesson will be on the later analysis of text. The discussion will

lead into a review discussion of flashback as a literary device**,** and the teacher should provide examples from several literary works. (It is best to use works that students have previously read, perhaps in 8th grade ELA or English I, such as "The Scarlet Ibis" by James Hurst) and from contemporary works they may be currently reading or (more likely) have just seen in movie or television form, such as the series *Lost,* or movies *Saving Private Ryan, Secondhand Lions,* or *Ray*. The discussion should lead to students considering why any author or screenwriter would need to manipulate the "speed" or the "chronology" of any story.

Students will then read a short story that is developed with a flashback and review story elements, including plot sequence and structure, in a class discussion. Some suggested story titles for discussion of flashback are:

Bierce, Ambrose. "A Horseman in the Sky"
Faulkner, William. "A Rose for Emily"
Knowles, John. "A Turn with the Sun"
Silko, Leslie. "Lullaby"

During and following the reading, students will use the *split-page notetaking* (view literacy strategy descriptions) strategy to guide them in active reading and to help them organize their thoughts. *Split-page notetaking* is a procedure in which students organize a page into two columns. One column is used to record the questions, and the other column is used to record their answers. As students read the material, they record the answers or notes of their findings beside each question. Students should use various reasoning skills such as question/answer and cause/effect relationships. Following are some suggested prompts for this activity: Why do you think the author chose to use flashback in this particular story? What effect did the flashback have on your understanding of the story? How does the author's choice of using flashback create such effects as mystery, tension, or surprise? Students will then discuss their responses with the entire class. Each student will then choose one of these texts and analyze how the author's choice concerning how to manipulate time with flashbacks creates mystery, tension, or surprise.

Students may then choose from one of the following activities to demonstrate their understanding of the impact of flashback on a literary form:

- Create and film an excerpt of a movie idea that analyzes the use of flashback in the short story they read to share with the class.
- Create a cartoon scene (either illustrated or computer-generated—the computer program *Hollywood High*® works great here) that illustrates the use of flashback in the short story and share with the class.
- Write an excerpt from a short story that necessitates the use of flashback, determine how best to demonstrate the flashback on stage, and perform the scene for the class.

The class should use a student-generated checklist or rubric and active-listening strategies to evaluate the effectiveness of each student performance. See Flashback Demonstration Rubric BLM for a sample. Students should be given a copy of a student-generated rubric so that they may listen and critique others' presentations.

Activity 8: Comparison of Character Composition (GLEs: 02a, 11e, 15c, 18a, 18c, 19c, 19d, 19e, 19f, 19g, 19h, 24d; CCSS: RL.9-10.10)

Materials List: chart paper, copies of the state writing rubric, Criteria for Character Comparison Chart BLM

After reading several short stories and discussing authors' methods of developing character, students will select a story character, analyze the character's traits and actions, and create a character profile chart or graphic organizer that presents the information. Students will then think of a real-life person, either a friend or family member that this literary character brings to mind. Students will create a parallel profile chart or graphic organizer showing common traits of that person and the story character. A model is provided in Distribute the Criteria for Character Comparison Chart BLM and should be a tool for discussing the criteria with the students. From these pre-writing devices, students will develop a multiparagraph essay that compares the literary character's traits, actions, motivations, and conflicts to those of the real-life person they choose. To develop the composition, students will use writing processes, including seeking feedback specifically on the use of stylistic devices, vocabulary, and word choices, that appeal to the identified audience, and will use a rubric based on criteria in the *Louisiana Teacher's Guide to Statewide Assessment* (http://www.doe.state.la.us/lde/saa/1341.html). Finally, students will publish (e.g., post in the classroom or compile in a class book of essays) their completed essays.

