

Grade 11 ENGLISH Honors

Content Area: **Language Arts**
Course(s): English 11 Honors
Time Period: Full Year
Length: Full Year
Status: **Published**

Course Overview

The Sayreville Public Schools 11th grade Language Arts program is designed to continue preparing students for the study and analysis of various texts beyond the high school level. The structure is thematic with an overall concentration on how individuals function in the face of social adversity. This course has vertical alignment to three previous years of Language Arts curriculum as well as horizontal alignment to US History I & II; therefore, fostering significant opportunities for synthesis and continued discourse on various social issues. Through the continued practice of close reading and text-rooted analysis, students will renew their focus on analysis and development of a distinct writing style. It is important to note that units do not flow chronologically to allow for educator flexibility in terms of pacing and possible limitations of novel copies. In addition, all literary genres are represented during this course and are interwoven throughout each unit, including but not limited to the novel (classic, contemporary, and multicultural), drama, poetry, and non-fiction essays, articles, interviews, etc. Furthermore, the study and analysis of the arts—including paintings, drawings, and music—enhances the texts, thus affording our students’ exposure to various mediums of storytelling in addition to prose and poetry. Finally, writing instruction is an integral part of the course of study and therefore students will create several types of writing (narrative, argumentative, informational, and creative) encompassing a range of topics and styles, with an emphasis on synthesizing formal academic research.

To demonstrate a cohesive and complete implementation plan, the following general suggestions are provided:

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

Course Name, Length, Date of Revision and Curriculum Writer

English 11 Honors
1 Year
August 2024
Theresa Chuntz

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Unit 1: Breaking Away

Content Area: English
Course(s): English 11 Honors
Time Period: First Marking Period
Length: approx. 8 weeks
Status: Not Published

Summary of the Unit

From the first days of the United States through the present day, the American spirit continues to be independent and sovereign. In this unit, students will read a variety of literature that explores themes of independence, identity, societal expectations, and family, including three long text options: *The Awakening*, *The Crucible*, and *The Namesake*. Supplementary literature includes the Constitution of the Iroquois Nations and the Declaration of Independence, which lay the foundation on which the United States was founded; then several literary works of fiction explore the American spirit, and allow students to read across genres. These texts will allow students to take a deeper look at the power of perspective and analyze how independence defines the American spirit.

In this unit, students will analyze how authors use literary devices to create meaning in literature. They will have the opportunity to conduct historical research and write argumentatively, and they will also showcase their creativity through text analysis.

Enduring Understandings

- Perspective is relative and changes based on the individual, and can greatly affect the point of view, tone, and mood of a story.
- People's personal values and morals are often in conflict with the values and morals of society, which can lead to instances of hypocrisy, prejudice, and injustice.
- Writers use a variety of literary devices to create meaning in their works including imagery, symbolism, and metaphor.
- Literature serves as an opportunity to explore our own culture and that of different cultures, as well as defining and questioning identities.
- The ability to conduct research, synthesize information, and support a claim with evidence are integral to college/career preparedness.
- Writing is a multi-stage, reflective process.
- Competent readers can synthesize information from a variety of sources including print, audio and visual.
- Comparing and contrasting text in a variety of forms or genres provides a full understanding of the author's message/theme as well as the ideas being explored.

Essential Questions

- How does independence define the American spirit?
- What comprises the American identity?
- How did independence drive the American spirit throughout history?
- What moments in history contradict this spirit?
- How has the scope of independence evolved in American society?
- How have gender roles in society changed over time?
- Why is the ability to conduct research an important skill to develop?

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- How can writing be revised and improved throughout the writing process?

Summative Assessment and/or Summative Criteria

1. Dual-Sided Character Portrait Project: Students will select a character from the text and create a dual-sided character portrait representing the values, morals, expectations, and/or identities that the character is torn between. The portrait may be painted, drawn, sculpted, etc. A corresponding reflection citing textual evidence and explaining their portrait must accompany the art piece.
2. Historical Research Task: Students will conduct historical research on a text-specific topic and present their findings either in essay or presentation format. *The Crucible*: Research the real-life historical figure behind one of the play's characters and evaluate Miller's portrayal of that character in his play. *The Namesake*: Research immigrant or first-generation experiences in the 1980s/1990s and evaluate how one character's journey in the book either mirrors or transcends the typical experience. *The Awakening*: Research the role of either men, women, or children in 19th century Louisiana and evaluate how one character either adheres to or defies their expected role.

Resources

Unit resources labeled "(SS)" indicate texts included in *StudySync*.

Units may be completed with a combination of novel/long text choice and short works, with novel/long text choice only, or with short works only.

Long Text Options

The Crucible by Arthur Miller

The Namesake by Jhumpa Lahiri

The Awakening by Kate Chopin

Nonfiction Texts

"Point/Counterpoint: Life After High School" (argumentative essay) (SS)

"Constitution of the Iroquois Nations" (historical document) (SS)

Declaration of Independence (historical document) (SS)

Excerpt from "The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African" (biography, optional) (SS)

Short Stories

"The Story of an Hour" by Kate Chopin (short story) (SS)

"Bartleby, the Scrivener: A Story of Wall Street" by Herman Melville (short story) (SS)

Poems

"On Being Brought From Africa to America" by Phyllis Wheatley (poem) (SS)

"An Address to Miss Phillis Wheatley" by Jupiter Hammon (poem) (SS)

"Verses upon the Burning of Our House" by Anne Bradstreet (poem, optional) (SS)

"Indian Boarding School: The Runaways" by Louise Erdrich (poem, optional) (SS)

Novel Excerpts

Excerpt from *The Scarlet Letter* by Nathaniel Hawthorne (novel, optional) (SS)

Film Excerpts

teacher-selected key scenes/excerpts from *The Crucible* Film (1996)

teacher-selected key scenes/excerpts from *The Namesake* Film (2006)

teacher-selected key scenes/excerpts from *Grand Isle* Film (1991)

Videos

Unit Plan

Topic & Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Unit Introduction 2-3 days	SWBAT analyze unit texts through critical lenses. SWBAT interpret the essential question of the unit and respond to it in writing.	Teach mini lessons about the concept of "the Other" in literature, as well as Feminist, Marxist, Historicism, and Reader Response critical lenses. (Teacher can decide to teach all lens lessons at the beginning of the unit or introduce one lens in each portion of the text.) Include information from literary theorists and questions students can apply to texts when analyzing texts through these lenses. (Teacher can decide to watch the video clips associated with each lens in class or to assign viewing as homework prior to each mini lesson.) For practice, ask students to apply these questions to a text or other piece of media they are already familiar with. (Over the course of the year, students should continue to work with the critical lenses in each unit.) Before revealing an essential question of the unit, hang two blank poster papers from the board labeled "independence" and "American spirit." Students will write words/phrases they associate with both terms on the posters. The class will discuss how they are related to each other. Reveal one of the essential questions of the unit: How does independence define the American Spirit? Students will respond in writing to the essential question.	Practice application of critical lenses Notebook Entry/Written Response Class Discussion

		Throughout the unit, students will revisit the essential question with each new text, and keep a chart with details about how the essential question applies to each text (possible Do Now or closure).	
Long Text Introduction 2 days	SWBAT debate unit themes and rationalize their opinions.	Teacher will provide background information on the author and setting of the text. Agree/Disagree Debate: Students will be provided with statements representing major themes and concepts in the main text. After students decide their stance on each topic, teacher will facilitate a whole-class debate. Teacher should review guidelines for class debates beforehand.	Whole-Class Debate
Option 1: <i>The Crucible</i> Puritan Background Information <i>The Crucible</i> Act I 3-4 days	SWBAT evaluate Puritan texts in conjunction with their own beliefs. SWBAT recall plot information and identify conflicts between characters.	Puritan Stations: Student groups rotate between four stations where they will read about Puritan ethics and beliefs. They will discuss the readings with their groupmates, then respond in writing to a prompt at each station. (Prior to beginning the activity, students contribute to a class KWL chart about what they already know/want to know about the Puritans.) Before reading, review drama terminology (e.g., play, act, scene, stage directions). Read "A Note on the Historical Accuracy of this Play" and inform students that they will eventually choose a character from the play and research their real-life counterpart. Students will select roles and read Act 1 aloud as a whole class. After reading, review types of conflict. Students will create a Conflict Map to track all the characters' conflicts.	Station Response Sheet Act 1 Comprehension Questions
Paired Read: "Life After High School" (SS) 3 days	SWBAT identify and restate the text's key ideas and details after initial reading and discussion of an informational text. SWBAT evaluate the impact of textual and graphic information on an author's argument. SWBAT compare the experiences of two characters	Before reading, students will respond to the following prompt: What do you know about the experiences of people who have either gone away to school, stayed in their hometown, or opted for something other than college? How did their experiences affect them? Where do you think life will take you after high school? Student volunteers may share their responses during a pre-reading discussion. First Read: While reading "Life After High School," students should annotate for the following: main arguments, unfamiliar vocabulary, and personal/world connections. Close Read: Students will perform a close read of the text and create a list of Pros/Cons for settling somewhere new or staying close to home after high school. Students will then match up corresponding pros/cons determine which author made the stronger argument. Students will respond to the following prompt: After analyzing both texts, which argument do you find more convincing? Why? Paired Read: Students will respond to prompt: One aspect of "Life After High School" that	Notebook Entry/Written Response Class Discussion Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Media (SS) Notebook Entry/Written Response Parris & Hale Analysis

	and analyze them through the lens of an informational text.	both essays consider is the value of being in a new place versus being in a place where everyone knows you. Consider the roles of Rev. Parris & Rev. Hale. Both are ministers, though one is a pillar of the community while the other is an outsider, weighted with authority from a faraway place. Compare their experiences. How are they treated by the Salem locals? How do their perspectives influence them as they view the problem of possible witchcraft? Find evidence from both texts to support your conclusions.	
<i>The Crucible</i> Act II 4 days	SWBAT recall plot information and make inferences & predictions.	Students will select roles and read Act II aloud as a whole class. After reading Act II, students will make predictions about what will happen in Act III. Students may share their predictions with the class.	Act II Comprehension Questions Acts I & II Test
Paired Read: "The Story of an Hour" (SS) 3 days	SWBAT describe how the main character's feelings and behaviors, as well as the historical context of the setting, influence the story's plot. SWBAT analyze how literary elements – such as characterization, setting, and theme – shape the author's portrayal of plot. SWBAT examine the tension caused by social expectations and compare how characters from two texts experience and respond to it.	Prior to reading, students will respond to the following prompt: Write about a time you received surprising or unexpected news. How did you react? Before reading, review foreshadowing and irony with students. First Read: While reading "The Story of an Hour," students will annotate for irony, foreshadowing, and unfamiliar words. Close Read: Form five groups and assign each group one of the following: -setting -character development -theme: personal freedom -theme: relationships between men & women -theme: societal constraints. Students will close read to analyze how Chopin uses their assigned story element to develop the plot of the story, supporting their analyses with textual evidence. A spokesperson from each group will share findings with the class. Paired Read: Students will respond in writing to the following prompt: Mrs. Mallard from "The Story of an Hour" and Elizabeth Proctor both are women with strong conflicting feelings about their husbands who seem constrained by expectations their societies place on "good wives." In an essay, examine the tension between duty and emotion for both women. What are their true feelings? How are these feelings constrained by the expectations society places on them? Is there overlap between the two women, or do they differ in significant ways? Cite specific evidence from both texts to support your analysis.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Text-Dependent Responses, Textual Evidence, or Story Elements (SS) Story Element Analysis Comparative Writing Analysis (SS)
Dual-Sided Character Portrait Project 1 day to introduce, complete at home	SWBAT create a dual-sided character portrait representing a character torn between two ideals, and cite evidence from the text to justify their design.	Dual-Sided Character Portrait Project (after completion of Act II): Students will select a character from the play and create a dual-sided character portrait representing the values, morals, expectations, and/or identities that the character is torn between. The portrait may be painted, drawn,	Dual-Sided Character Portrait Project

		sculpted, etc. A corresponding reflection citing textual evidence and explaining their portrait must accompany the art piece.	
<i>The Crucible</i> Act III (pages 83-102) 1-2 days	SWBAT recall plot information, and make inferences and predictions. SWBAT evaluate characterization and cite evidence to support their conclusions.	Students will select roles and read Act III aloud as a whole class. After reading, students will create a Discussion Web (pg 11) based on the question: Do you think Mary Warren's deposition will be enough to convince the judges that Abigail and the other girls are just pretending? Students will share their reasons with the whole class, then each student will reach their own conclusion based on the evidence discussed.	Act III Comprehension Questions Discussion Web
Paired Read: Constitution of the Iroquois Nations (SS) Declaration of Independence (SS) 3-4 Days	SWBAT demonstrate understanding of how this text influenced the framers of the U.S. Constitution, and how their own ideals relate to an individual or national code of ethics. SWBAT identify and describe the purpose and key ideas in the text, as well as make connections to society. SWBAT compare and contrast the author's purpose, point of view, and rhetoric in two historical texts.	Before reading, teach a mini lesson/review on rhetoric. Ask students to identify a commercial or advertisement they've seen recently. Did they want to try the product? What made it convincing (or not)? Students will take notes on the rhetorical appeals and then apply their knowledge to the commercial they discussed earlier. Did the commercial attempt to use any rhetorical devices? Was it successful? First Read: Ask students what they know about what life was like for Native American tribes before and after colonization. While reading Constitution of the Iroquois Nations, students should annotate for rhetoric, symbolism, purpose, and point of view. After reading, students respond to the following prompt: Most historians believe the Constitution of the Iroquois Nations inspired the framers of the U.S. Constitution. Whether you are inspired by these same ideals or by ideals of your own, what do you think the laws, ethics, and aspirations of an individual or nation should be? Reference the text and your own experiences to support your response. First Read: Before reading the Declaration of Independence, students respond to the following prompt: Thomas Jefferson said, "I hold it that a little rebellion now and then is a good thing, and as necessary in the political world as storms in the physical...It is a medicine necessary for the sound health of government." When do you think "a little rebellion" is "healthy" versus a danger to society? Who gets to decide what is a healthy rebellion? Consider past/recent historical events in your response. While reading the Declaration of Independence, students should annotate for rhetoric, connections to the Jefferson quote, purpose, and point of view. Close Read: After reading both the Constitution of the Iroquois Nations and the Declaration of Independence, students will use their annotations to chart how each document uses rhetorical devices.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Personal Response (SS) Notebook Entry/Written Response Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Author's Purpose and Point of View, Rhetoric, or Primary and Secondary Sources (SS)

