

Sayreville Public Schools
English 10CP/Core Curriculum

English 10CP and Core
Required
Sayreville War Memorial High School
Full Year

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Statement of Purpose

Summary of the Course: The English 10 course is designed to continue the development of students' analytical reading and writing skills, heightening their awareness of structure and patterns in literature. The units and accompanying activities are designed to guide students in their identification, examination, and analysis of these elements while teaching them how to construct written responses that accurately and efficiently convey their new understandings. The students begin the year by acquiring new strategies for close reading and eventually learning how to combine these strategies to gain depth of comprehension. As the year progresses, students will employ their close reading skills as they begin to recognize and analyze patterns and common structures in the individual works before expanding their skills to draw connections between several works. Students will ultimately consider the impact that patterns and structure from early literature have had on contemporary works, examining classic selections such as Shakespearean texts and Ancient Greek texts, and then drawing connections to contemporary novels and even graphic novels. The writing assignments require students to convey their thoughts and conclusions clearly and efficiently while effectively employing textual evidence in support of their claims. The assignments will guide students in learning how to identify strong evidence, employ it correctly and efficiently in their writing, and edit and revise by examining their own writing closely to gain intensity and purpose. These skills apply to all types of writing in which the students will engage: expository, informational, and narrative. Finally, each unit includes a research component to strengthen student awareness of and efficiency with both print and digital resources, giving them opportunities to synthesize research and gather support for their analyses while providing them with valuable 21st century skills. In order to demonstrate a cohesive and complete implementation plan the following general suggestions are provided:

- Various forms of formative assessments are to be employed in order to provide ongoing and accurate evaluation of student progress and development of skills.
- Homework when assigned should be relevant and reflective of the current teaching taking place in the classroom, functioning both as preparation for instruction and for work completion.
- Organization of material, instruction, and information should be ongoing in order to provide students with optimal opportunities to learn and develop skills.
- Differentiated instruction is encouraged as needed to provide students with various methods for learning in order to meet the needs of diverse learners. Suggestions for modifications are included in the unit plans.
- Assessments should be varied in form, length, and value, and should assess topics of instruction delivered in class.
- The use of various technology is encouraged in all units for purposes of research, work completion, collaborative work, and/or presentation of work.
- 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), and those requiring other modifications (504 plans); suggestions for modifications are included with each unit.

Unit 1: Close Reading Workshop – Reading with Purpose

Summary of the Unit: The Close Reading Workshop is meant to continue development of the close reading and annotation skills learned and practiced in English 9. Students will further these skills through a series of teacher-led, as well as collaborative learning activities in the unit based on the strategies in *Falling in Love with Close Reading*. Students will learn about reading with a lens, or focus, to assist them in narrowing their attention to details and therefore deepening their close reading experience, applying these maturing skills to fiction, non-fiction, and poetry. As the unit progresses, students will begin to combine lenses to learn how literary devices work collectively to create meaning. The unit includes extension activities for teachers to employ throughout the year beyond this introductory unit, providing additional activities and lesson ideas through which students may continue advancing their close reading and annotation skills, applying them to all units of study. These extension activities will also assist in teaching students how to further combine lenses as well as how to consider more difficult lenses, such as studying structure and its effects on meaning.

Enduring Understanding:

Authors employ stylistic devices such as diction, structure, and perspective to develop meaning in their writing.

Meanings in texts can be identified by observing and analyzing patterns which will in turn assist readers in deepening their understanding of a text.

Patterns are important in identifying and understanding an author's purpose.

***** *The skills in this unit will extend into all units for the year in the form of basic strategies to employ when analyzing literature, fiction and non-fiction, prose and poetry.* *****

Essential Questions:

How does identifying and analyzing the patterns in a reading selection help develop deeper understanding of a work?

How do authors use diction, structure, and perspective to convey meaning to a reader?

How are an author's purpose and argument conveyed via diction, structure, and perspective?

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

Option 1 - Essay: Students will read "Champion of the World" by Maya Angelou and "Fish Cheeks" by Amy Tan and annotate with the following lenses: diction, textual evidence (imagery), and structure (teacher may choose two of the lenses listed) and write a five paragraph essay in which they respond to the following: How do Angelou and Tan both express the feeling of being an outsider through their use of diction, imagery, and structure?

Option 2 – Creative Project: Students will read "Champion of the World" by Maya Angelou and "Fish Cheeks" by Amy Tan and annotate with the following lenses: diction, textual evidence (imagery), and structure (teacher may choose two of the lenses listed). Students will then create a poster project or a digital presentation (prezi.com, PowerPoint, etc.) consisting of the evidence in the text that responds to the following: How do Angelou and Tan both express the feeling of being an outsider through their use of diction, imagery, and structure? Project is to include evidence from the text that may be presented as a combination of both words and images based on reading, and conclude with a written response to the question.

Resources:

Falling in Love with Close Reading by Christopher Lehman and Kate Roberts

Short Stories:

“Teenage Wasteland” by Anne Tyler

“Girl” by Jamaica Kincaid

“Stay True Hotel” by Naomi Shihab Nye

“Champion of the World” by Maya Angelou

“Fish Cheeks” by Amy Tan

Nonfiction:

“What’s Wrong with Cinderella?” by Peggy Orenstein

“The Princess Paradox” by James Poniewozik

“How it Feels to Be Colored Me” by Zora Neale Hurston

“Arm Wrestling with My Father” by Brad Manning

“There is No Unmarked Woman” by Deborah Tannen

Poetry:

“A Work of Artifice” by Marge Piercy

“Sonrisas” by Pat Mora

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Topic/ Selection	Suggested Timeline per topic	General Objectives Aligned to CCSS Standards.	Instructional Activities	Suggested Benchmarks/ Assessments	NJSLs
<p>Introducing the Lenses -</p> <p>A) Text Evidence:</p> <p>“Stay True Hotel” by Naomi Shihab Nye (<u>from There is No Long Distance Now</u>)</p> <p><u>CHOICES:</u></p> <p>“Teenage Wasteland” by Anne Tyler</p> <p>OR</p> <p>“Girl” by Jamaica Kincaid</p>	<p>Total: 3 weeks approx.</p> <p>(add’1 1 ½ weeks for Extension Activities)</p> <p>A) 4-5 days</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. (RL 10.1)</p> <p>2) Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL 10.3)</p> <p>3) Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (W 10.1)</p>	<p>1) Students will note down prior knowledge of key points to look for when annotating a text (i.e., unknown words, questions they have, important Sentence/phrases, etc.). Review responses. Introduce concept of reading with a “lens”, or focus, on which to direct one’s attention. Explain how this enables one to focus on specific aspects of a text rather than processing all info simultaneously (Lehman, Ch. 2).</p> <p>1, 2) Read “Stay True Hotel” orally. Ask students to focus attention on details regarding father’s actions, words, description (do not ask for any conclusions or ideas yet; students are only extracting information at this point). Students may underline or highlight findings as they read. Teacher may choose to pause at the end of each page to allow for thinking time.</p>	<p>1-3) <u>Written Assessment</u>: Teacher will choose one story OR divide class and assign one per group (Tyler text or Kincaid text). Students will read story w/ one lens: characterization (of parent or child) or relationships (teacher choice). Students will highlight details and share with partner. Students will work together to identify patterns and complete one stem which they will develop into a multi-paragraph response:</p> <p>a) “The reason why the character is _____ is because _____”</p> <p>b) “I initially thought the character was _____ but now I realize s/he is _____ because _____”</p> <p>c) “I think the best way to describe their relationship is _____. I think this because _____”</p> <p>-</p> <p>d) “At first, their relationship seems _____ but really it is _____ because _____”</p> <p>-</p>	<p>RL 10.1 RL 10.3 W 10.1</p>

