

English 9 CP Cover Sheet

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **Sample Time Period**
Length: **One Year**
Status: **Not Published**

Title Page, Table of Contents, Statement of purpose

English 9CP and 9Core

Required

Sayreville War Memorial High School

Full Year

Date Curriculum Approved/ Revised: September 2019 (Minor Revision by K. Grossman)

Statement of Purpose

The Sayreville Public Schools 9th grade Language Arts program is designed to prepare students for the study and analysis of various texts at the high school level and beyond. The structure is thematic with an overall focus on negotiating the human experience, self-discovery, and living a multi-faceted existence. Each unit concentrates on a different aspect of the overall theme, while drawing attention to the many internal/external elements that influence the individual consciousness and underscore the commonality of the human experience. In addition, all literary genres are represented during this course and are interwoven throughout each unit, including but not limited to: the novel (classic, contemporary, and multicultural), drama, poetry, and non-fiction essays, articles, interviews, etc. Through the practice of close reading and text-rooted analysis, students will surpass traditional examinations of plot and literary elements to focus on the development of a distinct writing style and use of literary technique in the creation of texts.

Furthermore, the study and analysis of the arts—including paintings, drawings, and music—enhances the texts; thus affording our students' exposure to various mediums of storytelling in addition to prose and poetry. Finally, writing instruction is an integral part of the course of study and therefore students will create several types of writing (narrative, argumentative, informational, and creative) encompassing a range of topics and styles, compiled in a portfolio. In order to demonstrate a cohesive and complete implementation plan, the following general suggestions are provided:

- Various formative assessments should be employed throughout the course to monitor and determine the level of development of skills and understanding.
- Homework is encouraged as both a preparatory tool for the planned classroom lessons and as an independent mode for work completion.
- Differentiated instruction is well-represented and necessary to create opportunities for success with diverse learners. Suggestions for modification are included in the program of study when possible and encouraged in subsequent updated drafts.
 - Assessments should be varied and consistent with the skills covered in instruction, and should include various modes of learning (oral, written, visual, etc.).
 - Rubrics should be developed and provided when applicable to convey clear requirements and maintain transparency and equality.
 - The use of technology is highly encouraged and should be employed via a variety of formats and methods.
 - The MLA format is standard for all formal written work.
 - Modifications to the curriculum should be included that address students with Individualized Educational Plans (IEP), English Language Learners (ELL), At Risk Learners and those requiring other modifications (504 plans).

Table of Contents:

- Unit 1: Reading/Writing Boot Camp—How To Read and Write Like a High School Student
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- Unit 7: Historical and Nonfiction: Personal Experiences in Literature (Holocaust Education Unit)
- Unit 8: Literary Nonfiction Unit (Optional)

Unit 1: Reading/Writing Boot Camp- How To Read Like A HS Student

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **1st Marking Period**
Length: **6 Weeks**
Status: **Not Published**

Summary of the Unit

In this unit students will return to some of the basics of writing and practice effective paragraphing, supporting arguments with evidence, and writing with voice. Students will learn how to conduct an analysis of poetry -- paying particular attention to the use of diction, structure, and sound to enhance meaning -- and then employ those devices for the same purpose in their own original poetry. In addition, students will evaluate various writing styles in several non-fiction essays from professional sources. Emphasis will be placed on annotation, close reading, and text-rooted response as students will (re)learn to write concisely and with the purpose and audience in mind. Students will work to incorporate various pausing devices in their writing as means to develop more complex sentence structures. Special attention will be paid to the re- conceptualization of the writing process and looping strategies to avoid writer's block. Furthermore, students will be exposed to Aristotle's three rhetorical appeals and apply the knowledge learned in this unit in the "Rebranding Project."

Enduring Understandings

Close reading, text-rooted response, identifying and writing with style, and the writing process are embedded in everything we do; the skills taught in this unit form a foundation for all later units

Essential Questions

Why is annotation a valuable reading strategy? How does an author's style impact interpretation?

How does the use of rhetoric impact audiences for poetry and prose? What makes advertising effective?

Summative Assessment and/or Summative Criteria

The Summative Assessments for this unit reflect the emphasis on style and the three rhetorical appeals (ethos/pathos/logos).

1) Comic Strip Project: Students will create a comic strip illustrating how elements of sound construct meaning in Lewis Carroll’s poem “Jabberwocky.” Students will also write a brief 150 word reflection of their choices.

2) Style Analysis: Students will compare/contrast two non-fiction selections from professional sources. Students will identify the four elements of style—structure, syntax, diction, tone—and evaluate how they affect interpretation. It is necessary to build in some class time to assist students with their style analysis and creation of the visual representation of their choice. This project works best when the two non-fiction selections are markedly different in style. Requirements and rubric included.

Rebranding Project: Students select a product or celebrity in need of an image makeover or “rebranding.” Students complete a proposal arguing their choice and supported with specific reasons and subject to teacher approval. Once approved they can create an advertisement, commercial, PSA, mock interview that they will present to the class. It is recommended that some time in/across classes be built in, as well as for independent work at home before presentation. Requirements, rubric, and proposal included.

Resources

Short Stories:

“Death By Scrabble” by Charlie Fish

"The House On Mango Street" Cisneros (Chapter 1)

Their Eyes Were Watching God Zora Neale Hurston Excerpt

Poetry:

Introduction to Poetry" by Billy Collins "Those Winter Sundays" by Robert Hayden

"Some People Like Poetry" by Wislawa Szymborski "A Dream Deferred" by Langston Hughes

"The Bells" by Edgar Allan Poe

"The Secretary Chant" by Marge Piercy "Jabberwocky" by Lewis Carroll

Nonfiction Articles:

Sis Boom Ba Humbug (R. Reilly)

The Parent Trap (R.Reilly)

Driving While Stupid (D. Barry)

Art/Media:

Various advertisements—vintage, mid-century, present day

Unit Plan

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJLS Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------------|--|--|--|
| Intro- duction to Annotation and Text- Rooted Response “Death By Scrabble” by Charlie Fish | 1 day | 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL9.1) 1. Analyze how an author’s choices concerning how to structure a text,(Sample Questions: How does order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as | 1. Read aloud “ Death by Scrabble ”, and encourage students to make at least three annotations while reading. When finished give students a few minutes to look over the short story again and make any additional annotations. Have students elaborate on what they annotated and why. Class discussion on content, guide students to make additional annotations. | 1. Class and student annotations (Can be assessed in open-notebook and application quiz at a later time) 1. Written student narratives approximately 1-2 paragraphs. *Students could extend this in-class activity for a homework assignment. |

mystery,
tension, or
surprise.
(RL9.5)

1. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
(W.9.3d)
2. Teach mini-lesson on purpose of and how to annotate a text.
(Circle unfamiliar words; underline important sentences/phrases; bracket several lines/paragraphs; write a question mark for confusing passages).
Define voice.

1. Students (re)write the ending from the wife’s perspective. Guide students to provide an appropriate “voice” for this silent character. Give students about five minutes to (re)write the ending; share out responses; and analyze student choices as a class.
2. Note-taking (Can be assessed in open-notebook and application quiz at a later time)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJLS Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------------|--|---|---|
| Remixing the 4 days Writing Process: Overcoming writer’s block | | 1. Write routinely over extended time frames (time for research, | 1. Teach mini-lesson on the remixed writing process while students take notes. Distribute blank printer paper | 1. Homework: Compose a written introduction to the class, in exactly |

and effective
parag- raphing

Teacher
Created
Introduction
(250 words
exactly)

reflection, and
revision) and
shorter time
frames (a single
sitting or a day
or two) for a
range of tasks,
purposes, and
audiences.
(W.9-10.10)

1. 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.
(W.9- 10.5)

2. 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.

(L.9-10.3)

and direct students to
complete a focused
free write on the
teacher's topic of
choice. Participate
with students in a
timed free-write for
five minutes. Teacher
analyzes their
personal writing
process aloud and
passes around their
sample. Ask for
student volunteers to
share their papers and
teacher models
analysis aloud.
Students then practice
as a class or in pairs.
(Support materials are
provided)

1. The next day,
teach mini-
lesson on
effective
paragraphing
(to bolster
“drafting” skill
taught/practice
d yesterday)
and students
take notes.
Distribute
handout. Read
aloud as a
class. Give
students 3-5
minutes to
make any
necessary
revisions and
instruct them
to separate the
excerpt into
multiple
paragraphs.
Review
answers as a
class and
discuss how
lack of
paragraphing

250 words.

1. Revised
introductions

and
grammatical
errors
influenced
interpretation.

Next, distribute teacher-created 250 word (exactly) introduction. Read aloud and annotate introduction. Guide students to critique teacher's writing sample; teacher discusses choices made and process when writing. (IE: focus, tone, word choice, what was excluded). Conclude with students taking out their introductions (homework) and give them time to make revisions before they submit at end of class. (1 day)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------------|--|---|---|
| <p>Remixing the Writing Process: Over-coming writer's block and effective paragraphing</p> | | <p>Standards</p> <ol style="list-style-type: none"> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (RL9.4) | <ol style="list-style-type: none"> Teach mini-lesson on tone using common definition (provided in Padlet). Distribute tone worksheet and complete as a class or in small groups. Share and discuss findings and complete graphic organizer on board. Then students work individually or cooperatively to compose a narrative correctly using specified tone. (1 day) The next day, reinforce understanding of tone by having students practice writing sentences on the board and discussing/revis | <ol style="list-style-type: none"> Humorous Narrative. Good time to build in an open-notebook and application quiz thus far. |
| <p>Audience and tone</p> | | | | |

1. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. (W.9.3d)

4. 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.

(W.9-10.10)

ing them as a class. After about fifteen minutes of practice, direct students to write an original narrative using a humorous tone. (Teacher is encouraged to participate in this timed writing for ten minutes). Share and discuss whether samples are effective.

2. Student Narratives, Tone Worksheet

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------|---|--|---|
| Poetry: Diction, Structure, and Sound "Introduction to Poetry" by Billy Collins "Those Winter | 2 weeks | 1. Determine a theme or central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of | 1. Students will define given list of poetry terminology in preparation for poetry analysis: stanza, verse, imagery, diction, syntax, tone, alliteration, euphony, cacophony, repetition, internal rhyme, end rhyme, couplet, sight rhyme, onomatopoeia. | 1. Read and apply "how-to guidelines" from Collins poem to cold read poem 2, 4. Quiz on terminology. Students will read " The Secretary Chant " and identify examples of sound devices. |

Sundays" by
Robert Hayden

the text. (RL
9.1)

"Some People
Like Poetry" by
Wisława
Szymborska

"A Dream
Deferred" by
Langston Hughes

1. 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 (L.9.6)

1. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and

1. Diction: Read "**Those Winter Sundays**". Identify speaker and time (setting and when speaker is speaking). Identify emotions felt by speaker and "prove" with examples of diction. Discuss and connect to tone.

3, 4. Partners Analysis:
With a partner, read and annotate "**A Dream Deferred**" by Langston Hughes", ultimately explaining how title dictates structure, and how diction and syntax evolve with imagery.

tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone) (RL 9.4)

2. Students will read and annotate **"Introduction to Poetry"** silently first (guiding questions may be provided). Review initial findings on board (speaker, audience, topics, structure, organization). Teacher will then direct students to focus on "subject" of each stanza as they read aloud and annotate. Review/discuss the figurative methods Collins provides for reading poetry and "translate" into literal guidelines for reading poetry.

"The Bells" by
Edgar Allan Poe

1. Analyze how an author's
1. Structure: Read and annotate "Some People Like Poetry" (homework or in class) with specific attention given to
1. Comic Strip Project: In partners or teams of three, read

"The Secretary
Chant" by Marge
Piercy

"Jabberwocky"
by Lewis Carroll

choices concerning how to structure a text, order events within it (e.g., parallel plots) , and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.(RL 9.5)

1. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience (W 9.4).

structure of poem, focusing on how title dictates organization of ideas, diction and syntax within stanzas. Terms covered: stanza, verse, diction, syntax.

2, 4. Sound: Day One - For homework, have students read entire poem "The Bells". Review sound device definitions on board (alliteration, euphony, cacophony, internal rhyme, end rhyme, sight rhyme, onomatopoeia). Divide students into four teams (one per stanza). Teams will identify and highlight examples of sound devices in given stanza.

Day Two - Review group findings on board. Discuss effects of sound devices on tone of each stanza and changes over course of poem.

1. Writing: Students will write original poems employing literary devices studied in unit. Teacher will provide an object, or series of objects from which students will choose, as a subject. Students will also be given a list of common words that they cannot use in the poem (i.e., red, blue, dark, nice, cold, etc.), encouraging them to think beyond obvious descriptions. Students will be required to draft, edit/revise, and finalize the poem before submission/presentation to the class.

aloud and annotate "**Jabberwocky**". Illustrate poem in a comic strip (five to seven frames) to show the importance of sound in creating meaning. Visual representation should also identify examples of sound devices in poem. Brief written analysis of choices made.

1. Students will complete a one paragraph reflective written response describing what they learned about the importance of perspective in poetry as they wrote their original poems.

| Topic/ Selection | Sug- gested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|---|--|---|--|
| Introduction to Style: Special Focus on Syntax and Tone | 3 days | <p>1. Apply knowledge of language to understand how language functions in different contexts. (L9.3)</p> <p>1. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. (L9.2a)</p> <p>1. Use a colon to introduce a list or quotation. (L9.2b)</p> | <p>1. Teach mini-lesson on the four elements of style: structure, syntax, diction, and tone. Refer back to previous works from this unit for concrete examples. (Since students have not been exposed to syntax, it is necessary to teach the punctuation before proceeding with Essays)</p> <p>2, 3. Teach mini-lesson on syntax: colon, semicolon, dash. Have students practice with worksheets from Write Source: Skills Book. Use pages 19-21, 23.</p> <p>Students can work individually or in pairs. Review work as a class.</p> <p>(Note: When teaching this lesson please distinguish between the dash and the hyphen)</p> <p>2, 3. The next day have students come up to the board and practice using the colon, semicolon, and dash. For each “round” of responses give students the punctuation they must use and a theme for a topic. (ie: “Use the colon and write a sentence about relationships). At the end of each round review responses as a class—if any responses are incorrect, the class with help with revision. Repeat on third day and conclude with a brief open-notebook quiz.</p> | <p>1. Note-taking. Students identify examples from previous works and analyze how style affects interpretation.</p> <p>2, 3. Write Source worksheets</p> <p>2, 3. Student board responses. Open-Notebook Quiz.</p> |

| Selection | Timeline per topic | Aligned to NJCLS Standards | Activities | Assessments |
|-----------|--------------------|---|--|--|
| Style: | 5-6 days | <p>1. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made; how they are introduced and developed; and the connections that are drawn between them. (RI.9.3)</p> <p>1. Analyze how an author uses rhetoric to advance a point of view or purpose. (RI.9.6)</p> <p>2. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.9.4)</p> <p>2. Demonstrate understanding of word relationships and nuances in word meanings. (L.9.5b.)</p> <p>2. Adapt speech to a variety of contexts and tasks, demonstrating command of formal</p> | <p>1. Review definition of style. Read aloud and annotate as a class a mentor text article . Discuss content, and then turn to style. Students select direct evidence that shows the four elements of style in the text. Analyze how these elements of style affect interpretation. (Structure, Syntax, Diction, and Tone). Teacher models how to write an effective style analysis with help of the class. (This should take two days to complete; a sample response is included in padlet)</p> <p>2. Break students into small groups and select two essays for a style comparison. (Teacher or student choice as to which essays to use; however, this project is most effective when two markedly different essays are paired together.) Students work on identifying stylistic elements and writing a brief analysis of how it affects interpretation. Teacher assists groups each day as they work in class. Students organize findings onto poster and briefly share out a section of the project with the class.</p> | <p>1. Teacher Observation and Student Responses</p> <p>2. Style Analysis Visual Representation</p> <p>(Note: There is overlap with RL and RI standards here as essays are creative non-fiction. See additional objectives below)</p> <p>2. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (RL.9.4)</p> <p>2. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots) , and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.(RL.9.5)</p> |

English when indicated or appropriate. (SL9.6)

| Topic/ Selection | Sug- gested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|---|--|---|---|
| The Three Appeals: Ethos, Pathos, Logos | 6-7 days | <ol style="list-style-type: none"> 1. Analyze how an author uses rhetoric to advance a point of view or purpose. (RI9.6) 1. Demonstrate understanding of word relationships and nuances in word meanings. (L.9.5b) 2. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. (W9.6) | <ol style="list-style-type: none"> 1. Teach mini-lesson on ethos, pathos, and logos. Show interactive PowerPoint. (**Sub lesson on fallacies to show additional persuasive strategies as well as its impact on ethos??) Model an analysis of several advertisements with the help of the class. Focus on three appeals, visual elements, and style. Evaluate effect on different audiences. <ol style="list-style-type: none"> 1. Next day the teacher sets up three stations for advertisement analysis: Pre-Madison Ave; Madison Ave's Golden Age; Present Day. One station should be centered on an audio/visual component and include commercials— Present Day Adverts would probably be the logical fit here with the most readily available resources. (Note: Also links | <ol style="list-style-type: none"> 1. Class advertisement analysis and note-taking. Design homework that reinforces and applies skill. 1. Station Questions |

to 1 & 3)

In each station students answer focus questions to guide their analysis and choose from a multitude of sources— but must complete two analyses' per station. (Note: This should take 2-3 days for students to complete rotations; approx 20 minutes per station.) Share findings as a class and recap what we've learned.

