

**Summit Public Schools
Summit, New Jersey
Grade Level 12/ Content Area: English
Length of Course: Full Year**

English IV Honors

Course Description:

Students face many unique challenges in today's interdependent world. Students accepted into this honors level course will read, write, and speak about material of a sophisticated nature, while exploring issues that are faced personally, within the family and community, as well as nationally and globally. The pace and depth of study will be challenging and rewarding. The goal of this course is to encourage and guide students in asking such questions as, *Who am I? What is my place in this world? Where have I been? Where am I going now?* and, *What is my purpose in life?* Through the exploration of various media, namely world literature, film and television, as well as emerging technology, students will become independent thinkers and gain awareness of other people's journeys while embarking on their own. A significant portion of coursework will be devoted to independent reading and research, resulting in a project where each student will focus on their own individual journey. They will develop strong critical thinking and communication skills, and through this process be prepared for the path they choose after high school.

This development will occur throughout the year as students explore class texts and films that examine essential questions. Students will be provided with the opportunity to engage in ethical and philosophical reflection on the values and beliefs of their own cultures, of other cultures, and of other times and places. The study of literature often begins with the text and looks outward toward the world, as students analyze the text in order to extract the author's intended meaning and then apply it to their world. However, this course focuses on an analysis of text that enables students to look inward and determine how the literature teaches them about themselves. They must be able to hear divergent viewpoints, understand diverse cultural factors, and effect change within themselves and in the communities of the world. Senior students write frequently for real audiences and purposes, which further prepares them for higher education and the modern workplace. Distinctive, creative, and academic voices in writing and speaking are refined so that a strong sense of self is evident in the public emergence of articulate, productive, and responsible global citizens.

**Anchor Standard—Reading:
Text Complexity and the Growth of Comprehension**

Key Ideas and Details:

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure:

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

<p>Integration of Knowledge and Ideas:</p> <ol style="list-style-type: none"> 7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words. 8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence. 9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. <p>Range of Reading and Level of Text Complexity:</p> <ol style="list-style-type: none"> 10. Read and comprehend complex literary and informational texts independently and proficiently.
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<p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> • Analysis of a wide variety of contemporary texts for an understanding of global issues and cultural differences • Synthesis of information from multiple and varied sources • Author's tone, style, and point of view • Comparative textual and non textual materials • Language usage for purposes of audience • Themes in culturally representative texts (oppression, war, religion, identity, politics, family/relationships, etc.) 	
<p>Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings <i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • How can a reader objectively evaluate, without bias, texts that examine other cultures/cultural differences? • How does an author use language effectively to communicate his/her message? • How can the reader determine personal and/or cultural points of view? • How can an understanding of words from a text enhance one's knowledge in a variety of content areas? • What makes the deliverer of information, through spoken and written words or images, provocative? • What can a reader do to understand a writer's political agenda through interpretation and analysis of storytelling? • How does the juxtaposition of media deepen the understanding of texts? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • The reader / writer plays a critical role in the delivery & reception of controversial / important societal issues. • A reader must be able to distinguish structural relationships, recognize organizational patterns, and identify literary devices in order to critically evaluate the author's purpose. • Literary texts should be applied to other content materials in order to effectively evaluate the author's agenda. • Written material should be critically evaluated for credibility and suitability of purpose. • Global issues are constantly changing, and research is imperative in order to understand the position of one text. • Media is often bias but can offer comparative viewpoints alongside a text.

Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	<p>Instructional Focus:</p> <p>Students are expected to analyze, interpret and evaluate written works in a sophisticated fashion, to uncover embedded meanings, and to examine the use of rhetoric, rather than plot development, for a more in-depth understanding. <i>See Appendix A: How to Do a Close Reading</i></p>
Key Ideas and Details	
LIT/INF Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.	

<p>LIT/INF Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	<ul style="list-style-type: none"> • In literature circles, students will be asked to record provocative passages that exemplify various stylistic choices. <i>See Appendix B: Literature Circle Expectations and Rubric</i> • In reading memoirs, fiction, etc., students will discover creative choices of authors when recounting memory, as well as the option to reveal contrasting perspectives on experience. For example, <i>Life of Pi</i>, <i>Perks of Being a Wallflower</i>, <i>Ordinary People</i>, short stories: “Brothers” and “Silent Dancing” all reveal distorted perspectives with regards to memory.
<p>LIT Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed)</p>	<p>Students will apply information gained from various sources to foster an argument, draw conclusions, determine a new position, or compare and contrast complex cultural ideologies and perspectives.</p>
<p>INF Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>	<ul style="list-style-type: none"> • Through the examination of parables and the research of animals, students will support their own analysis and perspectives in <i>Life of Pi</i>. • From closely reading a text, students will develop provocations. These can lead to further inquiry on current global topics. For example, In <i>Persepolis</i>, oppression, religion, sexuality, and war are all relevant issues that are thought-provoking when applied to other cultural circumstances. <i>See Appendix C: Provocations Assignment</i>
<p>Craft and Structure</p>	<p>Students will be required to distinguish between reliable & unreliable texts, credible Internet sites, and biased & unbiased articles.</p>
<p>LIT Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p>	<p>In doing so, students will be asked to determine subjective bias, political agenda, and circumstantial details from the text when uncovering meaning. This will involve discovering multiple comparative sources, verifying evidence, and identifying the writer’s agenda by examining and researching a contemporary work’s setting.</p>
<p>LIT Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<ul style="list-style-type: none"> • For instance, in <i>The Laramie Project</i> or <i>The Hours</i> an understanding of docudrama and social & political movements in the 1980’s, will reveal various agendas and perspectives indicative of the cultural context.
<p>LIT Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<p>In order for students to establish a reasonable perspective, it is imperative to establish a full understanding of theoretical approaches to literature and how they are conducted. Students will interpret literature through various literary lenses, including feminist & Marxist criticism, among others, and be able to apply these approaches to the course content.</p>
<p>INF Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text</p>	
<p>INF Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	
<p>INF Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p>	
<p>Integration of Knowledge and Ideas</p>	

<p>LIT Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.</p>	<p>See <i>Appendix D: Literary Criticism</i></p> <ul style="list-style-type: none"> • A feminist & Marxist reading of <i>Interpreter of Maladies</i>, <i>The Hours</i> and <i>Persepolis</i> reveal the inequality of work and/or the disparity of social classes worldwide.
<p>LIT Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics.</p>	<p>Sample Assessments:</p> <p>Students will conduct close readings, working with only the text – words on the page – to decipher meaning & decode the writer’s rhetoric: syntax, devices, grammar, diction, etc.</p>
<p>INF Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</p>	<p>Students will mimic author’s uses of rhetoric by writing their own perspectives on memory.</p>
<p>INF Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning and the premises, purposes, and arguments in works of public advocacy.</p>	<p>Research projects will be generated. Sources will be gathered to indicate various differing perspectives on an international issue. By presenting different sides of a cultural argument, students will establish their own theses.</p>
<p>Range of Reading and Level of Text Complexity</p>	<p>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> • An understanding of historical references is necessary when examining contemporary fiction and non fiction; students will research political movements, oppression, wars, revolutions, & communication: <i>Persepolis</i>, <i>The Hours</i>, <i>The Laramie Project</i> • Collaborating with other disciplines can bring a deeper understanding of a piece of art; students will closely read a text for a musical interpretation: <p>See <i>Appendix E: Music Compilation of a Literary Scene</i></p> <p>Technology Integration</p> <ul style="list-style-type: none"> • Recording sources with the use of NoodleTools. • Using online resources for gathering, documenting, and organizing sources in MLA format. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Students will read, view, compare and evaluate a variety of media, including text and films, to compare and evaluate how ideas, perspectives and arguments are presented through fiction and non-fiction, as well as through film and documentaries. <p>Global Perspectives</p> <ul style="list-style-type: none"> • Reading texts, such as <i>Interpreter of Maladies</i>, <i>The Kite Runner</i>, <i>A Thousand Splendid Suns</i>, <i>Persepolis</i>, <i>Life of Pi</i>, etc., students will be asked

	<p>to explore cultural references, demographics, immigration, & geography and its impact on the writer's voice and storytelling.</p> <p>Culturally Responsive Teaching</p> <ul style="list-style-type: none"> • A varied selection of literature from America and other cultures around the world will provide students with an exposure and appreciation of cultural perspectives. • Students will have an opportunity to explore issues in the research and study based on personal and cultural connections in the their own lives.
By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.	
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • S.T.E.A.M

**Anchor Standard—Writing:
Text Types, Responding to Reading and Research**

Text Type and Purposes:

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well chosen details, and well-structured event sequences.

Production and Distribution of Writing:

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge:

7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Big Ideas: Course Objectives / Content Statement(s)

- Personal Essay & Creative Writing – different styles for a variety of audiences
- Analytical Essay – thesis driven, well-supported, with organization
- Response Writing – journals, recording information in an organized fashion
- Editing and Proofreading – polishing a work
- The use of multi-media and technology to convey a position
- Writing skillfully to include credible, researched sources

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> • How can creative writing demonstrate personal experiences in an effective manner? • What is the value of written responses to reading and discussion? • When should various literary devices, styles, and techniques be employed to convey personality & voice? • To what extent does the style and structure of writing support a position? • What is the best way to organize an essay to prove an argument? • How does revision of writing benefit the final product? • How can technology enhance written communication? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Creative writing, through the use of numerous literary techniques, reveals personality and voice. • Recording responses propels further thoughts and ideas. • Frequent and organized progression through the stages of composition, including evaluation and reflection, leads to effective written communication. • If organized and incorporated effectively, supportive sources add to the writer's credibility and enhances the argument. • The choice of a specific writing style and structure is necessary to effectively communicate a message. • Technological tools can promote effective writing.

Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	<p>Instructional Focus:</p> <p>Students will apply various literary devices in their writing, and reflect on techniques associated with diverse genres, such as fables, memoirs and personal essays, incorporating creativity and self-examination.</p> <ul style="list-style-type: none"> • Students will write a personal essay (using a college essay writing model) to show personality, stylistic and creative choices, and to promote voice. <p><i>See Appendix F: Creative Writing Rubric</i></p> <ul style="list-style-type: none"> • Students will write creative pieces in which they adopt a specific voice, emulate a style, and/or add to an existing narrative. <p><i>See Appendix G: Life of Pi: Richard Parker's voice</i></p>
Text Types and Purpose	
<p>Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> • Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. • Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing 	

<p>out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</p> <ul style="list-style-type: none"> • Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. • Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. • Provide a concluding statement or section that follows from and supports the argument presented. 	<p>Students will be asked to summarize, assess, and critically evaluate multiple sources in writing. This will include MLA citations, incorporating quotations in a variety of sophisticated ways, as well as paraphrasing and interpreting a writer's words in a skillful manner.</p> <ul style="list-style-type: none"> • A multitude of sources will be gathered, critiqued, and annotated. Decisions will be made on what to utilize and incorporate into the final product. <p>Students will create and refine the driving or essential questions for an extended research project. They will analyze, evaluate, and compare/contrast, through discussions and writing, the ideas and themes, such as one's place in the world, found in literature and other media.</p>
<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> • Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. • Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. • Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. • Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. • Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. • Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., 	<ul style="list-style-type: none"> • Literature circles involve recording a group's discussions and determining overall connections through reader-response writing. • Annotations – this form of note-taking is essential in this honors level course. Annotations reveal active reading and synthesis of ideas. <p>Students are required to creatively write about one another in a personal way through character description and storytelling.</p> <ul style="list-style-type: none"> • In this note card assignment, personality will be evoked in the use of vivid language and illustrative anecdotes about a real or invented person. <p><i>See Appendix H: Note Card Assignment & Rubric</i></p> <p>Students will maintain neatly organized writing portfolios of revised and ongoing writing assignments so as to track their growth as maturing writers.</p> <p>Sample Assessments: Write a notable college essay using pre-assigned criteria.</p> <p>A rubric is provided for the note card assignment (above). When all cards are graded and collected, they are then distributed to students so every person receives a class set.</p> <p>Write a thesis-driven well-supported essay. <i>See Appendix J: Essay Prompts & Rubric</i></p> <p>Organize, craft, and refine an extended research project through several critical stages culminating in</p>

<p>articulating implications or the significance of the topic).</p>	<p>a final product, such as an Annotated Bibliography, that incorporates written elements.</p>
<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. 	<p>Write a close reading: Formal organized writing or journals on a specific text should demonstrate careful, sustained exploration of text beyond plot, a focus on the words, patterns, devices employed, and style. <i>See Appendix K: Writing a Close Reading</i></p> <p>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> Exploring topical and contemporary issues allows for students to make connections with all other subject areas, including social studies, science, the arts, technology, etc. <p>Technology Integration</p> <ul style="list-style-type: none"> Integration of Slides, Google Docs, NoodleTools, etc. will enhance the presentation of students' arguments. <p>Media Literacy Integration</p> <ul style="list-style-type: none"> Students explore the way the topic and/or position they have chosen is presented and perceived through contemporary media and how it has changed over time. <p>Global Perspectives</p> <ul style="list-style-type: none"> Students will have the opportunity to explore how the same topics are viewed and debated in other cultures and how that compares to America. <p>Culturally Responsive Teaching</p> <ul style="list-style-type: none"> By writing to about their classmates, students become aware and appreciative of the personal and cultural differences within the classrooms.
<p>Production and Distribution of Writing</p>	
<p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	
<p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	
<p>Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p>	
<p>Research to Build and Present Knowledge</p>	
<p>Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the</p>	

subject, demonstrating understanding of the subject under investigation.	
Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.	
Draw evidence from literary or informational texts to support analysis, reflection, and research.	
Range of Writing	
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.	
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • S.T.E.A.M

**Anchor Standard—Speaking and Listening:
Flexible Communication and Collaboration**

Comprehension and Collaboration:

1. Prepare for and participate in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas:

4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task purpose and audience.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Big Ideas: Course Objectives / Content Statement(s) <ul style="list-style-type: none"> • Debate and oral argument • Expression of personal experience in conjunction with content • Presentations using language, visuals, research, and media • Listening to, interpreting, evaluating a speaker using various media (speeches, prose, film, music, etc.) • Socratic seminars and other models for academic discussion 	
Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
<ul style="list-style-type: none"> • How is a participant in an oral discussion best able to contribute original ideas in his/her use of spoken or visual language? • When supporting a position in an oral discussion, what strategies should be used to present evidence to argue for or against a specific viewpoint? • When is it appropriate to speak, and when is it more powerful to listen? • How does a listener evaluate spoken language? Does the material presented provoke further investigation and inquiry? • What specific words, styles, techniques impact the overall message of a speaker that a written text cannot? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Participation in discussion necessitates offering support for ideas, and a successful speaker must have significant and ample evidence to support or refute positions in a variety of speaking situations. • Various public speaking techniques - word choice, enunciation, inflection, etc. - play an important role in effective oral communication. • Elements of effective public speaking prepare one to engage in oral communication in a variety of settings. • A good listener can comprehend both verbal and non-verbal cues and be decisive of when it is appropriate to speak/participate • Good discussions require participants who are open minded, of diverse perspectives, and who are willing and able to ask questions and build upon the ideas of others, while expressing their own ideas.

Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: <p>Students will be asked to support opinions and ideas with ample textual evidence and/or prior knowledge in active discussions, such as literature circles or Socratic seminars, organized debates, and round table discussions. It is imperative that students actively listen to their peers in order to support or refute other perspectives, as well as show respect for diverse traditions and the cultural perspectives of their classmates.</p> <p>In literature circles, students will participate in discussions that involve critical thinking.</p> <ul style="list-style-type: none"> • On occasion, groups will be given a prompt/theme in order to flush out its embedded meaning or gather evidence to support a group thesis. <p>Students will deliver a coherent oral presentation with a respectful tone, with suitable diction for the topic, and with purpose and the audience in mind.</p>
Comprehension and Collaboration	
<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> • Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. • Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. 	

<ul style="list-style-type: none"> • Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. • Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. 	<p>Students will be able to read orally with expression indicative of author's tone</p> <ul style="list-style-type: none"> • In <i>Macbeth</i> or <i>The Laramie Project</i>, numerous parts will be read by each individual, and therefore, tone of voice, inflection, and purpose is essential to distinguish between characters.
<p>Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p>	<p>Students will critically analyze and evaluate different perspectives through listening and offer constructive feedback.</p> <ul style="list-style-type: none"> • A Powerpoint presentation on a selected provocation from <i>Persepolis</i> involves an interactive audience. The class will question the speaker's findings, suggest alternate views, and evaluate the speaker's style and use of materials, as well as the information presented. <p>See Appendix L: <i>Persepolis: Powerpoint Provocations</i></p>
<p>Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>	<p>Each student will write detailed memories that, when read aloud, transport readers to time and place.</p> <p>See Appendix M: <i>The Perks of Being a Wallflower: Music Project</i></p>
<p>Presentation of Knowledge and Ideas</p>	<p>Sample Assessments:</p>
<p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	<p>In a debate on Yann Martel's use of animals in <i>Life of Pi</i>, students will use their close readings of a key passage, prior knowledge, and additional research to argue effectively. A rubric is used.</p> <p>Students will receive feedback and evaluations from their peers and teacher for provocation/Powerpoint presentations.</p> <ul style="list-style-type: none"> • A rubric and individual listening guides are provided. <p>See Appendix N: <i>Listening Guide</i></p>
<p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p>	<p>Students will be asked to evaluate the effectiveness and cultural issues presented in various supplemental materials, including film: <i>Water</i>, <i>The Stoning of Soraya M.</i>, <i>Temple Grandin</i>, <i>Darius Goes West</i>, etc.</p> <p>See Appendix O for a sample on <i>Water</i></p> <p>In the unit on disability, students will research, write about, and present their findings on selected neurological, mental, and physical disorders. In oral informal presentations, students will contrast their findings. A rubric is provided.</p> <p>See Appendix P: <i>PowerPoint Presentation for Disability Research</i></p> <p>In a music compilation, students will represent their school career of twelve years. This will include detailed journals that show how each piece of music</p>

	<p>triggers certain memories, but this project will also involve conversing and presenting one memory and song to the class. <i>Refer back to Appendix M</i></p> <p>Instructional Strategies: Interdisciplinary Connections</p> <ul style="list-style-type: none"> • In a study of docudrama, students will listen to expertise (i.e. the SHS drama director) on producing drama by accurately representing text and culturally relevant and historical moments. <p>Technology Integration</p> <ul style="list-style-type: none"> • Use of iTunes, YouTube, Slides/PowerPoint, iMovie and others will be used to enhance a speaker's position or point of view. <p>Media Literacy</p> <ul style="list-style-type: none"> • Students will use varied media (i.e. text, music, images, etc.) to convey a memory or idea and connect to an audience. <p>Global Perspectives</p> <ul style="list-style-type: none"> • Evaluating cultural/global issues, traditions, doctrines, and practices in juxtaposition to own. <p>Culturally Responsive Teaching</p> <ul style="list-style-type: none"> • Students will have the opportunity regularly to share their own personal and cultural perspectives with the class through discussions and presentations. Conversely, they will have the opportunity to hear and appreciate the diverse cultural perspectives in the class to build awareness and empathy.
<p>Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	
<p>The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.</p>	<p>21st Century Skills:</p> <ul style="list-style-type: none"> • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy • S.T.E.A.M
<p>Anchor Standard—Language: Conventions, Effective Use and Vocabulary</p>	

<p>Conventions of Standard English:</p> <ol style="list-style-type: none"> 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. <p>Knowledge of Language:</p> <ol style="list-style-type: none"> 3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. <p>Vocabulary Acquisition and Use:</p> <ol style="list-style-type: none"> 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials as appropriate. 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. 6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

<p>Big Ideas: Course Objectives / Content Statement(s)</p> <ul style="list-style-type: none"> • Close Readings – evaluate vocabulary, structure of language, grammar and mechanics • The comparison of language - in poetry, journalism, non-fiction essays, literature, etc. • Editing language in writing and speaking 	
<p>Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i></p>	<p>Enduring Understandings <i>What will students understand about the big ideas?</i></p>
<ul style="list-style-type: none"> • How can an understanding of mechanics improve a reader or listener's understanding of the material? • What are the goals of examining language, and its organization, closely? • When does a writer or speaker choose to use rhetorical or figurative devices? • How does a word gain new or multiple meanings, associations, and connotations? 	<p>Students will understand that...</p> <ul style="list-style-type: none"> • Effective communication incorporates the rules and convention of the English language to enhance the message. • Dissecting language often reveals and provokes multiple interpretations. • Rhetorical and figurative devices have specific purposes, and when incorporated thoughtfully, can engage, persuade, and even manipulate, an audience. • Words have multiple evolving and diminishing meanings that need to be evaluated to understand the overall context.

Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	<p>Instructional Focus: Students will use a variety of strategies for developing and acquiring vocabulary.</p> <ul style="list-style-type: none"> • These may include using a vocabulary text that includes college level words, or creating personal vocabulary lists in which students select words from the literature being read and find ways to incorporate them into their writing. • Students will also acquire and apply subject
Conventions of Standard English	
Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	
Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	

Knowledge of Language	<p>specific language related to literary forms and critical interpretation. For example, when reading <i>The Laramie Project</i>, students must know “tectonic” and “docudrama” in order to understand the structure of the play.</p>
<p>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>	
Vocabulary Acquisition and Usage	<p>Close readings involve skills to decode language.</p>
<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p>	<ul style="list-style-type: none"> • In order to decipher the meaning of a passage, it is necessary to know the etymology, connotations and denotations of certain words.
<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	<p>Sample Assessments: Students select words that are new or somewhat familiar to them from the reading done in class. They keep a running list of these words and periodically create a piece of writing in which they apply them reflecting the proper use in context.</p>
<p>Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>Students often present their findings/exploration on a passage, or word in a passage, for the class.</p> <p>In numerous writing assignments, students will be assessed for emulating the writer’s style and/or for creatively using figurative language, vocabulary, and word relationships.</p> <p>Students study words lists for which they will be tested periodically.</p> <p>Instructional Strategies:</p> <p>Interdisciplinary Connections</p> <ul style="list-style-type: none"> • Words may come from texts that use subject specific language (i.e. health/science—in our study of disabilities, politics—<i>The Laramie Project</i> and various supplemental readings). <p>Media Literacy Integration</p> <ul style="list-style-type: none"> • Students look at the way specific words and rhetorical devices are used in the media (i.e. political campaigns, current affairs). <p>Global Perspectives</p> <ul style="list-style-type: none"> • Because of the various worldwide cultures explored in the course content, students will need to research and understand vocabulary indicative to certain countries in order to truly comprehend its usage in a text or film; for example, <i>Interpreter of Maladies</i>, <i>The Curious Incident of the Dog in the Night-time</i>, <i>Water</i>, <i>49UP</i>. <p>Culturally Responsive Teaching</p>

	<ul style="list-style-type: none"> Students will consider how the connotations and context reflected in certain language can cause different reactions from people with different personal and cultural backgrounds.
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	<p>21st Century Skills:</p> <ul style="list-style-type: none"> Creativity and Innovation Critical Thinking and Problem Solving Communication and Collaboration Information Literacy Media Literacy Life and Career Skills <p>21st Century Themes (as applies to content area):</p> <ul style="list-style-type: none"> Financial, Economic, Business, and Entrepreneurial Literacy Civic Literacy Health Literacy S.T.E.A.M

Unit Title: *Life of Pi*
[3 weeks]

<p>Unit Summary:</p> <p>This unit is designed to follow up with students who have read Yann Martel's novel independently during the summer. Students will explore storytelling methods, specifically recalling memories and how processing works. In closely reviewing the text, students will decipher how language can manipulate readers, preventing them from further scrutinizing a story. Through close reading strategies, students will become critical of memories. Furthermore, through considerable research, students will analyze Martel's use of parable in how each animal is represented. In a jigsaw activity, students will teach on their expertise of one animal and learn in-depth about the three others. Because this is the first unit of the course, from Pi's exploration of self, a foundation will be made about identifiers.</p>	
<p>Primary interdisciplinary connections: zoology, psychology (Freud's psychoanalytic personality theory & Sternberg's memory process).</p>	
<p>Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)</p>	
<p>Our students are in the midst of college applications, considering who they are and what makes up their identity. This unit allows them to reflect on meaningful decisions they have and will make as well as their experiences that have led to them becoming an independent thinker and valuable member of their family and our community. As Pi embarks on his journey of survival where he is forced to make difficult decisions, he relies heavily on his morals and religious values. Students will review what has shaped them into the people they are today - how they handle change, what their defense mechanisms and coping techniques are, how they make decisions, and how they tell stories.</p>	
<p>Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)</p>	
Reading	<ul style="list-style-type: none"> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

	<ul style="list-style-type: none">Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. section, chapter, scene, or stanza) relate to each other and the whole.Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Writing	<ul style="list-style-type: none">Write narratives to develop real or imagined experiences or events using effective technique, well chosen details, and well-structured event sequences.Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.Draw evidence from literary or informational texts to support analysis, reflection, and research.
Speaking & Listening	<ul style="list-style-type: none">Prepare for and participate in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task purpose and audience.Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
Language	<ul style="list-style-type: none">Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials as appropriate.Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Essential Questions:	
<ul style="list-style-type: none">How do cultural perspectives differ from one's own? How does culture help form identifiers that are part of the universal collective experience?How does the juxtaposition of extended research deepen the understanding of the parable version of the story?How can creative writing demonstrate personal experiences in an effective manner?When should various literary devices, styles, and techniques be employed to convey personality & voice?To what extent does the style and structure of writing support a position? How can this be manipulative or biased?When supporting a position in an oral discussion, what strategies should be used to present evidence to argue for or against a specific viewpoint; ex: the various stages of the jig-saw activity?What is achieved by examining language, and its organization, closely?	
Understandings: <i>Students will understand that...</i>	
<ul style="list-style-type: none">Teenage decisions and experiences are the foundation for adulthood and forming identity.Considerable research goes into making a parable hold up to its "human" story.When recalling memory, individuals often subconsciously fill in the gaps.Close reading results in a deeper understanding of the author's meaning and intent.Dividing up research and then in turn teaching one another (Jigsaw activity) is an enriching group studying strategy.Being open to learning about all cultures fosters knowledge and empathy.	

<p>Unit Learning Activities:</p> <p><i>Students will...</i></p> <ul style="list-style-type: none"> Recognize and discuss how a writer's tone, vocabulary, and syntax can influence meaning: ex: delve into how Anthropomorphism is a key component to understanding Richard Parker. Partake in a jigsaw activity where each group member researches one of the animals in the novel, becomes an expert, collaborates with other students who researched the same animal, then teaches a group who researched different animals. Read Judith Ortiz Cofer's short story "Silent Dancing" and Martel's chapter 33 to determine a list of creative memory-writing devices. Bring in a photograph from early childhood, where memory is not entirely clear, and creatively invent and fill the gaps. Group work on close-reading passages to analyze underlying meanings of the text: ex with allusions: explore Memento Mori as an allusion to better understand the foreshadowing Pi provides in his opening, and Richard Parker is also an allusion to Poe's character. 	
Assessments	
<p>Summative:</p> <ul style="list-style-type: none"> A test to determine comprehension and close reading skills as students begin this course. A close reading, thesis-driven essay (based on Dr. Whitney's "How to Do and Write Close Reading") developed from one passage in <i>Life of Pi</i> Jigsaw activity: research, group outline, and healthy MLA Works Cited page 	<p>Formative:</p> <ul style="list-style-type: none"> Using memory devices, a 300-word memory piece that highlights their own developing identifiers, morals, and values. Free writing on prompts developed from themes in the novel: identity, religion, family, survival in order for students to explore who they are.

Unit Title: *Ordinary People*
[3 weeks]

<p>Unit Summary: Students will examine Judith Guest's novel through Kubler-Ross's model: 5 stages of grief; in groups, they will evaluate characters' behaviors through their stages of grief and determine strategies that are effective in healing; While discerning the biased perspective achieved in 3rd person limited, students will discern adolescent (& familial) identifiers and commonalities through collective experiences, such as loss.</p>
<p>Primary interdisciplinary connections: counseling (techniques and strategies); psychology (Cognitive Behavioral Therapy, psychoanalysis)</p>
<p>Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)</p>
<p>17-year-olds can relate to Conrad's story, his emotional challenges, and his judgment of those around him; this unit gives students the opportunity to discuss their parents, the nuclear dynamics, and complex family relationships, while determining how they, in turn, can deeply impact a parent's behavior. In addition, through psychological theories and perspectives, students will look beyond the superficial aspects of behavior to reach a deeper understanding of what goes on emotionally and sub-consciously for individuals.</p>

By acknowledging that depression can be masked, students can work on developing empathy for others without knowing their stories.					
Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)					
Reading	<ul style="list-style-type: none"> Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence. 				
Writing	<ul style="list-style-type: none"> Draw evidence from literary or informational texts to support analysis, reflection, and research. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience. 				
Speaking & Listening	<ul style="list-style-type: none"> Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric. 				
Language	<ul style="list-style-type: none"> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. 				
<table border="1"> <thead> <tr> <th>Essential Questions:</th><th>Understandings: <i>Students will understand that...</i></th></tr> </thead> <tbody> <tr> <td> <ul style="list-style-type: none"> How can reading through a theoretical lens or model bring about a different perspective? How can a reader objectively evaluate, without bias, texts that examine other cultures/cultural differences? To what extent does the style and structure of writing support a position? When supporting a position in an oral discussion, what strategies should be used to present evidence to argue for or against a specific viewpoint? How can language be manipulated so that the reader arrives at a different viewpoint? </td><td> <ul style="list-style-type: none"> Dissecting language through a theoretical lens often reveals and provokes multiple interpretations. Literary texts can be applied to other materials in order to effectively evaluate the author's agenda. Recording responses propels further thoughts and ideas. A good listener can comprehend both verbal and non-verbal cues and be decisive of when it is appropriate to speak/participate Good discussions require participants who are open minded, of diverse perspectives, and who are willing and able to ask </td></tr> </tbody> </table>		Essential Questions:	Understandings: <i>Students will understand that...</i>	<ul style="list-style-type: none"> How can reading through a theoretical lens or model bring about a different perspective? How can a reader objectively evaluate, without bias, texts that examine other cultures/cultural differences? To what extent does the style and structure of writing support a position? When supporting a position in an oral discussion, what strategies should be used to present evidence to argue for or against a specific viewpoint? How can language be manipulated so that the reader arrives at a different viewpoint? 	<ul style="list-style-type: none"> Dissecting language through a theoretical lens often reveals and provokes multiple interpretations. Literary texts can be applied to other materials in order to effectively evaluate the author's agenda. Recording responses propels further thoughts and ideas. A good listener can comprehend both verbal and non-verbal cues and be decisive of when it is appropriate to speak/participate Good discussions require participants who are open minded, of diverse perspectives, and who are willing and able to ask
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Unit Learning Activities: <i>Students will...</i> <ul style="list-style-type: none"> Free write about the definitions of "ordinary" and "unique" and discuss what makes a person ordinary is their collective experiences. Read about psychological theories and Kubler-Ross's model on the 5 Stages of Grief to establish more understanding of the state of mind of characters in their grief journey. Through reading of only two perspectives in third person limited, and healthy dialogue about relationships, students will realize that a missing perspective/voice cannot be objectively judged. Track signs of suicide and extract Berger's speeches to determine the benefits of the relationship between therapist and patient. Extrapolate poignant lines/phrases from the text and create a unique poem Role play (or writing option) a marriage or family counselor for the Jarretts Class discussion on rigid and flexible people 					

Assessments	
Summative: <ul style="list-style-type: none"> Final unit test and an in-class essay Found Poem on the theme of “ordinary” Socratic seminar on application of theory to text 	Formative: <ul style="list-style-type: none"> Writing about, and supporting with evidence, the difference between “ordinary” & “unique” Using Kubler-Ross’s model, track and chart the stage of grief for each family member with textual evidence through the course of the novel. Rewrite a passage from Beth’s perspective: the missing voice Group questions: start with the text and how the content is applicable to current life.