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		<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. (RL 10.1)</p> <p>2) Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL 10.3)</p> <p>3) Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (W 10.1)</p>	<p>1, 2) Ask students: What can we say about her father? What is he like? Note answers on board. After discussion, have students note findings gathered during reading about the father on board (three columns: Doing, Saying, Looks). Review findings and explain to students that they will now look for patterns and identify details that fit together or are similar (teacher may choose to draw different shapes around connections/patterns, i.e. circle one kind, square another, etc.). Create new columns/clusters without headings. Review connections made and have students title each grouping (i.e., examples of sadness, hope, etc.) to develop a new understanding of the character. Discuss findings as a class and answer: how do the details and patterns deepen understanding of her father? What more can be said about him to add to our earlier understanding?</p> <p><i><u>NOTE:</u> Teacher may have these stems printed on large sheets to post and discuss.</i></p>	<p>See “written assessment” above.</p>	<p>RL 10.1 RL 10.3 W 10.1</p>
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<p>B) Diction, Tone, and Purpose.</p> <p>“What’s Wrong with Cinderella?” by Peggy Orenstein</p> <p>“The Princess Paradox” by James Poniewozic</p>	<p>B) 5 days</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 10.1)</p> <p>2) 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; provide an objective summary of the text. (RI 10.2)</p> <p>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. (RI 10.4)</p>	<p>1 – 4) Ask students to bring in one magazine advertisement for each of the following groups (may be printed from internet): Children, Adolescents, and Senior Citizens (other suggestions: Moms, Dads, Students, etc.). Tape the advertisements up around the room, grouping by category. Have students do a gallery walk and note the following in notebooks per category: repeated images, key words/phrases, repeated colors/palettes, etc. Note findings on board and review/discuss: Are there specific colors or palettes used in each category? Why do you think this is so? What words are most frequently found in each? Why? What sort of appeals are the advertisements making to each group? (i.e., safety/health to senior citizens, individuality to adolescents, fun/games to children).</p> <p>5) Distribute list of words that identify tone (teacher may choose to create list with students as additional activity). What is the prominent tone in each category? (Students may complete the following stem in their responses: “I think the tone of these advertisements is mostly _____ because the images and words make me feel _____”).</p>	<p>1-5) <u>Written Assessment:</u> Students will read “The Princess Paradox” and independently conduct close reading through a diction lens to identify the main idea, tone and purpose in the passage. Students will write a two to three paragraph analysis of the diction.</p>	<p>RI 10.1 RI 10.2 RI 10.4 RI 10.6 W 10.2</p>
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		<p>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 10.6)</p>	<p>1, 2) Next day, explain to students that they are going to apply the same analysis technique to informational text. Distribute Orenstein's essay and have students read and annotate at home. Next day, students will identify main idea of the article. Note on board (main ideas will most likely be vague or general – goal is to get students to identify the main idea with consideration of the author's purpose by end of lesson).</p> <p>3) Next, in small groups, students will review text and focus on diction that evokes/suggests strong emotions (If further direction is needed, narrow student attention to one aspect of article, i.e., expression of author's opinions OR author's actions). On slips of paper, students will note evidence gathered (1 per slip, 3-4 per group). Next, have students trade and share slips with other groups, gathering details which express similar emotions (i.e., an "anger" grouping, "frustration", "indifference", etc.). Goal is for each group to end up with one category of emotions. Review each group's findings and have them complete the following: "The author's tone about the topic is _____. The evidence for this is _____". (may have more than one response)</p>	<p>1, 2) Annotated Orenstein essay.</p>	<p>RI 10.1 RI 10.2 RI 10.4 RI 10.6 W 10.2</p>
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		<p>5) Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of context. (W 10.2)</p>	<p>2, 4) Discussion: How does the author feel about this exposure to princess culture? What are her concerns? Frustrations? What do the studies suggest? What is the author's <u>purpose</u> in the article as seen by her diction? Her tone? (Base questions on student group findings).</p> <p>2) Revisit the main ideas identified earlier in the lesson. As a class, have students revise ideas to now include the author's tone. Original: "The concept of the feminine princess is being marketed to little girls in many ways". Revision (example): "Little girls are being exposed to ideas of femininity through princess culture which may affect them psychologically". (Clearly distinguish for students that the first is not wrong, but it is not complete. Encourage them to be specific). Point out that the revised response is more specific because it takes into consideration both tone and purpose (demonstrates concern and warning).</p>	<p>2) Revision of main ideas.</p>	<p>RI 10.1 RI 10.2 RI 10.4 RI 10.6 W 10.2</p>
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<p>C) Structure, Argument, and Point of View</p> <p>Title for Argument:</p> <p>“There is No Unmarked Woman” by Deborah Tannen</p>	<p>C) 5-7 days</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 10.1)</p> <p>2) 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; provide an objective summary of the text (RI 10.2)</p> <p>3) Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portion of a text. (RI 10.5)</p> <p>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 10.6)</p>	<p>1) Structure & Argument: Write the title of Tannen’s essay on the board. Have students react in writing – what could it mean? What does “unmarked” mean? Read “There is No Unmarked Woman” and have students focus on the author’s observations about women and men. Students may note observations on two-column chart. Review student notes.</p> <p>1, 2) Next day, revisit title and further discussion of what it means – what then is the author’s main argument? (Students may notice that the title suggests the argument, yet it can be further developed.).</p> <p>2, 3) Have students review the reading and identify different parts: introduction, evidence, counterargument, etc. (provide and review terms beforehand). Review findings and determine what each section accomplishes in conveying the argument. Students will complete written assessment, tying in analysis of argument and structure in a critique.</p>	<p>1-5) Written Assessment: Students will write a critique of Tannen’s essay, identifying her main argument and then critiquing the effectiveness of each part of the structure in proving her argument.</p> <p>1-5) Project: Students will prove or disprove Tannen’s claims by creating an infographic in which they claim that they are marked or unmarked. Projects should include pictures or images that display any “markers” they feel they have. Written explanation should accompany infographic to be presented to the class.</p>	<p>RI 10.1 RI 10.2 RI 10.5 RI 10.6 W 10.1</p>
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<p>Title for POV: “Arm Wrestling with my Father” by Brad Manning</p>		<p>5) Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. (W 10.1)</p>	<p>1, 4) <u>Point of View</u>: Read “Arm Wrestling with my Father”, focusing student attention on the son’s point-of-view. Lens can be diction or imagery, or a combination of the two. Then, have students read it a second time with attention to the father’s point-of-view as suggested by his actions (lens), completing the following stem: “The author’s words about his father tell me that _____, but his father’s actions show me that _____.”</p> <p>4) Discuss the effect on reader understanding that limitations on point of view can have (i.e., we can only go by father’s actions, son’s emotions may affect our understanding, etc.). As in earlier activities, teacher may create columns for each category of observations and then highlight the patterns.</p>	<p>1, 4) Completed point of view stems for “Arm Wrestling with my Father.”</p> <p>4) Identification of the effects of limited point of view.</p>	<p>RI 10.1 RI 10.2 RI 10.5 RI 10.6 W 10.1</p>
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<p>D) Extensions</p> <p>“A Work of Artifice” by Marge Piercy</p>	<p>1-2 days</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 10.4)</p> <p>2) Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. (RL 10.5)</p> <p>3) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI 10.1 and RL 10.1)</p>	<p><i>NOTE: The following are activities and assessments meant to extend and develop the skills completed in the first unit throughout the curriculum. Teachers are encouraged to continue development of these skills with guided close reading activities in every unit, always providing a lens for students to use as their focus. As the year progresses, teachers may combine lenses (i.e., Close reading for character development through diction, close reading for setting descriptions to understand mood, close reading of diction types to reveal style, etc.). Teachers may refer to the Appendix of: Falling in Love with Close Reading for additional lenses, patterns, and understandings.</i></p> <p><u>E1), 2) Diction, Tone and Purpose: Poetry</u> As a class, read “A Work of Artifice”. Have students underline adjectives in the poem only. Note these down on the board after reading. Discuss the progression of the connotation of the adjectives (i.e., begins mighty and strong, ends weak). How do these connotations create the tone of each part? Have students identify the tone at the beginning and at the end of the poem and determine where the shift occurs, splitting poem in two parts (end of first sentence is first part, rest is second).</p>	<p><i>Benchmark assessments will vary as the extension activities included here will be integrated into various units of the curriculum.</i></p>	<p>RL 10.4 RL 10.5 RI 10.1 RL 10.1</p>
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<p>“How it Feels to Be Colored Me” by Zora Neale Hurston</p>	<p>2-3 days</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 10.4)</p> <p>2) Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. (RL 10.5)</p> <p>3) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI 10.1 and RL 10.1)</p>	<p>Reread each part separately and have students identify and explain the purpose of each part. Note each down. For purpose, consider the inclusion of the line “the hair in curlers”. How does this line affect the meaning? What is the metaphor created? What then is the general purpose of the poem as a whole? Discuss as a class how the three elements worked together to create meaning: diction, tone, and purpose.</p> <p>E2) 3) <u>Text Evidence – Imagery & Diction:</u> Read Hurston’s essay with a lens for text evidence of imagery. Students are to highlight examples of metaphors and imagery in the text. Then, review together as a class, categorizing into the following: Descriptions of Zora, Descriptions of others (may divide this second category into two races depicted, black and white). Have students then identify similarities and patterns in each category (i.e., descriptions of Zora are strong and include images of a race, of a warrior, etc., while her descriptions of white people show curiosity and detachment, etc.). Students are then to use the patterns identified to develop a deeper understanding of Zora to answer the question: How does Zora Neale Hurston envision herself in the world as a black woman? How does this compare to how she thinks others of her race view themselves?</p>		<p>RL 10.4 RL 10.5 RI 10.1 RL 10.1</p>
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<p>“Sonrisas” by Pat Mora</p>	<p>3-4 days</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 10.4)</p> <p>2) Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. (RL 10.5)</p> <p>3) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI 10.1 and RL 10.1)</p>	<p>E3) 1) <u>Structure in Poetry</u>: First, have students brainstorm what the poem can be about based on the title. Review responses. Then, read the poem aloud. Have the students identify the speaker and the setting.</p> <p>3) In groups, students will illustrate the three different “scenes”, or images, in the story (speaker in doorway, first group of women, second group of women – different scenes may be assigned to different groups if desired). Suggest that the students capture the feelings of the speaker in between these two worlds.</p> <p>1-3) Next day, students will present and explain their illustrations, focusing on what is learned about the speaker in each scene (i.e., culture, stuck between two worlds, etc.). Go back to the poem and discuss how the physical structure of the poem (the stanzas) shows the separation of the two worlds in the speaker’s life.</p> <p>1-3) <i>Further extension</i>: Draw contrast as well as a comparison of the “two worlds” as displayed through imagery.</p>		<p>RL 10.4 RL 10.5 RI 10.1 RL 10.1</p>
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<p>For E4, texts may vary as any text selection in curriculum may be employed.</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 10.4)</p> <p>2) Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise. (RL 10.5)</p> <p>3) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI 10.1 and RL 10.1)</p>	<p>E4) Structure in Fiction: Students will be assigned a chosen chapter in the current text (helpful for students to receive photocopied text to annotate directly). While reading, students are to focus on structural elements such as descriptive passages, dialogue, flashbacks, etc., and identify by labeling (teacher is encouraged to model strategy with a chapter prior to this lesson).</p> <p>2,3) Next day, divide class into groups and have groups of students review like passages separately from others (i.e., have students read all of the descriptive passages together, another group read all the dialogue, etc.) and note down observations (what is the author's seeming purpose with each kind of passage? Is it setting description? To deepen understanding of character? To reveal necessary information? Etc.). Each group will report their findings to the class.</p> <p>2, 3) Next day, students will join their groups again, bringing back observations from all groups as reviewed previously. They will then collaboratively identify the patterns (i.e., the chapters in the book always begin with a descriptive passage that describes the setting and sets the mood for the entire chapter OR the protagonist always seems to let his mind wander into a flashback when he is in conversation with others, etc.). Discuss findings of each group as a class.</p>		<p>RL 10.4 RL 10.5 RI 10.1 RL 10.1</p>
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			<p><i>Further extension:</i> Continue this strategy with additional chapters, each time selecting chapters with more intricate and complex structure, if possible, OR chapters that perhaps differentiate the purpose of the different structural elements.</p>	<p>RL 10.4 RL 10.5 RI 10.1 RL 10.1</p>
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Suggested Modifications for Special Education, English Language Learners and Gifted Students:

Teachers may choose to extend lessons for an additional day or two to focus on student comprehension of skills and ideas. Graphic organizers may be provided to further help students engage with the texts. Additionally, teachers may split unit up into smaller portions to employ at the start of other units in the curriculum, choosing to focus student attention to developing these close reading skills on only one or two lenses at a time and then slowly building up and combining throughout the year.

Suggested Technological Innovations/ Use:

Teachers may use a Smart Board to model close reading strategies in unit. Teachers are also encouraged to use Google Classroom and Google Docs for student submission of written assessments. In the cases where the written assessment is completed as a process writing piece, teachers are encouraged to employ the Google Docs comment feature to conference with students on progress of writing. Finally, the project ideas included in the unit may be completed as digital projects, employing such resources as prez.com, MS PowerPoint, AniMoto, etc.

Cross Curricular/ 21st Century Connections:

Technology

8.1.12. A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

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

CRP11. Use technology to enhance productivity

21st Century Life and Careers

9.3.12.AR- VIS.3 Analyze and create two and three-dimensional visual art forms using various media

9.3.12.ED.2 Demonstrate effective oral, written and multimedia communication in multiple formats and contexts

Unit 2: Shakespeare- Power, Jealousy, and Deception

Summary of the Unit: In this unit the students will read *Othello* or *The Tempest* and will examine themes such as power, jealousy, and deception. Having already been exposed to Shakespeare in prior grades allows for the sophomores to delve beyond the surface and focus on the significance of language, structure, and themes within the text. Throughout the unit, students will demonstrate their ability to close read by analyzing how Shakespeare utilizes language to convey messages and create meanings. Specific attention will be paid to soliloquies and/or monologues and the role they serve in the play. As students analyze the play, they will identify and explain the significance of literary devices including, but not limited to, metaphors, allusions, and antithesis. In addition, students will define rhetorical strategies and will be able to explain their contribution to the play, especially in regards to *Othello*. Lastly, students will begin to build an understanding of what it means to view a text through a “literary lens” by analyzing the text using literary criticism.

Enduring Understanding:

Close reading strategies will enable students to critically examine and understand the significance of style (including diction, structure, and tone) in relationship to the themes of Shakespeare’s plays.

**** Students will identify examples of both literary and rhetorical devices, and will be able to provide explanations for the relevance of these devices to the play. Moreover, students will be able to analyze a Shakespearean play, focusing on archetypes and motifs, and play structure. The skills developed in this unit will not only be applied in later units in the sophomore curriculum, but in future curricula as well. ****

Essential Questions:

What are the roles of love and jealousy in our lives?

What motivates people to do what they do, and is there always a reason for doing something?

Can fiction reveal truth? How do stories reveal truths about human nature?

How do readers recognize elements of good literature? How does the manipulation of language create meaning?

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

Assignment One: Essay

Students will select one of the following types of literary criticism and analyze the play through this lens:

- Archetypal/mythological
- Psychoanalytical
- Gender/feminist

Using textual evidence, the students will write an analytic essay that incorporates literary criticism (teacher may select one type of criticism for their class). Students must provide textual evidence to support their ideas.

Assignment Two: Plot Structure Analysis Digital Project

Throughout the unit, students will complete a digital project that analyzes the structure of a Shakespearean play. Students will identify introduction, rising action, climax, falling action, and conclusion/resolution in either *Othello* or *The Tempest*, and will be able to explain how each is important to the overall structure of the play. Students will use PowerPoint, Slides, Prezi, or Blendspace to create their project. As students read the play, a select number of students will present their projects, and by the end of the unit, all students will have presented one of their acts to the class. Final projects will be submitted to Google Classroom upon completion of the play.