	SWBAT examine the principles that make up a functioning society and try to identify where those principles went wrong in <i>The Crucible</i> .	Paired Read: In a Socratic Seminar (pg 13) setting, students will discuss the following questions: Based on the "Constitution of the Iroquois Nations" and the Declaration of Independence, what common foundations are essential to a properly functioning society? What has gone haywire in Salem, resulting in a dysfunctional society? Students will use textual evidence from all three texts and the rhetoric chart to support their contributions to the discussion.	Socratic Seminar
<i>The Crucible</i> Act III (pages 102-120) 1-2 days	SWBAT recall plot information and make inferences and predictions.	Students will select roles and read Act III aloud as a whole class.	Act III Comprehension Questions
Paired Read: "On Being Brought from Africa to America" (SS) and "An Address to Miss Phillis Wheatley" (SS) 3-4 days	SWBAT demonstrate understanding of making personal connections to a text and use textual evidence to support a response. SWBAT explore the role religion played during this time period, and use this knowledge to deepen their understanding of the poet's motivation for writing the poem. SWBAT compare the two poets' attempts to retake power with John Proctor's similar attempts in <i>The Crucible</i> .	First Read: Students will read "On Being Brought from Africa to America" in 3 rounds: 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. Annotations should focus on speaker's emotions, allusions, and unfamiliar words. Following the three rounds of reading, students will share their observations with the class. Students will respond to the following prompt: Consider the emotions and events described in the poem. In your opinion, what would be an appropriate alternate title to convey the speaker's perspective and experiences? Why? Use evidence from the text to support your response. First Read: Students will read "An Address to Miss Phillis Wheatley" in 3 rounds and share with the class as described in the activity above. For this text, annotations should focus on allusions, speaker's tone, and unfamiliar words. Students will discuss the following questions in pairs, then share their thoughts with the whole group: Based on these poems, what role do you think religion played during this time period? What do you think was each poet's motivation for writing their poem? Paired Read: In an Inside/Outside Circle Discussion , students will discuss the following topics with a partner: How does Phillis Wheatley use her poem to reclaim autonomy in the face of powerlessness? How does Jupiter Hammon use his poem to reclaim autonomy in the face of powerlessness? What are the similarities between the two poets and John Proctor's situation? Students will form an inside and outside circle that face each other. They will discuss the first question with their first partner and take notes about their discussion. The outside circle will rotate, and students will recap their discussion with their previous partner with their new partner, before answering the second question. Repeat process for the third question. After the discussion, students can reflect on the experience in their Notebook Entry/Written	Annotations Text Talk (SS) Reading Quiz (SS) Notebook Entry/Written Response Annotations Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Compare & Contrast (SS) Partner/Whole-Group Discussion Inside/Outside Circle Discussion notes Notebook Entry/Written Response

		Response (thoughts on the discussion format, comment on peers' ideas, etc.)	
<i>The Crucible</i> Act IV 2-3 days	SWBAT recall plot information, and make inferences and predictions.	Students will select roles and read Act IV aloud as a whole class. Before beginning Act IV, students will make predictions. After reading, students will return to their predictions and comment on the final scene of the play. What are their final thoughts? Are they satisfied with the ending? What questions are they left with?	Act IV Comprehension Questions Notebook Entry/Written Response Acts III & IV Test
Paired Read: "Bartleby, the Scrivener: A Story of Wall Street" (SS) 4-5 days	SWBAT analyze the relationship between thematic development, topic, and details of dialogue in this short story. SWBAT analyze and explain how the author uses a satirical point of view and figurative language to develop themes. SWBAT compare two different methods of delivering social commentary in fiction: the allegorical style of <i>The Crucible</i> and the satirical style of "Bartleby, the Scrivener: A Story of Wall Street."	First Read: Before reading "Bartleby the Scrivener," teach a mini-lesson/review of satire. Before reading, students respond to the following prompt: Suppose you are working on a group project and one person isn't contributing as much as other group members. How would you react? Would you communicate your concerns to the person not carrying their weight? Why/why not? While reading, students will annotate for instances of satire, figurative language, and unfamiliar words. Close Read: Students will analyze how satire and figurative language are used to develop theme in the story. Teacher will provide the following themes to analyze: isolation, man's desire to avoid conflict, failure of communication, charity & selfishness, compassion. Students will determine at least one satirical critique and one use of figurative language in the story that develop their theme and support their analyses with textual evidence. Paired Read: In a Socratic Seminar (pg 13) setting, students will compare and contrast Miller and Melville's styles: Miller and Melville both wrote strong social commentaries, but Miller used allegory in <i>The Crucible</i> , while Melville used satire in "Bartleby, the Scrivener: A Story of Wall Street." What are the strengths and weaknesses of each style? What would the story look like if Melville had used allegory or Miller had used satire? Students will use textual evidence from both texts and their satire and allegory notes to support their contributions to the discussion.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Theme, Point of View, or Figurative Language (SS) Theme Analysis Socratic Seminar
Historical Research Task 6-10 days	SWBAT conduct historical research and use their findings to evaluate the historical accuracy of <i>The Crucible</i> in a task that spans the entire writing process.	Historical Research Task: This task can be introduced any time after the completion of Act III. Students will conduct historical research on the real-life historical figure behind one of the play's characters and evaluate Miller's portrayal of that character in his play. Format can be either an essay or a presentation. This task should guide students through all steps of the writing/editing process. At least 3 reliable sources and ample textual evidence from <i>The Crucible</i> should be used.	Historical Research Task
Film Analysis (Optional)	SWBAT compare and contrast the text with its film.	Teacher will select key scenes from the film for students to compare/contrast to the original	Film Analysis

		text. Students will be asked to consider why the director would make certain changes/additions in the film adaptation, and whether they agree with them. Can be done throughout the unit or at the end.	
<p>Option 2: <i>The Namesake</i></p> <p>Paired Read: "On Being Brought from Africa to America" (SS) and "An Address to Miss Phillis Wheatley" (SS) <i>The Namesake</i> Ch. 1-2 4-5 days</p>	<p>SWBAT demonstrate their understanding of describing personal connections to a text and use textual evidence to support their response.</p> <p>SWBAT explore the role religion played during this time period, and use the knowledge to deepen their understanding of the poet's motivation for writing the poem.</p> <p>SWBAT compare and contrast the experiences of two characters.</p> <p>SWBAT compare and contrast the feelings towards America of two poets and Ashoke from <i>The Namesake</i>.</p>	<p>First Read: Students will read "On Being Brought from Africa to America" in 3 rounds:</p> <ol style="list-style-type: none"> 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. <p>Annotations should focus on speaker's emotions, allusions, and unfamiliar words. Following the three rounds of reading, students will share their observations with the class. Students will respond to the following prompt: Consider the emotions and events described in the poem. In your opinion, what would be an appropriate alternate title to convey the speaker's perspective and experiences? Why? Use evidence from the text to support your response.</p> <p>First Read: Students will read "An Address to Miss Phillis Wheatley" in 3 rounds and share with the class as described in the activity above. For this text, annotations should focus on allusions, speaker's tone, and unfamiliar words. Following the three rounds of reading, students will share their observations with the class. Students will discuss the following questions: Based on these poems, what role do you think religion played during this time period? What do you think was each poet's motivation for writing their poem?</p> <p>After reading Ch. 1-2 of <i>The Namesake</i>, students will compare and contrast Ashima and Ashoke's immigration experiences.</p> <p>Paired Read: In a Socratic Seminar (pg 13) setting, students will compare and contrast Phillis Wheatley, Jupiter Hammon, and Ashoke Ganguli's feelings about America. Do they arrive at the same conclusions about American society? Do they have the same reasons for feeling free and hopeful? Students will use textual evidence from all three texts and the rhetoric chart to support their contributions to the discussion.</p>	<p>Annotations Text Talk (SS) Reading Quiz (SS) Notebook Entry/Written Response</p> <p>Annotations Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Compare & Contrast (SS) Partner/Whole-Group Discussion</p> <p>Socratic Seminar</p>
<p>Paired Read: Constitution of the Iroquois Nation (SS) Declaration of Independence (SS) <i>The Namesake</i> Ch. 3-5 5-6 days</p>	<p>SWBAT demonstrate their understanding of how this text influenced the framers of the U.S. Constitution and how their own ideals relate to an individual or national code of ethics.</p> <p>SWBAT identify and describe the purpose and key ideas in</p>	<p>Before reading, teach a mini lesson/review on rhetoric. Ask students to identify a commercial or advertisement they've seen recently. Did they want to try the product? What made it convincing (or not)? Students will take notes on the rhetorical appeals, then apply their knowledge to the commercial they discussed earlier. Did the commercial attempt to use any rhetorical devices? Was it successful?</p> <p>First Read: Ask students what they know about what life was like for Native American tribes before and after colonization.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS)</p>

	<p>the text, as well as make connections to society.</p> <p>SWBAT compare and contrast the author's purpose, point of view, and rhetoric in two historical documents.</p> <p>SWBAT recall plot information and analyze the assimilation process of two characters.</p> <p>SWBAT use the structure of two historical documents as inspiration to write a journal entry in which Gogol renounces his pet name.</p>	<p>While reading the Constitution of the Iroquois Nations, students should annotate for rhetoric, symbolism, purpose, and point of view.</p> <p>After reading, students respond to the following prompt: Most historians believe the Constitution of the Iroquois Nations inspired the framers of the U.S. Constitution. Whether you are inspired by these same ideals, or by ideals of your own, what do you think the laws, ethics, and aspirations of an individual or nation should be? Reference the text and your own experiences to support your response.</p> <p>First Read: Before reading the Declaration of Independence, students respond to the following prompt: Thomas Jefferson said, "I hold it that a little rebellion now and then is a good thing, and as necessary in the political world as storms in the physical It is a medicine necessary for the sound health of government." When do you think "a little rebellion" is "healthy" versus a danger to society? Who gets to decide what is a healthy rebellion? Consider past/recent historical events in your response.</p> <p>While reading the Declaration of Independence, students should annotate for rhetoric, connections to the Jefferson quote, purpose, and point of view.</p> <p>Close Read: After reading both the Constitution of the Iroquois Nations and the Declaration of Independence, students will use their annotations to chart how each document uses rhetorical devices.</p> <p>After reading Ch. 3-5 of <i>The Namesake</i>, students will analyze the Ganguli's assimilation process. What are Ashoke and Ashima doing to assimilate into American culture (individually or together)? Who is having an easier time assimilating? Why? What else could they do to assimilate into the American way of life? How has their assimilation affected their children?</p> <p>Comparative Writing: Students will compose an original personal journal entry from Gogol's perspective in which he denounces his <i>daknam</i>, Gogol. They will use the structure of the Declaration of Independence and/or Constitution of the Iroquois Nations as inspiration to describe the ways in which he felt limited and misunderstood while using the name Gogol and the freedoms he feels by assuming the identity of Nikhil. (SS)</p>	<p>Skill: Personal Response (SS)</p> <p>Notebook Entry/Written Response</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Author's Purpose and Point of View, Rhetoric, or Primary and Secondary Sources (SS)</p> <p>Comparative Writing Assignment (SS)</p>
<p>Paired Read: "The Story of an Hour" (SS) <i>The Namesake</i> Ch. 6-7 3-4 days</p>	<p>SWBAT describe how the main character's feelings and behaviors, as well as the historical context of the setting, influence the story's plot.</p>	<p>Prior to reading, students will respond to the following prompt: Write about a time you received surprising or unexpected news. How did you react?</p> <p>Before reading, review foreshadowing and irony with students.</p>	

	<p>SWBAT analyze how literary elements – such as characterization, setting, and theme – shape the author’s portrayal of plot.</p> <p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT compare the experiences of Ashima and Mrs. Mallard in mourning their husbands’ sudden passing.</p>	<p>First Read: While reading “The Story of an Hour,” students will annotate for irony, foreshadowing, and unfamiliar words.</p> <p>Close Read: Form five groups and assign each group one of the following: -setting -character development -theme: personal freedom -theme: relationships between men and women -theme: societal constraints. Students will close read to analyze how Chopin uses their assigned story element to develop the plot of the story, supporting their analyses with textual evidence. A spokesperson from each group will share their findings with the class..</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Chapters 6-7 of <i>The Namesake</i>. They will create their own thought- provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Comparative Writing: In both Chapter 7 of <i>The Namesake</i> and “The Story of an Hour,” women experience the sudden death of their husbands. Compare and contrast their reactions. How does the way Ashima handles the news differ from Mrs. Mallard? How are they similar? What are the supports each character has in the mourning period, and do you believe one has more help and support than the other? Use specific evidence from both texts to support your answer. (SS)</p>	<p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Text-Dependent Responses, Textual Evidence, or Story Elements (SS)</p> <p>Story Element Analysis</p> <p>Socratic Seminar Chapter 1-7 Test or similar assessment</p> <p>Comparative Writing Assignment (SS)</p>
<p>Paired Read: “Life After High School” (SS) <i>The Namesake</i> Ch. 8-10 3-4 days</p>	<p>SWBAT identify and restate a text’s key ideas and details.</p> <p>SWBAT evaluate the impact of textual and graphic information on an author’s argument.</p> <p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p>	<p>Before reading, students will respond to the following prompt: What do you know about the experiences of people who have either gone away to school, stayed in their hometown, or opted for something other than college? How did their experiences affect them? Where do you think life will take you after high school?</p> <p>First Read: While reading “Life After High School,” students should annotate for the following: main arguments, unfamiliar vocabulary, and personal/world connections.</p> <p>Close Read: Students will perform a close read of the text and create a list of Pros/Cons for settling somewhere new or staying close to home after high school. Students will then match up corresponding pros/cons and with a partner, discuss which author made the stronger argument. Students will respond to the following prompt: After analyzing both texts, which argument do you find more convincing? Why?</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Ch 8-10 of <i>The Namesake</i>. They will create their own thought- provoking, open-ended questions and be responsible for facilitating their own discussion.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Media (SS)</p> <p>Notebook Entry/Written Response</p> <p>Socratic Seminar</p> <p>Comparative Analysis</p>

	SWBAT analyze character relationships in <i>The Namesake</i> , using the arguments from "Point/Counterpoint: Life After High School."	Paired Read: Students will analyze Gogol's relationship with Moushumi through the lens of the arguments presented in "Life After High School." How might dating Moushumi alter and expand Gogol's ideas about and relationship to his Bengali culture? Use textual evidence from both texts to support your analysis.	
Dual-Sided Character Portrait Project 1 day to introduce, complete at home	SWBAT create a dual-sided character portrait representing a character torn between two ideals, and cite evidence from the text to justify their design.	Dual-Sided Character Portrait Project (after completion of Chapter 10): Students will select a character from the novel and create a dual-sided character portrait representing the values, morals, expectations, and/or identities that the character is torn between. The portrait may be painted, drawn, sculpted, etc. A corresponding reflection citing textual evidence and explaining their portrait must accompany the art piece.	Dual-Sided Character Portrait Project
Paired Read: "Bartleby, the Scrivener: A Story of Wall Street" (SS) <i>The Namesake</i> Ch. 11-12 4-5 days	SWBAT make and correct or confirm predictions about characters or events in the story using their knowledge of short story text structure. SWBAT analyze and explain how the author uses a satirical point of view and figurative language to develop themes in a text. SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting. SWBAT compare the downfall of Bartleby & the Lawyer's relationship with that of Moushumi and Gogol's relationship.	First Read: Before reading "Bartleby the Scrivener," teach a mini-lesson/review of satire. Before reading, students respond to the following prompt: Suppose you are working on a group project and one person isn't contributing as much as other group members. How would you react? Would you communicate your concerns to the person not carrying their weight? Why/why not? While reading, students will annotate for instances of satire, figurative language, and unfamiliar words. Close Read: Students will analyze how satire and figurative language are used to develop theme in the story. Teacher will provide each pair with one of the following themes to analyze: isolation, man's desire to avoid conflict, failure of communication, charity & selfishness, compassion. Students will determine at least one satirical critique and one use of figurative language in the story that develop their theme and support their analyses with textual evidence. In a Socratic Seminar (pg 13) setting, students will discuss Ch 11-12 of <i>The Namesake</i> . They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion. Paired Read: In an Inside/Outside Circle Discussion , students will discuss the following topics with a partner: What parallels exist between the downfall of the Lawyer and Bartleby's relationship and Moushumi's affair and ultimate divorce from Gogol? In what ways are they different? Are there signs present in each scenario? Are they similar or different? What were the last straws in each scenario? How do Moushumi and Bartleby explain or rationalize their behaviors? Are there similarities? Students will form an inside and outside circle that face each other. They will discuss the first question with their first	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Theme, Point of View, or Figurative Language (SS) Theme Analysis Socratic Seminar Chapter 8-12 Test Inside/Outside Circle Discussion notes Notebook Entry/Written Response