- | | | |
|--|---|---|
| <p>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. (L9.3)</p> | <p>3. Students select a product or celebrity in need of an image makeover or “rebranding.” Students complete a proposal arguing their choice and supported with specific reasons and subject to teacher approval. Once approved they can create an advertisement, commercial, PSA, mock interview, etc. Present to the class. (Note: Allow some time in/across classes, and for independent work at home before presentation). Build in some 5-7 minute mini-lessons on effective speaking during workshop days. Rubric and requirements included, with peer review of presentations.</p> | <p>3. Summative Assessment: “Rebranding Project” and presentation</p> |
| <p>3. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) when speaking. (SL9.2)</p> | | |
| <p>3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence. (SL9.3)</p> | | |

Suggested Modifications for Special Education, ELL and Gifted Students

Teachers may choose to expand the amount of time devoted to the annotation by modeling and focusing on one to two annotations per day (i.e., Day 1: Questions – unfamiliar words and confusing passages; Day 2: Key Points – Identifying important information; etc.). Teacher may also choose to provide a “Legend of Annotation Symbols” to provide students with a Toolbox to use during annotation. For poem analysis, teacher may provide students with graphic organizer to aid in analysis of poem and organization of their findings. For Style Analysis lessons, teacher may modify lesson by providing students with a set list of analysis-based questions to use as a guide for each text. Finally, rebranding project may be completed in groups.

Suggested Technological Innovations/Use

The use of the SmartBoard and Chromebooks during the culminating task is highly encouraged to assist with station research. Additionally, teachers may use apps and software to provide a variety of formats for students to choose from when submitting different elements/steps of the writing process (i.e., Inspiration software, etc.).

Cross Curricular/21st Century Connections

9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills. 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.

9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.

9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.

Unit 2: Drama The Tangled Webs We Weave

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **1st Marking Period**
Length: **4-5 Weeks**
Status: **Not Published**

Summary of the Unit

In this unit students will read two social dramas: August Wilson’s *Fences* and either Henrik Ibsen’s *A Doll’s House* or “*Master Harold*”...and the *Boys* by Athol Fugard. Ibsen’s play is considered a landmark and its publication in 1879 marks the beginning of Modern Drama; in Fugard’s play modernism is fully realized. All the plays share similar qualities including but not limited to: gender/race expectations/roles, themes of exile, realistic dialogue, flawed protagonists, settings as character, etc. During this unit students will continue to develop their close reading skills, composing text-rooted responses, and evaluating playwright’s style. In addition, special attention will be paid to developing presentation skills; quote analysis; evaluating the impact of word choice in various translations of Ibsen’s text; and comparing/contrasting how the variations in staging/performance in film affects interpretation.

Enduring Understandings

We will continue developing and building on our close reading skills and writing effective text-rooted responses. Quote analysis is an essential part of this unit and the work we do will foreground the level of analysis needed for writing about novels in Unit 3. Students will also be exposed to academic vocabulary in context and will be required to learn and use these words in their writing/class discussions.

Essential Questions

What is the difference between summary and analysis—how can I write an effective quote analysis? How do the different forms of characterization impact the reader; how can authors use characterization to comment on social issues? What sets drama apart from other works of fiction? How is race/gender portrayed in each play; how have concepts of race/gender changed over time? How does staging/performance impact an audience’s interpretation?

Summative Assessment and/or Summative Criteria

Summative Assessment and/ or Summative Criteria to demonstrate mastery of the Unit.

The Summative Assessments for this unit reflect the emphasis on style and the three rhetorical appeals (ethos/pathos/logos).

1. Fences Character POV Eulogy: After reading the play, students write a eulogy for Troy from any character's perspective in the play—even the deceased. Eulogies should be between 300-400 words in length and will be orally presented to the class (possibly during a mock-funeral). One requirement is that the eulogy captures the unique voice of the character. In addition, students must follow the guidelines for writing a eulogy and include one properly cited quote. Students will be assessed on their presentation skills and on their written work. Rubrics and requirements included.

1. Text to Film Critique: After watching the filmic adaptations of A Doll's House/Master Harold students will compose a 300-350 word critique of the film's staging, performances, and overall representation of the written play. Students will utilize a star rubric and assign a grade, supporting their choices in a separate 100 word rationale.

3) Mini Synthesis Essay: Students write an argument driven synthesis essay utilizing the two plays, and an outside source on the topic of their choice. Papers should be 2-3 pages in MLA format. Rubric and sample questions provided.

Resources

Resources:

Master Harold: <http://www.overcomingapartheid.msu.edu/listeducationalactivities.php> (Apartheid sources)

Doll's House: <http://ibsen.nb.no/id/11111794.0> (Alternate German ending, history, reviews)

Drama:

Fences by August Wilson (required)

A Doll's House by Henrik Ibsen (teacher choice)

“Master Harold’...and the Boys” by Athol Fugard (teacher choice)

Poetry:

“Mending Wall” by Robert Frost <http://www.poets.org/poetsorg/poem/mending-wall>

Student selected lyrics (subject to teacher approval) for literary analysis and connection to a specific scene, theme, character, etc.

Nonfiction:

Fences: “The Ways We Lie” by Stephanie Ericsson (The Bedford Reader 10th Edition, Pages 408-17) “The Meanings of a Word” by Gloria Naylor (The Bedford Reader 10th Edition, Pages 488-93) Excerpt from Psychology Textbook

Doll’s House/Master Harold

“The Myth of Doomed Kids” by Bella DePaulo (The Bedford Reader 10th Edition, Pages 350-7)

Fiction:

Doll’s House/Master Harold:

“Girl” by Jamaica Kincaid (The Bedford Reader 10th Edition, Pages 367-71)

Art/Media:

“How Come You Ain’t Never Liked Me” Staging Comparison Act 1.3

<http://www.youtube.com/watch?v=jE2dDmMGfa4>

Fences Trailer (Spoilers) <http://www.youtube.com/watch?v=WFAZITlx0sw>

Phineas P. Gage http://www.youtube.com/watch?v=kR7_oMSUBFE

“The Two Paths” (illustrated image depicting binary gender expectations for women)

Unit Plan

| Topic/ Selection | Suggested General Objectives Timeline Aligned to per topic NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|---|--|--|---|
| Introduction to <u>Fences</u>: “Mending Wall” by Robert Frost | 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL9.1) | 1. Read aloud and annotate Robert Frost’s poem “ Mending Wall. ” http://www.poets.org/poetsorg/poem/mending-wall Analyze poem together as a class using direct evidence from the poem in support. | 1, 2. Homework Assignment: Choose one of the following quotes and write a 250- 300 word composition analyzing/critiquing its meaning: |

1. Analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place and informal tone). (RL9.4)

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 9 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively

1. Draw a rectangle or square on the board symbolizing a plot of land. Ask students to imagine that this is their property—what should be “walled in” and “walled out?” Give students time to brainstorm individually or with partners. Share out responses on the board. Ask students to elaborate on their choices and determine as a class which are most important.
2. At least three annotations with analysis.
 1. Student Brainstorms/Responses

- “In every conceivable manner, the family is link to our past, bridge to our future.” – Alex Haley

- “A family can develop only with a loving woman as its center.” –Karl Wilhelm Friedrich Schlegel

(Source: Brainy Quotes)

y. (SL9.1)

2. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W9.4)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------------|---|---|--|
| <u>Fences</u> by August Wilson Act One | 6-8 days | 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL9.1) | 1. Mini-Lesson on Pre-Civil Rights Era (make a specific connection to Pittsburgh where the story takes place) • Students volunteer for roles and read aloud: Setting, The Play, and Act 1.1. Annotate and discuss Troy’s discrimination at work. Discuss characterization; dialect and dialogue; style, etc. (Note: Assign a narrator position to read stage action for an additional role. This will likely take two days) | 1. Students mark and analyze at least 5 annotations on the text. (Making copies of this specific scene are recommended; however, students can make annotations in the plays using Post-it notes. If multiple classes use the books, pair students with a “buddy” across classes to enhance the experience) 1. Student Annotations/Responses |
| Excerpt from <u>Psychology Textbook</u> | | 1. Apply knowledge of language to comprehend more fully when reading or listening. (L9.3) 1. Initiate and participate effectively in a range of collaborative discussions (one-on- | 1. Students read aloud and annotate excerpt from Psychology Textbook about Phineas Gage. Show brief | |

one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively. (SL9.1)

2. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL9.3)

2. 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-

PowerPoint on lobes of the brain and set purpose for Gabriel's introduction. Watch and discuss video clip "**Phineas P. Gage**" (clip is 16 minutes)

- While reading aloud **Act 1.2** have students make specific connections back to excerpt and PowerPoint about how Gabriel's brain injury affected his identity/mental condition. (1-2 days)

reasoned exchange
of ideas. (SL9.1a)

3. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s *Landscape with the Fall of Icarus*). (RL9.7)

1. Draw evidence from literary or informational texts to support analysis, reflection, and research. (W9-10.9)

1. Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (RL9.5)

4. By the end of grade 9, read and comprehend literacy nonfiction in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range. (RI.9-10.10)

1. Students read aloud and annotate **Act 1.3**. Discuss impact of Cory’s statement: “How come you ain’t ever liked me? (Wilson 37). Show two different video clips of same scene: James Earl Jones and Denzel Washington. Evaluate how staging shaped/affected interpretation. Which staging do you prefer and why, how does it compare with your initial interpretation? (1 day)

1. Teach mini-lesson on nature vs. nurture debate using **excerpt from Psychology Textbook**. Students read aloud and annotate **Act 1.4**. Knowing Troy’s childhood and young adult experiences have students analyze how Troy has been shaped by nature and nurture, using specific quotes in support. Record findings in graphic organizer. (2 days)

1. Student Responses. Homework: Consider visual image “The Two Paths” and Troy’s assertion that Rose has “been mothering that boy too much. Worried about if people like him” (Wilson 39). Write a literature response commenting on gender expectations in both texts and in real life. Approx. 300 words

2. Student Annotations, Graphic Organizer

Benchmark Act One—
Teacher created quiz/test: Quote identification and short answer questions. Questions should focus on style and content and should apply skills from previous unit 1 day)

**Topic/
Selection**

**Suggested General Objectives
Timeline per Aligned to NJSLs**

**Suggested Instructional
Activities**

**Suggested
Benchmarks/**

| | topic | Standards | Assessments |
|----------------------|-----------------|--|--|
| <u>Fences</u> | 5-7 days | <p>1. Draw evidence from literary or informational texts to support analysis, reflection, and research. (W9.9a)</p> | <p>1. Quote Analysis Drafts and Finished Products.</p> |
| by August Wilson | | <p>1. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL9.3)</p> | <p>1,2. Student Annotations</p> <p>Homework Assignment: Write a literature response in a minimum of 300 words to the following quote: "Okay Troy...but you a womanless man" (Wilson 79).</p> |
| Act Two | | <p>2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (RL9.2)</p> | |
| | | <p>3. Teach mini-lesson on quote analysis strategies. Students read aloud and annotate Act 2.1. Analyze</p> | <p>• The next day break students into small groups and have them select (or you can provide) significant quotes from this scene. Students draft an analysis cooperatively as teacher circulates and assists. When drafts are approved by teacher, students transfer quote and its accompanying analysis on chart paper. Hang them around the room and share findings as a class. (2 days)</p> <p>1, 2. Students read aloud and annotate Act 2.2 and 2.3. Analyze and discuss plot development. Teach mini-lesson on motif and show PowerPoint. Turn back to Gabriel's prior appearances ("The Judgment" motif). Have students analyze the use of motif in light of recent plot developments, using direct evidence from the text in support. (1 day)</p> |

and discuss plot development. Model analysis of quotes from Act 1 (where Bono brings up Alberta to Troy) and explain show how the quote takes on new meaning as foreshadowing . Write an analysis on the board as a class.

3. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL9.1)

1. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. (W9.7)
2. Determine a theme or central idea of a text and analyze in detail its development over

2.4. Discuss what options are available for Cory once he leaves home in circa 1958 Pittsburgh.

Distribute Web Quest. Students answer the following questions using evidence from the play and a minimum of three internet sources: What opportunities were available for a high-school educated black male in the late 1950s? Locally and nationally? What should Cory do in order to survive and thrive? (2 days)

4. Students read aloud, annotate, and discuss **Act 2.5.**

The next day, give students 10-15 minutes to write a mini-reflection on how Troy's soul will be judged (eg: "The Judgment" motif) using 2-3 specific examples from the text. When time is up have students participate in a teacher guided human continuum

1. Web Quest responses (student choice)

1. Student annotations. Written mini-reflection. Human continuum activity.

the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (RL9.2)

4. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

4. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

5. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (W.9.3)

5. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (W.9.3E)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

5. Teach mini-lesson on how to write a eulogy (provided in Padlet). Distribute requirements and review directions with students. Students sign-up for the character of their choice—Rose, Cory, Bono, Lyons, Gabriel, Raynell, and even Troy). Then pair students with opposing characters to help draft, peer review, and revision eulogies using the appropriate voice for that character. Students also practice performing with their partner. Teacher sets a date for presentation and hosts a mock-funeral for Troy.

5. Benchmark Act 2: Write and perform a 300- 400 word eulogy from the perspective of a specific character. Incorporate at least two quotes from the play into your eulogy.