2013-2014

Activity 9: Comparison of Character Composition (CCSS: RL.9-10.3, RL.9-10.10, W.9-10.6)

Materials List: chart paper, copies of the state writing rubric, access to technology (including the Internet) or online posting medium to post compositions, Criteria for Character Comparison Chart BLM

In 2013-14, continue to teach Activity 7 but also include a technology component for publishing such as a school or class website and modify the assignment to have students compare characters from two texts. After reading several short stories and discussing authors' methods of developing character, students will select a complex story character, analyze the character's multiple or conflicting motivations, and create a character profile chart or graphic organizer that presents the information. Students will then think of a character from another story. Students will create a parallel profile chart or graphic showing common motivations of that character and the original story character. Disseminate the Criteria for Character Comparison Chart BLM and discuss the criteria with the students. From these pre-writing devices, students will develop a multiparagraph essay that compares the two literary characters' traits, actions, motivations, and conflicts. To develop the composition, students will use writing processes, including seeking feedback specifically on the use of stylistic devices, vocabulary, and word choices that appeal to the identified audience, and will use a rubric based on criteria in the *Louisiana Teacher's Guide to Statewide Assessment* (http://www.doe.state.la.us/lde/saa/1341.html). Finally, students will use technology, including the Internet, to publish (e.g., post on the school or class website) their completed essays.

Activity 10: Isn't it Ironic: What Irony Is and What It Isn't (GLEs: 03e, 11e, 15c, 17a, 17b, 19c, 19d, 19e, 19f, 19g, 19h, 31c)

Materials List: student journal notebooks, lyrics to "Ironic" by Alanis Morissette, copies of Roald Dahl's short story "Lamb to the Slaughter," Literary Analysis Peer Review Checklist BLM

English II teachers can expect 10th grade students to have been introduced to the term *irony*, but not necessarily that they can distinguish between three different forms (dramatic, situational, verbal). Most likely the teacher should treat this lesson as an introductory one because students may also think that anything that happens as a coincidence is also ironic. In that case, the lesson should be split over multiple class periods with the introductory discussion and activities first and the reading assignment and written application of knowledge to follow.

Using the *SPAWN* (view literacy strategy descriptions) writing strategy to target the kind of thinking students should be exhibiting before and during the next short story reading assignment, students should write in their journals responses to the following prompts, which address the category "W" or "What if?" of SPAWN:

> "What if you had to explain the difference between *irony* and *coincidence*? How would you do it? Would you define them or provide examples of each? Attempt to do both in your journals."

The teacher will facilitate a discussion of student responses to the journal prompts. The discussion should lead to the definition of the literary device *irony* and three of its forms (situational, verbal, and dramatic). The teacher will encourage students to provide examples of each from literature they have previously read (e.g. "The Interlopers" by Saki—situational; "The Cask of Amontillado" by Edgar Allan Poe—verbal; *Romeo and Juliet*--dramatic). Students will usually make connections to movies they have seen recently, too.

Students will read lyrics and/or listen to the Alanis Morissette song "Ironic." The song lyrics and a free sound file can be found by using the following link: http://www.azlyrics.com/lyrics/alanismorissette/ironic.html. The teacher will divide the class into small groups. In these small groups, students are to discuss among themselves what things in Morissette's song are truly examples of situational irony and which are just examples of coincidence. Small groups must reach a consensus and share their opinions with the whole class. When all groups have finished group work and sharing, the teacher will provide an accurate example of situational irony and ask students to come back to the next class with a written example of irony, either one they actually experienced, one that they heard about, or one they have made up. This example should be written in their journals for the next day's classroom discussion (and may be used in a later writing assignment).

Students will then read a short story that exemplifies the use of irony (ideally, all three types as in Roald Dahl's "Lamb to the Slaughter" which can be found by using the following link http://www.classicshorts.com/stories/lamb.html), list the examples they find, and write a justification providing textual evidence for each one. This list will be shared with the teacher in

individual writing conferences and is prewriting for a multi-paragraph literary analysis composition that will do the following:

- define *irony* and discuss its forms
- provide specific examples of irony from the short story
- evaluate how the use of irony contributed to the effectiveness of the story

In the first peer review (revision stage), students will look for a clear thesis statement and supporting information that reflect the bulleted list above. In the final peer review (editing stage), students will look for sentence structure and grammatical errors. See Literary Analysis Peer Review Checklist BLM for a model. After peer review and student/teacher writing conferences, students will use technology to publish their essays.