		partner and take notes about their discussion. The outside circle will rotate, and students will recap their discussion with their previous partner with their new partner, before answering the second question. Repeat process for the third question. After the discussion, students can reflect on the experience (thoughts on the discussion format, comment on peers' ideas, etc.)	
Historical Research Task 6-10 days	SWBAT conduct historical research and use their findings to evaluate the historical accuracy of <i>The Namesake</i> in a task that spans the entire writing process.	Historical Research Task: This task can be introduced any time after the completion Chapter 5. Students will conduct historical research on the 1980s immigrant experience or experiences of first-generation Americans in the 1980s/1990s and evaluate the historical accuracy of the novel by comparing/contrasting their research to characters' experiences. Format can be either an essay or a presentation. This task should guide students through all steps of the writing/editing process. At least 3 reliable sources and ample textual evidence from <i>The Namesake</i> should be used.	Historical Research Task
Film Analysis (Optional)	SWBAT compare and contrast the text with its film.	Teacher will select key scenes from the film for students to compare/contrast to the original text. Students will be asked to consider why the director would make certain changes/additions in the film adaptation, and whether they agree with them. Can be done throughout the unit or at the end.	Film Analysis
Option 3: <i>The Awakening</i> Paired Read: "The Story of an Hour" (SS) <i>The Awakening</i> Ch. 1-7 5 days	SWBAT describe how the main character's feelings and behaviors, as well as the historical context of the setting, influence the story's plot. SWBAT analyze how different literary elements – such as characterization, setting, and theme – shape the author's portrayal of plot. SWBAT track and analyze motifs and characterization throughout the whole novel. SWBAT compare the feelings	Prior to reading, students will respond to the following prompt in their Notebook Entry/Written Responses: Write about a time you received surprising or unexpected news. How did you react? Before reading, review foreshadowing and irony with students. First Read: While reading "The Story of an Hour," students will annotate for irony, foreshadowing, and unfamiliar words. Close Read: Split the class into 5 groups. Each group will be assigned either setting, character development, or theme (personal freedom, relationships between men & women, societal constraints). They will perform a close read of the text to analyze how Chopin uses their assigned story element to develop the plot of the story. They must find textual evidence to support their analysis. Each group will have a spokesperson share their findings with the class, and the other groups will take notes. After reading Chapters 1-7, students begin charting motifs and documenting characterization. Hang chart paper around the room for motifs (sea/sky/birds) and major characters. Students rotate around the room and contribute to each chart based on observations/annotations made while reading. Charts will stay up throughout the unit, and students will continue to track motifs and characterization as they read. Paired Read: Students will research 19 th century gender roles/expectations in order to	Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Text-Dependent Responses, Textual Evidence, or Story Elements (SS) Story Element Analysis Louise/Edna Analysis

	of the main characters in two texts by the same author.	analyze Louise Mallard and Edna Pontellier. How does Louise Mallard's situation shed light on the sense of oppression Edna feels in the first few chapters of <i>The Awakening</i> ? What can be deduced from the shared experiences of these women? Can you deduce anything about Chopin's major themes and concerns by comparing these two texts?	
<i>The Awakening</i> Ch. 8-13 1 day	SWBAT track and analyze motifs and characterization throughout the whole novel.	After reading Chapters 8-13, students continue charting motifs and documenting characterization. Hang chart paper around the room for motifs (sea/sky/birds) and major characters. Students rotate around the room and contribute to each chart based on observations/annotations made while reading. Charts will stay up throughout the unit, and students will continue to track motifs and characterization as they read.	Motif/Characterization Analysis
Paired Read: "Constitution of the Iroquois Nations" (SS) Declaration of Independence (SS) <i>The Awakening</i> Ch. 14-19 5 days	SWBAT demonstrate their understanding of how this text influenced the framers of the U.S. Constitution and how their own ideals relate to an individual or national code of ethics. SWBAT identify and describe the purpose and key ideas in the text, as well as make connections to society.	Before reading, teach a mini lesson/review on rhetoric. In their Notebook Entry/Written Response, ask students to identify a commercial or advertisement they've seen recently. Did they want to try the product? What made it convincing (or not)? Students will take notes on the rhetorical appeals, then apply their knowledge to the commercial they discussed earlier. Did the commercial attempt to use any rhetorical devices? Was it successful? First Read: Ask students what they know about what life was like for Native American tribes before and after colonization. If needed, spend a few minutes conducting an internet search on the topic. While reading Constitution of the Iroquois Nations, students should annotate for rhetoric, symbolism, purpose, and point of view. After reading, students respond to the following prompt in their Notebook Entry/Written Responses: Most historians believe the "Constitution of the Iroquois Nations" inspired the framers of the U.S. Constitution. Whether you are inspired by these same ideals, or by ideals of your own, what do you think the laws, ethics, and aspirations of an individual or nation should be? Reference the text and your own experiences to support your response. First Read: Before reading the Declaration of Independence, students respond to the following prompt in their Notebook Entry/Written Response: Thomas Jefferson said, "I hold it that a little rebellion now and then is a good thing, and as necessary in the political world as storms in the physical...It is a medicine necessary for the sound health of government." When do you think "a little rebellion" is "healthy" versus a danger to society? Who gets to decide what is a healthy rebellion? Consider past/recent historical events in your response. After writing, students volunteers may share their thoughts	Notebook Entry/Written Response Skill: Personal Response (SS) Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Notebook Entry/Written Response Notebook Entry/Written Response Text Talk (SS)

	<p>SWBAT compare and contrast the author's purpose, point of view, and rhetoric in two historical texts.</p> <p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT consider Edna's rebellion against social conventions, in conjunction with two historical documents, and decide when rules are worth challenging.</p>	<p>on the Jefferson quote, and teacher will facilitate discussion.</p> <p>While reading the Declaration of Independence, students should annotate for rhetoric, connections to the Jefferson quote, purpose, and point of view.</p> <p>Close Read: After reading both "Constitution of the Iroquois Nations" and the Declaration of Independence, students will use their annotations to chart how each document uses rhetorical devices.</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Ch. 14-19 of <i>The Awakening</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Comparative Writing: Think about the Constitution of the Iroquois Nations and the Declaration of Independence. These documents were both declaring that the rules that had governed the societies they represented up until that moment – life under British rule, on the one hand, or life among the scattered and warring nations – was no longer tolerable or desirable. Think about Edna's attempts to push back at social rules in Creole society. Then, considering all three texts, write an argument discussing when and how it is appropriate to challenge and existing social rule or order. Be sure to use specific examples from all three texts to support your argument. (SS)</p>	<p>Reading Quiz (SS) Think Questions (SS) Skill: Author's Purpose and Point of View, Rhetoric, or Primary and Secondary Sources (SS)</p> <p>Socratic Seminar Chapter 1-19 Test</p> <p>Comparative Writing Assignment (SS)</p>
<p>Paired Read: "Life After High School" (SS) <i>The Awakening</i> Ch. 20-24 4-5 days</p>	<p>SWBAT identify and restate a text's key ideas and details.</p> <p>SWBAT evaluate the impact of textual and graphic information on an author's argument.</p> <p>SWBAT analyze plot, characterization, theme, etc.</p>	<p>Before reading, students will respond to the following prompt in their Notebook Entry/Written Responses: What do you know about the experiences of people who have either gone away to school, stayed in their hometown, or opted for something other than college? How did their experiences affect them? Where do you think life will take you after high school? Student volunteers may share their responses during a pre-reading discussion.</p> <p>First Read: While reading "Life After High School," students should annotate for the following: main arguments, unfamiliar vocabulary, and personal/world connections.</p> <p>Close Read: Students will perform a close read of the text and create a list of Pros/Cons for settling somewhere new or staying close to home after high school. Students will then match up corresponding pros/cons and with a partner, discuss which author made the stronger argument. Students will respond to the following prompt in their Notebook Entry/Written Responses: After analyzing both texts, which argument do you find more convincing? Why?</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Media (SS)</p> <p>Notebook Entry/Written Response</p> <p>Socratic Seminar</p>

	<p>in a student-led Socratic Seminar setting.</p> <p>SWBAT consider whether Edna, who is seeking an independent life, would do better to stay within her community or, like Robert, strike out on her own.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Ch. 20-24 of <i>The Awakening</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Paired Read: Students will hold a class debate on the following topic: "Life After High School" presents a debate about whether it is better to strike out on one's own or stay close to home. While Edna certainly desires independence, she also relies heavily on the comforts of her home, and on her friends – like Madame Ratignolle and Mademoiselle Reisz. Would Edna be better off departing completely on her own – like Robert did to Mexico, for example – or continuing to seek independence in a familiar place, among familiar people? Point to evidence from both texts to support your arguments.</p>	<p>Debate</p>
<p>Dual-Sided Character Portrait Project 1 day to introduce, complete at home</p>	<p>SWBAT create a dual-sided character portrait representing a character torn between two ideals, and cite evidence from the text to justify their design.</p>	<p>Dual-Sided Character Portrait Project: Project should be introduced after completion of Chapter 24, and will be a primarily at-home project. Students will create a dual-sided character portrait representing the values, morals, expectations, and/or identities that is Edna is torn between. The portrait may be painted, drawn, sculpted, etc. A corresponding reflection citing textual evidence and explaining their portrait must accompany the art piece.</p>	<p>Dual-Sided Character Portrait Project</p>
<p>Paired Read: "On Being Brought From Africa to America" (SS) "An Address to Miss Phillis Wheatley" (SS) <i>The Awakening</i> Ch. 25-31 5-6 days</p>	<p>SWBAT demonstrate their understanding of describing personal connections to a text and use textual evidence to support a response.</p> <p>SWBAT explore the role religion played during this time period, and use this knowledge to deepen their understanding of the poet's motivation for writing the poem.</p>	<p>First Read: Students will read "On Being Brought from Africa to America" in 3 rounds. First, students will read and annotate the poem on their own. Then, they will listen to the recording of the poem (SS) and continue making annotations. Finally, they will partner-read the poem with a peer, and make additional annotations. Annotations should focus on speaker's emotions, allusions, and unfamiliar words. After the three rounds of reading, students will share their observations, and teacher will annotate a projected copy of the poem with student responses. In their Notebook Entry/Written Responses, students will respond to the following prompt in one well-written paragraphs: Consider the emotions and events described in the poem. In your opinion, what would be an appropriate alternate title to convey the speaker's perspective and experiences? Why? Use evidence from the text to support your response.</p> <p>First Read: Students will read "An Address to Miss Phillis Wheatley" in 3 rounds. First, students will read and annotate the poem on their own. Then, they will listen to the recording of the poem (SS) and continue making annotations. Finally, they will partner-read the poem with a peer, and make additional annotations. Annotations should focus on allusions, speaker's tone, and unfamiliar words. After the three rounds of reading, students will share their observations,</p>	<p>Annotations Text Talk (SS) Reading Quiz (SS) Notebook Entry/Written Response</p> <p>Annotations Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Compare & Contrast (SS) Partner/Whole-Group Discussion</p>

	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT reflect on the tone of early American poems and how they contrast with the painful experiences that gave rise to them, considering Wheatley and Hammon's verses alongside Edna's narrative in <i>The Awakening</i>.</p>	<p>and teacher will annotate a projected copy of the poem with student responses. Students will discuss the following questions in pairs, then share their thoughts with the whole group: Based on these poems, what role do you think religion played during this time period? What do you think was each poet's motivation for writing their poem?</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Ch. 25-31 of <i>The Awakening</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Paired Read: Hammon and Wheatley were both at one time enslaved (Wheatley was emancipated at the time she wrote this poem), and yet both poems focus on the positive aspects of the religion each poet was able to find as a result of being brought to America. As such, the tone of each poem expresses joy in the face of a harrowing experience. Likewise, while Edna has decided to live the way she wants in order to escape society's expectations of her as a wife, the burden those expectations place upon her can still be detected in her words and actions. Students will identify details in all three texts that betray continuing pain brought by lived experience, and discuss how these contrast with the overall tone of the text in which it appears. What are the similarities & differences in how their pain is portrayed? Students can create a chart in their notebooks to organize their analysis. Chart paper can be used for students to share evidence of their findings with the class.</p>	<p>Socratic Seminar</p>
<p>Paired Read: "Bartleby, the Scrivener: A Story of Wall Street" (SS) <i>The Awakening</i> Ch. 32-39 4-5 days</p>	<p>SWBAT make and correct or confirm predictions about characters or events in the story using their knowledge of short story text structure.</p> <p>SWBAT analyze and explain how the author uses a satirical point of view and figurative language to develop themes.</p>	<p>First Read: Before reading "Bartleby the Scrivener," teach a mini-lesson/review of satire.</p> <p>Before reading, students respond to the following prompt in their Notebook Entry/Written Response: Suppose you are working on a group project and one person isn't contributing as much as other group members. How would you react? Would you communicate your concerns to the person not carrying their weight? Why/why not?</p> <p>While reading, students will annotate for instances of satire, figurative language, and unfamiliar words.</p> <p>Close Read: Students will work in pairs to analyze how satire and figurative language are used to develop theme in the story. Teacher will provide each pair with one of the following themes to analyze: isolation, man's desire to avoid conflict, failure of communication, charity & selfishness, compassion. Students will determine at least one satirical critique and one use of figurative language in the story that develop their theme. They must locate</p>	<p>Notebook Entry/Written Response</p> <p>Annotations Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Theme, Point of View, or Figurative Language (SS)</p> <p>Theme Analysis</p>

	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT analyze Bartleby's actions with insights from <i>The Awakening</i>.</p>	<p>textual evidence from the story to support their analysis.</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Ch. 32-39 of <i>The Awakening</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Comparative Writing: Melville's Bartleby, similar to Edna Pontellier, is a person who simply stops performing the social roles expected of him one day. However, while we are granted great levels of access to Edna's interiority and psychology, we understand almost nothing of what motivates Bartleby. Write a response in which you explain why you think Bartleby acts the way he does. Draw on Edna's experience in <i>The Awakening</i> to shed some light on what's going on with Bartleby, and compare and contrast their situations and potential motivations. Be sure to cite evidence from both texts to support your comparative analysis. (SS)</p>	<p>Socratic Seminar Chapter 20-39 Test</p> <p>Comparative Writing Assignment (SS)</p>
<p>Historical Research Task 6-10 days</p>	<p>SWBAT conduct historical research and use their findings to evaluate the historical accuracy of <i>The Awakening</i> in a task that spans the entire writing process.</p>	<p>Historical Research Task: This task can be introduced any time after the completion Chapter 5. Students will conduct historical research on the 1980s immigrant experience or experiences of first-generation Americans in the 1980s/1990s and evaluate the historical accuracy of the novel by comparing/contrasting their research to characters' experiences. Format can be either an essay or a presentation. Build in research days in the media center. This task should guide students through all steps of the writing/editing process. At least 3 reliable sources and ample textual evidence from <i>The Awakening</i> should be used.</p>	<p>Historical Research Task</p>
<p>Film Analysis (Optional)</p>	<p>SWBAT compare and contrast the text with its film.</p>	<p>Teacher will select key scenes from the film for students to compare/contrast to the original text. Students will be asked to consider why the director would make certain changes/additions in the film adaptation, and whether they agree with them. Can be done throughout the unit, or at the end.</p>	<p>Film Analysis</p>

Standards

L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking.

- A. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.
- B. Observe hyphenation conventions.

C. Recognize spelling conventions.

L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- A. 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.
- B. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- C. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.

- A. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- B. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- C. Analyze how an author or speaker uses and refines the meaning of a key term or terms over the course of a text or discussion.
- D. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
- E. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

- A. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- B. Analyze nuances in the meaning of words with similar denotations.
- C. Analyze how the meaning of a key term or terms develops or is refined over the course of a text.
- D. Analyze the impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful.

RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.

RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.

RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.

RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.

RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

RI.TS.11–12.4. Evaluate the author’s choices concerning structure and the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).

RI.PP.11–12.5. Analyze an author’s purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author’s message).

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.

RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.

RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements.

W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- B. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
- C. Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- E. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- A. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- B. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- C. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- D. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- E. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

- F. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- A. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- B. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- C. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- D. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- E. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

W.RW.11–12.7. 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.

SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- A. 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.
- B. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed.
- C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- D. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.ES.11–12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.PI.11–12.4. Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.UM.11–12.5. 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.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Suggested Modifications for Special Education, 504, MLs, At Risk and Gifted Students

ELL (English Language Learners):

- Language Support: Provide vocabulary lists with definitions and visual aids. Use bilingual dictionaries and translation apps. Offer sentence starters and writing frames to guide essay writing. Allow for oral presentations or summaries instead of written essays if necessary.
- Reading Assistance: Use audiobooks or text-to-speech software. Provide summaries and simplified versions of complex texts. Pair ELL students with proficient English-speaking peers for collaborative reading and discussion.
- Scaffolded Instruction: Break tasks into smaller, manageable steps. Use graphic organizers to help plan essays and organize ideas. Incorporate visual aids, such as charts and diagrams, to support comprehension.

Gifted Students:

- Advanced Texts and Topics: Provide opportunities to read and analyze more complex or challenging texts. Encourage exploration of additional related literature or research topics.
- Extended Projects: Allow multimedia projects or presentations that delve deeper into the unit's themes. Offer options for independent study or inquiry-based projects.
- Leadership and Teaching Roles: Encourage gifted students to lead group discussions or peer tutoring sessions. Assign roles that allow them to mentor or support other students in their learning.

Special Education Students:

- Individualized Support: Adapt essay prompts to align with students' individual interests and strengths. Provide one-on-one assistance or small group instruction for essay planning and writing. Use graphic organizers and visual aids to support essay structure and organization.
- Alternative Assessments: Offer alternative ways to demonstrate understanding, such as oral presentations, visual projects, or digital storytelling. Allow assistive technology, such as speech-to-text software.
- Flexible Timelines: Provide extended time for reading, writing, and revising essays. Break assignments into smaller, more manageable tasks with clear deadlines.
- Behavioral and Emotional Support: Incorporate strategies to reduce anxiety and increase focus, such as frequent breaks and a quiet workspace. Provide positive reinforcement and regular feedback to encourage progress and effort.
- **From Study Sync:** Set proficiency levels; Use supplemental language resources; Speaking frames; Visual glossaries; ELL text synopses; Paragraph guides; Sentence frames; Word banks; Text-dependent question guides; Annotation guides; Discussion guides; Prompt guides; Differentiated response length; Audio recordings for all texts

Suggested Technological Innovations/Use

- Student Chromebooks
- StudySync Platform
- Google Classroom/OnCourse Classroom
- Use of Google Translate as needed
- Skill Reinforcement: Kahoot, Blooket, etc.
- Research Databases (Ebsco, Facts of File, Fact Cite etc.)
- Peer-editing tools

Cross Curricular/Career Readiness, Life Literacies and Key Skills Practice

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).

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- 9.4.12.DC.1 Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
 - 9.4.12.IML.1: Compare search browsers and recognize features that allow for filtering of information.
 - 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJLSA.W8, Social Studies Practice: Gathering and Evaluating Sources).
 - 9.4.12.IML.3: Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a., 8.1.12.DA.5, 7.1.IH.IPRET.8)
 - 9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
 - 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJLSA.R6, 7.1.AL.IPRET.6).
 - 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
 - 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Unit 2: The Highway

Content Area: English
Course(s): English 11 Honors
Time Period: First/Second Marking Period
Length: approx. 8 weeks
Status: Not Published

Summary of the Unit

Leaving the comfort and familiarity of our usual surroundings to experience new places can broaden our understanding of the world and our place in it. Whether recounting family road trips or solo travels to other countries, narratives about journeys invite readers along for the ride and offer them an opportunity to witness how a journey can shape, and even change, the way the traveler sees the world.

In this unit, there is one long-text option: *Into the Wild*. Students will also analyze excerpts from *The Negro Motorist Green Book* and *The Adventures of Huckleberry Finn* and poems by Emily Dickinson. Nonfiction texts such as "Driving My Own Destiny" and "Remarks at the Signing of the Highway Beautification Act" will encourage students to think about life-changing journeys as they read across genres.

Students will partake in personal narrative writing as well as the research and development of a Public Service Campaign.

Enduring Understandings

- The people we meet on journeys can be just as influential as the journeys themselves.
- The forces that motivate people are often surprising or misunderstood.
- Journeys often involve inward reflection in addition to, or sometimes rather than, outward exploration.
- The Romanticism literary movement and the Transcendentalist philosophy continue to impact modern writers and thinkers.
- Informational research and writing allows students to spread awareness about modern issues they are passionate about.
- Narrative Writing gives students the opportunity to compare their own journeys with both fictional and real people, allowing them to better understand their place in the world.

Essential Questions

- How do journeys influence perspective?
- What makes a journey life-changing?
- What do readers learn by reading about journeys and their impact on travelers' perspectives?
- What do these stories teach us about ourselves and society?
- How do travel narratives reflect themes and characteristics of Transcendentalism and Romanticism?
- What is the purpose of writing personal narratives and who is the audience?

Summative Assessment and/or Summative Criteria

1. Public Awareness Campaign/PSA: Students create a public awareness campaign project around the question: How can I influence perspectives about ____? They may pick a topic related to unit themes or texts, or a

modern issue they are passionate about. They will investigate their question and research their topic, then plan and produce a PSA to spread awareness. This may take the form of a documentary-style short film, spoken word or musical performance, website, pamphlet, or other creative campaign. (adapted from *StudySync Project Based Learning and Community Action Handbook*, pg 35)

2. Personal Narrative: Students write a personal narrative essay in response to the prompt: What journey(s) have you been on? What triggered the journey? What did you learn from it, and how can those lessons help you in the future? Their essay will combine personal reflection and connections to unit texts.

Resources

Unit resources labeled “(SS)” indicate texts included in *StudySync*.

Units may be completed with a combination of novel/long text choice and short works, with novel/long text choice only, or with short works only.

Long Text Option

Into the Wild by Jon Krakauer (nonfiction)

Poems

“Because I could not stop for Death” by Emily Dickinson (poem) (SS)

“On the Road Again” by Willie Nelson ([lyrics](#) & [song](#))

“I never hear the word ‘Escape’” by Emily Dickinson (poem) (optional) (SS)

Novel Excerpts

excerpt from *The Adventures of Huckleberry Finn* by Mark Twain (novel excerpt) (SS)

Nonfiction Texts

excerpt from *The Negro Motorist Green Book* (travel guide) (SS)

“Remarks at the Signing of the Highway Beautification Act” by President Lyndon B. Johnson (speech) (SS)

“Driving My Own Destiny” by Manal al-Sharif (personal essay) (SS)

“About the Highway Beautification Act”

Full Text of the Highway Beautification Act

excerpt from *Walden* by Henry David Thoreau (memoir excerpt) (optional) (SS)

excerpt from *Mississippi Solo* by Eddy L. Harris (memoir excerpt) (optional) (SS)

excerpt from *The Warmth of Other Suns* by Isabel Wilkerson (historical study) (optional) (SS)

Short Stories

“A Good Man is Hard to Find” by Flannery O’Connor (short story) (optional) (SS)

Film Excerpt

excerpt from *Little Miss Sunshine* by Michael Arndt (screenplay & film clip) (optional) (SS)

Unit Plan

Topic & Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Critical Lenses	SWBAT analyze unit texts through critical lenses.	Throughout the unit, students should continue using the Reader Response lens to analyze the text both in writing and during class discussion/Socratic seminars. (If this is the first unit of the year, refer to the beginning of Unit 1 for introducing Literary Criticism.)	Analysis of text throughout unit
Unit Introduction 1-2 days	SWBAT interpret the essential question of the unit and respond to it in writing.	<p>Before revealing one of the essential questions of the unit, students listen to Willie Nelson's "On the Road Again" and analyze its lyrics for poetic devices. What is the message of the song? Read the unit introduction text (SS) and reveal an essential question of the unit: How do journeys influence perspective? Students will respond in writing to the essential question, then condense their response into a 140 character 'blast' which they will submit. They will anonymously read and respond to their peers' submissions.</p> <p>Throughout the unit, students will revisit the essential question with each new text, and keep a chart in with details about how the essential question applies to each text (possible Do Now or closure).</p>	Notebook Entry/Written Response
Long Text Introduction 2 days	SWBAT compare and contrast their own personal journeys with those of both fictional characters and real people.	<p>Teacher will provide background information on the author and setting of the text.</p> <p>After explaining to students that the long-text involves a character who takes an extended journey, students reflect on the journeys and trips they have taken.</p> <p>Optional creative ways for students to share their personal journeys:</p> <ul style="list-style-type: none"> -students place pins on a world map to indicate locations they have traveled -class "Bingo" activity where students find peers who have traveled to another continent, another state, gone on a cruise, etc. <p>Discuss the many reasons people might travel.</p>	Informal Discussions
Paired Texts: <i>Into the Wild</i> Author's Note, Ch. 1-4 & excerpt from <i>The Negro Motorist Green Book</i> 6-7 days	SWBAT identify and restate the text's key ideas and details.	<p>Prior to reading excerpts from <i>The Negro Motorist Green Book</i>, students conduct a brief online search of images related to the Jim Crow era. What reactions and emotions surface as you look at these images? Is there anywhere we still see traces of "separate but equal" in American society? What strategies can we use to create a more equitable society?</p> <p>First Read: Print out the excerpts of <i>The Negro Motorist Green Book</i> and create a gallery walk, with specific questions at each excerpt (may be adapted from text talk, reading quiz, and think questions from SS). Students partner up and travel around the room, making observations and notes as they read the different excerpts.</p>	<p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Informational Text Elements or Media or Word Meaning</p> <p>Small Group Analysis</p>
	SWBAT analyze how the		

	<p>author uses visual media and text elements to enhance the reader's understanding.</p> <p>SWBAT conduct community-based research to create a collaborative Sayreville travel guide.</p> <p>SWBAT compare and contrast the privileges and circumstances of travel for Chris McCandless and those who primarily used the Green Book to travel.</p>	<p>Close Read: Distribute copies of excerpts from <i>The Negro Motorist Green Book</i> that contain images, or assign students to a specific station from the previous day's gallery walk. Students (optionally in small groups) analyze the media features of a specific page, then report their findings to the class. How do the media features along with text elements from the articles showcase the relationship between travel and identity? What is the effect of viewing the images alongside reading the articles for the reader?</p> <p>Ask students to list some of their favorite places to go and things to do in and around Sayreville. Create a master list on the board with student contributions. Students will use <i>The Negro Motorist Green Book</i> as inspiration to create a travel guide for Sayreville. Students work in pairs on one specific part of the travel guide, which will be a collaborative class effort (ex. activities, places of historical interest, restaurants, etc.). The travel guide can be created via Google Slides, with each slide being a page in the guide. Optional publication: printed copies of the guide can be given to new students.</p> <p>Comparative Writing: Students respond in writing to the following prompt: After reading <i>The Negro Motorist Green Book</i>, what strikes you about the various circumstances that enabled Chris McCandless to live the sort of existence he wanted to live? What issues did he not have to worry about that others may have encountered? Discuss how <i>The Negro Motorist Green Book</i> informs your understanding of the privileges McCandless may have taken for granted that allowed him to live as Alexander. Cite evidence from both texts to support your claims. (SS)</p>	<p>Sayreville Travel Guide</p> <p>Comparative Writing Prompt (SS)</p>
<p>Paired Texts: <i>Into the Wild</i> Ch. 5-9 & "Remarks at the Signing of the Highway Beautification Act" (SS) 4-5 days</p>	<p>SWBAT identify and restate the text's key ideas and details as well as articulate the purpose of the speech.</p> <p>SWBAT analyze the effectiveness of Johnson's personal accounts to support his argument, using textual evidence and original commentary.</p> <p>SWBAT evaluate the Highway Beautification Act from the point of view of Chris McCandless.</p>	<p>Prior to reading "Remarks at the Signing of the Highway Beautification Act," students respond to the following prompt: What makes a society great? How much responsibility does the government have to create a "great" society?</p> <p>First Read: While reading "Remarks at the Signing..." students focus annotations on arguments and claims, key details, events, and people.</p> <p>Close Read: Students analyze the anecdotes Johnson includes in his speech. What is the function of these anecdotes? How do Johnson's descriptions of his own relationship with nature help support his claim? How do these descriptions impact the effectiveness of Johnson's claims?</p> <p>Comparative Analysis: Students read "About the Highway Beautification Act" and/or the full text of the HBA and make a list of what the act aimed to do. Then, they evaluate the act and Johnson's speech from Chris McCandless's point of view and write a letter from McCandless expressing his opinion on the HBA as a young man traveling the country.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Arguments and Claims or Context Clues (SS)</p> <p>Close Read Analysis</p> <p>Comparative Analysis (POV Letter)</p>
<p>Paired Texts:</p>	<p>SWBAT identify, describe, and make inferences</p>	<p>Prior to reading the excerpt from <i>Huck Finn</i>, students respond to the following prompt: Chris</p>	<p>Notebook Entry/Written Response</p>

<p><i>Into the Wild</i> Ch. 10-13 & excerpt from <i>The Adventures of Huckleberry Finn</i> (SS) 4-5 days</p>	<p>about the narrator and setting of the book.</p> <p>SWBAT analyze how Mark Twain's choices regarding words and syntax help develop the main character's tone towards traditional society.</p> <p>SWBAT compare and contrast McCandless and Huck Finn's attitude towards authority.</p>	<p>McCandless and Huck Finn (a character we'll read about today) both have issues with authority figures and societal expectations. What are your experiences with authority figures (family members, teachers, bosses, etc.)? Are they mostly positive or negative? Why do you feel this way?</p> <p>First Read: While reading the excerpt from <i>Huck Finn</i>, students focus annotations on language, style, and audience.</p> <p>Close Read: Working with partners or in small groups, students analyze Huck Finn's diction and syntax, and identify the tone of the passage in regards to traditional society. Students share out at the end of the exercise, and vote on the most precise tone that was generated.</p> <p>Comparative Analysis: Students will respond in writing to the following prompt: Huck Finn is a strong-willed figure who is rebellious and dislikes taking society's dictates at face value. Compare Huck Finn's feelings about authority with those of Chris McCandless. What is it that each figure does not like about accepting society's "common sense" dictates? How do these attitudes end up being expressed, either in words or in action? Cite evidence from both texts to support your analysis.</p>	<p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Summarizing or Language, Style, and Audience (SS)</p> <p>Close Read Analysis</p> <p>Comparative Analysis Writing Prompt (SS)</p>
<p>Public Awareness Campaign/PSA Project 1-2 weeks (spread out over the rest of the unit)</p>	<p>SWBAT create a public awareness campaign based on a well-researched topic of personal or social importance.</p>	<p>Public Awareness Campaign/PSA: Students create a public awareness campaign project around the question: How can I influence perspectives about ____? They may pick a topic related to unit themes or texts or a modern issue they are passionate about. They will investigate their question and research their topic, then plan and produce a PSA. This may take the form of a documentary-style short film, spoken word or musical performance, website, pamphlet, or other creative campaign (adapted from StudySync Project Based Learning and Community Action Handbook, pg 35).</p>	<p>Public Awareness Campaign/PSA Project</p>
<p>Paired Texts: <i>Into the Wild</i> Ch. 14-15 & "Because I could not stop for Death" (SS) 4-5 days</p>	<p>SWBAT demonstrate their understanding of how imagery contributes to a poem's overall meaning.</p>	<p>Prior to reading "Because I could not stop for Death," students respond to the following prompt: Poet Emily Dickinson once said, "Unable are the loved to die, for love is immortality." Explain what this quote means in your own words, then relate it to something in your own life or something you've read/learned about. How do attitudes about love shape a culture? What purpose do a culture's attitudes toward death serve?</p> <p>First Read: Students will read "Because I could not stop for Death" in 3 rounds: 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. Annotations should focus on imagery, grammar, and other poetic elements. Following the three rounds of reading, students will share their observations with the class.</p> <p>Close Read: After reading, teacher splits the class into small groups and assigns one image from the</p>	<p>Notebook Entry/Written Response Class Discussion</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Small Group Imagery Analysis</p>