(W.9.5)

5. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL9.6)

5. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations. (L9.1b)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|---|--|---|--|
| Teacher's Choice: <u>"Master Harold'... and the Boys</u> | 2 weeks | 1. 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. (W.9.2) | | |
| by Athol Fugard | | 1. Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL.9.3) | | |
| Or | | 2. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL9.1) | | |
| <u>A Doll's House</u> | | | | |
| by Henrik Ibsen | | 1. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, | | |

including how it emerges and is shaped and refined by specific details. (RL9.2)

1. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. (W9.6)
2. Analyze a particular point of view reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (RL9.6)
3. Students read aloud and annotate the entire play. Select important quotes from different sections in the play and have students respond in a mini-paper approximately 300-400 words. Create quote identification and analysis quizzes to support/monitor comprehension.
 1. Before and after reading the selected play have students analyze the title using a graphic organizer.
 2. Trace and analyze the use of symbols, allusions, and motifs in a class maintained BlendSpace or GoogleDocs.
 3. Web Quest: Using the play and at least three internet/database sources students will compare the

portrayals of race
(Fences/Master Harold) or gender
(Fences/Doll's House) in the plays.
How do these representations reflect (or not) American society in the past and today?

4. Mini-Papers approx 300- 400 words.
Teacher created quizzes.

1. Graphic Organizer
2. Class BlendSpace
3. Web Quest responses and integration of sources.

5. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (RL9.7)

1. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.9.4)
2. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L9.5)
3. Apply knowledge of language to understand how

1. Text to Film Critique: Teach mini-lesson on how to write a film critique with the review of your choice. Analyze style and content. Show Fences trailer discuss use of staging and performances from clip. Distribute requirements and graphic organizers to support in gathering evidence while viewing the film. Stop/play back important scenes so students may take notes for their critique.
2. Doll's House only: After or while reading the play, select 2-3 different translations of Ibsen's play and have students compare/contrast tone and diction during important scenes. (eg: Torvald reads Krogstad's letter). Break students into groups pairing them with different sections of both the studied and alternate

language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. (L9.3)

4. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (W.9.1)

7. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). (RL9.4)

8. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. (RI.9.6)

1. 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. (W.9.2)

translation. Students use chart paper and record at least two differences between studied text and alternate translation. Then compose an analysis of how differences in tone/diction impact reader interpretation and evaluate which version they prefer. Share out with class.

3. Doll's House only: Compare/Contrast original and German endings and analyze how the difference affects interpretation using specific examples from the text in support.
4. Text to Film Critique approximately 300-350 words with accompanying 100 word rationale.
5. Translation analysis: visual representation.
6. Mini-reflection approximately 200 words incorporating direct evidence from the text.

8: Master Harold only: After or while reading the play, distribute political cartoons to students (in padlet) and have them select one to pair with a specific quote from the play. Compose a mini-analysis on chart paper and share out with class.

9. Mini-Synthesis Essay: Students complete a proposal (in padlet) arguing for their choice of topic that connects the selected play with Fences. Once teacher approves topic, students begin researching an outside source to support their thesis. Build time in for multiple drafts, peer-review, and support

1. Political cartoon and text connection analysis: Visual representation

1. Proposal. Various rough drafts. Peer-review responses. Final draft.

2. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (W.9.1)

9. 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. (W.9.5)

9. Draw evidence from literary or informational texts to support analysis, reflection, and research. (W.9.9)

Suggested Modifications for Special Education, ELL and Gifted Students

For poem analysis, teacher may provide students with graphic organizer to aid in analysis of poem and organization of their findings. For text annotations, teacher may review and/or provide students again with “Legend of Annotation Symbols” from first unit.

Suggested Technological Innovations/Use

The use of Chromebooks for Web Quests and creation/maintenance of class BlendSpace is necessary. In addition to track changes and revisions on Mini-Synthesis papers. Additionally, teachers may use apps and software to provide a variety of formats for students to choose from when submitting different elements/steps of the writing process (i.e., Inspiration software, etc.).

Cross Curricular/21st Century Connections

9.1.8.B. Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-

cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.

9.1.8.C. 2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.

9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures.

Unit 3: The Contemporary Novel- A look at the human experience

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **2nd Marking Period**
Length: **4-6 Weeks**
Status: **Not Published**

Summary of the Unit

This unit focuses on the study of humanity as presented in contemporary literature: the effort to understand it and the struggle to retain it in the face of adversity. Particular attention will be paid to the effects of adversity on the psychology of the human mind, the place for morality in the development of the individual conscious, and the question of spirituality versus religion. The author's use of perspective and its effects on the reader will be closely studied (point of view, narrative style, description, etc.). Students will conduct studies of direct and indirect characterization to develop further understanding of use of perspective presented in the novel. Finally, the unit will culminate in the completion of a literary research paper that will also employ research into various other subject areas (Psychology, Religion, and History). Instruction will include the development of the research paper as a process with a strong concentration on the utilization of technology for all facets of the project (research, drafting, conferencing, and submission).

Enduring Understandings

Adversity affects everyone differently. Morality is influenced and dictated by a society as well as an individual. Spirituality and religion are often referred to synonymously, sharing common elements and often interwoven with the concept of morality. An author can influence the reader's opinion through the use of narrative strategy/perspective.

Essential Questions

How does adversity affect our psychology? How does morality exist as both a society's collective set of values as well as an individual's personal set of values? How are spirituality and religion interwoven, yet able to exist separately? How does perspective affect our understanding of others and of our world?

Summative Assessment and/or Summative Criteria

Summative Assessment and/ or Summative Criteria to demonstrate mastery of the Unit.

The Summative Assessment for this unit will consist of a research-based project culminating in a literary research paper. Students will choose one of the following topics to research:

A) Psychological Evaluation: Students will choose a character from the novel studied and conduct research into psychological conditions to determine a diagnosis for the chosen character. The research paper will consist of three parts: a description of the condition, the diagnosis (including literary analysis providing textual evidence to prove the character does display symptoms of this condition), and possible treatments (treatments as dictated in the research and with textual evidence to prove that the treatment would be effective in consideration of the character's situation, personality, etc.).

B) Religious Identification: Students will choose a character from the novel studied and conduct research into the character's religious affiliation as presented by the author. The research paper will consist of two parts: a description of the religion (its principles and basic, brief history) and a discussion of how the character's actions and choices are influenced by his/her religion.

C) Historical Connections: Students will choose a character from the novel studied and conduct research into the time period of the novel, particularly of political perspectives of that time period. The research paper then will require students to analyze the characterization of their chosen character to determine how that character's ideas fit the time period, specifically political sentiments in existence then. The overall purpose of the paper is to explain how the character is or is not a good representation of the time period.

- The final product will consist of a three to four page research paper, typed and formatted in MLA style with an accompanying Works Cited page. Sources of information will include three to five pieces of research consisting of both digital and print sources.

Resources

Choice of Fiction:

Secret Life of Bees by Sue Monk Kidd (840L) Kindred by Octavia Butler (580L)

A Midnight Clear by William Wharton (1080L)

Short Stories:

"The Most Dangerous Game" by Richard Connell (required) "The Scarlet Ibis" by James Hurst

"The Lottery" by Shirley Jackson

"A Jury of Her Peers" by Susan Glaspell

Poetry:

For A Midnight Clear: "Dulce et Decorum Est" by Wilfred Owen; "The Man He Killed" by Thomas Hardy
For Secret Life of Bees: "Integration Parade" by Sue Monk Kidd; "I Am a Black Woman" by Mari Evans
For Kindred: "She's Free" by Frances E. W. Harper; "Still I Rise" by Maya Angelou

Nonfiction:

For Kindred: "Ain't I a Woman" by Sojourner Truth; "What to the Slave is the Fourth of July" by Frederick Douglass
"Morality Without Religion" by Marc Houser and Peter Singer

"Hate Crimes" from *Criminal Law & Identity Politics* by James B. Jacobs and Kimberly Potter

Art/Media:

Songs (lyrics and performance videos):

For Kindred: "Strange Fruit" by Abel Meeropol, performed by Billie Holiday
<http://www.youtube.com/watch?v=Web007rzSOI>

For A Midnight Clear: "Give Peace a Chance" written and performed by John Lennon
<http://www.youtube.com/watch?v=0yU0JuE1jTk>

For Secret Life of Bees: "The Times They Are A Changin'" written and performed by Bob Dylan
http://www.youtube.com/watch?v=e7qQ6_RV4VQ Teacher-selected photographs and student-selected OR student-created photographs for Perspective Project.

Unit Plan

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|--------------------------------|------------------------------|--|---|--|
| <i>What does it mean to be</i> | 1 week | 1. Analyze how complex | 1,2. Read and annotate " The Most Dangerous Game " | 1,2. Timed Response Writing: Do the ends |

"Human": The Author's Perspective

"The Most Dangerous Game" by Richard Connell

"The Scarlet Ibis" by James Hurst

"The Lottery" by Shirley Jackson

"A Jury of Her Peers" by Susan Glaspell

characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme (RL 9.3)

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text (RL 9.1)

1. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of

focusing on direct and indirect characterization. Students will then create a chart for each Rainsford and General Zaroff with two columns: in the first, identify traits of the character that they believe portray humanity; in the second, traits that they believe portray a lack of humanity.

Discuss: Do the characters change from beginning to end? Does this change affect the "humanity" of each character? Do Rainsford's actions at the end of the story affect your opinion of his "humanity"? Is it justified? How does the author purposely direct your opinion of each character?

1,2. Compare/Contrast: Students will read two of the three short stories ("**The Scarlet Ibis**", "**The Lottery**", "**A Jury of Her Peers**") and identify common themes (eg: murder, death, etc.). Students will then compare/contrast how the authors' depiction of each situation affects the reader's opinions of the characters.

3. Novel Introduction and Ongoing Thematic Study: Read the first few chapters of the selected novel and identify what themes are raised. Discuss how those themes raise the question of humanity and what it means to be human. Assign a poster board to each theme and post in class. During readings,

justify the means? Using examples from the stories read in this unit thus far, determine whether or not the concept of "right and wrong" is conditional.

3. Visual Representation: In groups, choose one of the themes in the novel studied throughout the unit and illustrate the "universality" of the theme. The image may be a scene from the book, an abstract or symbolic representation of the theme, etc., but it must depict how the theme represents the universal human experience. Employ quotes from the text added to Ongoing Thematic Study as evidence.

the text. (RL 9.2) identify examples of that theme in the text and its "universality" to humanity as a whole. At the end of the unit, revisit the themes and the examples identified throughout.

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------|---|--|---|
| <p><i>What does it mean to be "Human": The Individual's Perspective</i></p> | 3-5 days | <p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL 9.1)</p> | <p>1,2. Point-of-View Analysis: Students will identify the point-of-view presented in the text and analyze its effects on the reader's understanding of the events in the story. Specifically, discussion should question plausibility of events in connection to trustworthiness of the narrator with specific textual evidence as support.</p> | <p>1,2. Discussion responses and note-taking.</p> |
| <p>"Hate Crimes" by James B. Jacobs and Kimberly Potter</p> | | <p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI.9.8)</p> | <p>1. Labels Activity: Present students with a series of situations and have them decide which are examples of "Hate Crimes" (this may be done as a Group Activity – having groups label each and then share/discuss responses – or as a Debate Activity). Discuss responses and definitions of "hate crime". Make connections to students relevant by connecting to HIB laws.</p> <p>1,2. Drawing Connections: Read aloud and annotate "Hate Crimes". Have students identify key quotes</p> | |

and place each on a poster. Hang posters. Have students circulate around the room, listing examples from the text in support of the claims atop each poster. Discuss connections. Respond to following: To what extent is prejudice and discrimination a matter of perspective? What examples of each are evident in the text? How is race a major theme in the text? How do the different perspectives presented affect our understanding of the themes, characters, situations in the text?

3. 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. (SL9.5)
3. Perspective Project: Students will create a digital project examining how the use of perspective can influence opinion. Students will read and annotate **“The Visual Expression of Opinion— Photography”**. Then, teacher will model project with teacher-chosen photographs to discuss. Students will create one of the following projects:
3. Perspective Project

A) Find five to seven photographs in the media that influence our perception. Explain your reasoning in writing for each. B) Photograph one object five different ways, each time changing the focus, lighting, angle, etc., OR editing each photograph with digital software to purposefully influence perception. Explain what you did in each photo and what the outcome is in each. C) Find five to seven current political cartoons and explain persuasive techniques used to influence opinion. Write a two to three paragraph conclusion for the project. Projects may be done individually or with a partner.

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------|---|--|---|
| <i>The Human Experience: Adversity and Psychology</i> | 5-7 days | 1. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L9.5) | 1,2. Students will read aloud and annotate selected poems and identify common elements (i.e., theme, speaker, purpose). Students will then draw connections between poems and characters in the text, specifically choosing one character which they feel could act as the speaker of the poem based on the characterization presented. Review/Discuss student findings. | 1,2,3. <u>Character Bio-Map</u> : (Assignment may be completed individually or in pairs) Students will create a sketch of their chosen character fulfilling the physical traits described as closely as possible. Students will then choose five of the following items to represent on the poster: Thoughts (Brain), Views/Sight (Eyes), Words (Mouth or Ears - saying or hearing), Emotions (Heart), Past (Back - bearing), Present (Hands - holding), Future/Direction (Feet). At each chosen spot, students will include a quote from either the text or one of the poems that represents the character and include a symbol (i.e., Mother Wilkins is seeing the beauty of the world and the ugliness of the war - include a quote and a symbol such as a flower wrapped around a gun). |
| POETRY: | | | | |
| For <u>A Midnight Clear</u> : | | 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL9.1) | 2,3. Class discussion: What is dehumanization? How do the poems capture the dehumanization of the characters' situations? How do they attempt to establish humanity in the face of adversity/dehumanizing experiences? Specifically, which characters could claim the poems as their own "voices"? What long-term effects do you think these experiences could have on the psychology of the characters? Which characters are demonstrating psychological side effects of these experiences? | Symbols should be more abstract/figurative than literal. |
| "Dulce et Decorum Est" by Wilfred Owen | | | | |
| "The Man He Killed" by Thomas Hardy | | | | |
| For <u>Secret Life of Bees</u> : | | 1. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL.9.3) | | |
| "Integration Parade" by Sue Monk Kidd | | | | |
| "I Am a Black Woman" by Mari Evans | | | | |
| For <u>Kindred</u> : "She's Free" by Frances E. W. Harper | | | | |
| "Still I Rise" by Maya Angelou | | | | |
| SONGS: | | | | 4,5. Creative Writing: Anthem Students will write an "anthem" for this time period OR for |
| For <u>Kindred</u> : "Strange Fruit" | | 1. Analyze the representation of a subject or a key scene in | 1. Discussion: Define and discuss the word "anthem". | |

by Abel Meeropol,
performed by
Billie Holiday

For A Midnight
Clear: "Give
Peace a Chance"
written and
performed by
John Lennon

For Secret Life
of Bees: "The
Times They Are
A Changin'"
written and
performed by
Bob Dylan

two different
artistic
mediums,
including what
is emphasized
or absent in
each
treatment,
(RL9.7)

1. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.
(L9.4)
2. Song Analysis:
Read aloud and annotate the lyrics to the song corresponding to the chosen novel. Then, listen to and watch the video, paying attention to the mood created by the music (how it enhances the sentiments, contrasts, etc.). How do the lyrics capture the sentiment of the time period? How

How is the song an appropriate anthem for the novel? for a specific character?

his/her life, capturing the major themes and sentiments in either.

5. Discussion responses

do they
connect to the
sentiments of
the characters?

