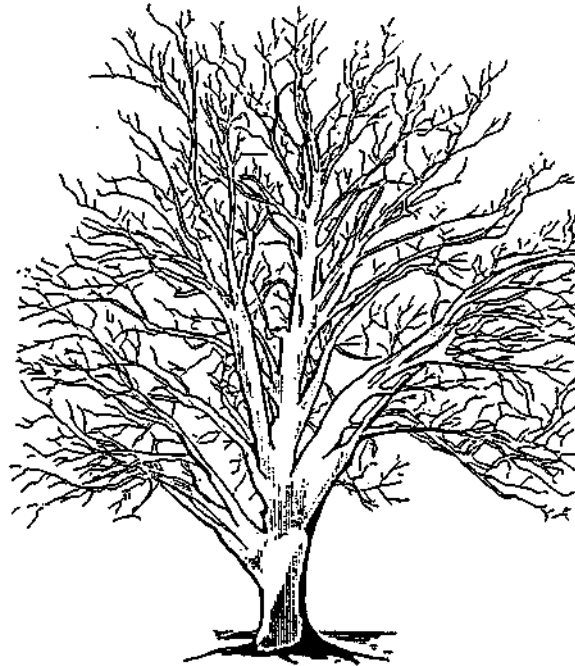


Monroe Township Schools



Curriculum Management System

Honors Language Arts III

Grade 11

July, 2009

*** For adoption by all regular education programs as specified and for adoption or adaptation by all Special Education Programs in accordance with Board of Education Policy # 2220.**

Board Approved: September 9, 2009

Table of Contents

Monroe Township Schools Administration and Board of Education Members	Page 3
Acknowledgments	Page 4
District Mission Statement and Goals	Page 5
Introduction/Philosophy/Educational Goals	Page 6
National and State Standards	Page 7
Language Arts III Skills Scope	Page 8
Benchmarks	Page 9
Scope and Sequence	Pages 10-11
Goals/Essential Questions/Objectives/Instructional Tools/Activities	Pages 12-35
Core and Suggested Titles for Honors Language Arts III	Pages 36-37
New Jersey Holistic Scoring Rubric for Writing	Pages 38-39
New Jersey Holistic Scoring Rubric for Reading	Page 40
Speaking, Listening, Viewing/Media Literacy CCCS	Pages 41-42

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Acknowledgments

The following individuals are acknowledged for their assistance in the preparation of this Curriculum Management System:

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Monroe Township Schools

Mission and Goals

Mission

The mission of the Monroe Township School District, a unique multi-generational community, is to collaboratively develop and facilitate programs that pursue educational excellence and foster character, responsibility, and life-long learning in a safe, stimulating, and challenging environment to empower all individuals to become productive citizens of a dynamic, global society.

Goals

To have an environment that is conducive to learning for all individuals.

To have learning opportunities that are challenging and comprehensive in order to stimulate the intellectual, physical, social and emotional development of the learner.

To procure and manage a variety of resources to meet the needs of all learners.

To have inviting up-to-date, multifunctional facilities that both accommodate the community and are utilized to maximum potential.

To have a system of communication that will effectively connect all facets of the community with the Monroe Township School District.

To have a staff that is highly qualified, motivated, and stable and that is held accountable to deliver a safe, outstanding, and superior education to all individuals.

INTRODUCTION, PHILOSOPHY OF EDUCATION, AND EDUCATIONAL GOALS

Philosophy

The goal of the Monroe Township Language Arts program is to develop and to enhance students' ability to communicate effectively for varied purposes and audiences. Probably the single most important attribute of academic and career success, effective communication is based on the components of reading, writing, listening, speaking, and thinking.

A successful high school English program develops these components through an integrated approach to the language arts. This includes instruction in and practice of the support skills underlying each of these processes. For example, in the writing component, students write regularly, in a variety of modes and for a variety of audiences, using writing activities designed to appeal to students' interests and needs. Students learn strategies for prewriting and revising – in essence, skills for critical thinking such as analysis, synthesis, problem-solving, and evaluation. They also share their writing with others and keep records of their writing development and samples of their writing in a portfolio. Frequent formal and informal assessment of the student's writing provides the teacher, the student, and the parents with information about the student's areas of strength and the areas that need improvement.

Reading and writing about literature become increasingly more important as students develop the sophisticated skills of analysis and interpretation. By the time they complete their senior year, students will have read significant works of American, British, and World literature. They also will have learned to express themselves in all of the rhetorical modes and to conduct independent research.

Educational Goals

This course constitutes a limited survey of British and World literature in which various genres are investigated. Selected pieces and works that are examined represent both the oral and written traditions of the British Isles as well as a broad spectrum of world cultures throughout the centuries. Emphasis is placed on an understanding of the historical, social, cultural, and political factors that shaped the works and continue to shape literature and societal thought today. This course also reinforces individual writing, reading, speaking, listening, and viewing skills, with an emphasis on the development of various forms of essays.

Students will read, analyze, and respond to a representative array of novels, plays, short stories, poetry, and non-fiction texts, such as essays, letters, and journals. Students will examine specific authors and literary movements, noting their distinctive characteristics, interrelationships, and applicability to the contemporary world. Students will be given myriad opportunities to create their own pieces, demonstrating their ability to adapt genres and incorporate figurative language on a personal level. Students will also have the opportunity to improve oral and written communication skills and enhance listening and viewing skills. Students will be required to conduct independent research in order to garner a more insightful and profound understanding of literature.

This course satisfies the eleventh grade English requirement for graduation.