	SWBAT analyze the difficulties humans face when thinking about mortality.	poem to each group. Students interpret how that image contributes to the poem's overall meaning, using textual evidence to support their ideas. Comparative Analysis: Discuss how the two works grapple with the difficulty we humans have grasping mortality. How do these texts shed light on the difference between death as a concept and death as a reality? Can works of art and writing help us come to grips with mortality, or is that something only experience can grant us? Cite evidence from both texts to support your analysis.	Comparative Analysis Writing Prompt (SS)
Paired Texts: <i>Into the Wild</i> Ch. 16-Epilogue & "Driving My Own Destiny" (SS) 4-5 days	SWBAT identify and restate the key ideas and evidence in the informational text. SWBAT explain the text structure the author uses and how that structure relates to her purpose. SWBAT analyze in writing the importance of encountering new experiences and ways of thinking and how these played a role in the texts.	Prior to reading "Driving My Own Destiny," students respond to the following prompt: How might social media help facilitate social change? How has social media evolved the practice of civil disobedience? First Read: While reading "Driving My Own Destiny," students focus annotations on diction, structure, and key details. Close Read: Provide students with definitions and examples of four different text structures (sequential, problem/solution, cause & effect, and compare contrast). Students determine the text structure of "Driving My Own Destiny." They must use textual evidence to support their choice. Comparative Analysis: Students respond in writing to the following prompt: Discuss the importance of new experiences—whether that be reading, going on the internet, or pushing your own boundaries like Chris McCandless tended to do—in our ability to fundamentally change our way of thinking. How does encountering new experiences and information change al-Sharif and McCandless? What does this say about the importance of gaining new experiences and hearing alternate views? Cite evidence from both texts to support your claims. (SS)	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Textual Evidence or Informational Text Structure or Word Patterns and Relationships Close Read Analysis Comparative Analysis Writing Prompt (SS)
Personal Narrative 1-2 weeks	SWBAT reflect on unit themes and their own journeys to develop a personal narrative.	Personal Narrative: Students write a personal narrative essay in response to the prompt: What journey(s) have you been on? What triggered the journey? What did you learn from it, and how can those lessons help you in the future? Their essay will combine personal reflection and connections to unit texts. This task should guide students through all steps of the writing/editing process.	Personal Narrative

Standards

L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking.

- D. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.
- E. Observe hyphenation conventions.
- F. Recognize spelling conventions.

L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- D. 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.
- E. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- F. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.

- F. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- G. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- H. Analyze how an author or speaker uses and refines the meaning of a key term or terms over the course of a text or discussion.
- I. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
- J. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

- E. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- F. Analyze nuances in the meaning of words with similar denotations.
- G. Analyze how the meaning of a key term or terms develops or is refined over the course of a text.
- H. Analyze the impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful.

RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.

RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.

RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.

RL.IT.11–12.3. Analyze the impact of the author’s choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RI.IT.11–12.3. Analyze the impact of an author’s choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.

RL.TS.11–12.4. Evaluate the author’s choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

RI.TS.11–12.4. Evaluate the author’s choices concerning structure and the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).

RI.PP.11–12.5. Analyze an author’s purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author’s message).

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.

RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.

RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements.

W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- F. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- G. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
- H. Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- I. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- J. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- G. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- H. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- I. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- J. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- K. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- L. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- F. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- G. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- H. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- I. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- J. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

W.RW.11–12.7. 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.

SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- E. 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.
- F. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed.
- G. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- H. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.ES.11–12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.UM.11–12.5. 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.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Suggested Modifications for Special Education, 504, MLs, At Risk and Gifted Students

ELL (English Language Learners):

- Language Support: Provide vocabulary lists with definitions and visual aids. Use bilingual dictionaries and translation apps. Offer sentence starters and writing frames to guide essay writing. Allow for oral presentations or summaries instead of written essays if necessary.
- Reading Assistance: Use audiobooks or text-to-speech software. Provide summaries and simplified versions of complex texts. Pair ELL students with proficient English-speaking peers for collaborative reading and discussion.
- Scaffolded Instruction: Break tasks into smaller, manageable steps. Use graphic organizers to help plan essays and organize ideas. Incorporate visual aids, such as charts and diagrams, to support comprehension.

Gifted Students:

- Advanced Texts and Topics: Provide opportunities to read and analyze more complex or challenging texts. Encourage exploration of additional related literature or research topics.
- Extended Projects: Allow multimedia projects or presentations that delve deeper into the unit's themes. Offer options for independent study or inquiry-based projects.
- Leadership and Teaching Roles: Encourage gifted students to lead group discussions or peer tutoring sessions. Assign roles that allow them to mentor or support other students in their learning.

Special Education Students:

- Individualized Support: Adapt essay prompts to align with students' individual interests and strengths. Provide one-on-one assistance or small group instruction for essay planning and writing. Use graphic organizers and visual aids to support essay structure and organization.
- Alternative Assessments: Offer alternative ways to demonstrate understanding, such as oral presentations, visual projects, or digital storytelling. Allow assistive technology, such as speech-to-text software.
- Flexible Timelines: Provide extended time for reading, writing, and revising essays. Break assignments into smaller, more manageable tasks with clear deadlines.
- Behavioral and Emotional Support: Incorporate strategies to reduce anxiety and increase focus, such as frequent breaks and a quiet workspace. Provide positive reinforcement and regular feedback to encourage progress and effort.
- **From Study Sync:** Set proficiency levels; Use supplemental language resources; Speaking frames; Visual glossaries; ELL text synopses; Paragraph guides; Sentence frames; Word banks; Text-dependent question guides; Annotation guides; Discussion guides; Prompt guides; Differentiated response length; Audio recordings for all texts

Suggested Technological Innovations/Use

- Student Chromebooks
- StudySync Platform
- Google Classroom/OnCourse Classroom
- Use of Google Translate as needed
- Skill Reinforcement: Kahoot, Blooket, etc.
- Research Databases (Ebsco, Facts of File, Fact Cite etc.)
- Peer-editing tools

Cross Curricular/Career Readiness, Life Literacies and Key Skills Practice

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12.prof.CR3a).
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- 9.4.12.DC.1 Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
- 9.4.12.IML.1: Compare search browsers and recognize features that allow for filtering of information.
- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJSLSA.W8, Social Studies Practice: Gathering and Evaluating Sources).
- 9.4.12.IML.3: Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a., 8.1.12.DA.5, 7.1.IH.IPRET.8)
- 9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
- 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJSLSA.R6, 7.1.AL.IPRET.6).
- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
- 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Unit 3: No Strangers Here

Content Area: English
Course(s): English 11 Honors
Time Period: Second Marking Period
Length: approx. 8 weeks
Status: Not Published

Summary of the Unit

Places have their own identity. From our country to our state to our town to our home, each one has a culture it's known for. Where we are, then, affects who we are. The history, social norms, and expectations of the place we live can give us opportunities or limit them.

In this unit, students will think about themes and the essential questions as they focus on the literary periods of Realism, Naturalism, and Regionalism. Two long-text options, *Their Eyes Were Watching God* and *Barracoon*, are written by Zora Neale Hurston, an African American author and anthropologist who spent her career asking many of the same questions students will be exploring in this unit. The third long-text option, *As I Lay Dying*, by William Faulkner, provides an in-depth portrayal of how one environment can affect multiple people in different ways. Poetry and nonfiction supplementary texts will challenge students to continue to explore the importance of place with a specific focus on the United States.

Students will apply what they learn in this unit to a literary analysis essay as well as a school-based project.

Enduring Understandings

- Places can have lasting effects on their inhabitants, as well as on their inhabitants' offspring.
- The related literary genres of Realism, Naturalism, and Regionalism provide an analytical lens through which we can explore literature of a certain time period.
- Literary analysis is a form of argumentative writing that attempts to persuade readers to accept the writer's interpretation of literary texts. Good literary analysis writing builds an argument with a strong thesis, relevant textual evidence, and a clear structure, with an introduction, body, and conclusion.
- Writing is a multi-stage, reflective process.
- Comparing and contrasting text in a variety of forms or genres provides a full understanding of the author's message/theme as well as the ideas being explored.

Essential Questions

- How does place shape the individual?
- What makes a place so influential?
- How have places influenced who we are?
- How have places shaped how we view the world and ourselves?
- How can we shape our places and spaces?
- How can writers create strong thesis statements and use textual evidence to build an argument?
- How and why do authors' messages about similar themes differ?

Summative Assessment and/or Summative Criteria

1. Physical Space Revamp: Students will investigate a physical space in their school or local community that, if improved, would positively impact community members, then work individually or in small groups to craft an improvement plan for this physical space by considering what changes could be made to make the space more accessible, useful, and/or aesthetically pleasing. They will then create a presentation of their plan and may choose to attempt to enact it. (from [SS Project Based Learning & Community Action Handbook](#), pg 36)
2. Literary Analysis Essay: Students will select 3 individuals from 3 different texts in this unit and examine how these individuals are shaped by and interact with their immediate surroundings. They will explain how these characters either give readers a deeper understanding of the characters or give characters a deeper understanding of themselves. They will take this essay through the entire writing process, with time built in for drafting, conferencing, peer editing, and final revisions.

Resources

Unit resources labeled “(SS)” indicate texts included in *StudySync*.

Units may be completed with a combination of novel/long text choice and short works, with novel/long text choice only, or with short works only.

Long Text Options

Barracoon: The Story of the Last “Black Cargo” by Zora Neale Hurston

As I Lay Dying by William Faulkner

Their Eyes Were Watching God by Zora Neale Hurston

Nonfiction

“My True South: Why I Decided to Return Home” by Jesmyn Ward (personal essay) (SS)

“What to the Slave is the Fourth of July?” by Frederick Douglass (speech) (SS)

excerpt from “Bartram’s Travels” by William Bartram (travel journal) (SS)

Poems

“Given to Rust” by Vievee Francis (poem) (SS)

“One Today” by Richard Blanco (inaugural poem) (SS)

“South” by Natasha Trethewey (poem) (optional) (SS)

“N’em” by Jericho Brown (poem) (optional) (SS)

Short Stories

“The Midnight Zone” by Lauren Groff (short story) (SS)

“Flowering Judas” by Katherine Anne Porter (short story) (optional) (SS)

Unit resources labeled “(SS)” indicate texts included in *StudySync*.

Unit Plan

Topic & Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Critical Lenses	SWBAT analyze unit texts through critical lenses.	Throughout the unit, students should continue using the "Other", Feminist, Historicism, Marxist, and/or Reader Response lenses to analyze the text both in writing and during class discussion/Socratic seminars. (If this is the first unit of the year, refer to the beginning of Unit 1 for introducing Literary Criticism.)	Analysis of text throughout unit
Unit Introduction 2-3 days "Blast: No Strangers Here" (SS) "Literary Focus: Realism, Naturalism, and Regionalism" (SS)	SWBAT explore background information about a topic and respond to a question with a 140-character response. SWBAT identify & describe characteristics of three literary movements.	Students respond to the following prompt: Where are you from? How has this place made you who you are? Students may share responses. As a class, read the "Blast: No Strangers Here" and then introduce one of the essential questions of the unit: How does place shape the individual? Students respond to the essential question blast, and anonymously vote on their favorite peer responses. Then, read "Literary Focus: Realism, Naturalism, and Regionalism" texts (SS). Students create a triple Venn Diagram of the similar & different traits of the 3 genres, which they can refer back to throughout the unit to help identify the genre of each unit text. Throughout the unit, build in time for students to reflect on how each text connects to the essential question.	Blast Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Recognizing Genre or Academic Vocabulary (SS)
Long-Text Introduction 1-2 days	SWBAT use understanding of author's biographical information to make connections to the text.	Teacher will provide background information on the author and setting of the text.	
Option 1: <i>As I Lay Dying</i> page numbers referenced by StudySync may not align with the copy of <i>As I Lay Dying</i> that SWMHS has. Refer to Reading Quiz & Think Questions to figure out correct pages for each section. Paired Texts: <i>As I Lay Dying</i> (pg 3-34) &	SWBAT identify and explain the key ideas and supporting evidence in the essay.	Prior to reading, students select one of the following prompts to respond to: 1) Imagine you are returning home after a long absence. What concerns, feelings, or desires might you experience upon your return? 2) How do people deal with the negative aspects of someplace (or someone) we love? What within us allows room for the good and the bad? While reading "My True South: Why I Decided to Return Home," students focus annotations on figurative language, connotations/denotations, and reasons/evidence.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Figurative Language or Connotation and Denotation or Reasons and Evidence (SS)

<p>"My True South: Why I Decided to Return Home" (SS) 3-4 days</p>	<p>SWBAT analyze Ward's reasons and the way she uses evidence and figurative language to support and strengthen her claims.</p> <p>SWBAT compare and contrast what the American South means to two authors.</p>	<p>Students respond in writing to the following prompt: Jesmyn Ward uses narrative nonfiction and figurative language to support her argument that while she is critical of the South, it is her home and it is worth fighting for. Identify the reasons and evidence Ward provides to support her claim. Then analyze how her use of figurative language throughout the essay serves to strengthen her claim. Use evidence to support your response. (SS)</p> <p>Comparative Analysis: Students find representations in both texts of the American South and compare/contrast these elements. How do both authors feel about their places of origin? What seems to concern or delight them about the American South? How might their different backgrounds inform their feelings?</p>	<p>Close Read/Writing Prompt (SS)</p> <p>Comparative Analysis</p>
<p>Paired Texts: <i>As I Lay Dying</i> (pg 34-74), "What to the Slave is the Fourth of July?" (SS), & excerpt from <i>Barracoon: The Story of the Last "Black Cargo"</i> (SS) 4-5 days</p>	<p>SWBAT demonstrate understanding of a text's place in history and its use of rhetoric.</p> <p>SWBAT draw inferences about the text using textual evidence.</p> <p>SWBAT summarize the author's message and explain the use of content and rhetorical devices to convey this message.</p>	<p>Prior to reading, students respond to the following prompt: The formerly enslaved Frederick Douglass said, "Power concedes nothing without a demand. It never did and it never will." What do you think this quote means? Who in society tends to have power? What causes power to change from one person or group to another? Why do some groups or individuals seek to maintain power over others? Students may share responses.</p> <p>While reading "What to a Slave is the Fourth of July?," students focus annotations on key details, events, individuals, and the connections between them, as well as unfamiliar words.</p> <p>After reading, give students time to reflect on how the unit essential questions applies to Douglass's speech.</p> <p>Prior to reading the excerpt from <i>Barracoon</i>, students respond to the following prompt: Why is it important to preserve the stories of people who lived through important historical events? Why is it important to learn about historical events from those who were marginalized or oppressed? Students may share responses.</p> <p>While reading the excerpt from <i>Barracoon</i>, students focus annotation on unfamiliar words, questions they have about the text, and key details, events, and people.</p> <p>Comparative Analysis: Split class in half, one to work with Douglass's speech, the other to work with the excerpt from <i>Barracoon</i>. Individually, students summarize what the author wants their audience to understand about the inherent brutality of slavery, and find evidence of the content or rhetorical devices the author uses to convey their message. After about 10 minutes, partner up students who worked with different authors and have them compare notes and look for</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Summarizing (SS)</p> <p>Comparative Analysis/Discussion</p>