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------|---|---|---|
| <p><i>Morality and Spirituality: Symbol and Allegory in Character Development</i></p> <p>“Morality Without Religion” by Marc Houser and Peter Singer</p> | 3-4 days | <p>1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL 9.1)</p> <p>2. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text (RL9.1).</p> <p>1. Write arguments</p> | <p>1,2. Discussion: Define "morality" and "spirituality". Discuss individual terms, as well as connections.</p> <p>Can one exist without the other? How so? Define religion. Is it the same as spirituality? Can religion exist without morality?</p> <p>1,2. On board, create three columns, one for each term (morality, spirituality, religion). Have students approach the board and list examples of each in the text. Students will find that some examples fit under more than one category. Discuss those examples and student reasoning.</p> <p>1,2,3. Present students with the three questions in “Morality Without Religion” to answer before reading the article and determine which is “obligatory”, which “permissible”, and which “forbidden”. Discuss responses and connect to morality. Then, read aloud and annotate the editorial, identifying author’s main arguments and his defense of each. Discuss editorial and, if necessary, edit earlier definitions of “morality”,</p> | <p>1,2. Symbol Analysis Discussion: Students will identify religious symbolism in the text. Discuss difference between allegory and symbol and label each example as either. Discuss how religious symbolism and allegory enhances the ideas of morality and spirituality in the text. How do these symbols and allegories enhance the perspective of the characters presented by the author? In other words, how does this indirect characterization add depth to our understanding of the character?</p> <p>2,3. Persuasive Writing: Students will respond persuasively to the following prompt, citing specific textual evidence: Is this a religious novel, a spiritual novel, or a novel about morality?</p> <p>Explain with consideration to the class discussions and the readings completed. Refer to both in the written response as well.</p> |

to support “religion”, and “spirituality.”
 claims in
 an analysis
 of
 substantive
 topics or
 texts, using
 valid
 reasoning
 and
 relevant
 and
 sufficient
 evidence
 (W.9.1)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJCLS Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|-----------------------------|--|--|--|---|
| <i>Research Paper</i> | 3 to 4 weeks (integrated into ongoing unit) | 1. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and | 1,2. Research: Teacher will model use of online databases for student use (i.e., EbscoHost, FactsonFile, Boolean searches, Library Online Catalog) either in Library or on SmartBoard in classroom. Students may follow along on Computers or Chromebooks. Students will create Google folders to share with teacher to allow for electronic submission of work. Students will have 2-3 days to conduct research and will be required to find five sources (at least one must be a print source and one must be from a database). 2,3. Research Preparation/Note-Taking: On board, list key points to consider when note-taking and selecting quotes (i.e., length, effectiveness of expression, important fact, etc.). Class will then read and highlight one piece of research provided by teacher as an example, following key | <u>1, 2. Topic Submission:</u> Students will submit "topic proposal" to teacher, including chosen topic, focus character, and at least one source of information found. Proposal should include brief (paragraph) explanation of key points student will employ in the research paper. 2,3. Notes: Students will read through found sources and highlight/note-take; submit sources to teacher (minimum two sources completed of the five required) 3,4. Planning: Submit "outline" for scoring; may be submitted in chosen format: Formal Outline, Visual Outline (graphic organizer), Digital Outline (i.e., Inspiration software), etc. |

following a standard format for citation (W.9.8). points identified. Teacher may choose to conduct this lesson electronically employing Chromebooks in class and using highlighting and "Comments" tools in Google Word

1. Draw evidence from literary or informational texts to support analysis, reflection, and research (W.9.9)
3,4. Planning: Students will draft a thesis statement and key arguments of research paper while employing research as evidence. Teacher will present variety of formats for developing a working outline to encourage students to identify tools that work best personally

2. Quote Integration Workshop:
 1. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically (W.9.6)
Students will list prior knowledge of quote selection, usage, and integration. Review student knowledge on board, editing and adding/deleting publish, and "tips" as needed

1. 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
 (W.9.5).

- | | | |
|--|---|--|
| <p>1. Demonstrate command of the conventions of standard English grammar and usage when writing/speaking (L9.1).</p> | <p>2,3,4,5,6. Drafting and Conferencing: Students will begin working on rough draft in class on Chromebooks. Teacher may "virtually conference" with students using Google Platform and shared documents to conference with students digitally as they work on drafts</p> | <p>3,4,5,6. Rough Draft: Students will submit second rough draft to teacher, demonstrating evidence of revisions and edits based on Conferencing and Peer Revision activities.</p> |
| <p>1. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing (L9.2)</p> | <p>3,4,5,6. <u>Peer Revision</u>: Students will switch papers OR share digital file of initial rough draft with classmates for Peer Revision. Students will have access to peer revision checklist or rubric as a guiding tool during activity.</p> | <p>3,4,5,6. Final Copy: Students will submit finalized three to four page research paper including complete Works Cited page. Rubric will be employed for scoring</p> |

Suggested Modifications for Special Education, ELL and Gifted Students

Teacher may choose to employ only one poem for use in class and on Character Bio-Map posters as a modification for Core. Also, teacher may offer a range of required items for the posters (i.e., 3 to 5). For research paper, teacher may choose to provide students with a range of required sources (i.e., 3 to 5). Teacher may also provide one source required for the paper and model how that source was found, then having students conduct research to find the rest.

Suggested Technological Innovations/Use

The use of Google and Chromebooks during the Research Paper is highly encouraged to assist with work submission, conferencing, etc. Additionally, teachers may use apps and software to provide a variety of formats for students to choose from when submitting different elements/steps of the writing process (i.e., Inspiration software, etc.).

Cross Curricular/21st Century Connections

9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills. 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.

9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.

9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures. 9.1.8.E.4: There are ethical and unethical uses of communication and media

9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Unit 4 Alternate for Core, ICS, ESL

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **2nd Marking Period**
Length: **6 Weeks**
Status: **Not Published**

Summary of the Unit

This particular unit focuses on the Bard himself; however, taking a different look and approach to his writing. By reading the graphic novel version of *The Taming of the Shrew*, students will gain a different appreciation and value of Shakespeare's writing. In addition to a different format of Shakespeare, students will read the modern graphic novel, *Kill Shakespeare*, that incorporates various elements of the Shakespearian universe into one action packed story. Students will be asked to identify and analyze motifs, themes and symbols present in the graphic novels, as well as engage in several group presentations including a debate using various primary sources, an iMovie trailer, and analytical and creative writing tasks. Additionally, a focus on reading comprehension will be continuous throughout the unit

Enduring Understandings

Students understand Shakespeare's influence on language and classical and popular culture.

Students will be able to identify the influence Shakespeare has had on modern culture, as well as the influence that modern culture has on how Shakespeare is interpreted

Essential Questions

- How has Shakespeare's work influenced our time?
- How does drama lend itself to the interpretation of directors and performers?
- In what ways are Shakespeare's themes universal?

Summative Assessment and/or Summative Criteria

Sexism Debate:

Students will be split into two separate teams; teacher should try to make these as even as possible. The teams will be assigned to argue whether the play is sexist or not. Students are to use at least two of the quotes from the critics that were provided to them and find at least five quotations from the story that support their argument. Additionally, students should come up with counter arguments, and points for their debate. Additionally, students should find at least one outside source to help their argument. A written argument must be handed in from the team as well at the start of the debate. Students will have one week in class to prepare,

and be given an entire class period to debate. Teacher can use their own discretion to allow for extended time.

Kill Shakespeare Movie Trailer:

Working in groups of two to five, students will create a movie trailer that is at least three minutes in length that highlights all major events of the graphic novels. Students should make the trailer as enticing as possible for viewers, and include at least four pieces of dialogue from the play. The trailer should include graphics, acting and music. Students may use iMovie or Windows Movie Maker.

Character Diary

While reading *Kill Shakespeare*, students will keep a running diary from the perspective of one character, that details the events of the story. Each diary entry should be at least fifty words, and be written in first person. The final diary when completed, should be at least twenty-five entries.

Short Term:

Reading Comprehension Packets: Monitor students' understanding of the play by having basic reading comprehension questions for each Act and scene

After finishing the third act, students will select one of the following characters and write an essay showing that the character is either dynamic or static: Kate, Bianca, Petruchio, Lucentio, Baptista, Trainio. Students must support their position by specific references to the characters words and actions and using at least one direct quotations. This paper must at least one page in length. Upon the conclusion of the play, students will revisit their paper, and explain the change the character has made. Their addition to the paper must include another piece of textual evidence and must be another full page

Resources

Core Texts:

Kill Shakespeare: Volume 1

The Taming of the Shrew: Graphic Shakespeare

***The Taming of the Shrew* Introduction:**

<http://www.bartleby.com/70/2102.html>

1967 Video Clips:

Act I, Scene I- <https://www.youtube.com/watch?v=PK-5TeQAeM8> Katrina's Final Speech-
https://www.youtube.com/watch?v=g_EDMTDvO6s Entire Film Adaptation

Sexist? Handout:

<http://urbandreams.ousd.k12.ca.us/lessonplans/core/10/shakespeare3/docs/isthisplaysexist.pdf>

Unit Plan

| Topic/ Selection | Suggested Timeline per topic | General Objectives | Instructional Activities | Suggested Benchmarks/ Assessments | General Objectives Aligned to NJSL Standards |
|---|---|--|--|--|---|
| <i>The Taming of the Shrew: Graphic Shakespeare</i> | 5 Weeks | 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | 1) Brief Lesson/Lecture on England during Shakespeare's time. There should be a focus on the role of woman during this time period. | 1a, 3a. 5a. Video Clip Analysis 1b, 2a, 3b, 4a. Book Talks 1c, 3c. Reading Comprehension Packets 1d, 2b, 5b. Character Analysis Paper 1e, 3d, 4b, 5c- Debate 1f, 2c, 3e, 4c- Literature Circles | RL.9-10.1 RL.9-10.4 RL.9-10.5 SL.9-10.1c L.9-10.3 RI.9-10.2 |
| | | 1. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings. | 1. Brief Lesson/Lecture on Shakespearean Language. Provide handout for students. | | |
| | | 1. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate | 1. Teacher Lecture on The Components of the Graphic Novel using examples from famous comics and the Smartboard. 1. Read aloud the introduction/framing device of the play. Have | | |

time (e.g.,
pacing,
flashbacks)
create such
effects as
mystery,
tension, or
surprise.

students predict
what the purpose
of this scene is,
and how they
believe it will set
the rest of the play
into motion.

- | | | | |
|---|---|---|---|
| <p>1. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions</p> | <p>1. Literature Circles- Post reading- have students get into their assigned groups and perform their tasks on a set of specific panels after reading.</p> | <p>1a, 3a, 5a. Video Clip Analysis 1b, 2a, 3b, 4a. Book Talks 1c, 3c. Reading Comprehension Packets</p> | <p>RL.9-10.1 RL.9-10.4 RL.9-10.5 SL.9-10.1c L.9-10.3 RI.9-10.2</p> |
| <p>1. When writing arguments, introduce precise claim(s) and distinguish the claim(s) from alternate or opposing claims</p> <p>1. Have students view different clips from different film adaptation of the play as they read. Students will compare</p> | <p>1d, 2b, 5b. Character Analysis Paper 1e, 3d, 4b, 5c- Debate 1f, 2c, 3e, 4c- Literature Circles</p> | <p>1d, 2b, 5b. Character Analysis Paper 1e, 3d, 4b, 5c- Debate 1f, 2c, 3e, 4c- Literature Circles</p> | <p></p> |

- and contrast the image from the graphic novel to the portrayal in the film.
- Debate: After reading, discuss the play in-depth as whether or not it is sexist. Provide quote sheet from different critics explaining their take. Students will prepare a side and engage in a working debate.

Kill Shakespeare: Volume 1 5 Weeks

- Apply knowledge of language to understand how language functions in different contexts.

- Character Diary (ongoing assignment).

- Poster with terms, textual evidence

RL.9-10.1

RL.9-10.4

RL.9-10.5 SL.9-10.1c L.9-10.3

RI.9-10.2

- Determine a theme or central idea of a text and analyze in detail its development over the course of the text.

- Define and explain symbolism, theme and motif. Have students split into small groups and identify the use of these

- Cite strong and

thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

1. Lecture on Shakespeare's Work: Interactive powerpoint on Shakespeare's prominent characters and villains.

three items in the story. Create a poster defining the terms, and explaining how each of those three items are in the play using textual evidence. Students will compare and contrast the themes, symbols and motifs present between the two graphic novels.

2. Character diary

1. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Quote Analysis- What are the characters trying to say? What language are the authors using to try and convey their message?

Close Reading Illustrations- Panel Analysis- Complexity of drawing and the relationship between the text and the image.

4. Learning station assessments

RL.9-10.1

RL.9-10.4
RL.9-10.5 SL.9-10.1c
L.9-10.3

RI.9-10.2

1. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

1. Learning

1. Rewrite of a scene: Assign students a partner and a specific panel/page to focus on. Students will rewrite the page in Shakespearean language and in a

Stations: play format.
Character Analysis-
What motivates the character?
How do you know?

1. Modified Post-Reading Literature Circles

Suggested Modifications for Special Education, ELL and Gifted Students

*This unit contains text that is modified for struggling readers

Consistent with individual plans, when appropriate. Consistent with individual plans, when appropriate.

Graphic organizers for reading comprehension and recall available for students. Recall Packets of readings.

Teacher made groups when appropriate.

Teacher assigned roles in Literature Circles when Appropriate.

Suggested Technological Innovations/Use

Chromebooks for the use of research, blendspace projects , and research simulation task. Video/Projector to view clips and interviews

Google Classroom; Docs, Slides and Presentation

Cross Curricular/21st Century Connections

9.1 21st Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

Technology Standards:

8.1.12.A.3: Participate in online courses, learning communities, social networks or virtual worlds and recognize them as resources for lifelong learning. 8.1.12.F.2: Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal and social need

Unit 4 Shakespeare: Disguises as Catalysts For Personal Transformation

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **2nd Marking Period**
Length: **6 Weeks**
Status: **Not Published**

Summary of the Unit

In this unit students will read a Shakespearean tragedy or comedy. Students will learn the features of the genre and evaluate how the playwright constructs a complimentary mood and atmosphere while reading. Furthermore, there will be an emphasis on the variation and complexity of Shakespeare's use of language: imagery, puns, etc. In addition, students will write concise and objective summaries for each scene. One major motif across both plays is the use of disguises during a character's journey to signify transformation; and conversely, how that transformation affects society.

Enduring Understandings

Quote analysis and close reading are skills we have been honing all year. This unit requires students to adapt close-reading strategies for an Early Modern English text, with the goal of understanding more layered meaning in Shakespeare's language.

Essential Questions

How does Shakespeare's use of genre impact the audience? What themes in Shakespeare are still relevant today?

What reading strategies make Shakespeare more accessible? How is human experience represented in play; and to what ends? How does performance and staging influence interpretation?

Summative Assessment and/or Summative Criteria

1. (Required)Compose a Shakespearean Sonnet: While reading the play students will compose two Shakespearean sonnets: one that woos and one that insults.

1. (Required)Motif Project: After selecting a motif and cited evidence from the play in support, it is time to craft your interpretation of why your motif is significant. A pattern within the play shows that it was something Shakespeare intended—but so what? Present your interpretation of a specific motif and argue how it connects to theme or dramatic irony, status, etc. Rubric included for content and presentation.

1. (Choose one)Student Choice

A) Act out a specific scene—update the language and stage a modified re-enactment.