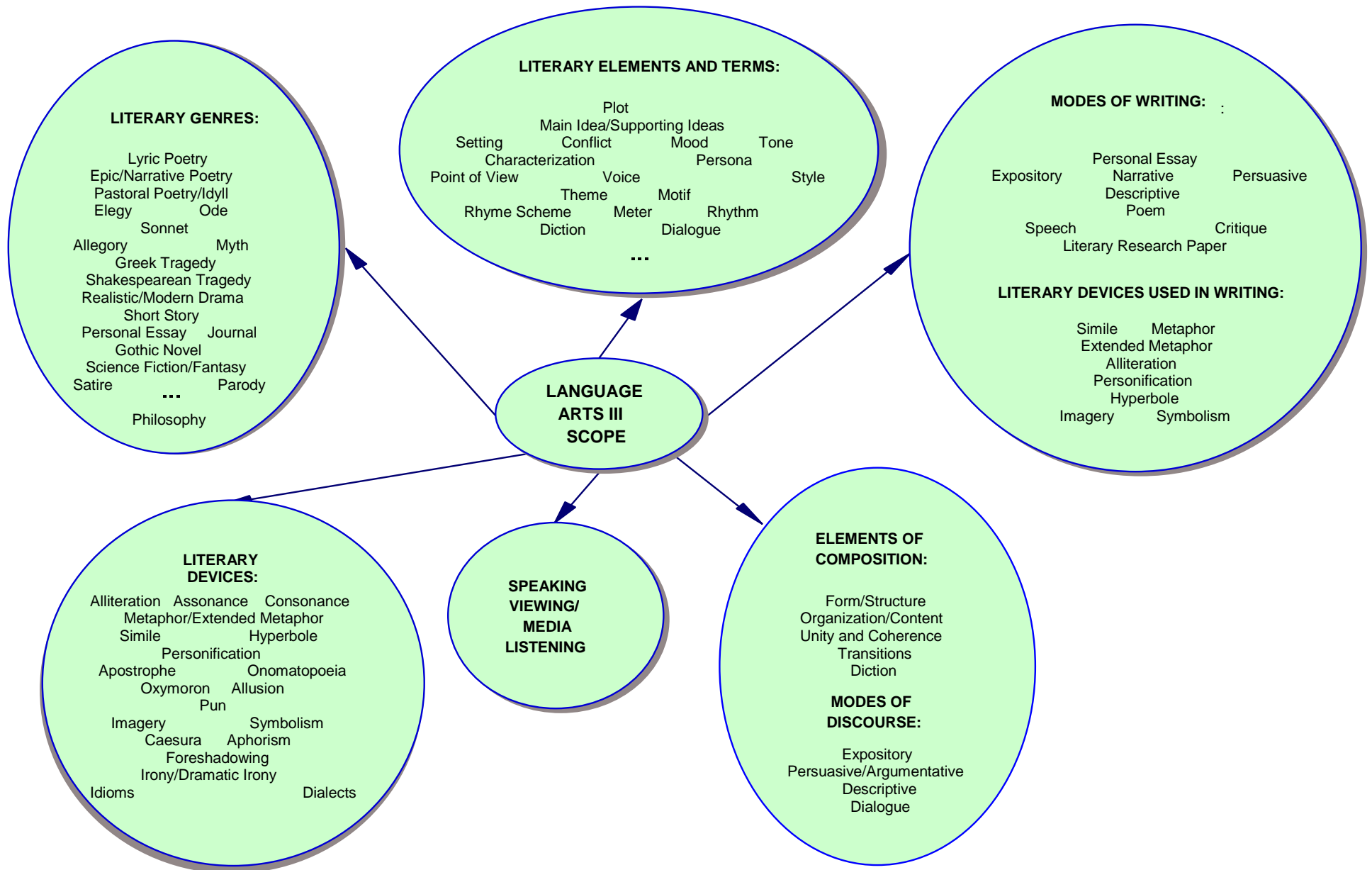
New Jersey State Department of Education Core Curriculum Content Standards

A note about the Language Arts Literacy Standards and Cumulative Progress Indicators.

The New Jersey Core Curriculum Content Standards for Language Arts Literacy were revised in 2004 to include the five general standards of reading, writing, speaking, listening, and viewing and media literacy, along with specific strands and cumulative progress indicators for each. The Cumulative Progress Indicators (CPI's) referenced in this curriculum guide refer to these new standards and may be found in the Curriculum folder on the district servers. A complete copy of the new Core Curriculum Content Standards for Language Arts Literacy may also be found at:

http://www.nj.gov/njded/cccs/s3_lal.htm

Language Arts III Skills Scope



Language Arts III Benchmarks

<i>Reading</i>		<i>Writing</i>	
Form		Form	
Recognize central idea or theme		Communicate message to intended audience	
Recognize supporting detail		Develop topic / central idea	
Connect with prior knowledge		Develop thesis	
Determine author or reader's purpose		Provide supporting details	
Using appropriate reading strategies		Create opening /closing	
Identify and analyze: Text type, Literary forms, Elements, Devices, Patterns of organization		Use variety of lead sentences	
Form opinions and conclusions		Logical progression of ideas	
Self-assess one's own reading strategies and responses to text		Varied sentence structure	
Make inferences and predict		Engage in writing process	
Understand new vocabulary		Self-assess using standard criteria	
Recognize persuasion		Develop conclusions	
Use context clues to enhance comprehension		Convey point of view	
Extrapolate information		Elaborate	
Ask relevant questions to enhance comprehension		Select and research a topic	
Distinguish information as relevant/irrelevant/fact/opinion		Use models or examples	
Interpret literary devices			

Language Arts III

Scope and Sequence

Quarter I

- I. British Epic and Narrative Poetry
 - a. Characterizations, especially attributes of the hero.
 - b. Authors' use of figurative language, especially alliteration and personification.
 - c. Use of settings to establish mood; development of conflicts.
 - d. Development of common themes.
 - e. Creation of original poem in appropriate genre. Construction of narrative essay.
- III. British Lyric Poetry
 - a. Development of personae.
 - b. Use of meter and rhyme scheme for effect.
 - c. Use of similes, metaphors, and extended metaphors.
 - d. Use of sound devices – assonance and consonance.
 - e. Construction of analytical essay.
- II. Shakespearean Tragedy
 - a. Aspects of the tragic hero.
 - b. Figurative language utilized in dialogue; examination of diction.
 - c. Imagery and symbolism used in development of characters.
 - d. Concept of dramatic irony and instances of its incorporation into the play.
 - e. Shakespeare's use of motifs and development of theme.

Construction of analytical essay dealing with thematic development.
- IV. Recognizing and Developing Voice
 - a. Main idea and supporting details.
 - b. Use of figurative language, allusions, and aphorisms.
 - c. Voice as a component of style.
 - d. Analysis of voice in selected essays.
 - e. Construction of personal and persuasive essays

Quarter II

- V. English Short Stories
 - a. Use and interrelationships of setting, conflict, and mood.
 - b. Effect of point of view.
 - c. Use of imagery and symbolism in the development of theme.
 - d. Use of irony and ironic perspectives.
 - e. Completion of a descriptive writing.
- VII. The English and Italian Sonnet Forms
 - a. Use of structure and rhyme scheme.
 - b. Significance of meter and rhythm.
 - c. Use of figurative language, such as apostrophe and extended metaphors.
 - d. Commonality of themes; themes as mirrors of society.
 - e. Composing of an original sonnet.
- VI. Aspects of the British Novel
 - a. Structural components.
 - b. Depictions of society; characters as products of society.
 - c. The hero and antihero; protagonist and antagonist.
 - d. Thematic development.
 - e. Completion of a persuasive essay.
- VIII. English and Irish Short Stories
 - a. Use of setting and conflict to develop theme.
 - b. Mood as established by figurative language; concept of tone – comparison with mood.
 - c. Use of dialogue and dialect in character development.
 - d. Use of onomatopoeia and hyperbole.
 - e. Creation of expository and narrative essays.