	<p>SWBAT compare the different forms that grief takes in two texts.</p>	<p>similarities in each author's conveyance of their message. Students share findings out to the whole class.</p> <p>Students compare and contrast the many forms that grief can take, using <i>As I Lay Dying</i> and the excerpt from <i>Barracoon</i> for textual evidence. What are the common elements that underlie grief, and what are some differences in the forms of grief that appear in both texts?</p>	<p>Comparative Analysis/Discussion</p>
<p>Paired Texts: <i>As I Lay Dying</i> (pg 75-111) & "One Today" (SS) 4-5 days</p>	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT describe the poet's decisions and how they influence the reader's understanding of the poem.</p> <p>SWBAT analyze Blanco's use of poetic elements and structure as well as his deliberate reading of the poem to create a sense of togetherness.</p> <p>SWBAT consider how Faulkner gives and withholds information, and compare his stream-of-consciousness writing with poetry.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss the first half of <i>As I Lay Dying</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Prior to reading "One Today" students respond to the following prompt: Why is it important to acknowledge the parts of our identities that make us different from one another? How can acknowledging the benefits of diversity be used as a tool to unite people who are different from one another?</p> <p>To gain the full experience of this poem, students should first watch the video of Richard Blanco performing it at the 2013 inaugural ceremony. Then, students should read it through again on their own, annotating for figurative language and poetic elements. Finally, students partner read the poem and make additional annotations. After the three rounds of reading, students will share their observations.</p> <p>Close Read/Writing Prompt: Students will respond in writing to the following prompt: How does Blanco use language and imagery along with poetic elements and structure in this poem to build a sense of togetherness? How does he further attain this sense of togetherness in his reading of the poem? Analyze the poetic elements and structure of the text along with Blanco's reading of the poem and explain how they build a sense of togetherness. Be sure to use specific examples from the text and video to support your analysis.</p> <p>Comparative Analysis: Students consider <i>As I Lay Dying</i> from the perspective of a poetry reader rather than a prose reader. How does Faulkner make additional demands on his readers, and how is that similar to reading poetry? What information do Blanco and Faulkner withhold from readers versus what clarity are they willing to give?</p>	<p>Socratic Seminar</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Elements and Structure or Media(SS)</p> <p>Close Reading/Writing Prompt (SS)</p> <p>Comparative Analysis</p>
<p>Physical Space Revamp Project 2 weeks (spread out over the remained of the unit)</p>	<p>SWBAT devise a plan for improving a physical space in their school or local community by investigating needed improvements, planning an improvement, and presenting their ideas.</p>	<p>Physical Space Revamp: Students will investigate a physical space in their school or local community that, if improved, would positively impact community members, then work individually or in small groups to craft an improvement plan for this physical space by considering what changes could be made to make the space</p>	<p>Physical Space Revamp Project</p>

		more accessible, useful, and/or aesthetically pleasing. They will then create a presentation of their plan and may choose to attempt to enact it. (from SS Project Based Learning & Community Action Handbook , pg 36)	
Paired Texts: <i>As I Lay Dying</i> (pg 112-165), excerpt from <i>Bertram's Travels</i> (SS), & "The Midnight Zone" (SS) 5-6 days	SWBAT demonstrate use of scientific and figurative language in a short, descriptive narrative. SWBAT identify and describe characters and setting details as well as articulate events that are central to the story's plot. SWBAT compare/contrast the use of figurative language in two texts. SWBAT analyze how authors use descriptions of characters' surroundings as a tool to express the mental states of the characters.	<p>Prior to reading, students respond to the following prompt: What does it mean to be innovative in a field? What are the pros and cons to being innovative? What holds people back from being innovative? Who are some people you consider to be innovative? Students may share responses.</p> <p>While reading the excerpt from <i>Bertram's Travels</i>, students focus annotations on figurative and scientific language, as well as unfamiliar words.</p> <p>After reading, students respond in writing to the following prompt: Compose your own travelogue with <i>Bartram's Travels</i> as your guide. Think about a natural landscape of your choosing. Record your examination of this natural landscape and your reactions to it. Use both scientific and figurative language typical of Bartram's style. (SS)</p> <p>Prior to reading "The Midnight Zone," students respond to the following prompt: What does it mean to be a good parent? Do the qualities of good parenting differ based on gender? If so, how? Should they? Students may share responses.</p> <p>First Read: While reading "The Midnight Zone," students focus annotations on figurative language, key details, events, and characters.</p> <p>Close Read/Writing Prompt: Students respond in writing to the following prompt: In both "The Midnight Zone" and the excerpt from <i>Bertram's Travels</i>, the authors use intense imagery and figurative language to describe their natural surroundings. Compare and contrast how each writer's use of figurative language affects the reader's impression of Florida's natural environment. How does each writer's descriptions of similar landscapes produce different effects on the reader? Support your response with evidence from the texts. (SS)</p> <p>Comparative Analysis: The narrator's concussion in "The Midnight Zone" and the river crossing in <i>As I Lay Dying</i> both elicit haunting, detailed narratives. Students evaluate the mental states of characters in both texts during these scenarios. How does each author use the characters' surroundings as a tool to express their mental states? What effects does this writing have on the readers?</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Writing Prompt (SS)</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Figurative Language (SS)</p> <p>Close Read/Writing Prompt (SS)</p> <p>Comparative Analysis</p>
Paired Texts: <i>As I Lay Dying</i> (pg 166-213 & "Given to Rust" (SS)	SWBAT identify and describe the images and language that contribute	Prior to reading "Given to Rust," students respond to the following prompt: Think about a time when you felt like you were	

4-5 days	to a poem's central theme. SWBAT analyze the nature and purpose of confession in two texts.	being silenced. What were the circumstances? How did it make you feel? Students will read "Given to Rust" in 3 rounds. 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. Annotations should focus on figurative language and poetic elements. Following the three rounds of reading, students will share their observations with the class. Comparative Writing: Students respond in writing to the following prompt: What is the purpose of confession? Who does it serve? Using examples from Addie's section of <i>As I Lay Dying</i> and "Given to Rust," make a claim about the purpose of confession and support it with evidence from both texts.	Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Figurative Language (SS) Comparative Analysis Writing Prompt (SS)
<i>As I Lay Dying</i> (pg 214-261) 1-2 days	SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.	In a Socratic Seminar (pg 13) setting, students will discuss the first half of <i>As I Lay Dying</i> . They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.	Socratic Seminar
Literary Analysis Essay 5-10 days	SWBAT write a literary analysis essay analyzing how characters are shaped by and interact with their surroundings.	Literary Analysis Essay: Students will select 3 individuals from 3 different texts in this unit and examine how these individuals are shaped by and interact with their immediate surroundings. They will explain how these characters either give readers a deeper understanding of the characters or give characters a deeper understanding of themselves. They will take this essay through the entire writing process, with time built in for drafting, conferencing, peer editing, and final revisions.	Literary Analysis Essay
Option 2: <i>Barracoon: The Story of the Last "Black Cargo"</i> Epigraph, Definition, Foreword, Introduction, Editor's Note 1-2 days	SWBAT build background information on author and text and respond thoughtfully to questions and prompts based on background material.	Through a teacher-created stations activity or gallery walk, students encounter and interact with key information from the introductory materials for <i>Barracoon</i> , including the epigraph at the beginning of the novel, the definition of the word 'barracoon,' the foreword by Alice Walker, the introduction and editor's note by Deborah G. Plant, the photo and caption of "The Door of No Return," the introduction by Zora Neale Hurston, and the cover image.	Stations Activities/Gallery Walk Responses
Paired Texts: <i>Barracoon</i> Preface & Ch. 1-4 & "My True South: Why I Decided to Return Home" (SS) 3-4 days	SWBAT identify and explain the key ideas and supporting evidence in the essay.	Prior to reading, students select one of the following prompts to respond to: 1) Imagine you are returning home after a long absence. What concerns, feelings, or desires might you experience upon your return? 2) How do people deal with the negative aspects of someplace (or someone) we love? What within us allows room for the good and the bad? Students may share responses. While reading "My True South: Why I Decided to Return Home," students focus annotations on figurative language, connotations/denotations, and reasons/evidence.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Figurative Language or Connotation and Denotation or Reasons and Evidence (SS)

	<p>SWBAT analyze Ward's reasons and the way she uses evidence and figurative language to support and strengthen her claims.</p> <p>SWBAT consider the significance of people returning to their hometowns later in life.</p>	<p>Students respond in writing to the following prompt: Jesmyn Ward uses narrative nonfiction and figurative language to support her argument that while she is critical of the South, it is her home and it is worth fighting for. Identify the reasons and evidence Ward provides to support her claim. Then analyze how her use of figurative language throughout the essay serves to strengthen her claim. Use evidence to support your response. (SS)</p> <p>Comparative Analysis: Using the first few chapters of <i>Barracoön</i> and "My True South: Why I Decided to Return Home" as sources, students consider the following questions: Why do people often return to their hometowns later in life? What value does it hold for them, and what are the drawbacks? How do you think never returning to his homeland affected Kossula? What are your future plans regarding leaving and/or returning to Sayreville? Suggestions: Socratic Seminar, Round Robin, or small group setting.</p>	<p>Close Read/Writing Prompt (SS)</p> <p>Comparative Discussion</p>
<p>Paired Texts: <i>Barracoön</i> Ch. 5-7 & "What to the Slave is the Fourth of July?" (SS) 4-5 days</p>	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT demonstrate understanding of a text's place in history and its use of rhetoric.</p> <p>SWBAT summarize the author's message and explain the use of content and rhetorical devices to convey this message.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Ch 1-7 of <i>Barracoön</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Prior to reading, students respond to the following prompt: The formerly enslaved Frederick Douglass said, "Power concedes nothing without a demand. It never did and it never will." What do you think this quote means? Who in society tends to have power? What causes power to change from one person or group to another? Why do some groups or individuals seek to maintain power over others? Students may share responses.</p> <p>While reading "What to the Slave is the Fourth of July?," students focus annotations on key details, events, individuals, and the connections between them, as well as unfamiliar words.</p> <p>After reading, give students time to reflect on how the unit essential questions applies to Douglass's speech.</p> <p>Comparative Analysis: Split class in half, one to work with Douglass's speech, the other to work with the excerpt from <i>Barracoön</i>. Individually, students summarize what the author wants their audience to understand about the inherent brutality of slavery, and find evidence of the content or rhetorical devices the author uses to convey their message. After about 10 minutes, partner up students who worked with different authors and have them compare notes and look for similarities in each author's conveyance of their message. Students share findings out to the whole class.</p>	<p>Socratic Seminar</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Notebook Entry/Written Response</p> <p>Comparative Analysis/Discussion</p>

Physical Space Revamp Project 2 weeks (spread out over the remained of the unit)	SWBAT devise a plan for improving a physical space in their school or local community by investigating needed improvements, planning an improvement, and presenting their ideas.	Physical Space Revamp: Students will investigate a physical space in their school or local community that, if improved, would positively impact community members, then work individually or in small groups to craft an improvement plan for this physical space by considering what changes could be made to make the space more accessible, useful, and/or aesthetically pleasing. They will then create a presentation of their plan and may choose to attempt to enact it. (from SS Project Based Learning & Community Action Handbook , pg 36)	Physical Space Revamp Project
Paired Texts: <i>Barracoon</i> Ch. 8-10 & "One Today" (SS) 3-4 days	SWBAT describe author's choices and how they influence the reader's understanding of a poem. SWBAT analyze Blanco's use of poetic elements and structure as well as his deliberate reading of the poem to create a sense of togetherness. SWBAT evaluate how authors build optimism in their works.	Prior to reading "One Today" students respond to the following prompt: Why is it important to acknowledge the parts of our identities that make us different from one another? How can acknowledging the benefits of diversity be used as a tool to unite people who are different from one another? To gain the full experience of this poem, students should first watch the video of Richard Blanco performing it at the 2013 inaugural ceremony. Then, students should read it through again on their own, annotating for figurative language and poetic elements. Finally, students partner read the poem and make additional annotations. After the three rounds of reading, students will share their observations. Close Read/Writing Prompt: Students will respond in writing to the following prompt: How does Blanco use language and imagery along with poetic elements and structure in this poem to build a sense of togetherness? How does he further attain this sense of togetherness in his reading of the poem? Analyze the poetic elements and structure of the text along with Blanco's reading of the poem and explain how they build a sense of togetherness. Be sure to use specific examples from the text and video to support your analysis. Comparative Analysis: Split the class in half. One side identifies language and imagery used in Blanco's poem to create a sense of optimism. The other side does the same with descriptions of Kossula's freedom and marriage in ch. 8-10 of <i>Barracoon</i> . Halfway through class, partner up one student working with each text. Students compare/contrast how each writer generates a sense of optimism in their work.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Elements and Structure or Media(SS) Close Reading/Writing Prompt (SS) Comparative Analysis
Paired Texts: <i>Barracoon</i> Ch. 11-12 & excerpt from <i>Their Eyes Were Watching God</i> (SS) 4-5 days	SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.	In a Socratic Seminar (pg 13) setting, students will discuss Ch 8-12 of <i>Barracoon</i> . They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.	Socratic Seminar

	<p>SWBAT analyzing the author's use of analogy.</p> <p>SWBAT compare and contrast Hurston's writing style in one fiction and one nonfiction text.</p>	<p>Prior to reading, students respond to the following prompt: Think about a real or fictional situation involving gossip. How do people react to gossip? How can gossip change the way people are viewed? What is the healthiest way to respond to gossip? Students may share responses.</p> <p>While reading the excerpt from <i>Their Eyes Were Watching God</i>, students focus annotation on analogies, key events, details, and characters.</p> <p>After reading, students work in small groups to analyze the analogy in the first paragraph. What do the ships represent? What analogy is the author making? How do readers see the meaning of the first paragraph playing itself out in the rest of the excerpt?</p> <p>Remind students that Zora Neale Hurston wrote both <i>Their Eyes Were Watching God</i> as well as <i>Barracoon</i>, and though one is fiction and one is nonfiction, they both contain the common theme of dealing with the aftermath of slavery for African Americans. Ask students to evaluate her writing style in both texts. What do they like/dislike about the way both texts are written? How does she develop characters, both real and fictional? What kind of language is used in both texts? If someone didn't know they were both written by the same author, are there similarities in both that could help them figure that out? Can be done individually, with partners, or in small groups, with students sharing findings at the end of the activity.</p>	<p>Comparative Analysis/Discussion</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Small Group Discussion</p> <p>Comparative Analysis</p>
<p>Research/Creative Writing 3-5 days</p>	<p>SWBAT synthesize research about the end of Kossula's life with his story in <i>Barracoon</i> to write a final chapter for the novel.</p>	<p><i>Barracoon</i> ends with Zora Neale Hurston's last visit/interview, but Kossula lived for another 27 years. Students research the rest of Kossula's life and write one final chapter for <i>Barracoon</i>, which may resemble a eulogy or obituary, and may attempt to use Hurston's writing style as inspiration.</p>	<p><i>Barracoon</i> Final Chapter</p>
<p>Mini Poetry Unit "South" (SS) "N'em" (SS) "Given to Rust" (SS) 5-6 days</p>	<p>SWBAT conduct an in-depth analysis of a poem, especially the imagery and figurative language that contribute to the poem's central theme.</p>	<p>As a whole class, do a preliminary reading and surface level analysis of all three poems. Then, students select one of the poems to conduct a more in-depth analysis on. Teacher may choose to introduce TP-CASTT poetry analysis, or modify parts of it for this assignment. Students should focus especially on how the poet uses imagery and figurative language to develop the poem's central theme. Analysis can be written, typed, or organized on a poster. Students may present their analyses to the class.</p>	<p>Poetry Analysis</p>
<p>Literary Analysis Essay 5-10 days</p>	<p>SWBAT analyze how characters are shaped by and interact with their surroundings.</p>	<p>Literary Analysis Essay: Students will select 3 individuals from 3 different texts in this unit and examine how these individuals are shaped by and interact with their immediate surroundings. They will explain how these characters either give readers a deeper understanding of the characters or give characters a deeper understanding of themselves. They will take this essay</p>	<p>Literary Analysis Essay</p>