B) Create a children’s book (12 pages, cover/back, colorful illustrations and appropriate word choice) inspired by the play’s characters, theme, language, etc. Include a 300 word rationale or persuasive letter to a parent promoting your book.

Create a newspaper—minimum of 4 pages front and back. Must include a gossip/blind item column, advice column, appropriate advertisements, etc

Resources

Resources:

PBS Great Performances: Lear
[lear/introduction/475/](http://www.pbs.org/wnet/gperf/episodes/king-lear/introduction/475/)

[http://www.pbs.org/wnet/gperf/episodes/king-](http://www.pbs.org/wnet/gperf/episodes/king-lear/introduction/475/)

“Frequently Encountered Words”

<http://www.shakespeareswords.com/FEW>

As You Like It Resources

<http://www.shakespeare-online.com/plays/asuscenes.html>

Drama: (choose one)

King Lear by William Shakespeare

As You Like It by William Shakespeare

Taming of the Shrew by William Shakespeare (Modified lessons for struggling readers)

Poetry:

Nonfiction:

Excerpts from “Shakespeare’s Festive Tragedy” by Naomi Liebler

Excerpts from “Shakespeare’s Festive Comedy” by C.L. Barber

Art/Media:

As You Like It Trailers:

Lions Gate UK <http://www.youtube.com/watch?v=kuIBsG8Xvp0>

Royal Shakespeare Company <http://www.youtube.com/watch?v=qpEqv7DAPV4>

Two River Theater <http://www.youtube.com/watch?v=KhLhz468DF0>

King Lear Trailers:

Royal Shakespeare Company http://www.youtube.com/watch?v=uvA_gUDGKik

National Theatre <http://www.youtube.com/watch?v=YXkt8c5I2uo>

Synetic <http://www.youtube.com/watch?v=fYAtynLY7Ps>

Introductory Materials

Shakespearean Dating Tips

<http://www.youtube.com/watch?v=ZNMwshaSHK9Q>

(TED Talk) Insults by Shakespeare

<http://www.youtube.com/watch?v=vdCjKH5IKJ8>

(TED Talk)

62 Insults <http://www.youtube.com/watch?v=sfdJ4vkmwX0&index=3&list=PL52F5F265879DEE5E>

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------------|---|--|---|
| Introduction to Shakespeare’s Language | 4-5 days | 1. 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. (W9.10) | 1. The next day review students’ favorite insults and vote on the top five—record on the board for later use. Read “Tips for Reading Shakespeare” aloud. Teacher selects a specific monologue or soliloquy (Ex: The opening lines in the Richard III) to demonstrate annotation and analysis according to the tips. Guides students through a modeled analysis. Give students another monologue or soliloquy and have them annotate and analyze in pairs. Share out responses. | Homework Assignment: Complete worksheets on Shakespeare’s background and Elizabethan England. 1. Monologue/Soliloquy Analysis and Annotations |
| Video Clips: “Shakespeare and Dating Tips” | | 1. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. (SL9.1B) | | 1. Worksheet Responses. Homework Assignment: Create a visual pun (can choose from a teacher provided list). Write a brief explanation of how your illustration works as a pun. |
| “Insults by Shakespeare” | | | | |
| “62 Insults” Shakespeare and Pun Worksheets | | 1. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word | 1. Teach mini-lesson on difference between prose and blank verse. Teach mini-lesson on puns. Distribute pun worksheet to | |

choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone) (RL9.4)

reinforce the skill. Students work individually or in small groups to underline the words/phrases that are the pun and then write a brief explanation of its meaning. Share out responses at the end.

1. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.(L9.5)
2. Distribute Video Viewing Guide. Play **“Dating Tips” “Insults by Shakespeare” and “62 Insults”**. After each clip discuss as a class and update graphic organizers. Distribute “Insult Generator Worksheet.” Students practice insulting each other and write down their favorite three combinations in their notebooks. (1 day)

1. Video Viewing Guide/Graphic Organizer

4. Interpret figures of speech (e.g., euphemism,

1. Read aloud and annotate **“Euphemisms...”** by George Carlin. Analyze impact of style

oxymoron) in context and analyze their role in the text. (L9.5A)

4. Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. (RI.9.6)

1. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text. (RI.9.5)

1. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject,

and rhetoric— especially diction and tone. Students compose a focused free write for 5 minutes (Ex: What would society be like without euphemisms? How does Carlin construct humor?) Collect and share responses with the class while students take notes.

1. The next day, using the Chrome Books students research and define paradox, oxymoron, idiom, and cliché; citing specific sources. Students select one figure of speech (including euphemism) to illustrate then design a teaching aid style poster. Rubric included. Display student work.

1. Student Free Writes.
2. Create an original visual representation for one of the following: paradox, oxymoron, idiom, or cliché.

demonstrating understanding of the subject under investigation. (W.9.7)

5. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9-10 reading and content*, choosing flexibly from a range of strategies. (L9.4)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------------|--|---|---|
| <u>As You Like It</u> or <u>Taming of the Shrew</u> Or | 5 weeks | 1. 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. (W9.10) | | |
| <u>King Lear</u> | | 1. Apply knowledge of language to comprehend more fully when reading or listening. (L9.3) | 1. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (RL9.7) | |
| | | 1. Analyze how complex characters develop over the | | |

course of a text, interact with other characters, and advance the plot or develop the theme. (RL9.3)

1. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (RL9.5)
2. Prior to reading, have students watch the three trailers and analyze informational and visual elements. Students critique each trailer and determine what was (in)effective using specific evidence. Record findings in a graphic organizer
 1. Students read aloud and annotate the entire play. At the end of each scene and act, students write succinct objective summaries. Create quote identification and analysis quizzes to support/monitor comprehension.
 2. As students finish each act show the film version or video clips. Have students analyze how staging and performance affect interpretation in a 250-300 word written responses for each act.
 3. Track character development and

analyze what aspect of human nature is on display using direct evidence from the text. (eg: create a BlendSpace, or some physical record that can constantly be updated)

4. Analyze a major character's exile using specific passages. Create a visual representation that contrasts the world he/she left behind with their new surroundings.
5. Graphic Organizer
 1. Students mark and analyze at least 5 annotations on the text. (Making copies of this specific scene are recommended; however, students can make annotations in the plays using Post-it notes. If multiple classes use the books, pair students with a "buddy" across classes to enhance the experience).
Student Summaries.
Quizzes.

2. Mini Paper:
Film/Text
Critique
(total of 5)
3. Open Mind
Worksheets.
Character
Webs. Story
Boards.
Class
Website.
Character
Circles
(small
group)
4. Visual
Representati
on with
supporting
analysis and
evidence.

1. While reading **Act 2**, students select an instance of imagery and create an accurate representation with the direct quote. Students' choice in size, format, and materials used.
 1. Teach mini-lesson on sonnets when deemed appropriate for the play you've chosen (Ex: Orlando's love letters in the forest). Students compose two sonnets—one of their choice, and one based on events in the play). Each sonnet has a specific focus, one is to insult (link to introductory materials) and the other to woo. Display student work.
 2. While reading **Acts 3-4**, teach support lessons for motif project and presentation. Set a date for motif presentations.
 3. While reading **Act 5**, show **Festive Comedy/Tragedy PowerPoint**. Students

analyze and evaluate the credibility of the literary theory using specific passages in support of their arguments. Students can produce a written or visual representation of their findings.

4. Build in use of stations for student choice assessment that teachers mini-lessons and supports each option.
5. Imagery Representation
 1. Student's Shakespearean Sonnets
 1. Motif Project
 2. Analysis of literary theory and integration of evidence.
 3. Student Choice Summative Assessment

Suggested Modifications for Special Education, ELL and Gifted Students

Teacher may take additional time to introduce students to the “Language of Shakespeare”. Suggestions include an explanation of the syntax and a Glossary of Terms. Students may read selected scenes instead of the entire play. Teachers may use lessons that are modified for At Risk students for Taming of the Shrew (see OPTIONAL UNIT 8)

Suggested Technological Innovations/Use

The use of Chromebooks can help students to produce organized and professional looking visual representations.

Cross Curricular/21st Century Connections

9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out

different tasks, assignments, and projects.

9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures. 9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Unit 5: The Multicultural Novel- Pushing Boundaries

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **3rd Marking Period**
Length: **5-6 weeks**
Status: **Not Published**

Summary of the Unit

This unit focuses on the study of culture-specific literature with a concentration on the effects of culture on the individual identity, both as a liberating and as a prohibiting factor in the development of the individual. Particular attention also is paid to the protagonist depicted as the minority fighting against the majority in his/her attempt to develop individuality and yet gain acceptance. Author's writing style is examined via the study of language, particularly diction and its effects on the authenticity of the story, as is the importance of language as a significant element in both cultural and literary study. Teacher may align this unit with Unit 8: Personal Experiences in Literature to further explore Holocaust themes and for longer text options.

Enduring Understandings

Cultural differences must be respected for a society to exist peacefully and fully.

A person's self-awareness of cultural identity is a key part of that person's growth and development as an individual. An author employs various types of diction to add authenticity to a text.

Language is a defining component of a culture, both racially and socially

Essential Questions

How does culture play a role in defining the persona of an individual? To what extent is assimilation into a dominant culture necessary for success in a given society? Do culture and gender, either personal or as a subject, influence or contribute to an author's writing style?

Summative Assessment and/or Summative Criteria

The Summative Assessment for this unit will consist of a choice of two Cultural Portfolio projects, with the students choosing to complete either a Personal Cultural Portfolio or a Community Cultural Portfolio. The final product may be presented as a hard copy or as a digital product (the following resources may be used: prezi.com, PowerPoint, movie-making software, etc.). A 350-500 word written introduction to the project is required through which the student will reflect on what s/he learned about his/her cultural identity OR the cultural influence in his/her neighborhood through this project. Scoring rubric for both the visual piece and the written introduction will be provided

A) **Personal Cultural Portfolio** - Students will conduct a self-evaluation through which they will respond to

the following questions: “What is my cultural identity? How has my cultural identity shaped who I am as both an individual and as a member of society?”

The student will begin by selecting five to seven passages (ranging from a few sentences to a full page each) from the chosen novel which in some way represent either a tie to the culture or an attempt to break away from it. Each passage will be presented in the portfolio with a personal response consisting of photographs, personal writings, interviews, artifacts, etc., through which the student will connect to the passages.

Community Cultural Portfolio – Students will conduct an evaluation of their community (as broad as the town or as narrow as their street) through which they will respond to the following question: “How does my town/neighborhood represent the multicultural makeup of America? How has this diversity shaped my town/neighborhood?” The student will begin by selecting five to seven passages (ranging from a few sentences to a full page each) from the chosen novel which in some way represent either a tie to the culture or an attempt to break away from it. Each passage will be presented in the portfolio with a response consisting of photographs, interviews, personal writings, artifacts, etc., through which the student will draw connections between the town/neighborhood and the passages.

Resources

Choice of Fiction:

Things Fall Apart by Chinua Achebe (Mature Content ie suicide)

Maus I

Night

Short Stories:

“Prologue: How to Eat a Guava” from *When I Was Puerto Rican* by Esmeralda Santiago “My Name is Margaret” by Maya Angelou

“Everyday Use” by Alice Walker

Poetry:

“Sure, You Can Ask Me a Personal Question” by Diane Burns “I, Too, Sing America” by Langston Hughes

“America” by Richard Blanco

Nonfiction: “Mother Tongue” by Amy Tan “Magic Carpet” by Mitali Perkins

“Are Native Languages Worth Saving? A Globetrotting Scholar Says Yes” by Jared Diamond “The New Literacy” by Clive Thompson

"Slurring Spanish" by Luis J. Rodriguez "What is American?" by Ryan Banfill

Art:

Political Cartoon: "Is This Closing the Gap?"

Paintings: "American Gothic" by Grant Wood, selection of pieces by Norman Rockwell and Andy Warhol

Unit Plan

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------|---|---|---|
| <i>Introduction to Unit: Identifying and Understanding Cultural Self-Awareness</i> | 1 week | 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issue, building on others' ideas and expressing their own clearly and persuasively (SL.9.1). | _____ but I am not_____.” Students will be divided into small groups and each will take turns sharing aloud one of their statements with an accompanying personal story in which they experienced this incorrect stereotype. Groups will discuss similarities and differences in their experiences. Write group response (1-2 sent.) on board and discuss as class. | 1. Graphic Organizer and Group Statements. 1. Journal Entry 1. Poem Analysis Chart |
| “Sure, You Can Ask Me a Personal Question” by Diane Burns | | | 1. Journal Writing: Describe the group discussion you had in class today and how you all came to a unified answer to the question. What “truths” did you learn along the way about culture, individuality, and differences? | 4, 5. Creative Writing: Students will take on the speaking role of Diane Burns and write an original poem in which they respond to stereotypical questions about their own identified culture. Poem structure should imitate Burns’ poem. |
| | | 1. Write narratives to develop real or imagined experiences | 3, 4. Read aloud and annotate poem by Diane Burns. Students create a chart with the | |

or events following headings: Speaker,
using structure, purpose, tone.
effective
technique, Students write analysis and
well-chosen include supporting quotes.
details, and
well-
structured
event
sequences
(W.9.3).

1. Cite strong
and
thorough
textual
evidence to
support
analysis of
what the text
says
explicitly as
well as
inferences
drawn from
the text (RL
9.1).

1. Analyze
how an
author's
choices
concerning
how to
structure a
text, order
events
within it
(e.g.,
parallel
plots), and
manipulate
time (e.g.,
pacing,
flashbacks)
create such
effects as
mystery,

tension, or
surprise
(RL.9.5)

2. My Multicultural Self: On provided graphic organizer, students will list identifiers they consider important parts of their personal identity and assign each to a circle (including, but not limited to, cultural, personal, public, i.e. “teenager”, “son”, “Asian”, “Catholic”, etc.). Students will choose five of the identifiers and complete the following statement for each (identifying incorrect stereotypes) “I am a(n)

1. Produce clear and coherent writing in which the
5. Brainstorm ideas and plan writing for Creative Writing Benchmark assessment. Original poem using Burns’ voice.
- 1.6. Revisit Anticipatory guide after reading first few chapters and have some students answer from

development, organization, and style are appropriate to task, purpose, and audience (W 9.4)

1,6. Students will complete a teacher-developed anticipatory guide asking them to agree or disagree with some of the cultural aspects in the **chosen novel**, fostering discussion of cultural norms within this country.

perspective of protagonist based on his/her culture with specific textual support.

- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the Unites States, drawing on a wide reading of world literature (RL 9.6)
 - Focus discussion on variety of answers and ask students to draw connections to their identified cultures (Sample Questions: for *Things Fall Apart* – Men should be involved in childrearing; for *Nectar in a Sieve* – Parents should have a say in the adult lives of their children.)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------|--|--|---|
| <i>On the Outside Looking In: Study of Diction and Style</i> | 1 week | 1. 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. (L.9.3) | 1. Writing: Students will first be instructed to write a paragraph describing their day to their teacher (they will be graded on it) (Approx. 15 min.). When done, instruct students to now rewrite the paragraph as though they were writing to one of their friends, telling them of the same events (also 15 minutes). Ask for volunteers to share. Discuss differences in use of language in each. | 1. Oral Reading of Writing 2,3. "Perspective" Posters: As partners or groups, divide posters into six boxes |
| "Mother Tongue" by Amy Tan | | | 2,3. Read aloud, annotate, discuss Mother Tongue/Everyday Use . Ask students to identify author's purpose, identify key sentences and phrases that support that purpose (eg: In "Mother Tongue" discuss the concept of "different Englishes") connect to writing activity completed earlier. | (a) "What my family thinks I do", b) "What my society thinks I do", c) "What my friends think I do", d) "What I think I do", e) What my culture expects me to do", f) "What I actually do"). In each, students will illustrate a perspective on the protagonist's choices |
| Or "Everyday Use" by Alice Walker | | 1. Cite strong and thorough textual evidence to support analysis of | 4. Diction Lesson: On board, introduce students to types of | /actions and how protagonist believes |

| | | |
|---|--|--|
| <p>what the text says explicitly as well as inferences drawn from the text</p> <p>(RL.9.1)</p> | <p>diction (specifically, “slang”, “colloquial”, “dialect”, “formal”, and “informal”), asking them first to define terms on board using prior knowledge. Define remaining/unknown terms; provide examples as needed. Provide students a sample passage from text and a graphic organizer with the types of diction listed in columns and culminating question at end (i.e., Describe the author’s writing style, identify types of diction used). Read first passage aloud, students highlight key words and phrases that indicate types of diction (review examples together to model activity). Students complete chart on their own. Review aloud. Determine author’s writing style based on findings and discuss how types of diction can be combined (eg: informal/colloquial).</p> | <p>others view him/her</p> <p>2,3. Written portion: students will draw connections between poster and Tan’s essay, explaining how protagonist’s actions/ideas about perspectives show his/her “different Englishes”.</p> <p>4. Graphic Organizer</p> |
| <p>1. Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose. (RI.9.6)</p> | <p>1. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone. (RL.9.4).</p> | |

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|-------------------------------------|-------------------------------------|---|---|--|
| <i>Representations of a Culture</i> | 3-5 days | 1. Write routinely over extended | 1,2. Reflection and Response: Students will respond to posed question: What does it mean to be American? Students will then | 1,2. Journal Entry |

"What is American" by Ryan Banfill

"American Gothic" by Grant Wood

Selected artwork from Normal Rockwell and Andy Warhol

"Prologue: How to Eat a Guava" by Esmeralda Santiago

time frames (time for research, reflection, and revision) and shorter time frames (a single setting or a day or two) for a range of tasks, purposes, and audiences. (W.9.10)

read selection by Ryan Banfill and identify his answer to the title question he poses. Finally, students will continue their journal entries in response to following: Is Ryan Banfill's response to his own question efficient? Why or why not? Review/discuss student responses.

1. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account (RI.9.7)

1. Analyze a particular point of view or cultural experience reflected in a work of literature from outside

1. Gallery Walk: Teacher will provide students with image of **"American Gothic"** and inform/ask students: "This painting is considered an example of Americana, a style of art that depicts everyday characteristics of American culture. What is it about this image that makes it American?" Note responses on board. Then, have students circulate room silently to look at teacher- selected images posted around the classroom. Ask them to note down what is "American" about these images. Review/discuss findings.
2. Read aloud and annotate **"Prologue: How to Eat a Guava"**. Students will analyze the symbolism of the guava fruit in light of the speaker's childhood and then adulthood while employing specific textual evidence to prove their findings.

1. Collage Mini-Project: Students will create a collage of 7-10 images and artifacts which represent "The New American", their own interpretation and understanding of what Americana would look like today to reflect common, everyday American life currently. In class or homework assignment. Mini- project will be accompanied by a written explanation of the chosen images. Students may opt to complete a collage representing the culture of the protagonist instead.
1. Creative Writing: Imitating Santiago's story and use of sensory details, write a prologue to the novel written from the perspective of the protagonist examining a culturally-

the United States, drawing on a wide reading of world literature (RL.9.6)

specific item from his/her life that in some way compares and contrasts different stages in his/her life.

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------------|---|--|--|
| <i>The Minority vs. the Majority: The Poetry of Cultural Assimilation & Individuality</i> | 1 week | 1. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and context, choosing flexibly from a range of strategies. (L.9.4) | 1,2,3. Assimilation: Homework, ask students to find definitions for “assimilation”. Write their findings on the board. Review and discuss to create a single, unified definition. Divide the board down the middle, labeling one side “individuality” and the other “assimilation”; ask students to categorize protagonist’s actions/words/goals/etc. Review and discuss the lists | 1,2,3. Discussion: Is assimilation a bad thing? What about individuality? How can one “fit in” while still being an individual? How important is it for someone to fit in to this society? What about in the book? Examples? Is the protagonist more of an individual or an assimilationist? |
| “My Name is Margaret” by Maya Angelou | | | 2,3. Debate Preparation: Read “ My Name is Margaret ” (for homework or orally in class). | 2,3. Formal Debate: Student groups will debate the given topic Rubric and requirements in padlet. |
| “America” by Richard Blanco | | 1. Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL.9.3) | Divide class into two groups: one claiming that Margaret and Glory did not do the right thing by answering to their new names, and the other claiming that they did do the right thing. Review process of a debate on board. Allow groups the period to create a defense in preparation for debate (2b & 3) | 4,5. Synthesis Essay: Employing all three sources, how do these sources defend or refute the idea that assimilation endangers cultural distinction? |
| “I, too, Sing America” by Langston Hughes | | | | |
| Image: Political Cartoon re: Assimilation | | | | |
| | | 1. Initiate and participate effectively in a range of collaborative | 4,5. In class, distribute “ America ”, “ I, Too, Sing America ” and image . Students will individually conduct brief analysis of poems and image in | |

discussions with diverse partners on grades 9-10 topics, texts, and issue, building on others' ideas and expressing their own clearly and persuasively.
(SL.9.1)

anticipation of prompt to be given tomorrow in class for Synthesis Essay.

1. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
(RL.9.2)

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

(W.9.1)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|---|---|---|---|--|
| <i>Language – Uniting or Dividing?: Connections between Fiction and Real Life Context</i> | 1 week | 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL.9.1) | 1,2,3. Jigsaw Activity: Divide class into groups; each will read one of the assigned texts and plan a ten minute presentation, sharing their findings on the following: Purpose, Opinion, Key Points (all in respect to the importance of language to the preservation of a culture). | 1,2,3. 7-10 Minute Group Presentations: Groups will present findings to class as class takes notes on presentations to employ in “Drawing Connections” activity. |
| “Magic Carpet” by Mitali Perkins | | | 1. Drawing Connections: Individually, students will consider the opinions expressed in each essay and connect the opinions (one, some, or all) to different characters in the text. | 1. Written Response: Written explanation of Drawing Connections activity. |
| “Are Native Languages Worth Saving? A Globetrotting Scholar Says Yes” by Jared Diamond | | 1. Determine a theme or central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (RL.9.2) | Noted specific textual evidence required with written explanation. | |
| “The New Literacy” by Clive Thomas | | | | |
| "Slurring Spanish" by Luis J. Rodriguez | | | | |
| | | 1. Present information, findings, and supporting | | |

evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. (SL.9.4)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|-------------------------------|------------------------------------|---|---|---|
| <i>The Cultural Portfolio</i> | Ongoing throughout unit | 1. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames for a range of tasks, purposes, and audiences. (W9.10) | 1. Discussion: Review/discuss student responses. Draw attention to responses about culture, directly or indirectly stated, by listing on board. Connect discussion to community: How does living in this town contribute to our cultural identity? Is cultural identity encouraged or discouraged? 1. Topic Selection: Students will choose between Personal Cultural Portfolio or Community Cultural Portfolio and submit "Letter of Intent" to | 1. Journal Entry 2,3. Letter of Intent 4,5. Revised Letter of Intent: Students will revise the "Letter of Intent" midway through unit, reflecting changes in direction/ focus/ plan based on completed work and selected passages. |
| | | 1. Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 | | |

topics, texts, and issue, building on others' ideas and expressing their own clearly and persuasively. (SL.9.1)

1. 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. (W.9.2)

1. Determine a theme or central idea of a text and analyze in detail its development over the course of the text including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. (RL.9.2)

2. Journal Entry:
Who am I as

teacher (100- 150 words); should include reasons for choice as well as focus and initial plan for project.

1. Passage Selection:
Throughout unit, students will select passages and document in journals (independent or teacher-guided); passages should reflect connection to the cultural self of student or of the community and include written explanation: How does this passage fit into my plan for my portfolio? How will I connect it to myself/community?

an individual?
What “groups”
am I a part of?

1. 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. (W.9.5)

1. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas,

5. Written Introduction (Second Draft): Revised second draft will be submitted for initial scoring and teacher-recommended revision/edits.

1. Database Research: Students will conduct research on school subscription databases (i.e., EbscoHost, FactsonFile, etc.) to include in their portfolio. Personal Portfolio topic ideas: cultural facts (brief history of the country of origin), immigration statistics for country of origin, settlement in the US, etc. Community Portfolio: a brief history of Sayreville, demographic breakdown, or research into one of the cultures represented in the community. This will be added to the portfolio immediately following the introduction.

5,6. Research-based narrative: Develop a one page narrative presenting the research conducted as a background element of the completed portfolio.

avoiding plagiarism and following a standard format for citation. (W.9.8)

2. Peer Revision Workshop: Students will draft written introduction and bring in for peer revision workshop.

Cultural Portfolio Presentations

3-5 days

1. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance and style are appropriate to purpose, audience, and task. (SL.9.4)
- 1,2. Project Presentation: Teacher will review rubric for projects and presentations as students begin preparations at home. Build in scaffolding lessons to assist students.
- 1,2. Presentation of Cultural Portfolios: Students will be given time frame for presentation (suggested: 7-10 minutes) to present their portfolios. They may choose to present a selection of their best portfolio entries in consideration of the time limits. Presentations should include the written introduction.

1. 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.
(SL.9.5)

Suggested Modifications for Special Education, ELL and Gifted Students

Presentations can be shortened or supplemented with pre-recorded clips to reduce speaking anxiety. This unit works for whole-class instruction or in literature circles.

Suggested Technological Innovations/Use

Teacher may choose to incorporate technology by having the students employ Chromebooks for the Cultural Portfolio and submit electronically via the student Google accounts. Additionally, students may complete the Summative Assessment as a digital project and presentation, employing such presentation formats as prezi.com, powerpoint, moviemaking software, etc.

Cross Curricular/21st Century Connections

9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills. 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.

9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.

9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures. 9.1.8.E.4: There are ethical and unethical uses of communication and media

9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.

Unit 6 Literary Nonfiction: Personal Experiences in Literature

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **4th Marking Period**
Length: **4-6 Weeks**
Status: **Not Published**

Summary of the Unit

Within this unit, students will be able to study a specific moment in history through the use of first-person texts. Students working Literature Circles will read two novels simultaneously, *Maus I* by Art Speigleman and *Night* by Elie Wiesel, as well as three accompanying poems. T By reading these texts, students will be able to have a different view of the Holocaust, and the catastrophic events that transpired during this periods. Using these sources, students will also write a research simulation tasks, pulling textual evidence from three texts and finding the connection between them. he two major texts are told in very different formats, allowing students to continue using the skills used in from the Freshmen English Writing Boot Camp (Unit I).

Enduring Understandings

Students understand how an author’s narrative technique can drive the events of a novel.

Students understand t conflicts faced in life can shape an individual’s identity, and their understanding of the world.

Essential Questions

How can someone transform tragedy into inspiration?

How can sharing experiences with others transform relationships and deepen understanding among people?

How does one voice inform our understanding of a historical event?

What can history teach about human nature?

Summative Assessment and/or Summative Criteria

Research Blendspace:

In small groups, students will be assigned a specific topic from WWII and the Holocaust. Students will create

a Blendspace lesson that will teach the classes about the backdrop for these novels. Each Blendspace presentation should be between 5-7 minutes and include a proper work cited for all information.

Literature Circles:

4 roles:

Concise Converser- responsible for creating detailed and general reading comprehension questions based on the reading. Responsible for propelling conversations forward.

Superior Summarizer- responsible for providing a detailed and clear summary of the text for the group. They are able to clarify all questions the group may have, and places the major events in chronological order.

Word Wizard- Creates a vocabulary list of 20 words per reading. Definitions and quotation from the novels are provided for each word.

Literary Legend- Responsible for five quotes and analysis per reading. The quotes are to be significant to the passage, and can reflect the author's style, major plot points, and points of controversy or the use of descriptive language.

Synthesis Paper-

Students will write a two-page paper using the two core texts, *Maus I* and *Night*, and the poem "The Butterfly" that focuses on the experiences conveyed through the text. There needs to be at least one piece of textual evidence from each of the three sources, to help support their argument.

Short Term-

1. *Maus/ Night* Weekly Journal Entries- Using what they have read from *Maus I* and *Night*, weekly writing assignments discussing the experiences of the characters should be assigned. Each journal should be a minimum of 200 words.

Narrative Task- Using the poem and image "Little Polish Boy Standing with his arms Up," students are going to create a narrative of 200-300 words focusing on the thoughts of the boy.

Resources

Maus I by Art Speigleman

Night by Elie Wiesel

Interviews:

<http://www.indiebound.org/author-interviews/spiegelmanart> <http://www.oprah.com/omagazine/Oprah->

Poems:

“The Butterfly” by Pavel Friedman

“First They Came...” by Pastor Martin Niemolla

“To the Little Polish Boy Standing with his Arms Up” by Peter L. Fischel-
<http://isurvived.org/SmallBoyCaptured.html>

Unit Plan

| Topic/ Selection | Suggested Timeline per topic | General Objectives | Instructional Activities | Suggested Benchmarks/ Assessments | General Objectives Aligned to NJSL Standards |
|------------------------------------|---|--|---|---|--|
| Research of WWII and the Holocaust | 1 Week | <ol style="list-style-type: none"> When writing narratives, engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as | <ol style="list-style-type: none"> Teacher model of proper in-text citations and works cited page. Students will be broken into groups and given a specific topic based on World War II and The Holocaust. As a group, they will research the topic, using at least four different primary sources. Students will | 1a, 2a, 4a- Research Based Blendspace 1b, 2b- Guided Notes 1a, 4b -Narrative Task | W.9-10. 9.2b W.9-10. 9.3a. RI.9-10. 9.1 RI.9-10.2 RI.9-10.3 RI.9-10.5 SL.9-10.2 SL.9-10.4 |

well as inferences drawn from the text.

1. Write

informative/explanatory texts to develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

1. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line

of reasoning.

present their research via Blendspace to the class. The class will take guided notes based on the students' presentation and can reference these notes as they read their novels.