Unit Title: *The Laramie Project*
[3 weeks]

Unit Summary: Students will examine Moises Kaufman’s docudrama <i>The Laramie Project</i> and Brecht theater as platforms to raise awareness and eradicate what Chimamanda Ngozi Adichie coined the “Single story.” They will examine prejudice and hate of others’ identities within differing communities across America as well as the unity that emerges as more powerful. Throughout the unit, students will review stereotypes, labels, and boxes, as “othering” and establish how language plays a role in determining divisiveness. Kaufman and Brecht both invite intellectual inquiry in their structure of events, and students will understand how theater is crucial as a voice for silent people.	
Primary interdisciplinary connections: Art: Drama Counseling department with regards to sensitive issues on identity, bullying, and hate. Social Studies: ACT UP movement / AIDS epidemic - politics: Regan administration / hate crime legislation	
Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)	
Since civil rights are still in dispute and hate crimes have increased in America, students will come to realize the damaging impact of single stories (labeling, stereotypes, divisiveness, etc.). By understanding that a myriad of perspectives is needed to evaluate a situation, so that a person can arrive at an educated conclusion, students will see the complexities when speedily drawing opinions. Reviewing the goodness that has emerged from past discrimination and hatred, students will note the importance of activism. As they transition to young adults and become a part of college communities, they will begin to realize their right to protest and be voices in the larger community, and how they can also stand up for those who feel silenced. As a way of further developing these ideas, students look at law, amendments, movements, and activists who, from the examined tragedies in this unit, have made significant changes in society.	
Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)	
Reading	<ul style="list-style-type: none"> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words

	<ul style="list-style-type: none"> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Writing	<ul style="list-style-type: none"> Write narratives to develop real or imagined experiences or events using effective technique, well chosen details, and well-structured event sequences Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience.
Speaking & Listening	<ul style="list-style-type: none"> Prepare for and participate in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
Language	<ul style="list-style-type: none"> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
<div> <div>Essential Questions:</div> <div>Understandings: <i>Students will understand that...</i></div> </div>	
<ul style="list-style-type: none"> How does Kaufman, Brecht, and others in this unit, use language effectively and without bias to communicate diverse perspectives? How can an understanding of words from a text enhance one's knowledge of perspectives? How can creative writing demonstrate personal experiences and evoke intellectual inquiry? How can seeking more perspectives allow for a better understanding of a situation? Do tragic events need to occur in order for radical change to take place? What is a "hate crime?" (both violent and against a certain group). What is NJ's HIB legislation and what is the origin? Is homophobia hating gays, being scared of gays, being uncomfortable with gays, or something different? How does fear come across? How can we effectively learn about people's identities? 	<ul style="list-style-type: none"> A single story wrongly categorizes people and one event can unfairly define a town. Using culturally appropriate language can pave the way to learning about one another's identities and differences. Sexual and racial differences are entrenched in historical events, and movements and activism have resulted in legislation for change. We regularly engage in unconscious assumptions. Theater provides a voice for the voiceless and oppressed. Every perspective is crucial to having a more truthful understanding of a situation. Hate is born from fear.

Unit Learning Activities:

Students will...

- watch Chimamanda Ngozi Adichie's speech "The Danger of the Single Story" and apply her position to all other texts and performances in this unit.
- record how "tectonic" theater develops and builds upon existing documents and testimonies.
- research how Mathew Shepard's death constitutes a "hate" crime
- read Jeffrey Toobin's article from *The New Yorker* "The Talk of the Town": "Comment Adieu, DOMA" - and research the 3 major referenced decisions that ensured civil rights and equality for gay people
- watch segments of *Angels in America* to compute how Kushner's storytelling about the gay community and AIDS in the 80s and 90's is applied to *The Laramie Project*.
- watch and record how news segments reveal limited perspectives and that these stories are typically opinion vs fact.
- read Brecht's "The Street Scene" essay and develop a list of his epic theater characteristics; collaboration to write an epic-style script and film a group performance developed from a "filled out" news segment.
- Read Nicole Weisensee Egan's "Missing Tyler" & Ian Parker's "The Story of a Suicide" to understand various perspectives on Tyler Clementi's death; research how his death resulted in legislation and educational protection of harassed, bullied, and intimidated individuals. This is supplemented with Shane Koyczan's poem "To This Day."
- Listen to Sarah Koenig's podcast *Serial* - episode 1 and record how limited perspectives and judgment of a person's identifiers can result in a detrimental outcome.
- Read Toni Morrison's story "Recitatif" and Bernard Tyson's article "The Black Male Experience from the C-Suite to the Street" to determine our unconscious assumptions
- Conduct a "Privilege" circle

Assessments

Summative:

- Group creation of a Brecht-style epic theater script and a film presentation of the script that adopts Brecht's & Kaufman's characteristics.

Formative:

- Using Brecht's and Kaufman's models, record news segments that are missing perspectives, and creatively add said perspectives.
- Writing (and speaking) about identifiers and privilege.
- Privilege circle

Unit Title: *The Perks of Being a Wallflower*
[3 weeks]

Unit Summary: Students will read Chbosky's novel *The Perks of Being a Wallflower* and develop an understanding of how crucial the environment (friends, schooling, parents, resources, etc.) is in assisting children through presenting challenges and those who have suffered trauma in their track to wellness. The unit focuses on methods of communication, and since the novel is told through a series of anonymous letters, we look at how writing is a healthy outlet for working through complex feelings. Students will gain a better understanding of mental health issues, childhood trauma, defense mechanisms, and coping mechanisms: healthy ways of dealing with one's problems and self-destructive ways. As we look at the character's gradual recall of repressed memory and how music provides comfort, students will examine how music triggers and connects with memory. They will make a compilation of meaningful music, as Charlie the protagonist does, that evokes distinct memories relating to significant character and identity building moments from the last twelve years of their lives.

Primary interdisciplinary connections: Counseling: mental illness and emotional wellness; college transition/ college coordinator - rape culture on campus. Music: the power of music; storytelling through music	
Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)	
<p>As adolescents encounter numerous challenges on their quest to discover their identities, students find comfort in Chbosky's story in how relatable the themes are today. There is less of a stigma around depression and anxiety now than in the text's 1992 setting, but dialogue is crucial in developing empathy and understanding the invisible or unspoken factors that play into mental illness. The unit gives a platform to discuss what goes on "behind closed doors" and in children's and adolescents' pasts that play into whether or not they struggle in their high school years. In addition, as the text presents several moments of sexual misconduct, an examination of rape culture, sexual assault, the Me Too movement, and awareness of these issues will be explored. As seniors will be going off to college, they will continue to discuss consent and what it means to be a "bystander," both issues addressed in <i>Perks</i>. Chbosky emphasizes the power of music and friends as helpful ways in which to cope, stressing the importance of having healthy outlets versus unhealthy ones. As seniors break away from their high school identities and establish their new paths for college, they will discover that learning about others' differences can accentuate their own. The text addresses the need of acceptance and feeling worthy; through reading about Charlie's experiences and his reliance on the support system around him, seniors will note their own individual roles in assisting school and college friends in their experiences. The music project coincides with their school years and provides a way for them to reflect on what they have endured, enjoyed, and who they have become as they look towards the future.</p>	
Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)	
Reading	<ul style="list-style-type: none"> Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. Analyze how and why individuals, events, and ideas develop and interact over the course of a text. Assess how point of view or purpose shapes the content and style of a text.
Writing	<ul style="list-style-type: none"> Write narratives to develop real or imagined experiences or events using effective technique, well chosen details, and well-structured event sequences. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
Speaking & Listening	<ul style="list-style-type: none"> Prepare for and participate in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively
Language	<ul style="list-style-type: none"> Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
Essential Questions:	
Understandings: <i>Students will understand that...</i>	
<ul style="list-style-type: none"> How can the format of a novel allow for a deeper understanding of character and themes, in particular epistolary writing? Is this novel representative of collective high school experiences? 	<ul style="list-style-type: none"> writing letters, listening to music, and communication are healthy ways of coping. childhood trauma can manifest itself in various unhealthy ways and when there are healthy interventions and coping strategies, a person can recover.