Quarter III

IX. Greek Tragedy

- a. Characterizations – the tragic hero and fatal flaw.
- b. Religion in Greek drama; influence of myths.
- c. Tone as generated through conflict.
- d. Use of dramatic irony – connection to theme.
- e. Writing of a critique and speech.

XI. Short Stories: South America and Europe

- a. Characterizations and personas.
- b. Use and impact of idioms and dialects.
- c. Use of figurative language – metaphor, pun, oxymoron.
- d. Thematic concerns.
- e. Creation of a piece of expository writing.

X. Aspects of the World Novel

- a. Setting and characterizations as related to cultures.
- b. Use of imagery and allusions.
- c. Elements of Style.
- d. Themes and motifs.
- e. Construction of research paper.

XII. Satire and Parody

- a. Identification of main idea; use of supporting details.
- b. Use of hyperbole in characterizations.
- c. Importance of point of view and diction.
- d. Incorporation of imagery and allusions.
- e. Selecting a subject – creation of a satire or parody.

Quarter IV

XIII. Aspects of the World Novel

- a. Mood and tone as emblematic of societal issues.
- b. Determination of voice and analysis of style.
- c. Development of characters through figurative language and symbolism.
- d. Themes and motifs.
- e. Completion of an analytical essay.

XV. Short Stories: Asia and Africa

- a. Significance of point of view.
- b. Recognition and development of voice.
- c. Elements of style.
- d. Thematic connections to British literature.
- e. Research topic; creation of an original story.

XIV. Poetry in English and Translation

- a. The rubái – use of the extended metaphor.
- b. The ode and elegy – form, theme, figurative language.
- c. Use of the caesura as a rhythmic device.
- d. Pastoral poetry and the idyll – setting, tone, and theme.
- e. Creation of an original poem cast in a studied form.

XVI. Realistic/Modern Drama

- a. Roles of men and women in society.
- b. Use of diction in dialogue.
- c. Development of imagery, symbolism, and figures of speech.
- d. Development of societal themes.
- e. Completion of a descriptive essay.

Suggested days of Instruction	Curriculum Management System	Topic: Genres in Literature	
	Grade Level/Subject: 11 th Grade/Language Arts III	Goal 1: The student will be able to analyze literature in order to gain a better understanding of him/herself, others, society, and the human condition.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<p>1.1 Read, recognize, and delineate the relationships/differences between the following literary genres: (3.1.11.D.3) (3.1.11.G.1-5) (3.1.11.H.1)</p> <p>Lyric Poetry Epic/Narrative Poetry Pastoral Poetry/Idyll Elegy Ode Sonnet Allegory Myth Greek Tragedy Shakespearean Tragedy Realistic/Modern Drama Short Story Personal Essay Journal Science Fiction/Fantasy Gothic Novel Satire/Parody Philosophy</p> <p>* The student will be able to recognize disparate literary</p>	<ul style="list-style-type: none"> What virtues does a hero embody? Are the values held by characters in various works still relevant to contemporary society? How do individuals' flaws impact not only upon themselves, but also upon others? What roles do free will and fate play in individuals' lives? How have different modes of expression enabled writers throughout history to express their views of society? How is modern philosophical thought an amalgam of worldwide philosophical ideas developed throughout the ages? <p>Summative Assessment (for goals 1-5):</p> <ul style="list-style-type: none"> Choose a character in a work that was studied and describe how this character's values are still viable and in evidence today. Select a scene from a work and describe how this scene constitutes a turning point in the work. Relate this scene to an event in your own life that has produced similar consequences. Identify and examine the central conflict in a work. How realistically does the author present and develop this conflict? How would this situation be developed differently if the work were written today? Choose a character whose destiny is dictated by forces beyond his or her control. How does the period in which the piece was written influence his or her fate? Would his or her fate be different today? Identify the rhetorical mode of a poem. How does this mode of expression enable the poet to express a theme that is universal and timeless? 	<ul style="list-style-type: none"> Using a newspaper program on the computer, have students create the front page of a newspaper purportedly originating in Canterbury, England during the fourteenth-century. The page will include a headline and accompanying lead story, adjoining articles (complete or incomplete), and various other elements that provide local color and demonstrate knowledge of medieval English society. All articles deal with newsworthy events involving the pilgrims as depicted in the General Prologue to Chaucer's <i>The Canterbury Tales</i>. Assessment: Teacher evaluation using a predetermined rubric. Have students select a pilgrim from the General Prologue to <i>The Canterbury Tales</i> and write a fully developed character sketch of him or her, concentrating on the

Suggested days of Instruction	Curriculum Management System <u>Grade Level/Subject:</u> 11th Grade/Language Arts III	Topic: Genres in Literature	
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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<p>genres and movements.</p> <ul style="list-style-type: none"> * The student will be able to identify how succeeding literary movements built upon previous movements, mirroring their respective societies. * The student will be able to relate literature to both historical and contemporary society and events. 	<ul style="list-style-type: none"> Students will be asked to read and respond to a blind passage. All questions will geared to demonstrate an understanding of the concepts taught from goals 1-3. Students will be graded based on the 6-point N. J. Holistic Scoring Rubric. Identify and examine the philosophical thought regarding existence that is engendered in a selected work. In what ways is the author's view of life validated by your own experiences? <p>Language Arts is to be taught as an integrated subject with emphasis on real-world application. Teachers are expected to differentiate instruction to meet the needs of all learners.</p>	<p>his/her virtues and vices. Then, have them create a character sketch of themselves, detailing how they compare and contrast with the pilgrim in significant areas. Assessment: Teacher evaluation of content and writing.</p> <ul style="list-style-type: none"> After reading Sophocles' tragedy <i>Oedipus the King</i>, have students write an essay in which they analyze the protagonist as both a victim of fate and a man responsible for his own destiny. Students peer edit essays, then revise and edit their own essays. Assessment: Teacher evaluation using the N. J. Revising/Editing Scoring Rubric Have students read excerpts from Plato's <i>Apology</i>, Confucius's <i>The Analects</i>, Machiavelli's <i>The Prince</i>, Pascal's <i>Thoughts</i>, and Camus's "The Myth of Sisyphus." Analyze and discuss the works, focusing on the philosophical

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			<p>thought regarding man and existence that is gleaned from each piece. Organize students into groups in which they select one piece and compare and contrast the piece's essential principles with principles in evidence in contemporary America. Assessment; Class discussion.</p> <ul style="list-style-type: none"> While reading Hermann Hesse's <i>Siddhartha</i>, have students research the three philosophies that have an impact on the protagonist – Hinduism, Ascetism (the Samanas), and Buddhism. Organize students into groups, each group being assigned a different philosophy to research using various media resources. After researching the topic, have students prepare a power point presentation for the class. Assessment: Teacher evaluation of accessed information and effectiveness and artistry of presentation.