1. View image "Little Polish Boy Standing with His Arms Up" and read and annotate accompanying poem by Peter Fischel. Discuss the connection between the poem and the image. After the discussion, students will compose a 200-300 word narrative from the perspective of the little boy.

| | | | |
|--|--|---|--|
| <p>Speiglema Weeks- n <i>Night</i> and <i>Maus I</i> should be read simultaneo u sly. <i>Maus I</i> should be examined as a class while <i>Night</i> should be read weekly in Literature Circles).</p> | <p>the text says explicitly as well as inferences drawn from the text.</p> <p>1. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p> | <p>rt) - Read aloud in class Book Talk and discuss his opinion on the graphic novel.</p> <p>Discuss with students 1b, 2b, 3b, 5a- possible ideas/reasoning for why he decided to write this memoir in the ofrmat of a graphic novel.</p> | <p>10.1, RL.9 - 10.2, RL.9 -10.4</p> <p>RI.9-10.3</p> <p>RL.9 -10.6</p> |
| | <p>1. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made and how they are introduced and developed.</p> | <p>1. Guided Notes Handouts/Reading Packet- Provide students with character chart and post-reading questions.</p> | <p>1c, 2c, 3c, 5b, 6a- Reading Comprehension tests and quizzes</p> <p>RI.9-10.5</p> <p>W.9-10.2a</p> <p>1d, 2d, 3d, 5c, 6b- Journals</p> |
| | <p>1. Actively incorporate others into discussions; and clarify, verify, or challenge ideas and conclusions.</p> | | |
| | <p>1. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details</p> <p>2. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence</p> <p>1. Art Speigleman Biography and Interview by Christopher Monte Smith (http://www.indiebound.org/author)</p> | <p>1. Close Reading Illustrations- Teacher model via projector. Provide each student with a specific strip from the graphic novel. Students will do the same before projecting their image on the smart board and discussing their close read. Students should look at the image complexity and how the relationship between the text and Speigleman's artwork.</p> | <p>1e, 2e, 5d, 6c- Synthesis Paper</p> |

1. *Maus/ Night*
 Weekly Journal
 Entries- Using
 what they have
 read from *Maus*
I and *Night*,
 weekly writing
 assignments
 discussing the
 experiences of
 the characters
 should be
 assigned. Each
 journal should
 be a minimum
 of 200 words.

Night (10 Weeks-
 by *Night* and
 Elie *Maus I*
 Wiesel should be
 read
 simultaneou
 sly. *Maus I*
 should be
 examined
 as a class
 while *Night*
 should be
 read weekly
 in
 Literature
 Circles).

1. Analyze a particular point of view
 reflected in a work of literature from
 outside the United States, drawing on a
 wide reading of world literature.

1. Analyze in detail how an author’s ideas
 or claims are developed and refined by
 particular sentences, paragraphs, and
 larger portions of a text (e.g., a section
 or chapter).

1. Analyze how the author unfolds an
 analysis or series of ideas or events,
 including the order in which the points
 are made and how they are introduced
 and developed

1. Write informative/explanatory texts to
 introduce a topic; organize complex
 ideas, concepts, and information to
 make important connections and
 distinctions; include formatting (e.g.,
 headings), graphics (e.g., figures,
 tables), and multimedia when useful to
 aiding comprehension.

1a, 2a, 3a, 5a- RI.9-
 Book Talk 10.3

1. Literature
 Circles- Time RI.9-
 in class can be 10.5
 split between 1b, 2b, 3b-
 working in Silent W.9-
 Literature Sustained 10.2a
 Circles, and Reading
 SSR. Reading RL.9-
 checkpoints 10.1,
 will be given RL.9-
 throughout to 1c, 2c, 3c, 4a- 10.2,
 keep the group Reading RL.9-
 on point. Comprehension 10.4
 Roles are tests and
 described quizzes RL.9-
 above in 10.6
 assessments.

Students
 should 1d, 2d, 3d, 4b-
 complete Journals

individual
 reading
 comprehensio 1e, 2e, 3e, 4c-
 n questions. Synthesis Paper

1. Read the 1f, 2f, 3f, 4d,
 poem “First 5b- Literature
 They Circles

1. Actively incorporate others into discussions; and clarify, verify, or challenge ideas and conclusions.
2. View Oprah Winfrey Interview with Elie Wiesel (<http://www.oprah.com/omagazine/Oprah-Interviews-Elie-Wiesel>) Provide transcript for students. Have students silently go over the transcript after viewing the clip. Students will write a summary of the interview, and define any words that are not familiar with them using context clues. Additionally, students will be asked to come up with four questions they would have asked if they were given the opportunity to interview Wiesel. Go over in a discussion; ask for students to react to the interview.

Came...” by Pastor Martin Niemolla aloud. Engage in a discussion about the meaning of the poem; have students annotate as we discuss. Using a graphic organizer, have students find connections between the text and the poem. Students should find at least two pieces of textual evidence from the story to use for the text

Synthesis: 2
The Thread Weeks
That Runs
Through

1. Synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation when writing.

1. Teacher lecture 1a, 2a-on synthesis. Synthesis Provide guided Paper notes and study guide materials.

W.9-10.7
W.9-10. 9.2b
W.9-10. 9.3a.
RL.9-10.1
RI.9-10.1

1. Write informative/explanatory texts to develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples

1. Read aloud and annotate the poems "The Butterfly” by Pavel Friedman. Discussion to follow in class about the symbolism of the butterfly in

appropriate to the audience's knowledge of the topic.

the poem.
2. Synthesis
Paper: Students will write a paper that focuses on personal experience:

Allow for time in class to work on the paper. Break down assignment into different focuses to keep students on track. For example, one-two days should focus on choosing at least one piece textual from *Night*, *Maus I* and the poem "The Butterfly." Modify timeline as needed for students.

Suggested Modifications for Special Education, ELL and Gifted Students

*Consistent with individual plans, when appropriate. Teacher made groups when appropriate.

Teacher assigned roles in Literature Circles when Appropriate. Narrative Task- 175 words minimum/maximum

Suggested Technological Innovations/Use

Chromebooks for the use of research, blendspace projects , and research simulation task. Video/Projector to view clips and interviews

Google Classroom; Docs, Slides and Presentation

Technology Standards:

8.1.12.A.3: Participate in online courses, learning communities, social networks or virtual worlds and recognize them as resources for lifelong learning. 8.1.12.F.2: Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address educational, career, personal and social needs.

Cross Curricular/21st Century Connections

9.1 21st Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

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Unit 7: Historical and Nonfiction to Explore Human Experience

Content Area: **Language Arts**
Course(s): **English 9, English 9 CP**
Time Period: **3rd Marking Period**
Length: **6**
Status: **Not Published**

Summary of the Unit

Within this unit, students will be able to study a specific moment in history through the use of primary texts. Students will read and analyze *Night* by Eli Wiesel as well as the graphic novel, *Maus I* by Art Spiegelman to determine the impact of setting and conflict on human experiences. Students will understand the events leading up to as well as during and after the Holocaust in Europe and develop empathy for those affected by discrimination and genocide. Throughout the unit students will apply standards for writing about informational text, research a related topic and create a multimedia presentation on a topic related to our reading.

Enduring Understandings

Students will understand how reading primary sources can reveal a culture's values and allow a reader to reflect on the events of history as related to life today.

Students will understand the affect of discrimination, prejudice as related to real world genocides.

Essential Questions

How can someone transform tragedy into transformation?

How can sharing experiences with others transform relationships, deepen relationships and impact a culture's values?

How does one voice inform our understanding of a historical event?

What can history teach us about life today and human nature?

Summative Assessment and/or Summative Criteria to demonstrate mastery of the unit

Research Multimedia Presentation:

Students will choose one of several suggested topics related to WW II, the Holocaust and Eli Wiesel to research and create a multimedia presentation to share with peers.

Literary Response:

Students will write a literary response for *Night* or *Maus I* that analyzes the impact the text has on the reader and includes specific text references as support.

Narrative Task:

After reading poems related to the Holocaust experience, students will either create original poems reflecting the main character's experience in *Night* or *Maus I* or creating a narrative for the main character of "Little Polish Boy Standing With His Arms Up".

Reader's Response Journal:

Students will write responses throughout the unit responding to and reflecting upon the poems and primary sources in the unit.

Resources

Anchor Text:

Maus I by Art Speigleman

Night by Elie Wiesel

Supplemental Text:

"The Butterfly" by Pavel Friedman

"First They Came...." by Pastor Martin Niemoller

"To The Little Polish Boy Standing With His Arms Up" by Peter L Fischel
(<http://isurvived.org/SmallBoyCaptured.html>)

The Terrible Things by Eve Bunting

Online Resources:

<http://www.indiebound.org/author-interviews/spiegelmanart>

<http://www.oprah.com/omagazine/Oprah-Interviews-Elie-Wiesel>

Unit Plan: 6-8 Weeks

| Topic/Selection | Objectives | Instructional Activities | Assessments | Standards |
|--|--|---|---|---|
| <p>Time Frame</p> <p>Researching Holocaust/WW II</p> <p>2 weeks</p> | <p>SWBAT evaluate sources, conduct research,</p> <p>create a multimedia presentation, oral present findings,</p> <p>and provide audience feedback on a multimedia presentation</p> | <p>Students will choose one of several suggested research topics related to the Holocaust and WW II. Students will use their findings to create a multimedia presentation that they will present to their peers.</p> <p>Topics May Include:</p> <p>Nazi Occupied France</p> <p>Who Was Elie Wiesel?</p> <p>Students will present their research in class and be evaluated on:</p> <p>Factual content, inclusion of visuals or video to convey meaning, eye contact, pace/volume.</p> <p>Audience members will be given a graphic organizer to use during student presentations to record notes.</p> | <p>Multi Media Project</p> | <p>W.9-10.9.2b</p> <p>1.9-10.9.3a</p> <p>RI 9-10.2, 3, 5</p> <p>SL.9-10.2 & 4</p> |
| <p>Maus I reading and analysis</p> <p>4 weeks</p> | <p>SWBAT analyze text for deeper meaning</p> <p>SWBAT cite textual evidence for inferences made while reading</p> <p>SWBAT apply Beers & Probst's Signpost to make deeper meaning as they read</p> <p>SWBAT write effective literary responses citing textual evidence</p> | <p>Students will actively view an interview with the author, Art Spiegelman, and record notes about his experience and motivation as related to Maus I.</p> <p>http://www.indiebound.org/author-interviews/spiegelmanart</p> <p>Teacher will model effective reading strategies for a graphic novel.</p> <p>At teacher discretion, students may read independently or collaborative</p> | <p>Reader's Response Journal Entries</p> <p>Literary Analysis Essay</p> <p>Unit Test on Graphic Novel</p> | <p>RL.9-10.1</p> <p>RL.9-10.2</p> <p>RL.9-10.4</p> <p>RL.9-10.6</p> <p>RI.9-10.3</p> <p>RI.9-10.5</p> <p>W.9-10.2</p> |

literature circles/book clubs.

Students will read and analyze Maus I over several weeks and keep a reader's response journal throughout that identifies Signposts and analyzes text appropriately using them.

Students will analyze the graphic novel for plot development, character evolution, literary devices and theme.

Students will write a literary response essay that analyzes the theme of Maus I as well as the impact the text has on the reader.

| | | | | |
|---------------------------------|---|--|--|----------------------------------|
| Night by Elie Wiesel 4 weeks | SWBAT actively view an interview to elicit background information for the author of Night | Students will actively watch Oprah's interview with Elie Wiesel and record relevant notes. | Reader's Response Journal | RI.9-10.3 RI.9-10.5 |
| | SWBAT analyze a biography for literary elements such as setting/conflict, theme, character evolution, author's style, etc | Students will read key chapters/excerpts in class and analyze for deeper meaning. Students will read and write responses to Night in a reading journal that identifies signposts as well as explains inferences using textual evidence. | Literary Response Essay: Using textual support from multiple sources focusing on what we can learn from reading primary sources from the Holocaust. | W.9-10.2a RL.9-10.1,2,4 and 6 |
| | SWBAT write effective literary responses and apply the signposts for fiction and nonfiction to deeper understanding. | At teacher discretion, students will read independently or in literature circle protocol. | Poetry Analysis Activities | |
| | SWBAT analyze an allegory of the Holocaust, The Terrible Things and make connection between the text and the historical event | Students will read a poem, "First They Came For.." by Pastor Niemoller as well as Eve Bunting's The Terrible Things and analyze as an allegory for the Holocaust as well as for theme/author's purpose. Activity can include creating a graphic organizer where they compare the literary elements from The Terrible Things with the events of WW II and the Holocaust. | | |
| | SWBAT analyze a poem for author's purpose | Read and annotate the poem "The Butterfly". Analyze for symbolism and deeper meaning as related to the | | |

Holocaust

| | |
|----------------|---|
| LA.RI.9-10.7 | Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account. |
| LA.W.9-10.3 | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |
| LA.RI.9-10.9 | Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance, (e.g., Washington's Farewell Address the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail", Declaration of the Rights of Man and Citizen, U.N. Universal Declaration of Human Rights, etc.), including how they relate in terms of themes and significant concepts. |
| LA.RI.9-10.10a | By the end of grade 9, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed. |
| LA.RL.9-10.10a | By the end of grade 9, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above with scaffolding as needed. |
| LA.RL.9-10.1 | Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain. |
| LA.RL.9-10.2 | Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details and provide an objective summary of the text. |
| LA.W.9-10.4 | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.) |
| LA.RL.9-10.3 | Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. |
| LA.W.9-10.5 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. |
| LA.W.9-10.6 | Use technology, including the Internet, to produce, share, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. |
| LA.W.9-10.7 | Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. |
| LA.RL.9-10.6 | Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. |
| LA.W.9-10.8 | Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for |

| | |
|----------------|--|
| | citation (MLA or APA Style Manuals). |
| LA.RL.9-10.7 | Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus). |
| LA.W.9-10.9 | Draw evidence from literary or nonfiction informational texts to support analysis, reflection, and research. |
| LA.RL.9-10.9 | Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from mythology or the Bible or how a later author draws on a play by Shakespeare). |
| LA.RL.9-10.10b | By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at grade level or above. |
| LA.RI.9-10.1 | Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain. |
| LA.RI.9-10.2 | Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text. |
| LA.W.9-10.2 | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. |
| LA.RI.9-10.3 | Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them. |
| LA.RI.9-10.10b | By the end of grade 10, read and comprehend literary nonfiction at grade level text-complexity or above. |
| LA.W.9-10.2.B | Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. |
| LA.RI.9-10.5 | Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter). |
| LA.RI.9-10.6 | Determine an author’s point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose. |

Suggested Modifications for Special Education, English Language Learners, and Gifted Students

- Students identified as benefiting from audio support will be given an audio version of Night by Elie Wiesel
- Students needing assistance with breaking down long term assignments will receive regular teacher/student check ins and a task calendar for the research paper.
- Collaborative activities will include high/low grouping to provide peer support.
- Higher level students will be expected to identify subtle meaning as well as read more independently.
- Research topics will include a range of rigor levels.
- Expectations for all assessments will vary based on student ability. Differentiated assessment rubrics will be used in evaluating student performance.

Cross Curricular/21st Century Connections

9.1 21st Century Life and Career Skills: All students will demonstrate the creative, critical thinking, collaboration and problem solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.

Socio-Emotional Learning: All student will deepen empathy skills

Holocaust Mandated Education Standards

Technology Standards: Collaboratively create an original multimedia presentation as well as conduct research using internet.

8.1.12.A.3

8.1.12.F.2

Technology Innovations and Standards

Unit 8: Societal Influence on the Individual

Content Area: **Language Arts**
Course(s): **Adv. Concepts in Com. Sci. (s), English 9, English 9 CP**
Time Period: **4th Marking Period**
Length: **4 Weeks**
Status: **Not Published**

Summary of the Unit

In the culminating unit students will read Wilde’s novel and chart the dissolution of Dorian’s soul. Our course of study comes full-circle with this advanced text as students analyze narrative strategies, style (structure, syntax, diction, tone), rhetorical appeals, figurative language, motifs, etc. Students will reflect on their progression as readers, writers, and people during the course of the year and create their own self-portrait to be defended in gallery walk and inspired by research on a specific art movement.