<ul style="list-style-type: none"> • Why is expression of identity important to coming of age? What trauma can occur when identity expression is stifled/oppressed? • What is the power of voice and personal opinion regarding controversial statements in the high school setting? • What are typical and healthy adolescent coping strategies? • What occurs when a child is mistreated? How does one's experiences impact their current situations and relationships? • What does it mean to be a bystander? What are our ethical and moral responsibilities when witnessing sexual misconduct? What is rape culture? How can we dismantle it? • How does music play an effective role in defining significant events in one's life? 	<ul style="list-style-type: none"> • identity is often fluid, albeit salient, in one's development; it can be confusing and isolating, but learning about different identifiers can lead to children and adolescents feeling more self-worth and having more self-esteem. • being an active bystander can have a life-changing positive impact on the victim of sexual misconduct.
<p>Unit Learning Activities:</p> <p><i>Students will...</i></p> <ul style="list-style-type: none"> • discuss controversial and age-appropriate literature and the censorship of such. • collaboratively explore ways in which Charlie is a "wallflower" and present in groups to the class. • articulate and grapple with controversial and challenging high school topics (pertaining to identity and acceptance) in group discussions. • create a compilation of music that evokes specific and significant memories. • identify and use epistolary and memoir writing characteristics as they connect music to significant memories. • present a song and memory to the class using vivid descriptions. • research and present information on mental illness and child trauma and recovery (PTSD, depression, anxiety, self-esteem issues, etc. • participate in a jigsaw activity to learn the multifaceted aspects of rap culture, the current rules and legislation, and steps forward for the Me Too movement. 	
<p style="text-align: center;">Assessments</p>	
<p>Summative:</p> <ul style="list-style-type: none"> • Unit test • Music project: album compilation, creative album cover, and memory writing paragraphs • Rape Culture Jigsaw activity (with assigned articles, legislation, and speeches, and conducted group research) 	<p>Formative:</p> <ul style="list-style-type: none"> • Round-table discussions on various high school topics • Journals on personal identity in the topic within text • Short research assignments on mental illness • Group work: extracting evidence and engaging discussion on Charlie as a wallflower (close reading)

Materials: Some Selected Texts

The Life of Pi – Yann Martel

Ordinary People – Judith Guest

A Streetcar Named Desire – Tennessee Williams

One Flew Over the Cuckoo's Nest – Ken Kesey
The Curious Incident of the Dog in the Nighttime – Mark Haddon
Persepolis – Marjane Satrapi
The Kite Runner – Khaled Hosseini
Interpreter of Maladies – Jhumpa Lahiri
Macbeth – William Shakespeare
The Perks of Being a Wallflower – Stephen Chbosky
The Hours – Michael Cunningham
The Joy Luck Club – Amy Tan
An Anthropologist on Mars – Oliver Sacks
Into the Wild – Jon Krakauer
A Walk in the Woods – Bill Bryson
The Laramie Project – Moises Kaufman
Excerpts from *Half the Sky* - Nicholas Kristof and Sheryl WuDunn

Materials: Film

49UP
Darius Goes West
Temple Grandin
Water
The Stoning of Soraya M.
Tuesdays with Morrie

Appendix A: HOW TO DO A CLOSE READING

Dr. McClennen's Close Reading Guide

The following has been Adapted From Albert Sheen's site at:

<http://www.sit.wisc.edu/~aesheen/Eng208-2-1999/closeread1.htm>

The skill called "close reading" is fundamental for interpreting literature. "Reading closely" means developing a deep understanding and a precise interpretation of a literary passage that is based first and foremost on the words themselves. But a close reading does not stop there; rather, it embraces larger themes and ideas evoked and/or implied by the passage itself. It is essential that we distinguish between doing a close reading and writing one. Doing a close reading involves a thought process that moves from small details to larger issues. Writing a close reading begins with these larger issues and uses the relevant details as evidence.

I. *Doing a close reading*

1. Getting Started: Treat the passage as if it were complete in itself. Read it a few times, at least once aloud. Concentrate on all its details and assume that everything is significant. Determine what the passage is about and try to paraphrase it. Make sure that you begin with a general sense of the passage's meaning.
2. Word meaning: Determine the meanings of words and references. Also, note (and verify) interesting connotations of words. **Look up any words you do not know** or which are used in

unfamiliar ways. (Laziness in this step will inevitably result in diminished comprehension.) Consider the diction of the passage. What is the source of the language, i.e., out of what kind of discourse does the language seem to come? Did the author coin any words? Are there any slang words, innuendoes, puns, ambiguities? Do the words have interesting etymologies?

3. Structure: Examine the structure of the passage. How does it develop its themes and ideas? How is the passage organized? Are there climaxes and turning points?
4. Sound and Rhythm: Acquire a feel for the sound, meter, and rhythm; note any aural clues that may affect the meaning. Even punctuation may be significant. Be alert to devices such as alliteration, assonance, rhyme, consonance, euphony, cacophony, onomatopoeia. See a dictionary of poetics or rhetoric for precise definitions of these and other terms. Examine the meter of the passage in the same way. Is it regular or not? Determine whether the lines break to compliment or complicate the meanings of the sentences.
5. Syntax: Examine the syntax and the arrangement of words in the sentences. Does the syntax call attention to itself? Are the sentences simple or complex? What is the rhythm of the sentences? How do subordinate clauses work in the passage? Are there interesting suspensions, inversions, parallels, oppositions, repetitions? Does the syntax allow for ambiguity or double meanings?
6. Textual Context: In what specific and general dramatic and/or narrative contexts does the passage appear? How do these contexts modify the meaning of the passage? What role does the passage play in the overall movement/moment of the text?
7. Irony: How does irony operate in the passage, if at all?
8. Tone and Narrative Voice: What is the speaker's (as distinct from the narrator's and author's) attitude towards his or her subject and hearers? How is this reflected in the tone? What does the passage reveal about the speaker? Who is the narrator? What is the relationship between the narrator and the speaker? Is there more than one speaker?
9. Imagery: What sort of imagery is invoked? How do the images relate to those in the rest of the text? How do the images work in the particular passage and throughout the text? What happens to the imagery over the course of the passage? Does the passage noticeably lack imagery? If so, why?
10. Rhetorical Devices: Note particularly interesting metaphors, similes, images, or symbols especially ones that recur in the passage or that were important for the entire text. How do they work with respect to the themes of the passage and the text as a whole? Are there any other notable rhetorical devices? Are there any classical, biblical or historical allusions? How do they work?
11. Themes: Relate all of these details to possible themes that are both explicitly and implicitly evoked by the passage. Attempt to relate these themes to others appearing outside the immediate passage. These other themes may be from the larger story from which the passage is excerpted; or from other tales; or from knowledge about the narrator; or from the work as a whole.
12. Gender: How does the passage construct gender? What issues of gender identity does it evoke? How does it represent women's issues? Does it reveal something interesting about women's writing?

13. History: How does the passage narrate history? How does it present "facts" versus observations?
14. Construct a Thesis: Based on all of this information and observation, construct a thesis that ties the details together. Determine how the passage illuminates the concerns, themes, and issues of the entire text it is a part of. Ask yourself how the passage provides insight into the text (and the context of the text). Try to determine how the passage provides us a key to understanding the work as whole.

Note that this process moves from the smallest bits of information (words, sound, punctuation) to larger groupings (images, metaphors) to larger concepts (themes). Also, the final argument is based on these smaller levels of the passage; this is why it is called a close reading. Of course your thought processes may not follow such a rigid order (mine usually don't). Just don't omit any of the steps.

After completing this, move on to How to Write a Close Reading

Appendix B: LITERATURE CIRCLE EXPECTATIONS & RUBRIC

As you meet in your literature circles to discuss the reading you have collectively assigned for yourselves, there will be some general and specific expectations. You are not merely "reading a book," but delving into the text and conversing in an academic manner.

Come to class prepared – you will let your group down as well as receive a poor grade if you are not prepared to work with your circle. Bring your text with 10 detailed post-it notes, index cards, or slips of paper tucked into your book for each reading; each must include page number. On specified dates (from the bookmark), I will prompt you to pull out your notations, where you will arrange them into a group discussion, examining similarities, differences, and offering explanations as support.

When asked to meet in your circle, desks should be organized for effective conversation. There should be plenty of space between groups, so I can walk around and observe.

All members must be focused on only each other and not other groups in the class.

There must be equal participation; the quiet members should be encouraged to fully participate, and the more lively members, while also actively involved, must not carry the group, but help guide it into a deep and meaningful conversation of the text.

You are honors students, so this should be automatic, but the novels must be open – everyone **MUST** be using the text and referring to it throughout your meetings. A working literature circle is all book centered.

ALL of your post-it notes/sliced paper/index cards for ALL the text should be in your book when you come into class. You will be graded at times for this; however, if when you are reading at home the book it is too bulky due to notations, you can put them on one side while you read. Just make sure you replace them for class.

Further tips for a successful circle:

Things done well
Stayed on-task
Asked a lot of questions

Encouraged one another
 Problem solved together
 Listened to each other's ideas
 Read from the book to group who followed along
 Made good eye contact

Sophisticated Follow-up Questions:

What do you want to bring to the table?
 What makes you feel that you are right?
 Why do you think that?
 What parts of the text lead you to believe this?
 What else could that passage/word mean that is different from what was said?
 Where did you find this in the text? Give support for idea
 What other parts of the story does this remind you of?
 What other information can you find to back this up?

	5	3-4	2-3	BELOW 2
Ideas and Topic Development in Notes	Communicates sophisticated and original points of view, using strong support from notations. Uses textual references as appropriate.	Communicates original points of view using adequate support within notes.	Communicates a point of view, but may be vague or merely echoes standard points. Support is limited.	Struggles to communicate a point of view from notations for the topic and is led by all other group members notes.
Contribution to Learning Community	Meaningfully and respectfully communicates with all peers; attempts to motivate the group discussion with new and creative approaches.	Respectfully communicates with at least one peer; does not disrupt the flow of the group discussion.	Struggles to communicate effectively with peers; at times fails to acknowledge the ongoing discussion.	Makes limited effort to engage with the group.
Project	The assignment is thorough and reflects the group's effective use of time provided.	The assignment reflects the group's good use of time.	The assignment could be more thorough; however what has potential for improvement.	The assignment lacks development and does not reflect a good use of group's time.

Appendix C:

PROVOCATIONS

Provocation instructions

Invented and Composed by Dr. Bob Whitney:

For your presentation you will include provocations; however, as we proceed into uncomfortable territory (for it has been said that religion often causes war), you will carefully plan provocations for class discussions. The way you lead or propel a discussion, and the manner in which you handle probable responses, will be included in your class participation grade. You should have a plan that includes:

1. A starting place or question. What do you want to lead a discussion with? A quote? A problem of some kind? Some way to involve us in the issues you want us to think about? This can include some presenting—enough to give us a sense of the problem and its social context, why it matters and why it's problematic. And keep in mind that a palpable question or uncertainty isn't usually just one sentence with a ? at the end. Questions always have contexts, and we see them as problematic only if we know and experience the context as well.
2. What can you add to guide or direct or intensify the problem, get us to look at it in different ways, get us to dig deeper, etc.?
3. Consider this in your presentation and class discussions: Is this heading somewhere? What's the thing you ultimately want us to think about, see, question, and consider?
4. An ending place—often it helps if you can say a few words about what we've just thought about, maybe to put it in context, or leave us with a further question, or something to think about.