Suggested days of Instruction	Curriculum Management System	Topic: Genres in Literature	
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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<ul style="list-style-type: none"> Using selections from William Blake's <i>Songs of Innocence</i> and <i>Songs of Experience</i> as models, have students select a personal experience that will serve as the basis of two contrasting poems. While the first poem will convey an innocent, rather naïve point of view, the second one will impart a more mature and wordly-wise view of the same incident. Assessment: Teacher evaluation of contrasting points of view, effective establishment of mood, and use of diction and rhyme scheme. Organize students into groups while analyzing Shakespeare's <i>Macbeth</i>. Have each group select a scene from the play that they wish to enact. Have students present the scene to the class, using simple costumes and props. Following each group's presentation, have students discuss their characterizations with the

Suggested days of Instruction	Curriculum Management System	Topic: Genres in Literature	
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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>class, focusing on the emotional experience of the presentation. Assessment: Class discussion and student evaluation using a predetermined rubric.</p> <ul style="list-style-type: none"> Have students read Neruda's "Ode to My Socks," Walcott's "Sea Grapes" and "Sunday Lemons," Soyinka's "Season," García Lorca's "The Guitar" and "Rider's Song," and Tu-jin's "August River." Allow students to select one poem that they feel speaks to them, and then have them research music of the poet's homeland (Peru, Trinidad, Korea, etc.). Have each student select an instrumental composition that they feel captures the mood of the poem and perform the poem for the class. Assessment: Teacher evaluation of media techniques, conveyance of mood, use of diction and feeling, and poise during presentation.

Suggested days of Instruction	Curriculum Management System	Topic: Genres in Literature	
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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<ul style="list-style-type: none"> After reading Doris Lessing's short story "A Sunrise on the Veld," have students form two groups to debate the topic of the hunting of wild animals for sport. Have each group gather facts and present arguments to substantiate their opposing stances. Assessment: Teacher evaluation of organization and presentation of material, use of elements of debate, and speaking skills. After a study of Romanticism, have students compose an original poem cast in one of the following forms: idyll, ode, or elegy. Have students base their poems on an individual (fictional or non-fictional) of heroic stature. Assessment: Teacher evaluation of student's ability to work within the constraints of form, overall writing skills, and development of elements of the hero.

Suggested days of Instruction	Curriculum Management System	Topic: Literary Devices	
	Grade Level/Subject: 11 th Grade/Language Arts III	Goal 2: The student will be able to critically investigate a variety of literary genres, evaluating various authors' use of literary devices and figurative language.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<p>2.1 Expand their knowledge of literary terms and their relationships, including the following: (3.1.11.F.1-3) (3.1.11.6-8) (3.2.11.B.1)</p> <ul style="list-style-type: none"> • Alliteration • Assonance • Consonance • Metaphor/Extended Metaphor • Simile • Personification • Apostrophe • Hyperbole • Onomatopoeia • Oxymoron • Pun • Caesura • Symbolism • Foreshadowing • Imagery • Allusion • Aphorism • Irony/Dramatic Irony • Idioms/Dialects 	<ul style="list-style-type: none"> • How do writers use figures of speech to communicate ideas beyond the literal meanings of the words? • How do writers use imagery, alone or in conjunction with figures of speech, to create vivid sensory experiences for readers? • How can symbols vary in interpretive meaning, both in literature and everyday life? Why do some symbols, in context, carry fixed meanings, while others are more open to multiple or personal interpretations? • How can past literary traditions or historical events influence students' own writing? • What do different idioms and dialects used in the dialogue of literary works reveal about the cultures and attitudes of various peoples of the world? <p>Language Arts is to be taught as an integrated subject with emphasis on real-world application. Teachers are expected to differentiate instruction to meet the needs of all learners.</p>	<ul style="list-style-type: none"> • Have students describe to what effect literary devices are utilized in selected passages from studied works. Assessment: Quiz • After a study of selected sonnets of Shakespeare, have students select a significant event in their own lives as the basis for their own sonnet. Have students cast their poems in Shakespearean sonnet form and develop a simile or metaphor in it. Assessment: Teacher evaluation of the sonnet's theme, structure, and incorporation of figurative language. • Have students each select a character from the world of advertising, the Geico gecko for instance. Have students analyze this character as a symbol, discussing multiple subjective interpretations. • Read Jorge Luis Borges's short story "The Garden of Forking Paths," noting the

Suggested days of Instruction	Curriculum Management System	Topic: Literary Devices	
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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<ul style="list-style-type: none"> * The student will be able to identify how these devices are effectively used in the different works that are studied. * The student will be able to identify the advantages of using these devices in literature. * The student will be able to use knowledge of word origins and word relationships, as well as historical, cultural, and literary concepts. 		<p>author's use of allusions and the symbolism of the labyrinth in the development of his theme. Working in small groups, have students write a short story in which the protagonist finds himself trapped in a symbolic labyrinth. Incorporate allusions to contemporary society to aid in the development of the labyrinth symbolism. Assessment: Teacher evaluation of short stories using a predetermined rubric.</p> <ul style="list-style-type: none"> • Discuss dramatic irony. As students read Shakespeare's <i>Macbeth</i>, have them compile journal entries on the playwright's use of dramatic irony and its effect upon them as an audience. Follow the same procedure for Sophocles' <i>Oedipus the King</i>, instructing students to compare and contrast Sophocles' use of it with Shakespeare's. Before reading Thomas Mann's short story "The Infant