		through the entire writing process, with time built in for drafting, conferencing, peer editing, and final revisions.	
<p>Option 3: <i>Their Eyes Were Watching God</i></p> <p>Paired Texts: <i>Their Eyes Were Watching God</i> Ch. 1-2 & "My True South: Why I Decided to Return Home" (SS) 4-5 days</p>	<p>SWBAT evaluate Janie's identity problem.</p> <p>SWBAT identify and explain the key ideas and supporting evidence in the essay.</p> <p>SWBAT analyze Ward's reasons and the way she uses evidence and figurative language to support and strengthen her claims.</p> <p>SWBAT consider the significance of people returning to their hometowns later in life.</p>	<p>After reading Ch. 1-2, of <i>Their Eyes Were Watching God</i>, students have mini group discussions about Janie's identity problem: Is Janie experiencing a racial identity problem, a personal identity problem, or a social identity problem? Do they coincide or are they in any way related? How so? One member from each group shares out their conclusions; teacher facilitates further discussion.</p> <p>Prior to reading, students select one of the following prompts to respond to in their Notebook Entry/Written Response: 1) Imagine you are returning home after a long absence. What concerns, feelings, or desires might you experience upon your return? 2) How do people deal with the negative aspects of someplace (or someone) we love? What within us allows room for the good and the bad? Students may share responses.</p> <p>While reading "My True South: Why I Decided to Return Home," students focus annotations on figurative language, connotations/denotations, and reasons/evidence.</p> <p>Students respond in writing to the following prompt: Jesmyn Ward uses narrative nonfiction and figurative language to support her argument that while she is critical of the South, it is her home and it is worth fighting for Identify the reasons and evidence Ward provides to support her claim. Then analyze how her use of figurative language throughout the essay serves to strengthen her claim Use evidence to support your response. (SS)</p> <p>Comparative Analysis: Using the first two chapters of <i>Their Eyes Were Watching God</i> and "My True South: Why I Decided to Return Home" as sources, students consider the following questions: Why do people often return to their hometowns later in life? What value does it hold for them, and what are the drawbacks? What are your future plans regarding leaving and/or returning to Sayreville? This can be done in a Socratic Seminar, Round Robin, or small group setting.</p>	<p>Identity Evaluation & Discussion</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Figurative Language or Connotation and Denotation or Reasons and Evidence (SS)</p> <p>Close Read/Writing Prompt (SS)</p> <p>Comparative Discussion</p>
<p>Paired Texts: <i>Their Eyes Were Watching God</i> Ch. 3-5, "What to the Slave is the Fourth of July?" (SS), & excerpt from <i>Barracoon: The Story of the Last "Black Cargo"</i>(SS) 4-5 days</p>	<p>SWBAT demonstrate understanding of a text's place in history and its use of rhetoric.</p>	<p>Prior to reading, students respond to the following prompt in their Notebook Entry/Written Response: The formerly enslaved Frederick Douglass said, "Power concedes nothing without a demand. It never did and it never will." What do you think this quote means? Who in society tends to have power? What causes power to change from one person or group to another? Why do some groups or individuals seek to maintain power over others? Students may share responses.</p>	<p>Notebook Entry/Written Response</p>

	<p>SWBAT draw inferences about the text using textual evidence.</p> <p>SWBAT summarize the author's message and explain the use of content and rhetorical devices to convey this message.</p> <p>SWBAT compare and contrast Hurston's writing style in one fiction and one nonfiction text.</p>	<p>While reading "What to a Slave is the Fourth of July?," students focus annotations on key details, events, individuals, and the connections between them, as well as unfamiliar words.</p> <p>After reading, give students time to reflect on how the unit essential questions applies to Douglass's speech.</p> <p>Prior to reading the excerpt from <i>Barracoon</i>, students respond to the following prompt in their Notebook Entry/Written Responses: Why is it important to preserve the stories of people who lived through important historical events? Why is it important to learn about historical events from those who were marginalized or oppressed? Students may share responses.</p> <p>While reading the excerpt from <i>Barracoon</i>, students focus annotation on unfamiliar words, questions they have about the text, and key details, events, and people.</p> <p>Comparative Analysis: Split class in half, one to work with Douglass's speech, the other to work with the excerpt from <i>Barracoon</i>. Individually, students summarize what the author wants their audience to understand about the inherent brutality of slavery, and find evidence of the content or rhetorical devices the author uses to convey their message. After about 10 minutes, partner up students who worked with different authors and have them compare notes and look for similarities in each author's conveyance of their message. Students share findings out to the whole class.</p> <p>Remind students that Zora Neale Hurston wrote both <i>Their Eyes Were Watching God</i> as well as <i>Barracoon</i>, and though one is fiction and one is nonfiction, they both contain the common theme of dealing with the aftermath of slavery for African Americans. Ask students to evaluate her writing style in both texts. What do they like/dislike about the way both texts are written? How does she develop characters, both real and fictional? What kind of language is used in both texts? If someone didn't know they were both written by the same author, are there similarities in both that could help them figure that out? Can be done individually, with partners, or in small groups, with students sharing findings at the end of the activity.</p>	<p>Text Talk (SS) Reading Quiz (SS)</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Summarizing (SS)</p> <p>Comparative Analysis/Discussion</p> <p>Comparative Analysis/Discussion</p>
<p>Paired Texts: <i>Their Eyes Were Watching God</i> Ch. 6-9 & "Given to Rust" (SS) 4-5 days</p>	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT identify and describe the images and</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Ch 1-9 of <i>Their Eyes Were Watching God</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Prior to reading "Given to Rust," students respond to the following prompt in their</p>	<p>Socratic Seminar</p>

	<p>language that contribute to a poem's central theme.</p> <p>SWBAT make a claim based on two readings and support it with specific examples and evidence.</p>	<p>Notebook Entry/Written Response: Think about a time when you felt like you were being silenced. What were the circumstances? How did it make you feel? Students may share responses.</p> <p>Students will read "Given to Rust" in 3 rounds. First, students will read and annotate the poem on their own. Then, they will listen to the recording of the poem (SS) and continue making annotations. Finally, they will partner-read the poem with a peer, and make additional annotations. Annotations should focus on figurative language and poetic elements. After the three rounds of reading, students will share their observations, and teacher will annotate a projected copy of the poem with student responses.</p> <p>Comparative Writing: Students will respond in writing to the following prompt: What shame is there in the aging human body? After reading "Given to Rust" and Ch. 7-9 of "Their Eyes Were Watching God," talk about why you think people feel shame or pride in aging. What is the correct way to think about it? Make a claim based on both readings, and support it with specific examples and evidence from both texts.</p>	<p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Figurative Language (SS)</p> <p>Comparative Analysis Writing Prompt (SS)</p>
<p>Physical Space Revamp Project 2 weeks (spread out over the remained of the unit)</p>	<p>SWBAT devise a plan for improving a physical space in their school or local community by investigating needed improvements, planning an improvement, and presenting their ideas.</p>	<p>Physical Space Revamp: Students will investigate a physical space in their school or local community that, if improved, would positively impact community members, then work individually or in small groups to craft an improvement plan for this physical space by considering what changes could be made to make the space more accessible, useful, and/or aesthetically pleasing. They will then create a presentation of their plan and may choose to attempt to enact it. (from SS Project Based Learning & Community Action Handbook, pg 36)</p>	<p>Physical Space Revamp Project</p>
<p>Paired Text: <i>Their Eyes Were Watching God</i> Ch. 10-13 & "One Today" (SS) 3-4 days</p>	<p>SWBAT describe the poet's decisions and how they influence the reader's understanding of the poem.</p>	<p>Prior to reading "One Today" students respond to the following prompt in their Notebook Entry/Written Responses: Why is it important to acknowledge the parts of our identities that make us different from one another? How can acknowledging the benefits of diversity be used as a tool to unite people who are different from one another?</p> <p>To gain the full experience of this poem, students should first watch the video of Richard Blanco performing it at the 2013 inaugural ceremony. Then, students should read it through again on their own, annotating for figurative language and poetic elements. Finally, students partner read the poem and make additional annotations. After the three rounds of reading, students will share their observations, and teacher will annotate a projected copy of the poem with student responses.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Elements and Structure or Media(SS)</p>

	<p>SWBAT analyze Blanco's use of poetic elements and structure as well as his deliberate reading of the poem to create a sense of togetherness.</p> <p>SWBAT evaluate how authors build optimism in their works.</p>	<p>Close Read/Writing Prompt: Students will respond in writing to the following prompt: How does Blanco use language and imagery along with poetic elements and structure in this poem to build a sense of togetherness? How does he further attain this sense of togetherness in his reading of the poem? Analyze the poetic elements and structure of the text along with Blanco's reading of the poem and explain how they build a sense of togetherness. Be sure to use specific examples from the text and video to support your analysis.</p> <p>Comparative Analysis: Split the class in half. One side identifies language and imagery used in Blanco's poem to create a sense of optimism. The other side does the same with descriptions of Janie and Tea Cake's new relationship in Ch. 10-13 of <i>Their Eyes Were Watching God</i>. Halfway through class, partner up one student working with each text. Students compare/contrast how each writer generates a sense of optimism in their work.</p>	<p>Close Reading/Writing Prompt (SS)</p> <p>Comparative Analysis</p>
<p>Paired Texts: <i>Their Eyes Were Watching God</i> Ch. 14-18, excerpt from <i>Bertram's Travels</i> (SS), & "The Midnight Zone" (SS) 5-6 days</p>	<p>SWBAT demonstrate use of scientific and figurative language in a short, descriptive narrative.</p> <p>SWBAT identify and describe characters and setting details as well as articulate events that are central to the story's plot.</p> <p>SWBAT compare/contrast the</p>	<p>Prior to reading, students respond to the following prompt in their Notebook Entry/Written Responses: What does it mean to be innovative in a field? What are the pros and cons to being innovative? What holds people back from being innovative? Who are some people you consider to be innovative? Students may share responses.</p> <p>While reading the excerpt from <i>Bertram's Travels</i>, students focus annotations on figurative and scientific language, as well as unfamiliar words.</p> <p>After reading, students respond in writing to the following prompt: Compose your own travelogue with <i>Bertram's Travels</i> as your guide. Think about a natural landscape of your choosing. Record your examination of this natural landscape and your reactions to it. Use both scientific and figurative language typical of Bertram's style. (SS)</p> <p>Prior to reading "The Midnight Zone," students respond to the following prompt in their Notebook Entry/Written Responses: What does it mean to be a good parent? Do the qualities of good parenting differ based on gender? If so, how? Should they? Students may share responses.</p> <p>First Read: While reading "The Midnight Zone," students focus annotations on figurative language, key details, events, and characters.</p> <p>Close Read/Writing Prompt: Students respond in writing to the following prompt: In both "The Midnight Zone" and the excerpt from <i>Bertram's Travels</i>, the authors use</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Writing Prompt (SS)</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Figurative Language (SS)</p> <p>Close Read/Writing Prompt (SS)</p>

	<p>use of figurative language in two texts.</p> <p>SWBAT consider how surrealism highlights the strange or grave nature of characters' situations in two texts.</p>	<p>intense imagery and figurative language to describe their natural surroundings. Compare and contrast how each writer's use of figurative language affects the reader's impression of Florida's natural environment. How does each writer's descriptions of similar landscapes produce different effects on the reader? Support your response with evidence from the texts. (SS)</p> <p>Comparative Analysis: Teach a mini-lesson/review on surrealism, highlighting the characteristics of the style. Students then analyze how "The Midnight Zone" and <i>Their Eyes Were Watching God</i> use surrealism to emphasize the seriousness or unusualness of the situations the characters find themselves in.</p>	Comparative Analysis
<i>Their Eyes Were Watching God</i> Ch. 19-20 1-2 days	SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.	In a Socratic Seminar (pg 13) setting, students will discuss Ch 10-20 of <i>Their Eyes Were Watching God</i> . They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.	Socratic Seminar
Literary Analysis Essay 5-10 days	SWBAT write a literary analysis essay analyzing how characters are shaped by and interact with their surroundings.	Literary Analysis Essay: Students will select 3 individuals from 3 different texts in this unit and examine how these individuals are shaped by and interact with their immediate surroundings. They will explain how these characters either give readers a deeper understanding of the characters or give characters a deeper understanding of themselves. They will take this essay through the entire writing process, with time built in for drafting, conferencing, peer editing, and final revisions.	Literary Analysis Essay

Standards

L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking.

- G. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.
- H. Observe hyphenation conventions.
- I. Recognize spelling conventions.

L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- G. 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.
- H. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- I. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.

- K. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- L. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- M. Analyze how an author or speaker uses and refines the meaning of a key term or terms over the course of a text or discussion.
- N. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
- O. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

- I. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- J. Analyze nuances in the meaning of words with similar denotations.
- K. Analyze how the meaning of a key term or terms develops or is refined over the course of a text.
- L. Analyze the impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful.

RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.

RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.

RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.

RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.

RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

RI.TS.11–12.4. Evaluate the author's choices concerning structure and the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).

RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.

RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.

RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements.

W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- K. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- L. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- M. Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- N. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- O. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- M. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- N. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- O. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- P. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Q. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- R. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- K. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- L. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- M. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- N. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

O. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

W.RW.11–12.7. 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.

SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- I. 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.
- J. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed.
- K. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- L. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.ES.11–12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.PI.11–12.4. Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.UM.11–12.5. 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.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Suggested Modifications for Special Education, 504, MLs, At Risk and Gifted Students

ELL (English Language Learners):

- Language Support: Provide vocabulary lists with definitions and visual aids. Use bilingual dictionaries and translation apps. Offer sentence starters and writing frames to guide essay writing. Allow for oral presentations or summaries instead of written essays if necessary.
- Reading Assistance: Use audiobooks or text-to-speech software. Provide summaries and simplified versions of complex texts. Pair ELL students with proficient English-speaking peers for collaborative reading and discussion.

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- Scaffolded Instruction: Break tasks into smaller, manageable steps. Use graphic organizers to help plan essays and organize ideas. Incorporate visual aids, such as charts and diagrams, to support comprehension.

Gifted Students:

- Advanced Texts and Topics: Provide opportunities to read and analyze more complex or challenging texts. Encourage exploration of additional related literature or research topics.
- Extended Projects: Allow multimedia projects or presentations that delve deeper into the unit's themes. Offer options for independent study or inquiry-based projects.
- Leadership and Teaching Roles: Encourage gifted students to lead group discussions or peer tutoring sessions. Assign roles that allow them to mentor or support other students in their learning.