The provocation pair/ group should participate in some way. Don't just leave it to one person to do the whole thing. This is a team effort. BUT, a provocation is NOT just a presentation. **The goal is to provoke us to think and discuss—and you should present what enables discussion and thinking.**

Teaching by provocation is an INTERACTIVE process. Question and probe!

In class discussions or in a round table format, you may find that we have disagreements. That is good. How can you use our disagreements to see something differently, through another lens?

For presentations, each couple should have a printed copy of the group plan. The plan doesn't have to be followed rigidly—a good discussion often goes in directions we can't predict. But, forming a plan will help you to think about what might happen and what might be useful at some point.

What is a Provocation?

A provocation is different from a presentation. The goal of a presentation is to convey information. The goal of a provocation is to provoke thinking. A really good lecture is sometimes more provocation than presentation (that's why we can't stop thinking about it even when it is over). Good books do this too. The idea of provocation is based on a contextual understanding of thinking--human thinking can be recognized more by its context than by its procedure. It is also a way to do what Freire calls "problem posing education."

What is thinking? John Dewey said: There is no method for thinking; thinking is the method. What Dewey meant is that thinking can be anything. It is based not on how it is done, but on the context. Contexts for thinking are always problematic and they always involve uncertainty—it is the uncertainty that provokes thinking. The method used is determined by the problematic context--whatever helps us to work on understanding and resolving it. Thinking is what we human beings do when we experience ourselves to be in a situation where something that matters is unresolved.

So, in constructing a provocation you should think about how to make the problematic context present in the room in an unresolved way. To the extent that the provocation works those present will experience themselves to be involved with something unresolved that matters. What you present, then, could be anything, but it has only one purpose, to engage the participants in experiencing and working on some problem, uncertainty, contradiction, anomaly, ambiguity, or a series or a "constellation" of questions (since real questions usually bring others with them). Use all of your resources: materials, references, quotes, demonstrations, handouts, things you say, do, dramatize or ask to make present the problematic context you want us to discuss.

Crucial: a provocation is an interaction. It is not the provoker doing something to the recipient, but something that happens between them. You must have a plan, but following your plan is not enough. You must continually monitor the participants and modify what you are doing to bring about the ongoing questioning process.

You can tell how well it is working by how involved the audience is getting--if the audience is not involved, no provocation is going on. A provocation builds. It begins somewhere and builds towards uncertainty and inquiry. Don't just present all of your information and then say, "let's discuss this." Instead, figure out what pieces are crucial to present first in order to make the problem manifest, allow for some discussion, and then add things to the mix to build the provocation.

But also be patient. Give people time to think and formulate their responses. The participants may never have thought about this problem in this way.

When it is working you can feel the uncertainty build, and so can the participants. When you can't feel it you must find ways to bring it into being. It is a good idea then ahead of time to plan a variety of strategies and attempts, some of which will work and some of which might not. You never know what will and won't work in a given group until you try it. If you're thinking of being a teacher, or any kind of leader, this is a model of pedagogy or for getting people to think about something you think they need to consider.

It is also important to listen to what the participants are or aren't saying. What conceptualizations are they bringing with them and how can you pose your questions, arguments, information so as to problematize those preconceptions? You might even have a couple of people in your group in the role of "listener" whose job it (in addition to whatever else they're contributing) to make sure people get heard and understood.

And finally, where do you want this all to come out? What revelations, insights, disclosures or moments of understand would you like the participants to have? What do you want to say at the end to both acknowledge the inquisitive work we have done together and to "lift out" crucial insights from the discussion to leave us with?

Appendix D: LITERARY CRITICISM

Theorists generally believe that all thinking and investigation is necessarily affected and largely determined by prior ideological commitment. Literary theorists, or critics as they are commonly called, provide a process in which to study works of art, based on certain assumptions within that school of theory, by viewing through the various lenses.

A Simplistic Timeline of Theory

- Moral Criticism, Dramatic Construction (~360 BC-present)
- Formalism, New Criticism, Neo-Aristotelian Criticism (1930s-present)
- Psychoanalytic Criticism, Jungian Criticism(1930s-present)
- Marxist Criticism (1930s-present)
- Reader-Response Criticism (1960s-present)
- Structuralism/Semiotics (1920s-present)
- Post-Structuralism/Deconstruction (1966-present)
- New Historicism/Cultural Studies (1980s-present)
- Post-Colonial Criticism (1990s-present)
- Feminist Criticism (1960s-present)
- Gender/Queer Studies (1970s-present)

A Very Brief Overview of Literary Theory

New Criticism

- Emphasis on “close reading” and an examination of the document itself
- To determine how a text works, its relationship between ideas and form, and words and their presentation
- The author’s intentions are neither available nor desirable; meaning exists on the page
- (see below)

Reader Response Criticism

- Suggests a text gains meaning from its reader & the reader’s interpretation
- Studies what the text does in the mind of the reader
- Stanley Fish: “It is not that the presence of poetic qualities compels a certain kind of attention but that the paying of a certain kind of attention results in the emergence of poetic qualities...”
- (see below)

New Historicism

- Isolate the text within its time period
- Parallel reading of literary and non-literary texts, usually of the same historical period, reading the former in the light of the latter
- Expressions of the historical moment
-

Psychoanalytical Criticism

- Uses some of the techniques of psychoanalysis in the interpretation of literature.
- Psychoanalysis itself is a form of therapy that aims to cure mental disorders by investigating the interaction of conscious and unconscious.
- Patients talk freely about repressed fears and conflicts, buried memories, unadmitted desires, Id – Ego – Superego, and incomplete developmental stages of childhood.

Feminist Criticism

This list is excerpted from Tyson:

- Focus on the women’s movement, literature that vividly portrays unequal treatment of women, & society’s expectation of a women
- Various female roles - political, biological, and cultural form – and their given purpose
- Women are oppressed by patriarchy economically, politically, socially, and psychologically; patriarchal ideology is the primary means by which they are kept so
- In every domain where patriarchy reigns, woman is “other”: she is marginalized, defined only by her difference from male norms and values
- Raises the question of whether men and women are “essentially” different because of biology, or are socially constructed as different
- Concerned with "...the ways in which literature (and other cultural productions) reinforce or undermine the economic, political, social, and psychological oppression of women" (Tyson).
- This school of theory looks at how aspects of our culture are inherently patriarchal (male dominated)
- All of western (Anglo-European) civilization is deeply rooted in patriarchal ideology, for example, in the biblical portrayal of Eve as the origin of sin and death in the world
- While biology determines our sex (male or female), culture determines our gender (masculine or feminine)
- All feminist activity, including feminist theory and literary criticism, has as its ultimate goal to change the world by prompting gender equality
- Gender issues play a part in every aspect of human production and experience, including the production and experience of literature, whether we are consciously aware of these issues or not (91).

Marxist Criticism

- Based on the work of Karl Marx (and so influenced by philosopher Georg Wilhelm Friedrich Hegel), this school concerns itself with class differences, economic and otherwise, as well as the implications and complications of the capitalist system:
- "Marxism attempts to reveal the ways in which our socioeconomic system is the ultimate source of our experience" (Tyson 277).
- Marx: how to bring about a classless society based on the common ownership of the means of production, distribution, and exchange
- Revolution will be led by the working class who will overthrow the government
- Progress comes about through the struggle for power between different social classes
- Examines the state of the struggle between classes in the historical place and moment
- The role of the worker in the whole production
- Capitalists treat workers as the force behind the product &, therefore, symbolic of "things"
- Commodity and materialism
- How literature/genre is influenced by the social and political circumstances in which it is produced

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New Criticism

Developed from: Introduction to Literature by Michael Delahoyde

New Criticism emphasizes explication, or "close reading," of "the work itself." It rejects old historicism's attention to biographical and sociological matters. Instead, the objective determination as to "how a piece works" can be found through close focus and analysis, rather than through extraneous and erudite special knowledge. It has long been the pervasive and standard approach to literature in college and high school curricula.

New Criticism, incorporating Formalism, examines the relationships between a text's ideas and its form, between what a text says and the way it says it. New Critics "may find tension, irony, or paradox in this relation, but they usually resolve it into unity and coherence of meaning" (Biddle 100). New Criticism attempts to be a science of literature, with a technical vocabulary, some of which we all had to learn in junior high school English classes (third-person, denouement, etc.). Working with patterns of sound, imagery, narrative structure, point of view, and other techniques discernible on close reading of the text, they seek to determine the function and appropriateness of these to the self-contained work.

New Critics, especially American ones in the 1940s and 1950s, attacked the standard notion of "expressive realism," the romantic fallacy that literature is the efflux of a noble soul, that for example love pours out onto the page in 14 iambic pentameter lines rhyming ABABCD etc. The goal then is not the pursuit of sincerity or authenticity, but subtlety, unity, and integrity--and these are properties of the text, not the author. The work is not the author's; it was detached at birth. The author's intentions are "neither available nor desirable" (nor even to be taken at face value when supposedly found in direct statements by authors). Meaning exists on the page. Thus, New Critics insist that the meaning of a text is intrinsic and should not be confused with the author's intentions nor the work's affective dimension (its impressionistic effects on the reader). The "intentional fallacy" is when one confuses the meaning of a work with the author's purported intention (expressed in letters, diaries, interviews, for example). The "affective fallacy" is the erroneous practice of interpreting texts according to the psychological or emotional responses of readers, confusing the text with its results.

To do New Critical reading, ask yourself, "How does this piece work?" Look for complexities in the text: paradoxes, ironies, & ambiguities. Find a unifying idea or theme that resolves these tensions.

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- Lynn, Steven. Texts and Contexts: Writing About Literature with Critical Theory. 2nd ed. NY: Longman, 1998.
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Reader Response Criticism

Reader response criticism is a literary critical theory, promoted and developed by a variety of literary theorists and critics. Depending on the person advancing the concept, the theory may take on any number of nuanced meanings. Generally speaking however, reader response criticism suggests that a text gains meaning by the purposeful act of a reader reading and interpreting it. The relationship between reader and text is highly valued — text does not exist without a reader. It is rather like the logic question of whether a tree falling in a forest makes a sound if no one is around to hear it. A text sitting on a shelf does nothing. It does not come alive until reader and text are joined.