Resources:

Drama (choose one):

Othello (Lexile level 1620L)

The Tempest (Lexile level 980L)

Nonfiction:

“The Moral Geography of *Othello*” by Michael Flachmann <http://www.bard.org/the-moral-geography-of-othello/>

“A Cultural Context for *Othello*” by Kristin Johnson-Neshati

“You Can’t Go Home Again, Can’t You? An Introduction to *The Tempest*” by Ian Johnston <http://records.viu.ca/~johnstoi/eng366/lectures/tempest.htm>

Art/Media:

“Have You Ever Heard Of?” <http://graphics8.nytimes.com/learning/teachers/studentactivity/20081218a.pdf>

“Why Shakespeare?” from the National Endowment of the Arts https://www.youtube.com/watch?v=Rt9n_uxWaBg

“Insults by Shakespeare” (TED TALK) <https://www.youtube.com/watch?v=vdCjKH5IKJ8> (optional for language review)

“Why Shakespeare Loved Iambic Pentameter” (TED TALK)

<http://ed.ted.com/lessons/why-shakespeare-loved-iambic-pentameter-david-t-freeman-and-gregory-taylor> (optional for language review)

Othello Trailers

O (2001) <http://www.imdb.com/video/imdb/vi1771962649/>

Othello (1952) <https://www.youtube.com/watch?v=fCZ0obRJa08>

Othello (1995) <https://www.youtube.com/watch?v=RAYuASqrs94>

The Tempest Trailers

The Tempest (1982)

The Tempest (2010) <https://www.youtube.com/watch?v=ZdpQcFdfXdY>

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Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSL Standards
<p>Pre-reading Activities: Introduction to Shakespeare and his language.</p>	<p>5-7 days</p>	<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.10.1)</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.10.4)</p> <p>3) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text (RL.10.1)</p>	<p>1) In small groups the students will work together to complete “jigsaw puzzle” activity. Students will have to write 15-20 facts (pieces of the puzzle) about Shakespeare or the Shakespearean time period based on previous knowledge. Facts will be presented and discussed to evaluate the accuracy. **For students who may be struggling with prior knowledge about Shakespeare, teachers may consider allowing the students to research information about Shakespeare either at home or through the use of Chromebooks.</p> <p>2) Students will be given handout “Have You Ever Heard?” which lists some of Shakespeare’s most famous quotes. Students will read each statement and mark YES or NO, depending on if they have heard it before. Time will be allowed to discuss the more familiar quotes, and to guess the meaning of those that may not be so familiar.</p>	<p>1-2) Group Assessment: Students will recall prior knowledge of Shakespeare and create a puzzle that “pieces” together facts about his life.</p> <p>3-5) Written Assessment: Students will view excerpts from “Why Shakespeare” and write a persuasive response about the relevancy of Shakespeare in our society. For this assignment, students are demonstrating their ability to support an argument by providing textual support.</p>	<p>SL 10.1 RL 10.4 RL 10.1 W 10.1 W 10.10</p>

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		<p>4) Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence (W.10.1)</p> <p>5) 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 10.10)</p>	<p>3-4) Students will view short excerpts from “Why Shakespeare?” (National Endowment for the Arts) to gain understanding of relevancy of Shakespeare to modern society, as discussed through actors, musicians, and themes in films.</p> <p>As students view the excerpts, they will take notes, identifying 3-5 facts that stand out to them (something that surprised, something that they disagree with, etc.).</p> <p>Mini-lesson on textual support: Students will use their notes from the excerpt to write a short persuasive response about the importance of Shakespeare in our society. Whether students agree or disagree, they must provide evidence from the excerpts to support their response.</p>		<p>SL 10.1 RL 10.4 RL 10.1 W 10.1 W 10.10</p>
<p>*Optional lesson on language</p>		<p>1) Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, and presentation of alternate views), clear goals and deadlines, and individual roles as needed. (SL.10.1.b)</p>	<p>1-2) Teachers may want to review Shakespearean language to further students’ understanding. Students will view “Why Shakespeare Loves Iambic Pentameter” AND/OR “Insults by Shakespeare”, taking note of important facts. They will be given two handouts:</p> <p>-“Elizabethan Language Terms” http://www.readwritethink.org/files/resource/s/lesson_images/lesson1031/terms.pdf</p> <p>-“Shakespearean Insults” https://www.theatrefolk.com/freebies/shakespearean-insults.pdf</p> <p>Working in a small group, students write and perform a scene in which they incorporate Shakespearean language. Teacher may allow students to create their own situations, or may assign each group a topic. .</p>	<p>1-2 Group assessment: Scenes will be performed and must incorporate Shakespearean language. Each scene should include a conflict and resolution of that conflict.</p>	<p>SL 10.1.b RL 10.4 L 10.5 L 10.5.a L 10.4</p>

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		<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.10.4)</p> <p>3) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.(L.10.5)</p> <p>4) Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. (L.10.5.a)</p> <p>5) Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9-10 reading and content</i>, choosing flexibly from a range of strategies. (L.10.4)</p>	<p>2-5) Students will begin to create literary terms guide that they will refer to throughout the course of reading Shakespeare. Students will divide paper into four columns (literary term, definition, example from play, significance to the play). For now the students will only complete the first two columns, but will hand in at the completion of the play. Literary terms to define include, but are not limited to:</p> <ul style="list-style-type: none"> -Allegory -Allusion -Antithesis -Apostrophe -Aside -Blank verse -Comedy -Couplet -Iambic pentameter -Metaphor -Pun -Shakespearean sonnet -Simile -Soliloquy -Symbolism -Tragedy 	<p>2-5) Student constructed guide for literary terms. Allow students the opportunity to visually represent terms in addition to defining them.</p>	<p>SL 10.1.b RL 10.4 L 10.5 L 10.5.a L 10.4</p>
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<p>Introduction to thematic analysis</p>		<p>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.10.2)</p> <p>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. (RL.10.3)</p> <p>3) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI.10.1)</p> <p>4) 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). (RI.10.5)</p> <p>5) Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source. (SL.10.2)</p>	<p>1, 2, 5, 6, 7) Students will gain a deeper understanding of themes in play by viewing film trailers and predicting major themes, characters, and plot. Prior to viewing clips, the teacher will remind students to pay attention to the trailers, looking specifically for theme, plot, and character. Teacher may also consider showing trailers for two different versions so that students may compare/contrast, helping them to identify themes. After view clips, students will write a paragraph response in which they predict the plot of the play, using information from the trailer(s) to guide them to their prediction.</p>	<p>1, 2, 5, 6, 7) Written assessment: students write a prediction based on film trailers. Teachers may consider holding prediction until the end of the unit and having students reflect on their predictions.</p>	<p>RL 10.2 RL 10.3 RL 10.1 RI 10.5 SL 10.2 W 10.2 W 10.10</p>
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		<p>6) 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.10.2)</p> <p>7) 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.10.10)</p>	<p>4-7) Students will read and annotate a nonfiction text to provide them with background information for the play. Choices include, but are not limited to: “The Moral Geography of <i>Othello</i>” “A Cultural Context for <i>Othello</i>” “You Can’t Go Home Again, Can’t You? An Introduction to <i>The Tempest</i>” With partner, students will use article to create a list: What is important to know for <i>Othello/The Tempest</i>...</p>	<p>4-7) Annotated non-fiction texts. Students should be applying their close reading lenses.</p>	<p>RL 10.2 RL 10.3 RL 10.1 RI 10.5 SL 10.2 W 10.2 W 10.10</p>
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<p>During Reading Activities</p> <p>Act One- Introduction /Exposition</p>	<p>4-6 Weeks for the entire unit</p> <p>1-1/2 Weeks/Act I</p>	<p>1) Cite strong and thorough inferences drawn from the text (RL.10.1)</p> <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 textual evidence to support analysis of what the text says explicitly as well as is shaped and refined by specific details; provide an objective summary of the text (RL.10.2)</p> <p>3) Determine the meaning of words and phrases as are used in the text, 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.10.3)</p> <p>4) Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (RL.10.7)</p>	<p>1-3, 7) Throughout the course of reading, the students should keep the following on their desk as guides:</p> <ul style="list-style-type: none"> -Common Shakespearean terms (handout from previous lesson) -Character bookmark (students can use this to keep track of characters and their descriptions) -Literary terms handout (created in previous lesson) -Weekly reading log- at the end of each lesson, the students will record the following in their log: <ol style="list-style-type: none"> 1) Scenes/lines read 2) Brief summary of scene 3) Important event that occurred 4) Significance of event (can be a prediction, change in character, etc.) <p>Reading logs will be collected at the end of each week and will be graded as a classwork grade</p>	<p>1-3,7) Reading Logs (weekly assignment)</p> <p>1-3, 6) Assessment: Soliloquy/Monologue analysis or illustration</p> <p>Additional assessments: Reading checks (short quizzes based on assigned readings) Act One test- character ID, plot analysis, and quote identification (with the exception of character ID all test items should be constructed prose response items.</p>	<p>RL 10.1 RL 10.2 RL 10.3 RL 10.7 SL 10.1.c</p>
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		<p>5) 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.10.1c)</p> <p>6) 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.10.5)</p> <p>7) 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.10.10)</p>	<p>1-333, 6) Students will read Act One and annotate one important soliloquies or monologues (teachers can select for the students. Suggestions for <i>Othello</i>: Iago’s soliloquy in Act One, scene three or Othello’s monologue to the Duke and Brabantio in the same scene Suggestions for <i>The Tempest</i>: Prospero’s monologue to Miranda in Act One, scene two Options for analysis:</p> <ol style="list-style-type: none"> 1) Write an analysis of the soliloquy or monologue, stating what is learned and the language used to convey this (1 page) 2) Create a storyboard that details the most important lines from the soliloquy or monologue. On the back, write a paragraph explaining storyboard 3) Draw a picture that expresses the selected scene. On the back, write a paragraph explaining the scene. Include explanations for details, choice of color, etc. 	<p>1-33 3, 6) Annotation of an important soliloquy or monologue from Act I. Students also have to construct a formal analysis and options for that analysis include:</p> <ul style="list-style-type: none"> ❖ Written Analysis ❖ Storyboard ❖ Illustration of selected scene. 	<p>RL 10.1 RL 10.2 RL 10.3 RL 10.7 SL 10.1.c</p>
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			<p>3, 7) Students will read and analyze the play through a variety of methods: students will read aloud in class, listen to audio performances, and complete assigned readings for homework. Throughout the unit students will read and annotate play for understanding.</p> <p>4, 7) Students will view selected scenes from Act One and compare/contrast film with text. Upon completion of the Act, students will begin an ongoing project that focuses on the structure of Shakespeare's plays. Students can use PowerPoint, Google Slides, Prezi, or Blendspace to complete the following: Shakespeare's plays are structured so that each act is aligned to Freytag's pyramid. Act One focuses on introduction- characters, setting, conflicts, and even the theme. Use evidence from the play to identify each, and be sure to explain why this is significant to the play. Include major characters (what we learn about them), setting (why setting helps to control the plot), conflicts, and themes (or rising themes). *Select number of students will present Act One analysis to the class</p>	<p>3, 7) Ongoing annotations for selected scenes throughout the reading of the text.</p> <p>4, 7) Comparative analysis of varying film interpretations of Act I.</p>	<p>RL 10.1 RL 10.2 RL 10.3 RL 10.7 SL 10.1.c</p>
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<p>Act Two- Rising Action</p>	<p>3-5 days</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 (RL.10.1)</p> <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 (RL.10.2)</p> <p>3) Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL 10.3)</p> <p>4) Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (RL.10.7)</p>	<p>5) Students will read and analyze the play through a variety of methods: students will read aloud in class, listen to audio performances, and complete assigned readings for homework. Throughout the unit students will read and annotate play for understanding</p> <p>1-3, 7) Students will continue to identify literary devices used in the play (and how each device is used to convey meaning) and complete weekly reading logs.</p> <p>Suggested additional activity for reading log: At the end of Act Two, teacher will break students up into groups to compare/contrast logs. On poster paper, students will divide paper in half. On the left side, students will identify significant moment. On the right side, the students will explain the significance (something it predicts, what it reveals about a character, explanation of a literary device, etc.). Posters will be hung up around the room. Groups will present to the class for discussion.</p>	<p>1-3, 7) Weekly reading logs</p> <p>1-3, 5, 6, 7) Group assessment: students will work together to identify important scenes and quotes from Act Two</p>	<p>RL 10.1 RL 10.2 RL 10.3 RL 10.7 SL 10.1.c SL 10.5 W 10.10</p>
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		<p>5) 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.10.1c)</p> <p>6) 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.10.5)</p> <p>7) 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.10.10)</p>	<p>4, 7) Students will continue to add to ongoing project. For Act Two, the focus should be on rising action. The following questions should help guide students to identify rising action:</p> <ul style="list-style-type: none"> -in what ways is the story developing? -is there any suspense starting to build? -have you noticed any changes in the characters? -is there a change in roles? <p>Students should support with examples from the play.</p> <p>*Select number of students will present Act Two analysis to the class</p>	<p>1-3, 5, 6, 7) Group assessment: students will work together to identify important scenes and quotes from Act Two. Students will document and present their analysis for at least one selected quote to their peers.</p>	<p>RL 10.1 RL 10.2 RL 10.3 RL 10.7 SL 10.1.c SL 10.5 W 10.10</p>
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<p>Act Three- Climax</p>	<p>5-7 days</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. (RL.10.1)</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.10.4)</p> <p>3) 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.10.2)</p> <p>4) Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.10.5)</p>	<p>Students will read and analyze the play through a variety of methods: students will read aloud in class, listen to audio performances, and complete assigned readings for homework. Throughout the unit students will read and annotate play for understanding.</p> <p>1-4) Students will complete reading logs for Act III.</p> <p>1-4) Students will use literary terms handout to write an in-class essay on the following topic: What literary devices does Shakespeare use in the play, and how does it add to the story? In other words, how does the language convey meaning? Response should be supported with specific examples from the text. Students should identify the use of three literary devices. For <i>Othello</i>, students should consider rhetorical devices used by Iago, antithesis, symbolism, or allusions. For <i>The Tempest</i>, students should consider allusions, allegories, imagery, or symbolism.</p>	<p>1-4) Weekly Reading logs</p> <p>1-4) Written assessment: students will write a one-page response analyzing the literary/rhetorical devices in the play. Students should use evidence from the text to support their response, and should be able to explain how the use of these literary devices adds meaning to the play.</p>	<p>RL 10.1 RL 10.4 W 10.2 L 10.5 SL 10.5</p>
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		<p>5) 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.10.5)</p>	<p>5) Students will add to digital project for plot analysis. Act Three should focus on climax. Questions to consider: -What is the turning point of the story? -What happens in this Act that marks a major change in character? -What important significant event(s) happens that will impact the rest of the story? *Select number of students will present Act Three analysis to the class.</p>	<p>5)Student addition to the digital project for plot analysis that answers the following questions: -What is the turning point of the story? -What happens in this Act that marks a major change in character? -what important significant event(s) happens that will impact the rest of the story?</p>	<p>RL 10.1 RL 10.4 W 10.2 L 10.5 SL 10.5</p>
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<p>Act Four: Falling Action</p>	<p>4-5 days</p>	<p>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.10.2)</p> <p>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. (RL.10.3)</p> <p>3) 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.10.5)</p> <p>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.10.5)</p>	<p>Students will read and analyze the play through a variety of methods: students will read aloud in class, listen to audio performances, and complete assigned readings for homework. Throughout the unit students will read and annotate play for understanding</p> <p>1, 2, 3) Students will work on reading logs</p> <p>2) Character memoirs- students will work in small groups and complete the following:</p> <ul style="list-style-type: none"> • Select four characters • Create a six-word memoir that describes him or her (examples can be found here http://www.sixwordmemoirs.com) • A symbol that represents this character • An explanation for memoir and symbol <p>Information will be used to create a poster OR students may create character memoirs on the computers using PowerPoint or Google slides (or other approved site)</p> <p>2, 3, 4) Students will use information from Act Four to continue digital project.</p> <p>Questions to consider for falling action:</p> <ul style="list-style-type: none"> -are any plot twists or unknown details revealed? -how are complications “unraveling” -are any issues wrapped up? <p>*Select number of students will present Act Four to the class.</p>	<p>1, 2, 3) Reading logs</p> <p>2) Group assessment: character analysis project</p>	<p>RL 10.2 RL 10.3 RL 10.5 SL 10.5</p>
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<p>Act Five-Resolution</p>	<p>1 week</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. (RL.10.1)</p> <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. (RL.10.2)</p>	<p>Students will read and analyze the play through a variety of methods: students will read aloud in class, listen to audio performances, and complete assigned readings for homework. Throughout the unit students will read and annotate play for understanding</p> <p>1-3) Students will complete and submit final reading logs</p> <p>2-4) Students will complete last part of their digital projects. For Act Five, students will focus on the resolution. Questions to consider: -what “loose ends” are tied up? -how is order restored? - (for comedies and romances) is there a celebration of a new order? *Select number of students will present their Act Five analysis ALL students will submit final projects to Google Classroom.</p>	<p>1-3) Reading logs</p> <p>2-4) Project Assessment: Students will complete plot structure analysis project and submit to Google Classroom</p>	<p>RL 10.1 RL 10.2 RL 10.3 SL 10.5 W 10.2b</p>
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		<p>3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (RL.10.3)</p> <p>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.10.5)</p> <p>5) 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. (W.10.2.b)</p>	<p>1-3, 5) Literary criticism analysis- teachers have the option to assign a particular type of literary criticism to the students, or allow them to select one. For either <i>Othello</i> or <i>The Tempest</i>, the students will analyze the text through the lens of one of the following types of criticism:</p> <ul style="list-style-type: none"> -Archetypal/mythological -Psychoanalytical -Gender/feminist <p>Teacher will provide information for each type of criticism, including specific questions to think about for this type of criticism. Using this information, the students will write an essay that analyzes the play through this type of criticism. Possible topics:</p> <ul style="list-style-type: none"> -Othello as a tragic hero -Iago's motives -Iago as a villain -The role of women in the play (Emilia, Desdemona, Bianca) -The role of women in <i>The Tempest</i> -Significance of race or "the outsider" -The play's treatment of colonialism -Archetypes in <i>The Tempest</i> <p>To facilitate learning, teachers may want to consider having students work with partners with similar topics to brainstorm ideas. Student can also be broken up into groups for some pre-planning collaboration.</p>	<p>1-3, 5) Written assessment: Students will write essay that analyzes <i>Othello</i> or <i>The Tempest</i> using literary criticism. Evidence from the text should be used to support ideas.</p>	<p>RL 10.1 RL 10.2 RL 10.3 SL 10.5 W 10.2b</p>
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Suggested Modifications for Special Education, English Language Learners 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.