Suggested days of Instruction	Curriculum Management System	Topic: Literary Devices	
	Grade Level/Subject: 11 th Grade/Language Arts III	<u>Goal 2:</u> The student will be able to critically investigate a variety of literary genres, evaluating various authors' use of literary devices and figurative language.	
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			<p>Prodigy," have students revisit their journals. While students read "The Infant Prodigy," have them note Mann's use of the device. As a culminating activity, have students critique each writer's use of dramatic irony, pointing out how their respective uses of it mirrors the periods in which they wrote. Assessment: Teacher evaluation of journal entries using predetermined rubric.</p> <ul style="list-style-type: none"> • Before reading Hesse's <i>Siddhartha</i>, have students read and examine the poem "Night" from the <i>Rig Veda</i>, paying close attention to the ancient poet's use of figurative language such as similes and personification to generate a vivid portrait of the night. Have them create an artistic background for the poem using computer graphics or original artwork that captures the poet's conception of night and into which the poem is embedded. Have students

Suggested days of Instruction	Curriculum Management System	Topic: Literary Devices	
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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>display their multi-media projects. Assessment: Student evaluation of peers' ability to capture the imagery of the poem.</p> <ul style="list-style-type: none"> • Read Christopher Marlowe's "The Passionate Shepherd to His Love," noting the poet's use of imagery to create a pastoral poem. Discuss the concept of the idyll. Have students create a cluster diagram that delineates their vision of an ideal place. Assessment: Teacher evaluation of cluster diagram. • Read Dylan Thomas's "Do Not Go Gentle into That Good Night," noting the effect of the poet's use of assonance and consonance. Have students compose a poem about a family member that employs assonance and consonance and have them read them to the class. Assessment: Class discussion of effectiveness of sound devices in establishing mood.

Suggested days of Instruction	Curriculum Management System	Topic: Literary Elements and Terms	
	Grade Level/Subject: 11 th Grade/Language Arts III	Goal 3: The student will be able to comprehend how writers use literary elements and devices to communicate ideas through the manipulation of language.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<p>3.1 Recognize, define, and note the interrelationships of literary elements, including the following: (3.1.11.D.3) (3.1.11.E.1) (3.1.11.2.A.1-7) (3.2.11.B.1) (3.2.11.B.3-9) ((3.2.11.C.8) (3.2.11.D.1-3)</p> <p>Plot Main Idea Supporting Ideas Conflict Setting Mood Tone Characterization Persona Point of View Voice Style Theme Motif Rhyme Scheme Meter Rhythm Diction Dialogue</p>	<ul style="list-style-type: none"> Why are certain themes universal and timeless? How do authors utilize plot, setting, characterization, diction, and point of view to establish mood and tone? How does diction affect the way the reader perceives characters? How does our own diction affect the ways others perceive us? How can motifs be viewed as thematic unifying devices, both in literature and our own lives? How can the examination of different writers' voices and styles help you to discover your own voice and style? <p>Language Arts is to be taught as an integrated subject with emphasis on real-world application. Teachers are expected to differentiate instruction to meet the needs of all learners.</p>	<ul style="list-style-type: none"> After reading <i>Beowulf</i>, have students write a letter to Wiglaf in which they assume the persona of a citizen of Anglo-Saxon Britain. Have students express their feelings regarding Beowulf's death in a short verse tribute, generating tone through diction. Have students share their testimonials with the class. Assessment; Student evaluation using predetermined scoring rubric. After reading Guy de Maupassant's short story "Two Friends," discuss how the author's omission of the two friend's thoughts during the climatic scene affects the mood as well as the reader's perception of the event. Have students rewrite the scene, supplying M. Morissot and M. Sauvage's thoughts about their impending deaths. Have students share their altered versions

Suggested days of Instruction	Curriculum Management System	Topic: Literary Elements and Terms	
	Grade Level/Subject: 11 th Grade/Language Arts III	<u>Goal 3:</u> The student will be able to comprehend how writers use literary elements and devices to communicate ideas through the manipulation of language.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<ul style="list-style-type: none"> * The student will recognize how setting does not always involve just time and place, but may be influenced by sociological/ psychological considerations as well. * The student will recognize how setting and mood are often interrelated. * The student will recognize that mood and tone are not always identical. * The student will recognize how differences in point of view can affect the reader's perception of characters and events. * The student will be able to identify recurring themes and motifs in literature. 		<p>of the scene with each other in small groups, discussing how the expansion of the point of view detracts from or enhances the mood. Assessment: Class discussion, student evaluation.</p> <ul style="list-style-type: none"> • While reading Mary Shelley's <i>Frankenstein</i>, have students evaluate the main characters as flat or round in journal entries. After a study of the novel, view James Whale's 1931 film version of the novel, having students compare and contrast the depiction of the characters. Assessment: Class discussion. • After a study of several cantos from the <i>Inferno</i> by Dante, have students brainstorm ideas for an original, contemporary canto. Have them select a contemporary sinner or group of sinners for whom they design an appropriate punishment. Have students compose a canto

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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>of thirty to sixty lines, retaining Dante's rhyme scheme and verse form, and emulating the poet's use of imagery. Assessment: Teacher evaluation using a predetermined rubric.</p> <ul style="list-style-type: none"> Using a blind prose read, have students identify and analyze the author's manipulation of various structural elements (setting, main idea, supporting details, conflict, etc.) to develop his theme. Assessment: Test Read the war poems "An Irish Airman Foresees His Death" (William Butler Yeats), "The Soldier" (Rupert Brooke), and "Dreamers" (Siegfried Sassoon). Discuss how each poet's use of diction and imagery contributes to the tone. Have the students create bumper stickers for each of the speakers of the poems that convey their sentiments about war. Assessment: Teacher evaluation of the

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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>student's ingenuity in conveying tone.</p> <ul style="list-style-type: none"> Read Najib Mahfouz's short story "The Happy Man," directing the students to ascertain how Mahfouz uses irony to develop the story's theme regarding happiness. Then, stage a round-table discussion on the topic of individual happiness in the midst of adversity. Have students speculate on what world, community, or personal issues would haunt their happiness the way the man in the story is haunted. Assessment: Group discussion. As students are reading Shakespeare's <i>Macbeth</i>, have them maintain diaries in which they assume the persona of Macbeth or Lady Macbeth. As the play progresses, have students complete diary entries detailing the characters' reactions as Shakespeare uses the play's three primary motifs (blood, water, and sleep) to

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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			parallel the characters' individual mental and emotional disintegration. Assessment: Teacher evaluation using a predetermined rubric.