Like New Critics, reader-response critics focus on what texts do; but instead of regarding texts as self-contained entities, reader-response criticism plunges into what the New Critics called the affective fallacy: what do texts do in the minds of the readers? In fact, a text can exist only as activated by the mind of the reader. Thus, where formalists saw texts as spacial, reader-response critics view them as temporal phenomena. And, as Stanley Fish states, "It is not that the presence of poetic qualities compels a certain kind of attention but that the paying of a certain kind of attention results in the emergence of poetic qualities. . . . Interpretation is not the art of construing but the art of constructing. Interpreters do not decode poems; they make them" (326-327).

Works Consulted

- Fish, Stanley. Is There A Text in This Class? Cambridge: Harvard University Press, 1980.

Appendix E: MUSIC COMPILATION OF A LITERARY SCENE

Complete the following:

Name of text you and your partner(s) selected: _____

Briefly describe the scene you have chosen to use:

Prompt	Evidence
What is the specific <u>theme</u> within the scene? (This can differ from the text's overall themes).	
What is the author's (or narrator's) <u>tone</u> ?	
What is the general <u>mood</u> within the scene?	
Describe the <u>setting</u> and what would be needed if you were to stage this moment:	
How is the central character <u>feeling</u> (in the scene)? Elaborate & think about <i>how</i> you actually know:	
What <u>movement/action</u> is going on in this scene? Fully describe and support:	
Does the scene <u>change directions</u> ? Describe how, if so. Explore the possible ups and downs, revelations, understandings, and conflicts:	

Appendix F: COLLEGE ESSAY WRITING RUBRIC

- _____ Format: have you used the three-moment formula to allow for a full view of your personality?
- _____ Story: Have you told a good story? Is it captivating? Does it hold your reader's attention? Is it original?

- _____ Voice: Have you brought yourself to the forefront of your story? Has your reader learned about YOU? Have you followed the rule “show not tell” by using action verbs rather than just description?
- _____ Imagery: Have you included concrete images that transport your reader to the time & place you describe? The more detail, the more you engage your reader.
- _____ Creativity: did you use creative devices?
- _____ Sold! Have you plugged yourself in a natural, unforced manner? Is your story believable?
- _____ Editing: Have you spent time proofreading & editing? Were you able to connect your moments, transition from one to the next? Did you read for spelling & mechanics? ➡
- _____ Approximately 500 words & handed in on time.

Appendix G: ***LIFE OF PI*: RICHARD PARKER’S VOICE**

Rewrite the scene in Chapter 94 from Richard Parker’s perspective. You are Richard Parker. You have just jumped on to the land and you are running into the jungle. Consider, What are your thoughts as you jump over Pi? What makes you change directions? Why don’t you look back? Naturally, you will need to really evaluate your thoughts on this animal. Some believe he is just a jungle cat and therefore emotions are radically different from Pi’s; and yet others have come to regard the tiger as having somewhat human emotions and thoughts.

Appendix H: **NOTE CARD ASSIGNMENT & RUBRIC**

Assignment:

You will write a character description of each person in the class **AND YOURSELF**. The goals follow:

- Provide description that evokes the personality and character of the subject. The cards shouldn’t focus on the relationship between the writer and the person, but please feel free to use illustrative anecdotes.
- Use vivid language and lots of specific detail.

Some guidelines:

- o The point of this exercise is to praise the person you are writing about. You can tell a story about the person, you can talk about having observed this person from a distance over the years, or you can imagine/invent that person. A card will not be graded if it contains any negative language and/or does not praise.
- o No one will get cards back until the end. If you don’t write all 21 – you don’t get any back about you.

- o While there is no set length, your card should be substantial enough to capture the personality and character of the subject. Other teachers recommend 2 healthy paragraphs for each card.
- o You will write one about yourself, which I will read aloud at the end anonymously and the class will have to guess who it is.
- o It is preferable that you write in third person.
- o At the end, you will read highlights and write a reflection.

Timetable:

You will have a total of **FOUR** class periods to write note cards.

1) 2) 3) 4)

I will collect and grade in 3 batches of _____ :

Batch # 1 **note cards - due on**

Batch # 2 note cards - due on

Batch # 3 note cards - due on

I will deduct -2 pts each day for each card that is late.

Rubric:

A An "A" set of note cards shows genuine effort and investment. The writer has completely captured the personality and character of the subject. It is written with sufficient length, detail and depth to provide a rounded portrait. Writing is of a superior quality, graceful, eloquent and stylish.

B A 'B' set of note cards is solidly written and genuine. While the writing style may be less eloquent than 'A' note cards, they are of sufficient length and depth to demonstrate the person's character and make the reader feel that an investment of time and thought went into them.

C A 'C' set of cards shows less effort. They are short or generic. While they fulfill the requirements of the assignment, it is very possible that these cards will show less effort than the cards that others write about you; another reason could be that while some cards showed plenty of effort and superior writing style, others were lacking in this.

F An 'F' set of cards is incomplete. **Not only will the student receive an 'F' but the student will not receive the cards others have written about him or her.**

Appendix J: ESSAY PROMPTS & RUBRIC

Literature Circles: International Story

Write a well-developed 5-page analytical essay responding to one of the following prompts or by using one of your own questions. Use evidence to support your main points and include parenthetical citations (paraphrases and quotations). The checklist and rubric are your guides.

In the story, how does the conflict of war, and the hardships that emerge from the political turmoil within the communities, shape the protagonist? Consider evidence of how the

character's internal conflict, and his/her ultimate decision-making, correlates with the nation/ community's conflict (as represented in the novel).

How much does the antagonist, of your novel, represent the portrayed culture? (Perhaps your antagonist is a person or the culture itself). Consider how the protagonist does not truly integrate into his/her own culture -- hence the conflict that ensues.

How does one character's conflict represent the community/culture within the novel? Be specific in your explanations. Do not hypothesize or discuss the culture outside of the text. All of your points must be supported with textual evidence and analysis.

You will be graded for the following:

- ___ I have used the appropriate MLA format: 1" margins, 12pt TNR font, double-spaced, & heading/header.
- ___ An introduction that includes all necessary components: title of text & novelist, relevant background information, character detail, a quick synopsis of the story (5 journalistic questions), and a thesis statement.
- ___ My thesis statement directly responds to the prompt and is an argument / position on my literature circle novel (primary source). Where provable, supportable points are provided throughout.
- ___ Well-organized body paragraphs: topic sentence, supporting details, inclusion of one short quote per body paragraph (along with page number), likely a paraphrase too, and a strong connection to your thesis statement. You must use at least 2 other secondary sources within your paper.
- ___ Context is absolutely necessary. I have avoided phrases like, "in the beginning" and "throughout the novel," and I have replaced them with what is actually happening in the moment I am referencing.
- ___ Each quotation is properly integrated and correctly cited. They are relatively short and do not dominate the paragraphs. Example - "xxxxxxx" (81). Each paraphrased section (an idea/reference that belongs to an author) is also properly cited.
- ___ My essay is not written in 1st person, provides an academic analysis of the text, & sticks to the actual text. I am not vague and do not speak about the text in a general summarizing manner.
- ___ I am aware that when referring to the novel's content I should be writing in present tense
- ___ I have checked that I haven't used certain words in a repetitive manner. In fact, I have attempted not to repeat myself at all!
- ___ My vocabulary is sophisticated and used with skill. 3 & 4-letter words should be replaced whenever possible.
- ___ Sentence structure is varied and transitions are smooth. Spelling, grammar and mechanics have been given time and attention. It is clear I have spent time proofreading aloud and making adjustments to improve my essay.

Appendix K: WRITING A CLOSE READING

Dr. McClennen's Close Reading Guide

The following has been Adapted From Albert Sheen's site at:

<http://www.sit.wisc.edu/~aesheen/Eng208-2-1999/closeread1.htm>

The skill called "close reading" is fundamental for interpreting literature. "Reading closely" means developing a deep understanding and a precise interpretation of a literary passage that is based first and foremost on the words themselves. But a close reading does not stop there; rather, it embraces larger themes and ideas evoked and/or implied by the passage itself. It is essential that we distinguish between doing a close reading and writing one. Doing a close reading involves a thought process that moves from small details to larger issues. Writing a close reading begins with these larger issues and uses the relevant details as evidence.

See Appendix A, then -

II. Writing a close reading

1. The paper should begin with a closely argued thesis, which is the result of the last step above. Include a general orientation to the passage to be analyzed, explaining the text of origin and the author.
2. The thesis depends on the analysis already done, and the point is to relate all of the relevant details to that thesis. This means that some details may be omitted in the paper because they do not support or concern the thesis being argued. Too much detail about unimportant features will draw attention from your thesis. However, you must be careful that you do not ignore details that contradict your thesis; if you find these, this means that you need to reevaluate your thesis and make it more complex (in other words, you don't necessarily have to abandon it altogether).
3. Note that the order of the evidence presented should not follow the order of the passage being discussed. Rather, the order of the evidence depends on how it relates to your central argument. Don't let the passage walk you through your analysis; instead, re-organize the passage to suit your discussion of it.
4. The body of the paper presents relevant textual evidence in a meaningful order. Avoid being overly mechanical in the organization of your paper. That is, don't write one paragraph on diction, one on sound, one on metaphor, etc. Instead try to bring these observations together on the same words or phrases together. Organize the paragraphs around issues of meaning rather than of technique.
5. Make sure you don't read so closely that you transform a clear though complex passage into a bundle of nonsense.
6. If you relate the passage to text outside it, make sure your emphasis remains on the passage itself; do not neglect it in favor of external textual evidence.