Suggested Technological Innovations/ Use:

Students will use Google Classroom to submit assignments. Additionally, the students are required to use PowerPoint, Slides, Prezi, or Blendspace to complete a digital project.

Cross Curricular/ 21st Century Connections:

Technology

8.1.12.A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

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

CRP11. Use technology to enhance productivity

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~~9.3.12.AR- PRF.5 Plan and deliver a media production (e.g., broadcast, video, Internet, and mobile)~~

9.3.12.AR- PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats

9.3.12.ED.2 Demonstrate effective oral, written and multimedia communication in multiple formats and contexts

Unit 3: Dystopian Literature – The Power of Government

Summary of the Unit: This unit focuses on dystopian literature with a concentration on how current events affect and influence an author's interpretation of the future. Students will research historical events and compare with events in the text to gain a better understanding of how themes and situations in dystopian literature originate. Particular attention will be paid to the archetypes within dystopian literature, especially the protagonist's struggle against society. Themes such as dehumanization, relationships, and freedom will be analyzed to further understand the author's purpose. The author's writing style will be 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 literary study.

Enduring Understanding:

Societal changes and technological advancements influence writers and the development of dystopian fiction.

Writers of dystopian fiction use a variety of literary devices to create meaning in their works.

Precise and imprecise language influence meaning.

Essential Questions:

Why do individuals lose their ideals, values, and sense of right and wrong?

How does the present influence people's ideas about the future?

How do authors use language to develop tone?

What defines freedom?

To what ends do we have a right to privacy?

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

Assignment:

As a culminating assignment the students will demonstrate their understanding of the dystopian genre by writing a short story that incorporates characteristics as identified throughout the novel. Students will apply their understanding of archetypes, satire, central themes, and current issues (privacy, environmental, etc.) to write their story. Students are required to utilize narrative elements when writing their story. Final drafts can be typed and shared through Google Classroom. As an additional activity, students may read one or two stories from other students in the Classroom, and comment or rate stories based on the author's adherence to the dystopian genre.

*** Option- students can also create a graphic novel, following same guidelines as the narrative story. ***

Resources:

Novels: You can choose one to read as a class or you can group students and allow them to select which texts they want to read.

1984 by George Orwell (Lexile level 1090L)

Brave New World by Aldous Huxley (Lexile level 870L)

The Road by Cormac McCarthy (Lexile level 670L)

Poetry:

“There Will Come Soft Rains” by Sara Teasdale (introduction to dystopian literature)

“Sailing to Byzantium” by W.B. Yeats (paired with *The Road*)

“Totally, Like Whatever, You Know?” by Taylor Mali and/or performance by author <https://www.youtube.com/watch?v=LGAMd-tT6fQ> (paired with *1984*)

“The Unknown Citizen” by W.H. Auden <http://www.poets.org/poetsorg/poem/unknown-citizen> (paired with *Brave New World*)

Short Stories:

“Last Night of the World” by Ray Bradbury

Nonfiction:

“U.S. Airport Screeners are Watching What You Read” by Ryan Singel

“Are You a Stalker Too? By Meghan Daum http://articles.chicagotribune.com/2008-04-09/news/0804080485_1_stalking-emily-leatherman-cyber

“Waste Not Want Not” by Bill McKibben (*Mother Jones*, May/June 2009)

“University Attendance Scanners Make Some Uneasy” by Daniel Kraker <http://www.npr.org/templates/story/story.php?storyId=129482104>

“How Companies Learn Your Secrets” by Charles Duhigg http://www.nytimes.com/2012/02/19/magazine/shopping-habits.html?_r=0

“Experiment Brings Human Cloning One Step Closer” by Gautam Naik

<http://www.wsj.com/articles/SB10001424127887324082604578485064174222502>

“*Brave New World Revisited*” by Aldous Huxley <http://www.huxley.net/bnw-revisited/index.html> (option for further reading after completing novel)

Art/Media:

“Two Plus Two Equals Five” <https://www.youtube.com/watch?v=boVkAzUvCPg&feature=voutu.be> (intro for *1984*)

“Pizza Palace” <https://www.aclu.org/sites/default/files/pizza/images/screen.swf>

Inside North Korea (National Geographic) <https://www.youtube.com/watch?v=mxLBywKrTf4>

The Road film trailer <https://www.youtube.com/watch?v=94KcI0gLq1A>

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Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSLs Standards
<p>Pre-reading Activities:</p> <p>Introduction to dystopian literature- what does the future hold?</p>	<p>5-7 days</p>	<p>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.10.2)</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.10.3)</p> <p>3) 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 (SL.10.1.b)</p>	<p>4, 7) “A Look into the Future”: Students will write a journal about their vision of the future. Suggested topics to explore include fears, hopes, achievements, changes in society, etc. Think/pair/share- students will meet with a peer and compare/contrast their ideas about the future. After about five minutes, the students will write one or two topics on the board. These topics will be used for whole class discussion.</p> <p>3, 4, 5, 7) Creating The Perfect Place: Students will define <i>utopia</i> and spend a few minutes listing their idea of the “perfect place”. They will then be told they have to create the perfect society, except they must work with a group to create this society. The students will be given a list of guidelines to help them create their utopia. They should include the name of society, type of government, education, employment, money, law enforcement, and extracurricular activities. Once the group has outlined their society, they will work together to create a poster to advertise their utopia. Groups will present their utopias to the class. The presented utopias will be rated by their classmates to identify strengths and weaknesses within that society (students will evaluate presentations using guidelines as</p>	<p>7) <u>Journal</u>: The future</p> <p>5, 7) <u>Group activity and reflection</u> ->See criteria under instructional activities for creating the perfect place.</p>	<p>RL.10.2 RL.103 SL.10.1b SL.10.1c SL10.5 W.10.2a W.10.10</p>