Suggested days of Instruction	Curriculum Management System	Topic: Modes of Writing	
	Grade Level/Subject: 11 th Grade/Language Arts III	Goal 4: The student will be able to communicate ideas through various rhetorical modes and critically assess his/her work.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<p>4.1 Write in the following modes: (3.2.11.A.1-6) (3.2.11.B.2-10) (3.2.11.C.1-4) (3.2.11.D.2)</p> <ul style="list-style-type: none"> • Personal Essay • Expository • Narrative • Persuasive • Descriptive • Poetry • Critique • Speech • Literary Research Paper <p>* The student will be able to ascertain which form will best aid him/her in accomplishing his/her goals, based upon purpose and audience.</p> <p>* The student will continue to effectively use the writing process: prewriting, drafting, revising, editing, and proofreading.</p>	<ul style="list-style-type: none"> • How can all types of writing serve as forms of self-expression? • How can writing engender a catharsis? • How can persuasive writing allow you to use the power of language to inform and influence others? • Why are structure and organization as important as content in effective writing? • How can research foster personal connections with the world and the past? <p>Language Arts is to be taught as an integrated subject with emphasis on real-world application. Teachers are expected to differentiate instruction to meet the needs of all learners.</p>	<ul style="list-style-type: none"> • Discuss the Modernist movement in literature. Have students read Franz Kafkas' short stories "The Metamorphosis" and "A Hunger Artist," noting elements of Modernism in each story. Have students write an analytical essay in which they explore a thesis based upon one or two elements of Modernism germane to both stories. After the teacher evaluates the essays, have students revise and edit them. Assessment: Teacher evaluation of essays based upon the N. J. Revising/Editing Scoring Rubric. • After students read James Joyce's "Eveline," have them write a sequel to the story in which they narrate what happens to Eveline after she abandons Frank and returns to her father. Create internal monologues for Eveline and dialogue between Eveline and her father.

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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>Assessment: Oral presentation to the class.</p> <ul style="list-style-type: none"> Have students read "Pericles' Funeral Oration" from Thucydides' <i>History of the Peloponnesian War</i>. Conduct a class discussion during which students analyze how Pericles' persuasive arguments are organized in his speech. Have students brainstorm ideas on what qualities they feel a leader should possess during wartime. Then, have students compose a persuasive speech on this topic that is delivered to the class. Assessment: Student evaluation of speeches using a predetermined rubric. Have students read Anna Akmatova's poem "Everything Is Plundered" and discuss her poem both as an example of Acmeism and as a cathartic experience for the speaker. Have students compose a poem using concrete images in which they depict

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	Grade Level/Subject: 11 th Grade/Language Arts III	<u>Goal 4:</u> The student will be able to communicate ideas through various rhetorical modes and critically assess his/her work.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>a personal cathartic experience. Assessment: Oral presentation.</p> <ul style="list-style-type: none"> Have students read Samuel Johnson's essay "On Spring," noting how he constructs his indictment of human behavior. Have students write their own satirical essays in which they describe an experience that provided them with insight into human nature. While students should develop their own style, they should emulate Johnson's use of sensory details and diction and incorporate an original aphorism into the essay. Assessment: Teacher evaluation of essays using N. J. Registered Holistic Scoring Rubric. Have students read Giovanni Boccaccio's tale "Federigo's Falcon" from the <i>Decameron</i>. Generate a class discussion on the Renaissance to determine students' knowledge of the period. Organize students into small groups, allowing

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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>them to select an aspect of the Renaissance (the Black Death, the Hundred Years' War, Galileo, tennis in England, etc.) that they will research. Have students complete a formal research paper as well as a multi-media presentation for the class. Examples of music, art, architecture, maps, etc. should be incorporated into their presentations. Assessment: Teacher evaluation of formal paper using research paper criteria, evaluation of oral presentation.</p> <ul style="list-style-type: none"> • Read Chinua Achebe's story "Civil Peace." Have students write a critique of the story, evaluating Achebe's use of characterization, setting, conflict, and dialect. Have students share critiques with classmates. Assessment: Student evaluation using a predetermined rubric. • Give students a picture as a writing prompt and have them construct a narrative

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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>about the picture, instructing them to follow the writing process. Assessment: Teacher evaluation of narrative writing using the N. J. Registered Holistic Scoring Rubric.</p> <ul style="list-style-type: none"> • Give students a writing prompt to which they respond in a persuasive essay, instructing them to follow the writing process. Have classmates peer edit completed essays, after which students revise and edit their own essays. Assessment: Teacher evaluation of persuasive essays using the N. J. Revising/Editing Scoring Guide.

Suggested days of Instruction	Curriculum Management System	Topic: Elements of Composition and Modes of Discourse	
	Grade Level/Subject: 11 th Grade/Language Arts III	Goal 5: The student will be able to compose a variety of written responses for different purposes and audiences using a process approach.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
	<p>5.1. Use the following techniques in writing: (3.2.11.B.1-9) (3.2.11.C.1-4) (3.3.11.D.1)</p> <ul style="list-style-type: none"> • Transitions • Dialogue • Voice • Style • Figures of Speech, including the following: Simile, Metaphor, Extended Metaphor, Alliteration, Hyperbole, Personification • Imagery • Symbolism <p>* The student will be able to incorporate figures of speech into his/her own writing.</p> <p>* The student will be able to create symbols and images in conjunction with figures of speech in his/her own writing.</p>	<ul style="list-style-type: none"> • Why is it important and beneficial to identify the audience for whom you are writing? • How can your voice as a writer be discerned through your personal word choice and use of figurative language. • How does your style of writing affect other people's perception of your ideas and you yourself? <p>Language Arts is to be taught as an integrated subject with emphasis on real-world application. Teachers are expected to differentiate instruction to meet the needs of all learners.</p>	<ul style="list-style-type: none"> • Have students read the Anglo-Saxon poems "The Wanderer" and "The Wife's Lament." Have students discuss how the sea played a pivotal role in Anglo-Saxon society. Have students conjecture on what elements in today's world impact most significantly on us. Have students create a short free verse narrative that examines a profound personal loneliness engendered by outside forces. Have students establish their voices through their use of alliteration, personification, and imagery, including a kenning. Have students read their poems for the class. Assessment: Class presentation and discussion. • Have students read James Joyce's "Araby," calling students' attention to Joyce's symbolic use of the color white in his depiction of Mangan's sister.