Helpful Links:

Key elements to close readings: <http://www.u.arizona.edu/~fvneill/e102/creadingg.html>

Jack Lynch's keys to close reading: <http://andromeda.rutgers.edu/~jlynch/EngPaper/close.html>

Guide to MLA documentation: <http://webster.commnet.edu/mla.htm>

Keys to understanding the passage's location in the text:

<http://web.reed.edu/academic/departments/Writing/close-reading.html>

General guide with literary elements:

<http://www.homeworkhelp.com/homeworkhelp/freemember/text/english/high/lessons/rp004/03/main.htm>

Steps for a close reading from literary Link: <http://theliterarylink.com/closereading.html>

[Dr. McClennen's Keys to Writing](#)

Appendix L: PERSEPOLIS: POWERPOINT PROVOCATIONS

Read through all the information for your assigned chapter (questions and responses). You should reread the chapters you have been assigned and take some detailed notes (some selection of two chapters will have three members assigned; divide one of the chapters into two topics). Even though you will be working together as a team (assisting one another with technical difficulties & problem-solving, peer editing, rehearsing together, etc.), you will be responsible for presenting the material for your chapter on your own.

Provocations/presentations will begin after the break – you must have approximately 4-5 minutes of material to teach the class your in-depth analysis *and* research of your chapter's content and portrayal of Iranian life, besides informing how the chapter adds to the story as a whole.

Considerations:

You will not be reading materials for your Powerpoint provocation. You may have bullet points for notes, but you will be deducted points if you read them rather than just refer to them. Eye contact must be primarily on your audience; therefore, rehearsal is necessary.

Your slides should be a visual representation for your presentation, which could also include (but not limited to) quotations, bullet points, or brief passages. What you do not want is for your audience's focus to be on the slides (reading a ton of information you have crammed on them), instead of listening to *you* speaking. A slide is not to replace what you are saying; it is to enhance it.

MUST INCLUDE:

1. Have a title slide and possibly 6-7 others. Having too many slides is over-stimulating for your audience; again, it is just to accompany your information. Your title slide will include chapter title, your name, and the provocation (see handout)
2. The content of your chapter. How does Satrapi present the story in your chapter? What is its importance? Why has she given it such a title? (Any symbolism?) What is the overall message, tone, and mood? Answer 2 questions provided.
3. Discuss Satrapi's choice of graphics in this episode? How do they all add meaning? Refer to handout on graphics, & do reference one aspect of Chute's article in addition to your research
4. Provocation – 4 slides?
5. Connect back to the text – a concluding/wrap up slide

Example and a MUST for your provocation: remember that Satrapi is portraying the life of a young girl in Iran. What is the story *behind* the story she provides? Create a question (or various questions) on the topic you choose to ask of the chapter, and then answer it/them through research. For example - In "The Bicycle," Marji claims her parents bought her books to enlighten her. What types of books are on Iranian bookshelves? What are children reading in schools now? And what were they learning in the 80's? And probably the deeper question for your presentation- How does the literature available impact Iranian children's learning about their nation's position in the world? (The "bigger" question should appear as a TITLE for your slideshow, to give us direction and focus).

Work with your partner – establish a similar format for your slides. Help one another with researching, arranging the information, rehearsing, and ensuring the file is delivered to me on time. You should have a sense of responsibility for your partner's success on this project. In an area where you exhibit strength, offer your partner your expertise. You will receive a checklist and rubric.

Suggestion – First reread the chapter, conduct several close readings, and then discuss with your partner the content and the bigger picture; next, establish a question of the larger, unsettling issue, and run it by your partner; and, only then, begin to conduct your research. Only when all research is gathered, should you begin to compile your slides.

Appendix M: ***THE PERKS OF BEING A WALLFLOWER: MUSIC PROJECT***

We have read about how certain songs have made an impact on Charlie. You will now consider the songs that have had an effect on you over the course of your life.

1. You are to create a mix tape (CD) song list: 12 songs that have significant meaning to you from your last twelve years in school.
2. Design and decorate the CD case. Give the CD cover an original title, creatively include your name, provide a meaningful, original, and artistic design and include a typed playlist (artist & song). Review other CD covers for inspiration.
3. After carefully selecting the songs for your list, write a hefty paragraph for 3, in which you recount the story or memory triggered by the song.

In order to receive the full credit for the paragraphs and presentation, ask yourself if you have fulfilled the following requirements:

- a. Have I attempted to transport the reader to the time and place?
 - b. Have I attempted to recapture details of the moment?
 - c. Have I attempted to be descriptive, using concrete images?
 - d. Have I included the emotions that I feel and remember from the memory?
 - e. Is my work heartfelt?
 - f. Have I edited and proofread my work for grammatical & spelling errors?
 - g. Am I happy with the quality of the work I am handing in?
4. You will present one of your songs to the class, where you will tell the story (not by reading it), but by descriptively recalling the memory as if you were in conversation with your friends (although it must be appropriate for the classroom!). This will be based on your paragraph, but your storytelling should be two minutes in length and completely heartfelt (see above criteria).
 5. Then we will all listen to your song and imagine.....

Appendix N: ***PERSEPOLIS: LISTENING GUIDE***

As a student, one can easily forget the importance of listening to presentations and remembering while they presenting is part of the state standards, it is also necessary for those listening to learn from the material being presented.

Complete the following for each presentation of your personal reactions to the individual provocation:

Consider:

- what you liked about the way the presenter shared the materials (possibly a particular slide, the speaker's voice, the arrangement of the content) and why

- what was provocative, interesting, or new about the content presented.
- include a question or suggestion for improvement/criticism.

Appendix O:

WATER: LISTENING GUIDE & ANALYSIS

- List any Hindu/Indian traditions and customs you observe in this film.
- Observe and note all references of water. At the conclusion of the film, give your opinion as to why “water” is the title of the film?
- What does Ghandi’s picture signify? How is Ghandi portrayed?
- Narayan awaits his Juliet; is he a champion for their cause?
- Research the poem, “Meghdoof” and provide a brief synopsis in your own words. Why is this poem used in the film? *Provide source*
- Is Didi a hypocrite for prostituting Kalyani?
- Do you empathize with Madhutmi? Why or why not?
- How does each widow personally suffer?
- It is an interpretation that it’s written in the scriptures widows should be treated poorly. Provide two interpretations of original laws, rules, or scriptures that you know of that have changed with time.
- Research and provide information on the Festival of Color. How does this event add to the story? *Provide source*
- Why does Kalyani want the boat turned around when she is close to Nayaran’s home?
- What does Didi ultimately sacrifice? Provide your reactions and thoughts of this.
- Explore the possible irony in this story.

Appendix P: POWER POINT PRESENTATION FOR DISABILITY: RUBRIC

1. **PARTNERSHIP:** How well has this student worked with his/her partner? Is there sufficient assistance in keeping one another on track, making sure there is enough in-depth research and plenty of content to fill a presentation. (Consider group effort and collaboration through the preparation process.)

4 or below	5	7	8	10
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2. **RESEARCH:** Is it clear that the student has completed sufficient detailed research on the topic in question & that enough content has been explored & presented to make the provocation steadfast? (Consider library time being used well, a variety of credible sources from databases to books or films), as well as the abundance of content included in the presentation.

0	5	10	15	20
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3. **RECORD:** A thorough academic, printed Works Cited and Consulted page with annotated articles attached is a part of this grade. This must be developed through Noodletools & be in perfect MLA format.

0	5	10	15	20
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4. **SLIDES:** Presentation of individual slides as specified: neatness, graphics are clear, no distractions, not too many slides, a few profound visuals, a title slide with question and/or provocation included, no cramming of information, pleasing fonts, sizes, and backgrounds. PowerPoint slides simply enhance the presentation & information is staggered appropriately.

0	5	10	15	20
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5. **TEACHING YOUR RESEARCH:** Was the student informative, detailed, and provocative? Consider materials presented in the time limit. Did the class learn something through the presentation? Did the student attempt to teach his/her peers or merely regurgitate the information? Did the student introduce the reliable sources and speak about his/her evidence in a critical manner?

6 or below	7	8	9	20
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6. **ORAL SKILLS:** How well did the student orally present the material? Consider articulation, projection, inflection, volume, and time limit. Naturally, being comfortable with the material is necessary.

6 or below	7	8	9	10
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7. **PREPAREDNESS:** How prepared was the student for this presentation? Consider filling the 4-5 minute time limit with an abundance of detailed information, ensuring that the PPT file was delivered in time, having an outline delivered to the class, a Works Consulted page handed in, and lastly, notes to refer to, but not reading them because he/she was completely rehearsed.

0	5	10	15	20
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Career-Ready Practices

CRP1: Act as a responsible and contributing citizen and employee.

CRP2: Apply appropriate academic and technical skills.

CRP3: Attend to personal health and financial well-being.

CRP4: Communicate clearly and effectively and with reason.

CRP5: Consider the environmental, social and economic impacts of decisions.

CRP6: Demonstrate creativity and innovation.

CRP7: Employ valid and reliable research strategies.

CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.

CRP9: Model integrity, ethical leadership and effective management.

CRP10: Plan education and career paths aligned to personal goals.

CRP11: Use technology to enhance productivity.

CRP12: Work productively in teams while using cultural global competence.

Interdisciplinary Connections

- Close Reading of works of art, music lyrics, videos, and advertisements
- Use [Standards for Mathematical Practice](#) and [Cross-Cutting Concepts](#) in science to support debate/inquiry across thinking processes

Technology Integration

Ongoing:

- Listen to books on CDs, Playaways, videos, or podcasts if available.
- Use document camera or overhead projector for shared reading of texts.

Other:

- Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.
- Use available technology to create concept maps of unit learning.

Instructional Strategies: Supports for English Language Learners:

Sensory Supports	Graphic Supports	Interactive Supports
Real-life objects (realia)	Charts	In pairs or partners
Manipulatives	Graphic organizers	In triads or small groups
Pictures & photographs	Tables	In a whole group
Illustrations, diagrams, & drawings	Graphs	Using cooperative group structures
Magazines & newspapers	Timelines	With the Internet (websites) or software programs
Physical activities	Number lines	In the home language
Videos & films		With mentors
Broadcasts		
Models & figures		

from <https://wida.wisc.edu>

Media Literacy Integration

- Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills.

Global Perspectives

- [The Global Learning Resource Library](#)

Differentiation Strategies:

Accommodations	Interventions	Modifications
Allow for verbal responses	Multi-sensory techniques	Modified tasks/expectations
Repeat/confirm directions	Increase task structure (e.g., directions, checks for understanding, feedback)	Differentiated materials
Permit response provided via computer or electronic device	Increase opportunities to engage in active academic responding (e.g., writing, reading aloud, answering questions in class)	Individualized assessment tools based on student need
Audio Books	Utilize prereading strategies and activities: previews, anticipatory guides, and semantic mapping	Modified assessment grading