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<p>“Last Night of the World” by Ray Bradbury</p>		<p>4) 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.10.1.c)</p> <p>5) 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.10.5)</p> <p>6) 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 (W.10.2.a)</p> <p>7) Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames for a range of tasks, purposes, and audiences (W.10.10)</p>	<p>stated in handout). Based on the feedback of the class, a utopian society will be selected. Homework: Students will reflect on the group activity. What worked well, and what didn't? What issues did the group have in creating laws and reaching a group decision? In what ways in this reflective of society? (One paragraph)</p> <p>1, 2, 5) The utopian activity should raise students' understanding on the difficulties in creating the perfect society. Oftentimes, the creation of a utopian society leads to the exact opposite: an anti-utopia, or dystopia. Students will take notes from PowerPoint to identify characteristics of dystopian literature. Specifically, students will take particular note of common themes, settings, conflicts, and characters, as they will be analyzing these archetypes throughout the progression of the novel. In class, students will read and annotate “Last Night of the World” by Ray Bradbury. As they read, they should identify three examples to support how this story is reflective of the dystopian genre. For homework- students will create an illustration of the story. Students can focus on symbols, an important scene, or a theme that is conveyed in the story. On the back of the illustration the students will write one paragraph in which they explain their illustration. In other words, how does this drawing convey an important message or idea from the story?</p>	<p><u>4) Illustration:</u> Students will create an illustration that reflects a theme or scene from “Last Night of the World” and write a one paragraph explanation.</p> <p>1, 2, 5) Annotations for “Last Night of the World.” Identification of 3 examples of the dystopian genre from this story.</p> <p>1, 2, 5) Illustration for “Last Night of the World” with written analysis.</p>	<p>RL.10.2 RL.10.3 SL.10.1b SL.10.1c SL10.5 W.10.2a W.10.10</p>
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<p>Tone and theme Analysis: “There Will Come Soft Rains” by Sara Teasdale</p>		<p>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.10.2)</p> <p>2) Determine the meaning of words, 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.10.3)</p> <p>6) 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 (W.10.2.a)</p> <p>7) Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences (W.10.10)</p>	<p>1, 2, 6, 7) Students will define and identify the steps for analyzing poetry using the TPCASTT strategy (some students may have been exposed to this already. This is a suggested strategy to help guide students into the process for poetry analysis). Students will take notes for each step: Title, Paraphrase, Connotation, Attitude, Shift, Title (revisited), Theme</p> <p>Using the SMART board or the board, the students will analyze “There Will Come Soft Rains” using this strategy. After they read the straight through (aloud), the students will read the poem to themselves and then annotate the poem, looking for interesting or confusing lines. Although the poem should be analyzed using TPCASTT, emphasis should be on tone (attitude) and theme. Poetry Analysis- students will work with partner to continue analysis of “There Will Come Soft Rains” As a guideline, students should look at the speaker’s attitude towards the current society, and how that impacts the theme. Following the TPCASTT strategy will help the students lead to their understanding of the poem’s themes. Timed response: students will write a well-developed response in which they analyze the tone and theme of “There Will Come Soft Rains”. What is the overall message of the poem, and what is the poem implying about humanity? Students should be sure to support their response with evidence from the poem.</p>	<p>1, 2, 6, 7) <u>Poetry Analysis</u>: students will analyze the tone and theme of the poem and demonstrate their ability to provide textual evidence to support a response.</p>	<p>RL.10.2 RL.10.3 SL.10.1b SL.10.1c SL10.5 W.10.2a W.10.10</p>
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<p>During Reading Activities:</p> <p>Societal Issues as a Catalyst for Dystopian Literature (Options- 1984 by George Orwell, A Brave New World by Aldous Huxley, or The Road by Cormac McCarthy)</p>	<p>4-6 Weeks</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 (RL.10.1)</p> <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 (RL.10.2)</p> <p>3) Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme (RL.10.3)</p>	<p>8, 10) Historical timeline: students will work in groups and utilize the Chromebooks to research information about the time period in which the novel was written. Students will research credible sources (teachers may decide to assign specific websites) and identify significance moments/events that they feel may impact the authors' attitude toward society. Teachers might want to suggest topics for the students to help narrow their search. Topics such as politics, the environment, technological advances, and world events might be helpful. Students may use poster paper to create timeline, or they can create an interactive timeline (suggested site- Timetoast.com). Throughout the course of the novel, the students will add to the timeline, finding examples from the text to support how the selected events may have impacted the novel. For example, the students might draw connections between Stalin and Big Brother in <i>1984</i>, or they may identify environmental issues as an influence in events in <i>The Road</i>.</p>	<p>8, 10) <u>Historical/Novel Timeline</u> (due upon completion of novel)</p>	<p>RL.10.1 RL.10.2 RL.10.3 RL.10.4 RI.10.2 SL.10.1a SL.10.1d SL.10.2 W.10.1a W.10.8</p>
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<p>Novel introduction</p> <p>Tone analysis (1,2,4,9)</p> <p>Thematic analysis</p>		<p>4) Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone) (RL.10.4)</p> <p>5) 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; provide an objective summary of the text (RI.10.2)</p> <p>6) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas (SL.10.1.a)</p>	<p>1, 2, 4, 9) Novel introduction and tone analysis: Students will view introductory video for novel: “Two Plus Two Equals Five” https://www.youtube.com/watch?v=boVkAzUvCPg&feature=youtu.be (intro for <i>1984</i> or <i>Brave New World</i>)*<u>Although this is created specifically for 1984, it can be applied to <i>Brave New World</i> to emphasize loss of control and freedom, important themes in any of the novels.</u> <i>The Road</i> film trailer https://www.youtube.com/watch?v=94KcI0gLq1A Based on introduction, students will explore possible tones and themes (can be written assignment or a class discussion). Suggested topics include: What defines freedom? What make a person good or bad? Are people born evil, or do circumstances change a person?</p> <p>Written assignment: In dystopian novels, the first few chapters develop the exposition, putting the reader in an unknown or unusual setting. Write a well-developed response (250 words) explaining how the author develops the tone in the first few chapters. At least two quotes need to be included and successfully integrated into response.</p>	<p>1, 2, 4, 9) <u>Tone analysis response:</u> Write a well-developed response (250 words) explaining how the author develops the tone in the first few chapters. At least two quotes need to be included and successfully integrated into response.</p> <p>1, 2, 4) <u>Introduction quiz:</u> teacher will create quiz that focuses on characters, setting, and quote analysis</p> <p>1,2 3, 6) <u>Group Assignment:</u> students will be graded on their ability to work together to find quotes that support each theme</p>	<p>RL.10.2 RL.103 SL.10.1b SL.10.1c SL10.5 W.10.2a W.10.10</p>
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<p>Poetry: “Sailing to Byzantium” by W.B. Yeats for <i>The Road</i> “Totally, Like Whatever, You Know” by Taylor Mali for <i>1984</i> “The Unknown Citizen” by W.H. Auden for <i>Brave New World</i></p>		<p>7) Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented (SL.10.1.d)</p> <p>8) Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source (SL.10.2)</p> <p>9) Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence (W.10.1.a)</p>	<p>1, 2, 4) Students will demonstrate understanding of plot and character by completing quiz.</p> <p>1, 2, 3, 6) Dystopian Themes: Students will be grouped together to identify central themes in the novel. Each group will be given a theme and will have 5-7 minutes to identify two quotes to support this theme. Theme will be written and explained on post-its, which will then be placed onto poster paper. Depending on time, each group find quotes to support 3-4 themes. Upon completion of activity, posters will be hung up around the room. Students will walk around the room and select one theme that is relevant to our society. This will be used to help students write their narrative story (assigned at the end of the unit). Suggested themes for analysis: -Dehumanization -Loyalty -Relationships/Family -Memory/Past -Power -Manipulation -Reality</p>	<p>1,2, 4) <u>Poem/Text Connection:</u> Students will analyze poem that is paired with novel. Students will develop a theme that supports both and cite examples from both the novel and the poem.</p>	<p>RL.10.2 RL.103 SL.10.1b SL.10.1c SL10.5 W.10.2a W.10.10</p>
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		<p>10) 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 (W.10.8)</p>	<p>1, 2, 4) Students will read selected poem that is paired with the novel. Using the TPCASTT strategy, the students will read and annotate the poem. With a partner, the students will determine a central theme, and should also note the language used to create this theme (connotation). With the same partner, the students will begin to compare to the novel, finding specific quotes or examples to make these connections. For <i>The Road</i>, the students should find examples to illustrate the loss of humanity. For <i>1984</i>, students will analyze the loss of language, and how that contributes to restricted thought. For <i>Brave New World</i>, students should focus on loss of identity. Students will list theme in the middle of a poster. On the left side, the students will cite lines from the poem and explain how each supports the theme. On the right side, the students will do the same with the novel. Students can work with a partner. If the teacher would like to extend the activity, it could be done online using Prezi or PowerPoint.</p>	<p>5, 6, 7, 8, 9) <u>Persuasive response:</u> Is this novel relevant to our society? Why, or why not? Support with specific evidence from the text in addition to articles and class discussions.</p>	<p>RL.10.2 RL.103 SL.10.1b SL.10.1c SL10.5 W.10.2a W.10.10</p>
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<p>Connections to real life: are we close to becoming a dystopia?</p>		<p>10) 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 (W.10.8)</p>	<p>Students will make comparisons between the novel and real life. Students will define <i>satire</i> and identify the importance of this literary technique to the dystopian genre. Students can think of examples from other texts (<i>Shrek</i>, <i>Saturday Night Live</i>, etc.) to further help them understand satire. Students will view “Pizza Palace” https://www.aclu.org/sites/default/files/pizza/images/screen.swf Upon completion: what makes this a satire? What are some central fears behind this clip? Do you consider these to be major issues? Why, or why not? Activity: Panel Discussion Students will be assigned an article to read and annotate for homework. The next day, they will be grouped with the students who were given the same article. As a group they will discuss to what extent this affects the society (privacy issues, environmental issues, and technology are some examples). As they discuss they should also keep in mind how this reflects the novel (10 minutes). Students will then participate in a panel discussion to present their articles to the class. Students will have time to debate and discuss issues that will arise as a result of the articles. Suggested articles: “U.S. Airport Screeners are Watching What You Read” by Ryan Singel “Are You a Stalker Too? By Meghan Daum “Waste Not Want Not” by Bill McKibben (<i>Mother Jones</i>, May/June 2009) “University Attendance Scanners Make</p>	<p>5, 6, 7, 8, 9) Comparisons between text and real life. Identifications of examples of satire. 5, 6, 7, 8, 9) Annotated article and participation in panel discussion.</p>	<p>RL.10.2 RL.10.3 SL.10.1b SL.10.1c SL10.5 W.10.2a W.10.10</p>
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			<p>Some Uneasy” by Daniel Kraker “How Companies Learn Your Secrets” by Charles Duhigg (teachers may also consider showing excerpts from <i>Inside North Korea</i> as further study for relevance to modern society) Based on article, discussion, and novel students will write a persuasive response to the following prompt: Persuasive response- Students will respond persuasively to the following prompt, citing specific textual evidence: Is this novel relevant to our society? Why, or why not? Explain with consideration to the class discussions and the readings completed. Refer to both in the written response as well.</p>		
<p>After Reading Activity: Creating a dystopian society</p>	<p>5-7 days (project could also be introduced earlier in the unit)</p>	<p>1. 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 (W.10.3.a)</p> <p>2) Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters (W.10.3.b)</p>	<p>As a culminating activity the students will demonstrate their understanding of the dystopian genre by writing an original story. Students should consider: -Characteristics of the genre (PowerPoint from the beginning of the unit) -Archetypes and motifs (characters, situations, etc.) -Themes based on novel, poems, articles, and discussions -Current events that may impact the future</p>	<p>1-6) <u>Dystopian story</u>: Students will demonstrate their understanding of the dystopian genre by writing a short story that is set in a dystopian society. Students must also include narrative techniques throughout their story. Students will be graded using teacher-created rubric.</p>	<p>W.10.3a W.10.3b W.10.3c W.10.3d W.10.3e W.10.5 W.10.6</p>

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		<p>3) Use a variety of techniques to sequence events so that they build on one another to create a coherent whole (W.10.3.c)</p> <p>4) Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters (W.10.3.d)</p> <p>5) Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative (W.10.3.e)</p> <p>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 (W.10.5)</p> <p>6) Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically (W.10.6)</p>	<p>Planning/Brainstorming:</p> <ol style="list-style-type: none"> 1. Students will complete Freytag's pyramid in which they map out their story. They should include major conflicts, setting, etc. 2. Character bio- students will create protagonist of the story using handout to guide them <p>Upon completion of both, students will conference with teacher for approval to begin writing their story.</p> <p>Writing Process:</p> <p>It is preferred that students begin writing their stories in class using the Chromebooks so that the teacher can read and comment on the stories during the writing process. Students should keep in mind that they are required to incorporate narrative techniques throughout their writing. This includes, but is not limited to, dialogue, pacing, description, and character development. Students may also share their stories with another student for peer editing.</p> <p>Upon completion of the story, the students will post their stories to Classroom. For homework, students will read the stories from two other students and complete handout (this will evaluate the stories based on their adherence to the dystopian genre).</p>	<p>1-6) <u>Dystopian story:</u> Students will demonstrate their understanding of the dystopian genre by writing a short story that is set in a dystopian society. Students must also include narrative techniques throughout their story. Students will be graded using teacher-created rubric.</p>	<p>W.10.3a W.10.3b W.10.3c W.10.3d W.10.3e W.10.5 W.10.6</p>
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			<p>* As an option, some students may want to create a graphic novel instead. The guidelines will be the same- students should follow the characteristics of the dystopian genre, they should include narrative techniques, and they should tell a complete story (following all parts of Freytag's pyramid). Stories can be scanned and posted to Classroom if the teacher decides to include this assignment.</p>		
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Suggested Modifications for Special Education, English Language Learners and Gifted Students:

Teachers are encouraged to provide students with graphic organizers to assist them in developing comprehension of the characters, plotlines, etc., in the texts. Additionally, graphic organizers may be used by students in preparing projects, presentations, and writing assignments. Finally, extended time for readings or completing some readings orally in class may also be used as strategies for modifying the unit lessons.

Suggested Technological Innovations/ Use:

Students will use technology for a variety of purposes including research, group collaboration, peer editing, and conferencing. Suggested resources include PowerPoint, the use of Chromebooks, and internet research.