Activity 11: Interpretation of Figurative Language (GLEs: 03a, 03h, 03i, 11e, 31c, 42c)

Materials List: at least 1 short story with examples of figurative language for whole class reading and discussion, 3" x 5" cards, materials for small groups to create a visual display to share with whole class (e.g., chart, collage, graphic), Vocabulary Card Example BLM

This lesson is presented with the understanding that students have been introduced to the basic figurative language elements such as simile, metaphor, and personification as delineated by the state GLEs. English II teachers should treat the distinction between "dead" and "living" metaphors as new knowledge. Perhaps even the activity that asks students to parallel both the literal and figurative meanings of examples they find will be challenging for many. It is very likely that few English II students' experiences with figurative language have been outside the study of poetry.

The teacher will facilitate a discussion to review the difference between literal language, figurative language, and figures of speech and will provide examples from short stories and/or poetry. Students will make a list of effective examples of simile, metaphor, personification, and imagery to discuss with the class. When discussing simile and metaphor, the teacher will point out examples of "dead" metaphors or clichéd writing that students will want to avoid and ask students to generate examples of their own to write on the board. Students then will choose five of their figurative language examples to write literal parallels for and will share with the class why the figurative language examples are more appealing.

After reading a story (or stories) rich in imagery and figurative language, students will divide into groups and take different work jobs or tasks**.** Some suggested story/essay titles with much figurative language are:

Abel, Robert. "Appetizer"
Bradbury, Ray. "A Sound of Thunder"
Ehrlich, Gretel excerpt from *A Match to the Heart*
Marshall, Paule. "To Da-duh, in Memoriam"
Platero, Juanita and Siyowin Miller. "Chee's Daughter"

Depending on the story(ies), each group's post-reading task will first be to create *vocabulary cards* (view literacy strategy descriptions). The use of Vocabulary Cards is a literacy strategy

which serves to reinforce content. By using vocabulary cards, students will demonstrate their ability to distinguish between the literary term's definition and its characteristics by providing both an illustration and an example of each. See Vocabulary Card Example BLM. The key terms will be determined by the results of each group's search within the story(ies) for different examples of figurative language and figures of speech (e.g., simile, metaphor, personification, imagery). Students may use the cards within the group to quiz each other before moving forward to the next step, which involves presenting to the whole class. Finally, the group will work together to create a means for displaying the figurative language they find (e.g., chart, artwork, graphic, collage) and the literal interpretation for it. They will present their findings to the class orally.

Activity 12: Does That Symbol Work? (GLEs: 03b, 24d; CCSS: RL.9-10.1, W.9-10.10)

Materials List: sticky note pads, chalkboard or giant note pad, 1 short story selection in which symbolism is a significant element

If students need a review of the definition or more examples of basic symbolism before they apply it to literary analysis, the teacher may go to the following sites for introductory and cross-curricular lesson plan ideas:
http://www.education-world.com/a_tsl/archives/04-1/lesson026.shtml
http://www.princetonol.com/groups/iad/lessons/middle/animals.htm
http://www.nationalgeographic.com/xpeditions/lessons/06/g68/symbols.html
http://www.pioneerthinking.com/flowerlanguage.html
http://www.symbols.net/architecture/
http://www.symbols.net/danger/

The teacher will select and assign a short story in which symbolism is a significant element. Some suggested short stories with a strong use of symbolism are:

Calvino, Italo. "The Happy Man's Shirt"
Jackson, Shirley. "The Lottery"
Lawrence, D.H. "The Rocking Horse Winner"
Lessing, Doris. "Through the Tunnel"
Poe, Edgar Allan. "The Masque of the Red Death"

Students will be asked to read the story and look for the concrete object(s) that the author uses to convey an abstract idea or message. As an interactive comprehension strategy, students can place sticky notes within the text wherever they find references to the main symbol that drives the story. Students must cite strong and thorough textual evidence to support their analysis. The teacher should remind them to note the literal characteristics, as well as the figurative representations. For an after-reading strategy, students will share their "sticky note" text citations in a large-group setting and brainstorm new ones while the teacher takes notes either on a chalkboard or a large notepad. They will discuss this question: "Why did the author choose this particular object to be a symbol, and what did he or she intend to convey with this symbol?" Following the discussion, students will use the *RAFT* (view literacy strategy descriptions) writing strategy to project themselves into the role of the symbol and indicate what made the

symbol effective/ineffective in the story. This short time frame writing encompasses writing for a range of purposes, tasks, and audiences.