Enduring Understandings

Close-reading and text-rooted responses are essential skills for interpreting texts and the world around you. Rhetoric and society can be powerful influences

Essential Questions

How does society’s influence affect the development of an individual? How does *what* we measure—beauty, character, etc— influence *how* we measure? What does Wilde suggest about human nature in the novel; and about the quest for perfection? How is this novel still relevant in today’s increasingly globalized world? How is beauty defined and valued across cultures, and to what ends?

Summative Assessment and/or Summative Criteria

1. Character Monologue: Students will select a specific character from the novel—Dorian, Lord Henry, Basil, Mrs. Vane, etc—and compose and perform an original monologue expanding on his/her feels during a specific scene. Monologues should be written in the voice of the selected character and be between 2-3 minutes in length. Peer-review will be incorporated into the final score. Students present on a rolling basis as you move through each chapter.

Self-Portrait and Gallery Walk: Students research a specific artistic movement and adapt at least three elements for the creation of their self-portrait. Self portraits can be visual or performance art; written in any format; musical compositions/selections; or mixed media. Students will participate in a gallery walk—can be done in-class, paired with other classes, or the ninth grade as whole—act as “curator for their own self-portrait.” Presentations Will include a peer-review component. Introduce project early in the unit and provide

support lessons as necessary.

Resources

Resources:

“The Trials of Oscar Wilde: An Account” by Douglas O.

Linder

<http://law2.umkc.edu/faculty/projects/ftrials/wilde/wildeaccount.html>

Short Stories:

“The Birthmark” by Nathaniel Hawthorne “The Story or Echo Narcissus” by Ovid

Fiction:

The Picture of Dorian Gray by Oscar Wilde

Poetry:

“To the Virgins to Make Much of Time” by Robert Herrick “Echo and Narcissus” by Fred Chappell

Nonfiction:

Slate Article: “What Happens When People Around the World Photoshop the Same Woman’s Image” by Kristin Hohenadel

http://www.slate.com/blogs/the_eye/2014/07/02/global_standards_of_beauty_esther_honig_asks_25_countries_to_make_her_beautiful.html DSM-V Excerpt: “Narcissistic Personality Disorder”

A teacher-selected article(s) on the influence social media has on beauty and self-esteem.

Art/Media:

“Cult of Beauty: The Aesthetic Movement 1860-1900” <http://vimeo.com/22071648>

Stephen Fry as Oscar Wilde (1997 film clip)
<http://www.youtube.com/watch?v=UwhYn-P7hLg>

Unit Plan

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------------|---|---|---|
| Unit Introduction | 3 days | 1. Determine a theme or central idea of a text and analyze in detail its development over the course of the text. (RL9.2) | 1. Students will read “The Story of Echo and Narcissus” by Ovid for homework in preparation for class discussion. | 1. Class discussion |
| “The Story of Echo & Narcissus” by Ovid | | 1. Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL9.3) | 1. Part I: Initial Discussion Divide the board in half, labeling one side “Echo” and the other “Narcissus”. Students will approach the board and list adjectives and phrases that describe and capture each character (eg: Echo : innocent, in love, etc. Narcissus: obsession, self-absorbed, cruel, etc). The students will then participate in a discussion of those descriptions and use them to identify the themes of the story (eg: Pride, Unrequited Love, and Transformation). | 3, 4. Argumentative Essay (Timed Writing) |
| “Echo and Narcissus” by Fred Chappell (poem) | | 2. Analyze how an author draws on and transforms source material in a specific work (RL9.9) | 1. Part II: Poetic Connection. Students will silently read and annotate the poem “Echo and Narcissus” , focusing on speaker and | Students will have a class period to respond to the following prompt in a well- developed, argumentative essay: Is a picture worth a thousand words? Using “The Story of Echo and Narcissus” and the various artistic representations studied, develop an argument refuting or defending this statement. |
| | | 3. Analyze the representation of a subject or a | | |

- key scene in two different mediums (RL.9.7)
- 2,3. Initiate and participate effectively in a range of collaborative discussions. (SL.9.1)
1. Write arguments to support claims in an analysis of substantive topic or texts, using valid reasoning and relevant and sufficient evidence. (W.9.1)
 4. Write routinely over extended time frames for a range of tasks, purposes, and audiences. (W.9.10)
- structure. Teacher will then lead oral reading of poem, splitting class into “voices” of poem to highlight how the speakers dictate the structure and highlight the theme of transformation. Discuss as a whole class how the poem reflects the themes of the story and how it captures the essence of each character.
2. Part III: Jigsaw Activity Divide students into three to four groups, each receiving an artistic depiction of the story (suggested artists: Salvador Dali, John Waterhouse, Benjamin West, Nicholas Poussin) (see hand-out for guiding questions). Each group will present their findings to the class. Based on findings, class will discuss and decide which depiction is the best representation of the themes in the story.
 3. Reading Quiz to check for understanding

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|-------------------------------------|-------------------------------------|---|---|--|
| <i>Preface</i> and <i>Chapter 1</i> | 3-4 days | 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn | 1. Read aloud and annotate the <i>Preface</i> as a class. Analyze content and style; and evaluate the use of ethos/pathos/logos. (will revisit <i>Preface</i> periodically as the novel | 1. Students make at a minimum of 5 annotations with accompanying analysis. |

from the text. progresses)
(RL9.1)

1. Text Analysis

1. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
2. Break students into pairs/small groups and choose a passage from chapter one that is “beautiful.” Write an analysis and annotate how diction, syntax, tone, figurative language, rhetoric, etc. create this effect. Organize passage and analysis on chart paper and share findings with class.

1. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

1. Watch and take notes on video clip: “**Cult of Beauty: The Aesthetic Movement 1860-1900**”
<http://vimeo.com/22071648>

1. Analyze nuances in the meaning of words with similar denotations. (L.9.5a/b)

Class discussion on “the importance of art in everyday life.” How does society influence our understanding of beauty and art? Is there a “cult of beauty” still present today, and to what ends? (Instagram, Advertising, Celebrities, Plastic Surgery)

3. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 9 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. (SL9.1)

1. Homework Assignment:
Bring in an image or object that fits the qualities of the Aesthetic Movement. Write a 300 word explanation discussing your piece’s appropriateness; and the effect it produces.

**Topic/
Selection**

**Suggested
Timeline
per topic**

**General
Objectives
to NJSL**

**Suggested Instructional
Aligned Activities**

**Suggested Benchmarks/
Assessments**

Chapters 2-5 1 week

Awakening of Dorian Gray's Consciousness

Poetry

Connections:

“To the Virgins to Make Much of Time” by Robert Herrick

Standards

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RL.9.1)

1. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. (L.9.5a)

1. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically. (W.9.6)
2. Analyze how an author's choices concerning how to

1. Analyze “Wilde’s 50 Most Quoted Epigrams” and selected aphorisms from Benjamin Franklin’s *Poor Richard’s Almanack*. Compare and contrast style, themes, and rhetorical strategies. How would you characterize each author’s outlook on life? What might Wilde’s use of epigrams foreshadow about the novel? Use specific evidence in support.

1. Create physical and electronic (ie: BlendSpace) artifacts in small groups and as a class:

- Make a timeline identifying shifts in narrative strategy; and analysis of Wilde’s structure of the novel supported with direct quotations.
- Character Analysis: Lord Henry, Basil, Dorian Gray, Sibyl Vane. Trace and analyze character development, interactions, motivations, perceptions of beauty, and influences using direct evidence from the text in support.

1. Graphic Organizer showing style comparison between epigrams and aphorisms.

2. Timeline progress and written analysis of how author creates mood through structure and narrative strategy.

2. Character Analysis

structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
(RL9.5)

2. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
(RL9.3)

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.
(L9.3)

1. Produce clear and coherent writing in which the development,

1. Students assume Dorian's voice and write a love letter (in the form of a poem) to Sybil using specific evidence from the text.
 1. Distribute in-class writing prompt: Discuss two specific influences that have shaped Dorian's development thus far. Use evidence from the text to support your response.
 2. Divide student into pairs or groups of three. Each group will receive a poster board divided into three columns (the poem written in the first).

1. Student Poems using Dorian's voice

1. Benchmark Chapters 1-5 In-class writing prompt

organization, and style are appropriate to task, purpose, and audience. (W.9.4)

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (W.9.1)

1. Write routinely over extended time frames for a range of tasks, purposes, and audiences. (W9.10)

1. 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. (L.9.3)

- Step 1: Students will read “**To the Virgins...**” and summarize the message of each stanza in the second column.

- Step 2: Students will review Lord Henry’s conversation with Dorian in the garden (**Chapter 2**). Students will then identify specific phrases/sentences said by Lord Henry which echo the sentiments in the poem. List these in the final column.

- Step 3: Review group findings by “collecting” student responses on board.

1. Response Writing: After reviewing group findings, have the students return to work with their partner(s) and respond to the following question:

Both texts use flowers as a symbol of youth, aging, and ultimately death. What qualities does Dorian possess that emulate the qualities of a flower?

Explain with specific examples. Student groups will write cohesive group response on the back of the poster and submit for assessment.

5. 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. (L9.6)

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|--|------------------------------------|--|--|---|
| <p>Chapters 6-10</p> <p><i>“Becoming Dorian Gray”</i></p> | <p>2 weeks</p> | <p>1. Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise. (RL9.5)</p> <p>1. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the</p> | <p>1. Maintain physical and electronic artifacts: timeline and character charts. Add written analysis as novel progresses.</p> <p>1. Examine the absence of female characters in the novel. How are the few women portrayed (ie: beauty, character), and to what ends?</p> <p>After reading <i>Slate’s</i> article, “What Happens When People Around the World Photoshop the Same Woman’s Image” make connections to the novel and Dorian’s vs. Lord Henry’s concept of beauty. (Projector is necessary to show contrast between countries). Class discussion and links to the novel</p> | <p>1. Update timeline and character analysis on BlendSpace</p> <p>1. Homework: Students select an image that has been altered/filtered that connects back to the text and today’s discussion of woman’s image, photoshop etc. Write a brief analysis synthesizing both sources. Approx 300 words.</p> |

theme. using direct evidence in support.
(RL.9.3) Students take notes.

2. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
(SL.1C)

2. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
(W.9.1)

3. 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. (SL.9.5)

1. Conduct short as well as more sustained research

1. Web Quest: How has society's concept of beauty changed over time? Choose 3 examples of art (with at least 100 years between works) or 3 examples of song lyrics (with at least 20 years between songs) that reflect the progression of the concept of ideal beauty. Students include a written analysis and present findings to the class in the medium of their choice.

1. Web Quest and Presentation

1. In-class writing assessment

Benchmark Chapters 6-10:

Based on the description in the DSM-V, does Dorian Gray meet the

projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

(W.9.7)

2. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning. (RI.9.8)

4. Draw evidence from literary or informational texts to support analysis, reflection, and research. (W.9.9)

4. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 9 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL9.1)

(Chrome Books)

1. Read aloud and discuss DSM-V excerpt on narcissistic personality disorder. Distribute in-class writing assignment. Allow students to use novels while evaluating criteria and selecting evidence in support.

qualifications for narcissistic personality disorder? Support your "diagnosis" with specific evidence from the novel.

Student choice of format.

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJCLS Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------------|---|---|--|
| <p>Chapters 11-15</p> <p><i>“Poisoned by the book.”</i></p> | 11-1 week | <p>1. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. (SL9.4)</p> <p>1. 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. (W9.2)</p> <p>2. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence. (SL9.3)</p> <p>3. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.</p> | <p>1. “For years Dorian could not free himself from the influence of the book.” Analyze Dorian’s journey through the “worship of the [five] senses.” How has Dorian’s experiences shaped his development as an individual? Break students into small groups focusing their analysis on of the five senses. Select and analyze key quotes. Students jigsaw and teach their analysis to classmates.</p> <p>1. Students participate in a mini-debate (Possible topics: Is Dorian responsible for his corruption or simply a product of influence and his environment? Can Dorian’s soul be saved?)</p> <p>1. Watch and discuss Stephen Fry clip. Read aloud and annotate excerpts of Oscar Wilde’s trial. How does the presence of Alan Campbell reflect</p> | <p>1. Debate Rubric w/peer evaluation component</p> <p>1. BlendSpace</p> |

(W9.6)

3. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. (RL9.6)

social attitudes at the time? What contemporary connections can be made with the novel? Add a new section on BlendSpace

2. Jigsaw Responses/Written Group Analysis

| Topic/ Selection | Suggested Timeline per topic | General Objectives Aligned to NJSL Standards | Suggested Instructional Activities | Suggested Benchmarks/ Assessments |
|---|------------------------------------|---|---|--|
| Chapters 16- 20 | 1 week | 1. Analyze the cumulative impact of specific word choices on meaning and tone. (RL9.4) | 1. Post direct quotations on chart paper around the room and have students rotate and analyze text shifts in diction, tone, and mood. What events might these shifts in tone and mood foreshadow? | 1. Graphic Organizer |
| <i>“A Cure for the Senses”</i> | | 1. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL9.3) | 1. Compare and contrast Lord Henry’s views on youth in Chapter 19 with his speech in Chapter 2. Organize findings into a graphic organizer and draw conclusions about his character. | 1. Homework Assignment: Post response on Google docs, or other class website—respond to at one other peer post in 250 words or more. |
| “The Birth-Mark” by Nathaniel Hawthorne | | 1. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. | 2. After finishing the novel, read aloud Hawthorne’s “ The Birth-Mark ” and analyze how both endings function as effective social | 1. Self-Portrait, Role as Curator, Peer-Review, and Written Rational e. |

(RL.9.2)

1. 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. (W.9.2)

4. 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. (SL.9.5)

commentary using specific quotes in support.

3. Participate in Gallery Walk: Students act as “curators” of their own self-portrait, explaining their artistic inspiration and adapted elements; choice of medium and materials, what is says about them as a person. Students critique at least two peer portraits using constructive criticism. Written rationale (see curator questions) required in addition to portrait.
4. Analysis of craft and structure

Suggested Modifications for Special Education, ELL and Gifted Students

For the Preface annotations, the Preface may be split up into pieces and assigned to groups. Then, each group may share their annotations with class during oral reading of the Preface. For “Wilde’s 50 Most Quotes Epigrams” it is recommended teacher makes a selection of epigrams for the activity. Additionally, teacher may create topics under which epigrams may be categorized by theme to assist students. Teacher may provide students with altered/filtered images for written analysis assessment. Finally, for Direct Quotations Rotations (Chapters 16-20), teacher may group students and assign a rhetorical device to each group to identify (i.e., Group One – identify shifts in tone; Group Two – identify shifts in diction; etc.). In addition, teacher may excerpt specific chapters in lieu of reading the entire chapter.

Suggested Technological Innovations/Use

Collaborative projects using BlendSpace or similar program where the class can maintain and update as reading progresses. Chromebooks are necessary for the research components embedded in instructional activities and assessments.

Cross Curricular/21st Century Connections

9.1.8.A.1: Develop strategies to reinforce positive attitudes and productive behaviors that impact critical thinking and problem-solving skills. 9.1.8.B.2: Assess data gathered to solve a problem for which there are varying perspectives (e.g., cross-cultural, gender-specific, generational), and determine how the data can best be used to design multiple solutions.

9.1.8.C.2: Demonstrate the use of compromise, consensus, and community building strategies for carrying out different tasks, assignments, and projects.

9.1.8.D3: Use effective communication skills in face-to-face and online interactions with peers and adults from home and from diverse cultures. 9.1.8.E.4: There are ethical and unethical uses of communication and media

9.1.8.F.1: Demonstrate how productivity and accountability contribute to realizing individual or group work goals within or outside the classroom.