Cross Curricular/ 21st Century Connections:

Technology

8.1.12.A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review

8.1.12.D.3 Compare and contrast policies on filtering and censorship both locally and globally

8.1.12.D.5 Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address personal, social, lifelong learning, and career needs

8.1.12.E.2 Research and evaluate the impact on society of the unethical use of digital tools and present your research to peers

8.2.12.D.6 Synthesize data, analyze trends and draw conclusions regarding the effect of a technology on the individual, society, or the environment and publish conclusions

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

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

CRP11. Use technology to enhance productivity

21st Century Life and Careers:

~~9.3.12.AR- VIS.3 Analyze and create two and three dimensional visual art forms using various media~~

9.3.12.ED.2 Demonstrate effective oral, written and multimedia communication in multiple formats and contexts

Unit 4: World Literature and Political Unrest

Summary of the Unit: The focus of the World Literature unit is to examine political unrest as a theme in literature across cultures. The unit has one novel of choice at its core while also exploring a variety of shorter works (fiction, nonfiction, poetry, etc.) through which students will analyze historical and cultural contexts to deepen their understanding of the political unrest depicted in the novel. Students will draw connections between people, places, and time periods, recognizing the unifying themes of the desire for freedom, the passion of belief, and the disturbing effects of violence and war. By identifying, examining, and discussing these themes, students will hone their analytical skills and their ability to recognize patterns by detecting similarities in different works of literature

Enduring Understanding:

Mankind as a whole cannot go unaffected by war, injustice, and captivity, whether physical or mental.

People, as individuals and as societies, are often faced with injustice and the choice to react or to run, having to call on their beliefs to make these decisions and having to suffer a broad gamut of consequences.

Literature goes beyond entertainment and offers writers a means for commenting on such injustices and the questioning of beliefs, standing often as a form of social protest whether direct or indirect.

Essential Questions:

How are children and young adults affected by a cultural revolution?

In what ways do people react to injustice or problems in society?

What does it mean to stay true to what you believe in during times of extreme change, and what are the consequences?

How can literature increase awareness of the similarities between people and cultures from all different times and places?

What is the effect of continued exposure to violence on the individual and society?

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

Teacher may choose to do one or both of the Summative Assessment projects listed.

Assignment One:

Students will research a social issue in our society and complete a multi-genre research project. The students will select a topic (poverty, racism, etc.) that can be considered a major issue in society. Students will use the computers in the library to research the topic and find three credible sources to help them analyze the topic. Students will read and annotate sources to complete the following:

- What is the social issue?
- Why is this an issue in society?
- What are some examples in society?
- What facts or statistics support this?
- What possible solutions are being offered?

Students will use this information to write 2 ½-3 pages describing this social issue. It is required for the students to write the essay using MLA format, including internal citations and a Works Cited page. The multi-genre component requires students to create additional “genres” (minimum of four) that identifies the topic as a social issue. Examples of genres include original drawings, poems, word cloud, and journal entry. Genres can be compiled into a scrapbook or digital project (PowerPoint or Prezi).

AND/OR

Assignment Two:

Throughout the course of the unit the students will write five narratives that identify significant moments in their lives. Narrative techniques should be incorporated into their writing to better describe and show the significance of each moment. The students can use these narratives to create a video, graphic novel, or “novel” (five chapters).

Resources:

Novels (choose one):

In the Time of the Butterflies by Julia Alvarez (Lexile level 910L)

A Long Way Gone by Ishmael Beah (Lexile level 920L)

Persepolis (1 and 2) Marjane Satrapi (Lexile level GN 380L)

Poetry:

“First They Came” by Pastor Martin Niemoller

“The Dictators” by Pablo Neruda

Short Stories:

“Lather and Nothing Else” by Hernando Tellez

“The Sniper” by Liam O’Flaherty

“Children of the Sea” by Edwidge Danticat

“B. Wordsworth” by V. S. Naipaul

Nonfiction:

“War was Classroom for Sierra Leone Child Soldiers” by Nick Tattersall <http://www.reuters.com/article/2007/06/02/us-warcrimes-taylor-childsoldiers-idUSL0212173520070602>

“1979: Iran’s Islamic Revolution” by Roger Cohen

http://teacher.scholastic.com/scholasticnews/indepth/upfront/features/index.asp?article=f091806_TP_Iran

“A Museum of Repression Aims to Shock the Conscience” by Randal C. Archibold

<http://www.nytimes.com/2011/09/13/world/americas/13trujillo.html>

"The Morals of the Prince" by Macchiavelli

Art/Media:

"Tribute to the Mirabal Sisters, Mural 2008" by Elsa Nunez <http://dominicancult.blogspot.com/2014/03/elsa-nunez-dominican-artist.html>

Image of a child soldier from Sierra Leone <http://www.dailymail.co.uk/news/article-2040051/Islamic-radio-station-gives-AK-47s-children-prize.html>

"The Killing Fields of Sierra Leone" by CNN <http://www.cnn.com/2012/10/08/world/africa/ishmael-beah-child-soldier/>

"The Revolution of 1979", photo collection taken from the Iran Chamber Society

http://www.iranchamber.com/history/photo_albums/revolution79_album1/revolution79_album1.php

In The Time of the Butterflies directed by Mariano Barroso

Persepolis directed by Vincent Paronnaud and Marjane Satrapi

"Special Assignment- Sierra Leone: Children of War" Special Assignment <https://www.youtube.com/watch?v=PugaQJcAn64>

Additional Resources:

"Rafael Leonidas Trujillo" http://www.nypl.org/sites/default/files/blog_attachments/TrujilloBio.pdf

A teaching guide for *In The Time of the Butterflies*

http://neabigread.org/teachers_guides/lesson_plans/timeofthebutterflies/Alvarez_TG2014.pdf

"The Sierra Leone Civil War" <http://sierraleonecivilwar.com>

"Sierra Leone" <http://www.un.org/en/peacekeeping/missions/past/unamsil/background.html>

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Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSLs Standards
Introduction to political issues in literature	5-7 days	<p>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 (RL.10.2)</p> <p>2. 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 (RL.10.6)</p> <p>3. 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.10.1c)</p>	<p>3, 4) Students will write in journals about the following topic: -To what extent are we responsible for helping others? Students will write for five minutes on this topic. They will then be given the poem, “First They Came” by Pastor Martin Niemoller and compare/contrast their original opinion with that of the poem. Time will be allotted for discussion.</p> <p>1, 2, 5) Students will respond to the following: <i>What is the effect of the continued exposure to violence on an individual and society?</i> Students will think about examples from our society to support their beliefs. Students will read “Lather and Nothing Else” by Hernando Tellez and “The Sniper” by Liam O’Flaherty. Using information from both texts, the students will complete the following: -Compare/contrast the conflicted attitudes of both main characters. How does each character feel about their “job”? -What is the effect of continued exposure to violence on both societies? What is each author implying about violence?</p>	<p>4) Journal: For five minutes students will write about the topic of responsibility. For the second paragraph, the students will compare/contrast their attitudes to that of the poem.</p> <p>1, 2, 5) Short story analysis: Students will write two paragraphs in which they compare/contrast both stories. Students will focus on the conflicted attitudes of the main characters, and the effects of continued exposure to violence. Responses should be revised and edited for final submission.</p>	<p>RL.10.2 RL.10.6 SL.10.1c SL.10.1d W.10.2</p>

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		<p>4. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented (SL.10.1d)</p> <p>5. 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.10.2)</p>	<p>1, 2, 4) Students will define <i>coming of age</i>, or <i>bildungsroman</i>, as a common theme in literature. Students will define characteristics, including loss of innocence, loss of security of childhood, and maturation. Based on the definition, students will think of examples from other texts or films. Students will need this for the future as they begin to read the selected novel.</p> <p>1, 2, 4) How does point of view affect a story? Students will read “Children of the Sea” by Edwidge Danticat and reflect on the use of varying perspectives. For homework, the students will read and annotate the story, taking note of the varying points of view. The following day, the students will work with a partner and complete Venn diagram. They will use this to compare and contrast the perspective of the two speakers (both nameless), characters who are in love with each other but had to separate due to political circumstances. In the middle of the circle, the students will identify the similarities. Using this information, the pairs will create “5 Essential Questions”, questions that consider deeper themes in the text. Partners will write the themes on poster paper and hang them around the classroom.</p>	<p>1, 2) <u>Journal entry</u> on adolescence- Write about a time you realized you were no longer a child. What caused this realization, and how did you feel about it?</p> <p>1, 2, 4) <u>Essential Questions</u>: Essential Questions with a partner</p>	<p>RL.10.2 RL.10.6 SL.10.1c SL.10.1d W.10.2</p>
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<p>During Reading:</p> <p>Novel choices-</p> <p><i>A Long Way Gone</i> by Ishmael Beah</p> <p><i>In the Time of the Butterflies</i> By Julia Alvarez</p> <p><i>Persepolis</i> by Marjane Satrapi</p>	<p>5-6 weeks</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 (RL.10.1)</p> <p>2) 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 (RL.10.6)</p> <p>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 (RL.10.7)</p> <p>4) 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.10.7)</p>	<p>2, 3, 4, 8) Students will read article and background information for selected novel (listed as nonfiction and additional resources). Using information from the text, the students will identify 5 important events and use for discussion. How could these events impact an individual or society? Students will view images (listed under art/media) to further give them an understanding of the selected novel. As they view the image, they will respond to the following suggested questions:</p> <ul style="list-style-type: none"> -What first catches your eye? -What is in the foreground? Background? -What do you think is happening in this picture? -What questions does this picture raise in your mind? <p>The students will use the background information and the image to complete the following assignment:</p> <ul style="list-style-type: none"> -Create a political cartoon that captures the struggle within society. On the back, write a brief explanation for the political cartoon. -Write a diary entry from the point of view of a citizen. The diary should be reflective of information from the article. -Write a newspaper article describing an event from the article. Be sure to include important information (keep the 5 Ws in mind) 	<p>2, 3, 4, 8) <u>Background assignment:</u> Students complete one of the following (see specific criteria for each under instructional activities):</p> <ul style="list-style-type: none"> ❖ Political cartoon ❖ Diary entry ❖ Newspaper article 	<p>RL.10.1 RL.10.6 RL.10.7 RI.10.7 SL.10.1a W.10.2 W.10.3 W.10.8</p>
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		<p>5) Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas (SL.10.1a)</p> <p>6) 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.10.2)</p>	<p>1, 2, 6) Students will be given information on the genre of the selected novel (memoir for <i>A Long Way Gone</i>, historical fiction for <i>In the Time of the Butterflies</i>, graphic novel for <i>Persepolis</i>). After reading the first few chapters, the students will write a response (two paragraphs) explaining how the novel is reflective of the genre (based on information given during class).</p> <p>1, 2, 3, 5, 6) Throughout the course of the novel, students will respond to events in the novel through journal codes. Students must complete ten journal responses, using specific information from the novel to support their responses. Students may not repeat the same topic twice. Suggested journal codes include: -Critique a character -Why? -What if... -Prediction -More information (something the reader would like to know more about) -Question for the author or character Each response should be a well-developed paragraph, supported with information from the text.</p>	<p>1, 2, 6) <u>Genre response</u>: Students will write a two paragraph response explaining how the novel is reflective of the genre. Students need to support their response with information from the text.</p> <p>1, 2, 3, 5, 6) <u>Journal codes</u>: Students will complete ten journal responses throughout the course of the novel. Each response should be supported with specific examples from the text. Students must select ten responses from list of options (created by teacher) and write in response to that topic.</p>	<p>RL.10.1 RL.10.6 RL.10.7 RI.10.7 SL.10.1a W.10.2 W.10.3 W.10.8</p>
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		<p>7) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (W.10.3)</p> <p>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 (W.10.8)</p>	<p>1, 2, 5) Students will work together to create thick/thin questions for the novel. Students will create “thick” questions (thought-provoking, open-ended questions) and “Thin” questions (plot-based). Questions will be used to create reading checks and quizzes.</p> <p>1, 2, 3, 6) Throughout reading, the students will view clips from film (there is no film version of <i>The Long Way Gone</i>, but there is a documentary provided that explores the role of child soldiers in Sierra Leone). As students view clips, they will take notes on how the novels and films are reflective of the “coming of age” theme. Upon completion of the novel, the students will write a response analyzing the novel as coming of age. Students will use information from the novel to write a 4-5 paragraph essay (in class) explaining how the novel reflects coming of age. Specifically, the students should address:</p> <ul style="list-style-type: none"> -Loss of innocence -Moral challenges -Awareness of the complexities of the world -Self-realization or awareness -Strength and maturation 	<p>1, 2, 5) <u>Thick/Thin questions:</u> Students will work with a small group to create a list of questions that analyzes the novel. Thick questions include thoughtful, reflective questions that explore themes in the novel. Thin questions include those that are more plot-based. Questions will be used for reading checks and quizzes.</p> <p>1, 2, 3, 6) <u>Coming of Age analysis:</u> Students will write a 4-5 paragraph response, analyzing the novel as a coming of age theme.</p>	<p>RL.10.1 RL.10.6 RL.10.7 RI.10.7 SL.10.1a W.10.2 W.10.3 W.10.8</p>
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			<p>1, 5) Students will read “B. Wordsworth” by Naipaul with a lens for textual evidence, focusing on answering the following question: How does B. Wordsworth demonstrate the power of belief? On board, create a chart and in the first column, list textual evidence students find about the power of belief in the text. In the second column, class will analyze each example and explain what each says about the power of belief. In the third and final column, students will draw connections to the novel for each example from the story.</p> <p>1, 5) Students will read “The Morals of the Prince” by Macchiavelli and identify the lessons in the reading, creating a list. In small groups, students will discuss each lesson and determine their agreement or disagreement for each. Review and discuss student findings as a class.</p>	<p>1, 6) <u>Journal Entry</u>: What is your opinion on the power of belief? Do you believe in “mind over matter”, or do you think it is a matter of realism? Students are encouraged to use real life examples and examples from the novel in their responses.</p> <p>1, 7) <u>Written response</u>: Students will choose two of the lessons identified in Macchiavelli’s “The Morals of the Prince” and take on the voice of a character in the novel (any major character) to respond to those two lessons in a letter to Macchiavelli. The letter must demonstrate understanding of the lessons and their implications, and must demonstrate understanding of the chosen character’s beliefs and perspective as evidenced through the written response.</p>	<p>RL.10.1 RL.10.6 RL.10.7 RI.10.7 SL.10.1a W.10.2 W.10.3 W.10.8</p>
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<p>After reading</p>	<p>5-7 days</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 (W.10.2)</p> <p>2) Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences (W.10.3)</p> <p>3) 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 (W.10.8)</p>	<p>1-3) Students will choose one of the following (or both):</p> <p><i>Option 1</i> Students will research a social issue in our society and complete a multi-genre research project. The students will select a topic (poverty, racism, etc.) that can be considered a major issue in society. Students will use the computers in the library to research the topic and find three credible sources to help them analyze the topic. Students will read and annotate sources to complete the following: What is the social issue? Why is this an issue in society? What are some examples in society? What facts or statistics support this? What possible solutions are being offered? Students will use this information to write 2 ½-3 pages describing this social issue. It is required for the students to write the essay using MLA format, including internal citations and a Works Cited page. The multi-genre component requires students to create additional “genres” (minimum of four) that identifies the topic as a social issue. Examples of genres include original drawings, poems, word cloud, and journal entry. Genres can be compiled into a scrapbook or digital project (PowerPoint or Prezi).</p> <p><i>Option 2</i> Throughout the course of the unit the students will write five narratives that identify significant moments in their lives. Narrative techniques should be incorporated into their writing to better describe and show the significance of each moment. The students can use these narratives to create a video, graphic novel, or “novel” (five chapters).</p>	<p>1-3) <u>Summative Assessment:</u> Students will complete one or both of the following: -Multi-genre research project: students explore a social issue and create genres that reflect the issue -Narrative project: students write five narratives that describe a significant moment in their lives. This will be used to create a video, graphic novel, or chapter “novel”</p>	<p>W.10.2 W.10.3 W.10.8</p>
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Suggested Modifications for Special Education, English Language Learners and Gifted Students:

*Teachers are encouraged to provide students with graphic organizers to assist them in developing comprehension of the characters, plotlines, etc., in the texts. Additionally, graphic organizers may be used by students in preparing projects, presentations, and writing assignments. Finally, extended time for readings or completing some readings orally in class may also be used as strategies for modifying the unit lessons.

Suggested Technological Innovations/ Use:

Throughout the unit the students will use technology for mostly research purposes. First, the students will use technology (teachers may choose to use Chromebooks to conduct research in class) to research background information for the selected novel. Then, as students develop their understanding of nonfiction writing, they will begin using technology to type their narrative stories. Finally, technology will be used as students conduct their research on a current social issue, finding sources and determining the credibility of the sources. Students will use Chromebooks as they will be able to peer edit and conference with the teacher.

Cross Curricular/ 21st Century Connections:

Technology

8.1.12.A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review

8.1.12.C.1 Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

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

CRP11. Use technology to enhance productivity

21st Century Life and Careers

~~9.3.12.AR-VIS.3 Plan and deliver a media production (e.g., broadcast, video, Internet, and mobile)~~

9.3.12.AR-VIS.3 Analyze and create two and three dimensional visual art forms using various media

9.3.12.ED.2 Demonstrate effective oral, written and multimedia communication in multiple formats and context

Unit 5: Ancient Greek Drama - Fate, Power, and Man

Summary of the Unit: The Ancient Greek Drama Unit focuses on fate as a theme in Sophocles' *Oedipus the King* and considers how man may try to exercise his free will to avoid or overcome that fate. The unit directs student attention to analyze the power, or powerlessness, of man in the creation of his own life's path through close critical reading of the themes in the play with attention to how the characters reveal these themes through their actions and choices. Simultaneously, the unit directs student attention to the structure of an Ancient Greek Drama and an analysis of how the drama unfolds, with each element linking to the next as a cause and effect and together acting as a basis for all literary plots.

Enduring Understanding:

Ancient Greek tragedy demonstrates a complicated relationship between mankind and the gods.

Most of the choices made by Ancient Greeks were in some way or other in consideration of the gods and the constant threat of punishment or desire for reward.

The power of the gods over the lives of the Ancient Greeks is reflected in their deep-rooted belief in the power of fate over their free will as they believed they were victims to the fates decided for them by the gods.

Knowledge of Greek drama is an essential tool in creating a foundation for the study of literature as it marks the start of common themes, plot structure, and many important points in a story's development.

Essential Questions:

How was Ancient Greek society affected by belief in the gods?

What role did fate and free will play in the lives of the Ancient Greeks?

How does individual responsibility and one's own choices affect one's path in life?

How can knowledge of Greek drama, its development, its structure, etc., deepen our understanding of literature in general?

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

*** Teacher may choose to do one or both of the Summative Assessment projects listed. ***

Research Project: Students will research current events and find a modern-day "tragedy" or "tragic hero" that fits Aristotle's definition of a tragic hero. The chosen figure must show a fall from a position of status and power brought on by his/her tragic flaw. The project will consist of the research component (three sources of information), a written component, and a visual project. The written component will be completed as a five-paragraph essay including internally cited research and a Works Cited page; the objective of the essay is to prove how the chosen figure fulfills Aristotle's requirements for a Tragic Hero and must include an analysis of the figure's choices, behaviors, actions, etc. to determine his/her tragic flaw. The visual component will be a "journalistic scrapbook" board presentation; it may be completed as a digital presentation or as a manually constructed presentation and must display the progression of the chosen figure from his/her beginnings fittings the hero requirements (i.e., "noble" or high-status birth, etc.) to his/her tragic downfall.

AND/OR

Thematic Analysis Project: The Movie Trailer: Students will create a digital movie trailer (either filmed and edited, animated, or using still images, etc.) which develops one of the themes in the play. The project must go beyond a summary of the play and instead focus on an analysis of the student's chosen theme, displaying pivotal moments in the play that directly reveal, emphasize, or enhance the chosen theme. The movie trailer must be one to two minutes in length and must be accompanied by a written component to be presented with the project. The written component should be three to five paragraphs in length with quotes and internal citations from the text; it will act as an introduction to the trailer and then continue the analysis and discussion of the theme in the presentation. Teacher may choose for students to work with a partner and modify the requirements accordingly.

Resources:

Drama :

Oedipus the King by Sophocles, translated by David Greene (Lexile level 1070L)

Nonfiction:

"The Top 10 Classic Fears in Literature" by Marianna Torgovnick (to be used together with Video - listed under digital sources")

Poetry:

"The Appointed Time" by Aeschylus

"Behind the Blameless Trees" by Rainer Maria Rilke

"Invictus" by William Ernest Henley

"Dover Beach" by Matthew Arnold

"The Way-Farer" by Stephen Crane

Digital Sources:

"The Battle of the Greek Tragedies" <http://ed.ted.com/lessons/the-battle-of-the-greek-tragedies-melanie-sirof>

"The Top 10 Classic Fears in Literature" <http://blog.ted.com/the-top-10-classic-fears-in-literature/>

Reference Material:

Ancient Greece: <http://www.bisd303.org/cms/lib3/WA01001636/Centricity/Domain/593/10th%20english%20Fall/C%20-%20The%20Tragic%20Play/Antigone.Medea/Definition%20of%20Tragic%20Hero.pdf>

Ancient Greece: <http://artsedge.kennedy-center.org/interactives/greece/theater/index.html> ** Includes page where students may create their own tragedy using the components of Ancient Greek Theater.

"The Ancient Greek World": http://www.penn.museum/sites/greek_world/

Tragic Hero Definition and Qualities:

<http://www.bisd303.org/cms/lib3/WA01001636/Centricity/Domain/593/10th%20english%20Fall/C%20-%20The%20Tragic%20Play/Antigone.Medea/Definition%20of%20Tragic%20Hero.pdf>

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Topic/ Selection	Suggested Timeline per topic	General Objectives	Instructional Activities	Suggested Benchmarks/ Assessments	NJSL Standards
Greek Drama: An Introduction	Total: 6-7 weeks Intro: 2 weeks	<p>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 idea, avoiding plagiarism and following a standard format for citation (W 10.8).</p> <p>2) 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 10.4)</p>	<p>1) Unit Introduction Projects: In teams, students will conduct a “Web quest”, researching the following people and topics: Greek theater (drama festivals, important names, etc.), Sophocles, Aristotle, the god Apollo, daily life (may be divided into smaller topics, i.e., role of men and women, etc.). Teacher will provide pre-approved list of web sources (listed in Digital Resources) and print sources from the school library. Students may work on Chromebooks in class or in Library over two days to complete research. Students will develop outline and mini-lesson together over course of two days in class. Mini-lessons will be presented. <i>Note: Teacher may choose to show TED-Ed video “Battle of the Greek Tragedians” to strengthen student understanding of history of the Greek Theater. Video includes MC quiz to complete as a review. Video may be assigned as HW or viewed together as a class and then reviewed via the MC quiz provided.</i></p>	<p>2-3) Introductory Projects: Students will present findings by conducting a mini-lesson (15 minutes) for the class. Mini-lesson will include an outline of the information for students to conduct note-taking and a short interactive activity (i.e., review game, quiz, hand-out, etc.).</p>	<p>W 10.8 SL 10.4 L 10.6</p>