R-Role of writer (the symbol in the story)
A-Audience (the author of the story)
F-Form of writing (a letter)
T-Topic (why my role as a symbol was effective—or not…using textual evidence as support)

Once student RAFTs are completed, allow time for them to share with partners or in small groups. The RAFTs should be creative, but accurate.

Activity 13: Comparison of a Literary Element Across Two Artistic Mediums (GLEs: 03b, 11c, 15c, 19c, 19d, 19e, 19f, 19g, 19h, 20, 23a, 23b, 23c; CCSS: RL.9-10.7)

Materials List: graphic organizers for prewriting tools, Comparison Essay Peer Review Checklist BLM

Toward the end of the short story unit, students will identify, discuss, and take notes on the effectiveness of a specific literary element (such as irony, symbolism, theme) in a short story as well as another artistic representation of the same subject in preparation for developing a multiparagraph expository composition that compares the use and effectiveness of the element in a scene from the short story with the representation of the same scene by the artist. Students may choose a film of the short story or artwork contained in the textbook as their second artistic medium. For example, students may choose the short story "Harrison Bergeron" by Kurt Vonnegut and the short film *2081* by Chandler Tuttle. Students may use a graphic organizer such as a Venn diagram or a technology-generated webbing tool for the prewriting stage. For this composition, students will focus on varying sentence structure, choosing vocabulary and diction that convey tone and set a mood, and phrasing that reflects their personality and voice. During the writing process, students will conference with peers and the teacher to discuss organization and development of ideas for the revising stage. In the final peer review, students will revise and edit for sentence structure and grammatical and mechanical errors using conferencing input. See Comparison Essay Peer Review BLM for a model. Students will publish using technology.

Activity 14: Alluding to a Theme (GLEs: 09d, 11e, 11f, 39b; CCSS: RL.9-10.2, RL.9-10.9, W.9-10.7, W.9-10.9b)

Materials List: computer(s) with Internet for web search, graphic organizer formats, short stories that contain allusions or references to specific sources such as "By the Waters of Babylon" by Stephen Vincent Benet and "The Lottery" by Shirley Jackson.

Students will discuss the role and significance of identified themes in the short stories covered during the unit. Then, in groups of two or three, students will do the following:

- apply the information from the discussion of theme to a short story assigned randomly to each group by the teacher

- choose a format (e.g., a web, a Y-chart, a Venn diagram) for organizing findings
- conduct a short research project to locate, access and draw evidence from informational texts about the author's source or use of allusion and analyze how the author draws on or transforms the source material. When appropriate, students should narrow or broaden the inquiry and synthesize multiple sources on the subject.
- determine the major theme(s) of the story and how the author develops the theme(s) over the course of the text.
- present the information to the whole class; and, in whole-class setting, list recurrent themes found in various stories (to be used in another activity)

Activity 15: Recurrent Themes (GLEs: 02c, 02d, 03a, 03d, 09d, 11c, 37a)

Materials List: student journal notebooks, Expository Essay Peer Review Checklist BLM

Students will use the list of themes from Activity 13 as a starting point for identifying recurrent themes found in short stories, contemporary films, and television shows. They will write a journal entry on the following: Trace a theme through several works, including at least one print work and one film, and explain reasons you think the authors selected that particular theme to address; support opinions with specific references to the works. Students will discuss their entries with the whole class. Following this discussion, students will develop a multiparagraph expository composition that identifies a recurrent theme developed in a short story and explain how the author develops the theme (e.g., through use of imagery, characterization, symbolism, mood, atmosphere, foreshadowing). After peer review and teacher/student writing conferences, students will publish final copies of their work. See Expository Essay Peer Review Checklist BLM for a peer-review model.