Suggested days of Instruction	Curriculum Management System	Topic: Elements of Composition and Modes of Discourse	
	Grade Level/Subject: 11 th Grade/Language Arts III	Goal 5: The student will be able to compose a variety of written responses for different purposes and audiences using a process approach.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>Organize students into small groups in which they discuss how different colors can be used to symbolize people's personalities. Have each group construct a scene for a soap opera (complete with dialogue) in which the characters' personalities are symbolically aligned with colors. Have students perform their soap opera scenes for the class, utilizing simple costumes and/or makeup. Assessment: Group presentations, class discussion, written evaluation.</p> <ul style="list-style-type: none"> Have students read and examine excerpts from Omar Khayyám's <i>The Rubáiyát</i>, focusing on the poet's use of stylistic elements like imagery, personification, diction, rhyme scheme, and metaphor to convey his themes. Have students compose an original rubái that utilizes an extended metaphor as its controlling image. Have students

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	Grade Level/Subject: 11 th Grade/Language Arts III	<u>Goal 5:</u> The student will be able to compose a variety of written responses for different purposes and audiences using a process approach.	
	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>adhere to Khayyám's rhyme scheme. Assessment: Teacher evaluation of rubáis for theme, rhyme scheme, and use of poetic devices.</p> <ul style="list-style-type: none"> Have students read Gabriel García Márquez's short story "The Handsomest Drowned Man in the World." Have students discuss what devices García Márquez uses to characterize the drowned man as a mysterious, almost alien creature. Have students adopt the personas of reporters for <i>The National Enquirer</i> who are writing a titillating story about an extraterrestrial that washed up on the New Jersey shore. Instruct them that their articles should be written in a sensational style, making liberal use of similes and hyperbole. The completed article should be accompanied by some graphic representation of the unfortunate alien. Assessment: Teacher evaluation of writing using

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	Objectives / Cluster Concepts / Cumulative Progress Indicators (CPI's) The student will be able to:	Essential Questions Sample Conceptual Understandings	Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model
			<p>a predetermined rubric.</p> <ul style="list-style-type: none"> Have students read Pär Lagerkvist's modern fairy tale "The Princess and All the Kingdom." Have students cite which elements of the tale are typical of the genre and which are atypical. Have students select a well-known fairy tale and write a parody of it, using effective diction and imagery. Have students read their parodies for the class. Assessment: Student evaluation and class discussion. After reading Graham Greene's <i>The Power and the Glory</i>, have students write a persuasive essay defending either the priest or the lieutenant's point of view regarding loyalty and duty, using concrete examples and clear and concise transitions. Assessment: Teacher evaluation using the N. J. Registered Holistic Scoring Rubric.

Core and Suggested Supplemental Titles for Language Arts III

British Literature Core Titles

1. Geoffrey Chaucer – *The Canterbury Tales*
2. William Shakespeare – *Macbeth*

British Literature Supplemental Titles

1. Kingsley Amis – *Lucky Jim*
2. Anonymous – *Beowulf*
3. Jane Austen – *Emma*
Pride and Prejudice
4. Charlotte Brontë – *Jane Eyre*
5. Emily Brontë – *Wuthering Heights*
6. Graham Greene – *The Power and the Glory*
The Tenth Man
7. Aldous Huxley – *Brave New World*
8. James Joyce – *Dubliners*
9. George Orwell – *1984*
10. William Shakespeare – *The Tempest*
A Midsummer Night's Dream
11. George Bernard Shaw – *Pygmalion*
12. Mary Wollstonecraft Shelley – *Frankenstein*
13. Oscar Wilde – *The Picture of Dorian Gray*

World Literature Core Titles

1. Sophocles – *Oedipus the King*
2. Hermann Hesse – *Siddhartha*

World Literature Supplemental Titles

1. Chinua Achebe – *Things Fall Apart*
2. Aristophanes – *Lysistrata*
3. Margaret Atwood – *The Handmaid's Tale*
4. Dante – *The Divine Comedy (Inferno)*
5. Euripides – *Medea*
6. Gabriel García Márquez – *Chronicle of a Death Foretold*
7. Johann Wolfgang von Goethe – *Faust*
8. Henrik Ibsen – *A Doll's House*
9. Franz Kafka – “The Metamorphosis”
“A Hunger Artist”
10. Heinrich von Kleist – *Michael Kohlhaas*
11. Pär Lagerkvist – *Barabbas*
12. Sophocles – *Oedipus at Colonus*
13. Voltaire – *Candide*

The Language of Literature: British Literature, McDougal Littell
World Masterpieces, Prentice Hall Literature
Vocabulary Workshop (Level F), Sadlier-Oxford

Required and Suggested Supplemental Texts for Honors Language Arts III

Required Texts

Dante Alighiere (Italian) – *The Inferno* – poetry
Dostoevsky, Fyodor (Russian) – *The Friend of the Family* – novel
Shakespeare, William (English) – *Macbeth* – play

Supplemental Texts

Anonymous (English) – *Beowulf* – poem
Babel, Isaac (Russian/Jewish) – *Collected Stories* (trans. Peter Constantine)
Cela, Camilo José (Spanish) – *The Family of Pascual Duarte* – novel (trans. Anthony Kerrigan)
Chaucer, Geoffrey (English) – *The Canterbury Tales* – poetry (trans. Neville Coghill)
Friel, Brian (Irish) – *Aristocrats* – play (included in *Collected Plays I*)
Gogol, Nikolai (Russian) – *The Inspector General* – play
Hoffmann, E.T.A. (German) – *The Devil's Elixirs* – novel (trans. Ian Sumter)
Jhabvala, Ruth Praver (Indian) – *Travelers* – novel
Lessing, Doris (English) – *The Real Thing* – stories and sketches
Naipaul, V. S. (Indian) – *Half a Life* – novel
Sophocles (Greek) – *Oedipus Rex* – play
Woolf, Virginia (English) – *The Captain's Death Bed and Other Essays*