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		<p>3) 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 10.6)</p>	<p>3) Students will work as a class to define the following terms, creating a “class dictionary” of Greek terms to employ during the unit. Students will define the terms and include the definition together with an illustration of the definition on small poster boards. Terms will be presented and explained by the students and then either posted in the classroom or bound as a class dictionary for later reference. Terms: tragedy, protasis/prologue, epitasis, parados, episode, stasimon, ode, strophe and antistrophe, anagnorisis, peripeteia catastrophe, catharsis, exodus, hamartia, hubris, chorus, choragus, paean.</p> <p>3) Using the terms, teacher will introduce the structure of a Greek drama (terms listed in order above – protasis to exodus) by having students match the Greek terms to previously known terms (i.e., Exposition = Protasis/Prologue, Narrative Hook/Inciting Incident = Epitasis, etc.). As class reads the play, class will identify parts of the structure using old and new terms, deepening prior knowledge of plot structure and developing new knowledge of Greek terms.</p>	<p>3) Poster board defining and illustrating Greek terms as well as the structure of a Greek drama.</p>	<p>W 10.8 SL 10.4 L 10.6</p>
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<p>The Prologue (Protasis and Epitasis) and the Parados</p>	<p>Varied: 4-5 days</p>	<p>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. (L 10.4)</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. (RL 10.4)</p> <p>3) Analyze how a complex characters develop over the course of a text., interact with other characters, and advance the plot or develop the theme. (RL 10.3)</p> <p>4) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text. (RL 10.1)</p>	<p>1) Students will be provided with a list of vocabulary to define prior to each reading to assist with understanding. Alternative vocabulary assignment: create class “scrolls” where class will add new terms to define during reading OR teacher will add vocabulary with student-found definitions to scrolls and post during each reading.</p> <p>2-3) Class will read first exchange between Oedipus and the priest (1-57), annotating text with a lens for diction. On board, create a four-square chart with the headings “Views on Self” and “Views of Others” (top row) and “Because” in each of the bottom rows. Review student annotations for diction that shows how Oedipus views himself and then how the people view Oedipus (top row). Then, in the bottom, include textual evidence from the exchange explains the diction (what actions explain the diction used?).</p> <p>4, 5, 7) Discussion – How does opening dialogue provide audience with background info re: Oedipus and his position in Thebes? What do we learn about the governing hierarchy and Oedipus’ position in that hierarchy (gods at the top, then the king, then the common people)? How does this connect to what was learned about Greek daily life and the role of the gods?</p>	<p>1) <u>Vocabulary Assessments:</u> Vocabulary assessments may be given separately or included as part of bigger assessments by requiring use of decided number of terms in written exercises.</p> <p>4-6) <u>Gods Research (HW):</u> Students will research the gods in the parados for homework and discuss findings in class, then answering why the Chorus prays to these gods in particular. How can these gods help them? Students will write a short report on findings (one page) and submit for scoring.</p>	<p>L 10.4 RL 10.4 RL 10.3 RL 10.1 SL 10.1 W 10.8 RL 10.6</p>
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		<p>5) Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, text, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL 10.1)</p> <p>6) 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. (W 10.8)</p> <p>7) 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. (RL 10.6)</p>	<p>4-5) Read dialogue between Oedipus and Creon (58-150). Discuss additional information uncovered regarding backstory. Identify the following: What are Apollo's orders? What does this suggest about the role Apollo plays in the daily life of the city? In its ruling?</p> <p>1-2, 4-5) Review terms: Chorus, Choragos, Ode, Strophe, and Antistrophe from Class Dictionary in preparation for first Ode (Parados). Read Parados in class and summarize each strophe and antistrophe (teacher may assign a group to each set – three sets total). Using a lens for diction, students will identify diction that shows how the parados is a prayer. Review and discuss student findings. To which gods do they pray? What are they asking for? Who, then, does the Chorus represent? Why are they praying to these gods in particular? (See Benchmark assessment)</p>	<p>4-5) Analysis of the dialogue between Oedipus and Creon.</p> <p>1-2, 4-5) Summaries of each strophe and antistrophe, examining particular diction.</p>	<p>L 10.4 RL 10.4 RL 10.3 RL 10.1 SL 10.1 W 10.8 RL 10.6</p>
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<p>First Episode & Stasimon</p>	<p>3-4 days</p>	<p>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 10.6)</p> <p>2) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text. (RL 10.1)</p> <p>3) Analyze how complex characters develop over the course of a text,, interact with other characters, and advance the plot or develop the theme (RL 10.3)</p> <p>4)) Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, text, and issues, building on others’ ideas and expressing their own clearly and persuasively. (SL 10.1)</p>	<p>1) Review student prior knowledge of term “irony” and then provide definition of “dramatic irony”.</p> <p>1-3) Read Episode One (216-461) with a lens for textual evidence, noting examples of dramatic irony (i.e., Oedipus cursing himself [246-251], Oedipus swearing to search as though it was his father [265], calling Tiresias a villain [335], etc.). Review examples on the board. Discuss other examples of irony in the Episode (Tiresias blind but able to see the truth while Oedipus is “blind” to it, etc.)</p> <p>1, 4) On board, review conflicts in literature (human vs. human, human vs. self, human vs. society, etc.). Discussion: What conflicts are apparent thus far in the play? (Oedipus vs. plague, Oedipus vs. Tiresias, Oedipus vs. self). Which is the main conflict? Can it exist without the minor conflicts? How do the minor conflicts enhance the major conflict? How does Oedipus’ conversation with Teiresias demonstrate two conflicts (human vs. human and human vs. self)?</p>	<p>1-3, 5-6) <u>Journals</u> – Students will maintain a journal throughout the unit through which they will examine Oedipus’ qualities as a tragic hero and draw connections to their own lives. On the left side of the open notebook (back of the page) entitled “In the text...” they will summarize/explain Oedipus’ words and actions which display these qualities. On the right side, entitled “In my life...” they will draw connections to their own lives. In example, they will consider difficulties in making decisions, choosing to go with or against advice, running away from difficult situations, etc.</p>	<p>L 10.6 RL 10.1 RL 10.3 SL 10.1 W 10.4 W 10.10</p>
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		<p>5) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W10.4)</p> <p>6) Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences. (W 10.10)</p>	<p>1-4) Teacher will introduce students to Aristotle’s definition of a tragic hero. Students will then review the play and identify evidence of any qualities defining a tragic hero in Oedipus by examining his words and his actions thus far. Review terms “hamartia”. What may be his hamartia thus far? List the possibilities on the board in a circle. Then, draw a square around the circle and in each corner write one of the following: History, Literature, Politics, and Entertainment/Sports. Have students brainstorm examples of different people in each category that may have one or more of the flaws in the circle. <i>Note: this may serve as a brainstorming activity for the Summative Assessment Research Project. If so, introduce the project at this point.</i></p> <p>2, 4) Read and annotate the stasimon with a lens for textual evidence. How does the Chorus feel about what was said by Oedipus? Tiresias? How does this show how the people may feel about Oedipus?</p>	<p>1-4) Identification of the elements of a tragic hero and possibilities of hamartia.</p> <p>2, 4) Annotations of stasimon.</p>	<p>L 10.6 RL 10.1 RL 10.3 SL 10.1 W 10.4 W 10.10</p>
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<p>Second Episode and Stasimon</p>	<p>3-4 days</p>	<p>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 10.2)</p> <p>2) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text. (RL 10.1)</p> <p>3) Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, text, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL 10.1)</p>	<p>1-2) As a class, identify and discuss the themes that have arisen in the play (i.e., fate vs. free will, choices and consequences, reality vs. illusion, etc.). Read Second Episode with a lens for symbols, directing students to pay close attention to anything that may symbolize the themes (crossroads = choices and consequences, blindness = reality vs. illusion, the oracle = fate vs. free will).</p> <p>1-3) Read and discuss the second stasimon. What themes are discussed by the Chorus? What is their stance on these themes? On the situation with Oedipus?</p>	<p><u>1-2) Additional Journal Entry</u> – Students will choose a theme as it occurs in the text: How has this theme occurred in your life? What “symbols” do you hold in your life of this theme?</p> <p>1, 2, 4) <u>Poetry Writing</u>: Students will select one of the themes studied and write a poem based on that theme, connecting their own life experiences to the play. Structure, form, and length of the poem will be determined by the teacher.</p>	<p>RL 10.2 RL 10.1 SL 10.1 W 10.5</p>
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		<p>4) 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 10.5)</p>	<p>1-3) Students will read assigned poems and analyze for theme and meaning (teacher may choose 3 of the poems or complete all). Next, students will categorize each according to which character they feel would agree with the main idea of each poem. Activity may be completed by assigning different poems to different groupings of students, working collaboratively as a class on each poem, or assigning all poems to all students.</p>	<p>1-3) Poem analysis.</p>	<p>RL 10.2 RL 10.1 SL 10.1 W 10.5</p>
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<p>Third Episode and Stasimon</p>	<p>3-4 days</p>	<p>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 10.2)</p> <p>2) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text. (RL 10.1)</p> <p>3) Draw evidence from literary or informational texts to support analysis, reflection, and research (W 10.9)</p> <p>4) Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, text, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL 10.1)</p>	<p>1-6) Teacher will have students contemplate Fear as an underlying theme in the play. (Respond in writing and then discuss) Where is it evident? Who experiences fear? Of what? Why? How does it affect the actions of the characters? (Consider Oedipus, Tiresias, Jocasta, and Creon). View Ted talk given by Karen Thompson Walker (Digital Sources – “Top 10 Fears...” clip). Discussion: How does fear motivate us? Inhibit us? According to Walker, how is fear similar to a story? Connect to text. What are the “stories” each character is seeing and understanding as fear? (i.e., Oedipus feared the story of killing his father and marrying his mother, so he ran; Tiresias fears the story of angering Oedipus and suffering his wrath so he tries to shield him from the truth, etc.). Teacher will then distribute non-fiction selection “Top 10 Fears in Literature”. Students will read and draw connections to text. Which of those are true in the play? What greater themes does fear enhance/affect?</p>	<p>2, 3, 6) <u>Written Response:</u> In long answer form (2 paragraphs), respond to the following question – The third stasimon is significantly shorter than the others in the play. How does this affect the suspense in the play? Consider what is being said as well as what has just transpired.</p>	<p>RL 10.2 RL 10.1 W 10.9 SL 10.1 SL 10.2 RI 10.1</p>
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		<p>5) Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source. (SL 10.2)</p> <p>6) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text. (RI 10.1)</p>	<p>1-2, 4-6) Read the third episode. Discuss, drawing connections to previous discussion regarding fears. How does the “story” presented by the Messenger connect to Oedipus’s fears? What, now, are Jocasta’s fears? Why does she try to convince Oedipus to not seek out the truth?</p> <p>1-2, 4-6) Read the third stasimon. How does the Chorus now echo the fears in this episode? What does this reflect about the fears of the townspeople? How could the truth affect them?</p>	<p>1-2, 4-6) Conclusion drawn from reading of 3rd episode.</p>	<p>RL 10.2 RL 10.1 W 10.9 SL 10.1 SL 10.2 RI 10.1</p>
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<p>Fourth Episode and Stasimon, and the Exodus</p>	<p>6-7 days</p>	<p>1) Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, text, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL 10.1)</p> <p>2) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text. (RL 10.1)</p> <p>3) 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 10.6)</p>	<p>1-2) Read the fourth episode, stasimon, and the exodus. Discuss the concepts of truth, vision, and blindness in the play, specifically in light of Oedipus's self-inflicted punishment. How do they work together? Why is it fitting that Oedipus should choose to destroy his sight? Did he ever truly have it? How does this then make Tiresias's role in the play ironic?</p> <p>(3-4) Review terms from "class dictionary" regarding the pivotal points in the play (anagnorisis, peripeteia, and catastrophe). Focus student attention on the fourth episode and the exodus.</p>	<p>2-6) <u>Written assessment:</u> Students will respond to the following question in a timed essay- Discuss how the anagnorisis, peripeteia, and the catastrophe all happen in a snowball effect, one leading to the next. First, identify each point in the play. Then, discuss the cause and effect of each.</p>	<p>SL 10.1 RL 10.1 L 10.6 RL 10.5 W 10.10 W 10.9</p>
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<p>Post-Reading</p>	<p>2-3 days</p>	<p>1) Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well inferences drawn from the text. (RL 10.1)</p> <p>2) Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, text, and issues, building on others' ideas and expressing their own clearly and persuasively. (SL 10.1)</p> <p>3) Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise (RL 10.5).</p>	<p>1-3) Students will review the text and identify the following: physical setting throughout the text, time period for setting, and main conflict. Review student responses as a class (students will find that there is only one setting, time period is one day, and main conflict is Oedipus vs. self). Introduce concept of Aristotle's Three Unities (Unity of Time, Unity of Place, and Unity of Action). Discuss why a Greek Tragedy would be so closely centered in terms of physical location, time and action. What effect does that have for the audience? How does that make the Chorus' existence as the voice of the townspeople plausible? How has this focus changed over time in dramatic works (Stage productions, movies, television shows, etc.)? Additionally, why did the limitations on the production result in such a focused story? (Possible answers: Difficulty of settings as Sophocles created painted backdrop but was not changed during performance, limited number of actors, lack of intermissions, etc.)</p>	<p>1,3) <u>Pop Culture Mini-Project:</u> Students will choose a movie (from set list or of their own choosing) and re-envision the film with the limitations of the Three Unities, choosing one location, one day for the time, and one main conflict to portray from the film. They will create posters on which they will show the story and its settings, time frame, and many conflicts as it was done, and then show and explain which one location the film would be condensed to, how it would fit into one day, and which conflict would become the central conflict. Written explanation will accompany poster OR students may present and explain orally. Teacher may choose for students to work independently or in pairs.</p>	<p>RL 10.1 SL 10.1 RL 10.5</p>
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Suggested Modifications for Special Education, English Language Learners and Gifted Students:

*Teachers may choose to modify readings by providing additional vocabulary lists to assist students with comprehension. Graphic organizers (such as Character Charts) may also be used to keep track of characters, their roles in the play, their development, etc. Graphic organizers may also assist students in documenting the events of stasimon. Teachers may also complete a small activity in which students create “bookmarks” on which they keep track of unknown words, literary terms to use, etc., to help develop comprehension OR provide each student with a copy of the “class dictionary” projects to use during reading.

Suggested Technological Innovations/ Use:

Teachers are encouraged to employ technology to model close reading and annotation for students, specifically when studying such elements as diction and structure. The use of a Smart Board to project and annotate the readings is suggested. Chromebooks will also be an essential tool to employ when completing the mini-research assignments. The Google Docs tools are encouraged as a means of sharing resources with the class and for teams to share group findings with each other when preparing for presentations.

Cross Curricular/ 21st Century Connections:

Technology

8.1.12.A.2 Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review

Career Ready Practices

CRP2. Apply appropriate academic and technical skills.

CRP4. Communicate clearly and effectively and with reason.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

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

CRP11. Use technology to enhance productivity

21st Century Life and Careers

~~9.3.12.AR- PRF.3 Plan and deliver a media production (e.g., broadcast, video, Internet and mobile)~~

9.3.12.AR- PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats

9.3.12.ED.2 Demonstrate effective oral, written and multimedia communication in multiple formats and contexts