2013-14

Activity 16: Recurrent Themes (GLEs: 02c, 02d, 03a, 03d, 09d, 11c, 37a; CCSS: W.9-10.2,a, W.9-10.2b, W.9-10.2c, W.9-10.2d, W.9-10.2e, W.9-10.2f, W.9-10.2g, SL.9-10.1b, SL.9-10.1c)

Materials List: student journal notebooks, Expository Essay Peer Review Checklist BLM

Students will use the list of themes from Activity 12 as a starting point for identifying recurrent themes found in short stories, contemporary films, and television shows. They will write a journal entry on the following: *Trace a theme through several works, including at least one print work and one film, and explain reasons you think the authors selected that particular theme to address; support opinions with specific references to the works.* Students will discuss their entries using *Think-Pair-Square-Share* (view literacy strategy descriptions). This strategy allows all students to participate in a structured discussion of the topic, sharing their ideas about their selected theme, and actively listening to the ideas of others. Have students share their journal entries with a partner, then have these pairs of students share with other pairs, forming small groups of four. Have students record the oral responses in their journals. Following this discussion, students will develop a multiparagraph expository composition that examines a recurrent theme developed in a short story and analyze how the author develops the theme (e.g.,

through use of imagery, characterization, symbolism, mood or atmosphere, foreshadowing). Students essays should show effective selection, organization, and analysis of content including introduction of topic, organization of complex ideas, development of the topic with relevant and sufficient facts, appropriate and varied transitions, precise language, formal style/objective tone, and a concluding statement. After peer review and teacher/student writing conferences, students will publish final copies of their work. See Expository Essay Peer Review Checklist BLM for a peer-review model.

Activity 17: Writing a Short Story (GLEs: 17d, 18c, 19a, 19c, 19d, 19e, 19f, 19g, 19h, 23a, 23c)

Materials List: story starters (creative and interesting choices of setting, character names, conflicts written on slips of paper and put into bags for drawing), Short Story Peer Review Checklist BLM

Students will write a "story skeleton" in which they plan a story around short story elements they generate themselves (setting, main character, and conflict), along with consideration of the plot development, theme, and mood. Students will also decide which of the literary devices discussed in this unit they wish to incorporate into their story (e.g., symbolism, irony, figurative language). When students have written their story plan/skeleton, they will share their idea with either a partner or small group to give and receive feedback before writing the actual story.

Students may also be provided with "story starters," if needed, for planning their story skeleton. For this approach, students will draw from a bag the following random choices written on slips of paper:

- setting (e.g., a deserted island-present day, a castle in England-1600's, a city in the year 3000)
- main character's name (e.g., Omar, Lillian, Machine Gun Willie, Bubba)
- conflict (e.g., man vs. man; man vs. self; man vs. nature; man vs. society)

Students' short stories should be read in the first peer review for logical sequence, parallel construction, and appropriate use of transitional words and phrases, in addition to effective use of story elements and literary devices. In the final peer review, students will discuss the revisions they made and edit for grammatical and mechanical errors. See Short Story Peer Review Checklist BLM for a peer-review model. Students will publish their work in a classroom short story collection using word processing, blogging, or posting to a classroom website. Using technology, the students may also provide illustrations relevant to the story themes.

Sample Assessments

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities, and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that could be used for this unit:

General Assessments

- All writing assignments will be evaluated for content as well as structure. A writing rubric should be established for the essay expectations established for this unit. (For the state writing assessment rubric, see *Teacher's Guide to Statewide Assessment.*)
- Student journals or learning logs will be used for daily discussions and evaluated weekly.
- Student participation in mini-lessons will be evaluated daily, while the written evidence of it will be assessed often, probably weekly.
- Vocabulary activities will be daily and will be assigned in writing regularly, probably weekly.
- A list of questions such as the following may be established for students to use in writing groups for evaluating their own writings and those of their peers:
  - Does this writing have a clear thesis statement?
  - Does this writing provide specific textual evidence from the literature?
  - Is this writing presented in a clear, logical order?
  - Is this writing free of grammatical and spelling errors?

Activity-Specific Assessments

- Activity 7: A student-generated checklist or rubric will be developed and utilized for assessing "flashback" demonstrations. A source for general rubric making is listed below:
  http://www.teach-nology.com/web_tools/rubrics/general/. See Flashback Demonstration Rubric BLM for a model.

- Activity 8: Students will be provided with a model or written criteria for the characterization chart or graphic organizer for the "comparison of characters" activity. See Criteria for Character Comparison Chart BLM for written criteria example for students.

- Activity 17: Students will be graded on all aspects of this writing project. They should receive a grade for their group work with their "story skeleton," for the writing itself, and also for the final copy revision when the story is submitted to the class book. General rubrics or student-generated checklists can be created for each of these assessment activities. See Short Story Peer Review Checklist BLM for a model.