Writing

New Jersey Registered Holistic Scoring Rubric - GEPA/HSPA

In Scoring, consider the grid of written language	Inadequate Command	Limited Command	Partial Command	Adequate Command	Strong Command	Superior Command
Score	1	2	3	4	5	6
Content & Organization (see below)	<ul style="list-style-type: none"> May lack opening and/or closing 	<ul style="list-style-type: none"> May lack opening and/or closing 	<ul style="list-style-type: none"> May lack opening and/or closing 	<ul style="list-style-type: none"> Generally has opening and/or closing 	<ul style="list-style-type: none"> Opening and closing 	<ul style="list-style-type: none"> Opening and closing
.	<ul style="list-style-type: none"> Minimal response to topic; uncertain focus 	<ul style="list-style-type: none"> Attempts to focus May drift or shift focus 	<ul style="list-style-type: none"> Usually has single focus 	<ul style="list-style-type: none"> Single focus 	<ul style="list-style-type: none"> Single focus Sense of unity and coherence Key ideas developed 	<ul style="list-style-type: none"> Single, distinct focus Unified and coherent Well-developed
.	<ul style="list-style-type: none"> No planning evident; disorganized 	<ul style="list-style-type: none"> Attempts organization Few, if any, transitions between ideas 	<ul style="list-style-type: none"> Some lapses or flaws in organization May lack some transitions between ideas 	<ul style="list-style-type: none"> Ideas loosely connected Transition evident 	<ul style="list-style-type: none"> Logical progression of ideas Moderately fluent Attempts compositional risks 	<ul style="list-style-type: none"> Logical progression of ideas Fluent, cohesive Compositional risks successful
.	<ul style="list-style-type: none"> Details random, inappropriate, or barely apparent 	<ul style="list-style-type: none"> Details lack elaboration, i.e., highlight paper 	<ul style="list-style-type: none"> Repetitious details Several unelaborated details 	<ul style="list-style-type: none"> Uneven development of details 	<ul style="list-style-type: none"> Details appropriate and varied 	<ul style="list-style-type: none"> Details effective, vivid, explicit, and/or pertinent
Usage (see below)	<ul style="list-style-type: none"> No apparent control Severe/numerous errors 	<ul style="list-style-type: none"> Numerous errors 	<ul style="list-style-type: none"> Errors/ patterns of errors may be evident 	<ul style="list-style-type: none"> Some errors that do not interfere with meaning 	<ul style="list-style-type: none"> Few errors 	<ul style="list-style-type: none"> Very few, if any, errors
Sentence Construction (see below)	<ul style="list-style-type: none"> Assortment of incomplete and/or incorrect sentences 	<ul style="list-style-type: none"> Excessive monotony/ same structure Numerous errors 	<ul style="list-style-type: none"> Little variety in syntax Some errors 	<ul style="list-style-type: none"> Some errors that do not interfere with meaning 	<ul style="list-style-type: none"> Few errors 	<ul style="list-style-type: none"> Very few, if any, errors
Mechanics (see below)	<ul style="list-style-type: none"> Errors so severe they detract from meaning 	<ul style="list-style-type: none"> Numerous serious errors 	<ul style="list-style-type: none"> Patterns of errors evident 	<ul style="list-style-type: none"> No consistent pattern of errors Some errors that do not interfere with meaning 	<ul style="list-style-type: none"> Few errors 	<ul style="list-style-type: none"> Very few, if any, errors

Content & Organization	Usage	Sentence Construction	Mechanics
<ul style="list-style-type: none"> • Communicates intended message to intended audience • Relates to topic • Opening and closing • Focused • Logical progression of ideas • Transitions • Appropriate details and information 	<ul style="list-style-type: none"> • Tense formation • Subject-verb agreement • Pronouns usage/agreement • Word choice/meaning • Proper modifiers 	<ul style="list-style-type: none"> • Variety of type, structure, and length • Correct construction 	<ul style="list-style-type: none"> • Spelling • Capitalization • Punctuation

NJ Registered Holistic Scoring Rubric for Reading

Points	Criteria
4	A 4-point response clearly demonstrates understanding of the task, completes all requirements, and provides an insightful explanation/opinion that links to or extends aspects of the text.
3	A 3-point response demonstrates an understanding of the task, completes all requirements, and provides some explanation/opinion using situations or ideas from the text as support.
2	A 2-point response may address all of the requirements, but demonstrates a partial understanding of the task, and uses text incorrectly or with limited success resulting in an inconsistent or flawed explanation.
1	A 1-point response demonstrates minimal understanding of the task, does not complete the requirements, and provides only a vague reference to or no use of the text.
0	A 0-point response is irrelevant or off-topic.

Speaking, Listening, Viewing/Media Literacy

CCCS 3.3: Speaking

A. Discussion

1. Support a position integrating multiple perspectives.
2. Support, modify, or refute a position in small or large group-discussions.
3. Assume leadership roles in student-directed discussions, projects, and forums.
4. Summarize and evaluate tentative conclusions and take the initiative in moving discussions to the next stage.

B. Questioning (Inquiry) and Contributing

1. Ask prepared and follow-up questions in interviews and other discussions.
2. Extend peer contributions by elaboration and illustration.
3. Analyze, evaluate, and modify group processes.
4. Select and discuss literary passages that reveal character, develop theme, and illustrate literary elements.
5. Question critically the position or viewpoint of an author.
6. Respond to audience questions by providing clarification, illustration, definition, and elaboration.
7. Participate actively in panel discussions, symposiums, and/or business meeting formats (e.g., explore a question and consider perspectives).

C. Word Choice

1. Modulate tone and clarify thoughts through word choice.
2. Improve word choice by focusing on rhetorical devices (e.g., puns, parallelism, allusion, alliteration).

D. Oral Presentation

1. Speak for a variety of purposes (e.g., persuasion, information, literary interpretation, dramatization, personal expression).
2. Use a variety of organizational strategies (e.g., focusing idea, attention getters, clinchers, repetition, and transition words).
3. Demonstrate effective delivery strategies (e.g., eye contact, body language, volume, intonation, articulation) when speaking.
4. Edit drafts of speeches independently and in peer discussions.
5. Modify oral communications through sensing audience confusion, and make impromptu revisions in oral presentation (e.g., summarizing, restating, adding illustrations/details).
6. Use a rubric to self-assess and improve oral presentations.

CCCS 3.4: Listening

A. Active Listening

1. Explore and reflect on ideas while hearing and focusing attentively.
2. Listen skillfully to distinguish emotive and persuasive rhetoric.
3. Demonstrate appropriate listener response to ideas in a persuasive speech, oral interpretation of a literary selection, or scientific or educational presentation.

B. Listening Comprehension

1. Listening to summarize, make judgments, and evaluate.
2. Evaluate the credibility of a speaker.
3. Determine when propaganda and argument are used in oral form.
4. Listen and respond appropriately to a debate.

CCCS 3.5: Viewing/Media Literacy

A. Constructing Meaning from Media

1. Understand that messages are representations of social reality and vary by historic periods and parts of the world.
2. Identify and evaluate how a media product expresses the values of the culture that produced it.
3. Identify and select media forms appropriate for the viewer's purpose.

B. Visual and Verbal Messages

1. Analyze media for stereotyping (e.g., gender, ethnicity).
2. Compare and contrast three or more media sources.

C. Living with Media

1. Use print and electronic media texts to explore human relationships, new ideas, and aspects of culture (e.g., racial prejudice, dating, marriage, family, and social institutions).
2. Determine influences on news media based on existing political, historical, economical, and social contexts (e.g., importance of audience feedback).
3. Recognize that creators of media and performances use a number of forms, techniques, and technologies to convey their messages.