Special Education Students:

- Individualized Support: Adapt essay prompts to align with students' individual interests and strengths. Provide one-on-one assistance or small group instruction for essay planning and writing. Use graphic organizers and visual aids to support essay structure and organization.
- Alternative Assessments: Offer alternative ways to demonstrate understanding, such as oral presentations, visual projects, or digital storytelling. Allow assistive technology, such as speech-to-text software.
- Flexible Timelines: Provide extended time for reading, writing, and revising essays. Break assignments into smaller, more manageable tasks with clear deadlines.
- Behavioral and Emotional Support: Incorporate strategies to reduce anxiety and increase focus, such as frequent breaks and a quiet workspace. Provide positive reinforcement and regular feedback to encourage progress and effort.
- **From Study Sync:** Set proficiency levels; Use supplemental language resources; Speaking frames; Visual glossaries; ELL text synopses; Paragraph guides; Sentence frames; Word banks; Text-dependent question guides; Annotation guides; Discussion guides; Prompt guides; Differentiated response length; Audio recordings for all texts

Suggested Technological Innovations/Use

- Student Chromebooks
- StudySync Platform
- Google Classroom/OnCourse Classroom
- Use of Google Translate as needed
- Skill Reinforcement: Kahoot, Blooket, etc.
- Research Databases (Ebsco, Facts of File, Fact Cite etc.)
- Peer-editing tools

Cross Curricular/Career Readiness, Life Literacies and Key Skills Practice

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- 9.4.12.DC.1 Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
- 9.4.12.IML.1: Compare search browsers and recognize features that allow for filtering of information.

- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJLSA.W8, Social Studies Practice: Gathering and Evaluating Sources).
- 9.4.12.IML.3: Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a, 8.1.12.DA.5, 7.1.IH.IPRET.8)
- 9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
- 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJLSA.R6, 7.1.AL.IPRET.6).
- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
- 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Unit 4: Living the Dream

Content Area: English
Course(s): English 11 CP
Time Period: Second/Third Marking Period
Length: approx. 8 weeks
Status: Not Published

Summary of the Unit

Home is part of who we are. It's where we spend most of our time, learn many of life's lessons, seek comfort and protection, and feel a sense of belonging. In this unit, students will think about the essential questions as they focus on the literary period of the Harlem Renaissance, analyzing poetry, drama, short stories, and nonfiction texts which will encourage them to explore the concept of home as they read across genres.

There are three long-text options in this unit: *A Raisin in the Sun* by Lorraine Hansberry, *Fences* by August Wilson, and *Funny in Farsi* by Firoozeh Dumas. With all three options, students will explore themes of hope, the American Dream, family, gender roles, segregation, discrimination, and civil rights. Throughout the unit, students will explore their own homes and cultures as they develop research and presentation skills.

Enduring Understandings

- People often live in societies where they are constrained by their race, ethnicity, gender, religion, social class, or other identities.
- The American dream has changed over time and means different things to different people.
- People are shaped by the experiences they endure while growing up. They are often defined by their culture, beliefs, family, and other environmental aspects, which they write about to bring awareness to other people.
- The abilities to conduct research, synthesize information, and support a claim with evidence are integral to college/career preparedness.
- Reading expands understanding of the world, its people, and oneself.
- Readers can respond analytically and objectively to text when they understand the purpose or reason behind the author's intentional choice of tools such as word choice, point of view, and structure.

Essential Questions

- What does home mean to you?
- What emotional and physical needs must a place satisfy in order to be considered a home?
- Is home something you need to "own"?
- What conflicts arise when a home means different things for the people living there?
- How has the meaning of the American Dream changed over time?
- How can writers synthesize researched information to support claims with evidence?
- How can understanding word choice, point of view, and structure allow students to analyze an author's intentional choices?

Summative Assessment and/or Summative Criteria

1. Cultural Project: Students will explore their own cultural backgrounds by interviewing a member of their family (parents' generation or older). They will then develop a creative way to represent their culture and teach their peers about where they are from. After presentations, students will write a reflection about the experience which includes connections to unit texts.

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2. Research Report & Presentation: Students choose one historical figure to research and give a short presentation on. The historical figure may be an individual who broke a race, gender, or other barrier in the U.S., OR may be a figure from the Harlem Renaissance. Research should include biographical information about the person's life & career and an analysis of how their work/achievements either contributed to greater visibility for an under-represented group in mainstream culture, how it impacted society, and/or how their life experiences impacted their work.

Resources

Unit resources labeled "(SS)" indicate texts included in *StudySync*.

Units may be completed with a combination of novel/long text choice and short works, with novel/long text choice only, or with short works only.

Long Text Options

A Raisin in the Sun by Lorraine Hansberry

Fences by August Wilson

Funny in Farsi by Firoozeh Dumas

Poems

"The Old Cabin" by Paul Laurence Dunbar (poem) (SS)

"The Negro Speaks of Rivers" by Langston Hughes (poem) (optional) (SS)

Short Stories

"In Our Neighborhood" by Alice Dunbar-Nelson (short story) (SS)

"The Yellow Wallpaper" by Charlotte Perkins Gilman (short story) (SS)

"The Fall of the House of Usher" by Edgar Allan Poe (short story) (optional) (SS)

Nonfiction

"How It Feels To Be Colored Me" by Zora Neale Hurston (autobiographical essay) (SS)

Letter from Chief John Ross (historical letter) (optional) (SS)

Point/Counterpoint: Dream House (argumentative essay) (SS)

"Eat, Memory: Orange Crush" by Yiyun Li (personal essay) (SS)

Film Excerpts

excerpt from *Boyhood* by Richard Linklater (screenplay excerpt & film clip) (SS)

"How come you ain't never liked me?" ([video](#))

Unit Plan

Topic & Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Critical Lenses	SWBAT analyze unit texts through critical lenses.	Throughout the unit, students should continue using the "Other", Feminist, Historicism, Marxist, and/or Reader Response lenses to analyze the text both in writing and during class discussion/Socratic seminars. (If this is the first unit of the year, refer to the beginning of Unit 1 for introducing Literary Criticism.)	Analysis of text throughout unit
Unit Introduction 1-2 days	SWBAT interpret the essential question of the unit and respond to it in writing.	<p>Before revealing the essential question of the unit, students respond to the following prompt: What do you like about your home? Is there anything about your home you would change? Why/why not? Students may share responses. Reveal the essential question of the unit: What does home mean to you?</p> <p>Throughout the unit, students will revisit the essential question with each new text, and keep a chart with details about how the essential question applies to each text. This can be done as Do Now or Closure activities.</p>	Notebook Entry/Written Response Graphic Organizer Class Discussion
Long Text Introduction 2 days	SWBAT identify symbolism and imagery related to different cultures.	<p>Teacher will provide background information on the author and setting of the text.</p> <p>Cultural Project: Prompt the class to brainstorm creative ways they can represent their culture and teach the class about it. Offer the following suggestions if students don't think of them: creating a painting, sculpture, or other piece of artwork; writing a poem; creating a 'how-to' video for cooking a cultural food and bringing in the food to share; demonstrating a cultural song, dance, or language and teaching it to the class, etc. Allow students at least three weeks to work on the project at home, before assigning presentation days. During presentations, students will take notes and make connections to peers' cultures. After presentations, students will write a reflection of the whole project, including connections to unit texts.</p>	Cultural Project
Option 1: <i>Fences</i> Paired Texts: <i>Fences</i> Act 1, Scene 1 & "How It Feels to Be Colored Me" (SS) 5-6 days	SWBAT recall plot information and identify conflicts between characters.	<p>Before reading, review drama terminology (play, act, scene, stage directions, etc.) Also review guidelines for reading aloud texts with sensitive racial language.</p> <p>Students will select roles and read Act 1 aloud as a whole class. Students without roles should each be assigned a character to keep tabs on throughout the act. They will sit next to the student reading for that character and be discussion partners.</p>	Act 1, Scene 1 Reading Quiz (SS)

	<p>SWBAT make inferences about key ideas and details as well as support their inferences with evidence from the text.</p> <p>SWBAT discuss and analyze how the use of figurative language helps convey the author's central ideas.</p> <p>SWBAT compare how two different authors treat the same topic.</p>	<p>Prior to reading, students respond to the following prompt: Author Zora Neale Hurston said, "I have the nerve to walk my own way, however hard, in my search for reality, rather than climb upon the rattling wagon of wishful illusions." Explain what this quote means in your own words. What does it take to leave "wishful illusions" behind and walk your own way? What are barriers to going your own way?</p> <p>First Read: While reading "How It Feels To Be Colored Me," students should annotate for main ideas, figurative language, and author's purpose.</p> <p>Close Read: Students will perform a close read of "How It Feels To Be Colored Me" by identifying examples of figurative language in the text. For each example, they will explain the literal and figurative meaning. After finding at least five examples, students can answer the questions: What is Hurston's main idea? How does her use of figurative language help convey her main idea?</p> <p>Comparative Analysis: Students compare Hurston's essay to Act 1, Scene 1 of <i>Fences</i>. Hurston writes about how she became aware of race as a young girl. How has August Wilson introduced race as a prominent theme in <i>Fences</i>? What similarities exist between the depictions of race in both texts?</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Central or Main Idea or Figurative Language or Author's Purpose and Point of View (SS)</p> <p>Figurative Language Analysis (Notebook Entry/Written Response)</p> <p>Comparative Analysis (Notebook Entry/Written Response)</p>
<p>Paired Texts: <i>Fences</i> Act 1, Scenes 2-3, "In Our Neighborhood" (SS) & "The Yellow Wallpaper" (SS) 8-9 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT compare and contrast two portrayals of Act 1, Scene 3 and analyze the difference in tone that two actors use.</p> <p>SWBAT analyze author's purpose for juxtaposing two different events in one story.</p>	<p>Students will select roles and read Act 1 aloud as a whole class.</p> <p>Students will view two short clips of the "How come you ain't ever liked me?" scene between Troy and Cory. They will identify the tone and mannerisms of each Troy actor and compare/contrast the two portrayals. Which actor came closer to performing the scene as you first imagined it when we read it? Why do you think each actor interpreted the scene differently? Is one better than the other?</p> <p>Prior to reading, hold a mini debate based on the following statement: It's part of human nature to find pleasure in the misfortune of others. Assign "agree" and "disagree" to different sides of the room and have students move to the side they agree with. Allow students to share their reasoning for the side they picked.</p> <p>First Read: While students read "In Our Neighborhood," they should annotate for key details, events, characters, and the connections between them. After reading, students respond in writing to the following literary analysis prompt: This story is built around two central events, a party and a funeral. Analyze the relationship between</p>	<p>Act 1, Scenes 2-3 Reading Quiz (SS)</p> <p>Film Clip Analysis</p> <p>Text Talk (SS) Reading Quiz (SS) Literary Analysis Prompt (SS)</p>

	<p>SWBAT describe how the main character changes throughout the story and identify the message the author is conveying through this change.</p> <p>SWBAT compare and contrast how the characters in two texts shape or maintain their identity.</p> <p>SWBAT identify traits of a healthy relationship and evaluate characters from two texts in terms of how they meet or fall short of those expectations.</p>	<p>both events. What are the parallels between them? What are the differences? Why do you think the author chose to concentrate on these two specific events? Cite evidence from the text to support your claims. (SS)</p> <p>Prior to reading "The Yellow Wallpaper," students respond to the following prompt: Author Charlotte Perkins Gilman said: "To swallow and follow, whether old doctrine or new propaganda, is a weakness still dominating the human mind." Why is blindly following the advice of authority figures dangerous? How can authority figures sometimes abuse their power? How can victims of such abuses of power resist? Students may share responses.</p> <p>First Read: While reading "The Yellow Wallpaper," students focus annotations on connotation/denotation, themes, and key events and characters.</p> <p>Close Read/Comparative Analysis: Students will compare/contrast themes of identity in "In Our Neighborhood" and "The Yellow Wallpaper." They will create a chart detailing ways in which the narrator from "The Yellow Wallpaper" and various characters from "In Our Neighborhood" attempt to shape or maintain their identities, with evidence from the text.</p> <p>Comparative Writing: Students will respond in writing to the following prompt: Consider both the husband/wife relationship in "The Yellow Wallpaper" and the relationship between Troy and Rose in <i>Fences</i>. What do you think are the key ingredients of a healthy romantic partnership? In what ways do the marriages in these two texts display these ingredients, or fall short of them? Make a claim and defend it, citing examples from both texts to support your answer. (SS)</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Skill: Connotation and Denotation or Compare and Contrast (SS)</p> <p>Comparative Analysis (Notebook Entry/Graphic Organizer)</p> <p>Comparative Writing (SS)</p>
<p>Paired Texts: <i>Fences</i> Act 1, Scene 4, "The Old Cabin" (SS) & excerpt from <i>A Raisin in the Sun</i> (SS) 6-7 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT analyze literary elements such as plot, characterization, and theme in a student-led Socratic Seminar setting.</p> <p>SWBAT analyze the effect of figurative language on a reader's understanding of a poem.</p>	<p>Students will select roles and read Act 1 aloud as a whole class.</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Act 1 of <i>Fences</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Prior to reading "The Old Cabin," students respond to the following prompt: Do you agree or disagree that use of dialect in writing makes the poem interesting and/or enhances the reader's experience? In what other ways can writers make their work authentic to the specific culture they're writing about? Are standard rules of writing sufficient to express the great variety of human experience?</p> <p>First Read: Students will read "The Old Cabin" in 3 rounds:</p>	<p>Act 1, Scene 4 Reading Quiz (SS)</p> <p>Socratic Seminar</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p>

	<p>SWBAT synthesize information from a text along with prior knowledge to reach a deeper understanding about the play.</p> <p>SWBAT analyze how the historical setting of two texts impacts each text's themes.</p> <p>SWBAT compare and contrast how two characters from different texts respond to the pressures of family and society.</p>	<ol style="list-style-type: none"> 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. <p>Annotations should focus on figurative language, geographical references, and unfamiliar words. Following the three rounds of reading, students will share their observations with the class.</p> <p>Prior to reading the excerpt from <i>A Raisin in the Sun</i>, students respond to the following prompt: Poet Langston Hughes wrote: "What happens to a dream deferred?/Does it dry up/like a raisin in the sun?" In your own words, explain what you think this quote means. Provide some background information about the play.</p> <p>First read: While reading the excerpt from <i>A Raisin in the Sun</i>, students should focus annotations on setting, figurative language, and character motivation.</p> <p>Close Read: Students will research the historical setting of both "The Old Cabin" and <i>A Raisin in the Sun</i>. They will then create a chart connecting each setting to a specific theme in each text. They must provide textual evidence to support their analysis.</p> <p>Comparative Writing: Students will respond in writing to the following prompt: Compare and contrast how Troy and Walter respond to the various pressures of family and society. What influences each of their decisions? Cite specific evidence from both texts to support your analysis.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Dramatic Elements and Structure or Theme (SS)</p> <p>Setting/Theme Analysis</p> <p>Comparative Writing Prompt (SS)</p>
<p>Paired Texts: <i>Fences</i> Act 2, Scenes 1-2 & <i>Boyhood</i> excerpts (SS) 5-6 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT identify and describe key ideas about the plot and setting details revealed through the passage.</p> <p>SWBAT compare their personal experiences with those of a character and reflect in writing.</p>	<p>Students will select roles and read Act 1 aloud as a whole class.</p> <p>Prior to reading the excerpts from <i>Boyhood</i>, students will respond to the following prompt: When you read stories about growing up, do you prefer to read stories that feature a protagonist whose life is similar to your own, or stories that expose you to characters whose experience are different than yours? Why?</p> <p>First Read: While reading the excerpts from <i>Boyhood</i>, students will focus annotations on characterization and setting. Students will then watch the film clips of both scenes and make additional annotations on the text.</p> <p>Close Read/Comparative Writing: Students will respond in writing to the following prompt: Mason struggles to balance his own individuality with what others expect of him. Choose a time from your own life when you felt torn between what you wanted and</p>	<p>Act 2, Scenes 1-2 Reading Quiz (SS)</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Media (SS)</p> <p>Close Read Writing Prompt (SS)</p>

	<p>SWBAT compare and contrast the advice given by two characters from different texts.</p>	<p>what others expected of you. Write a journal entry describing that experience and how you responded to it.</p> <p>Comparative Analysis: Students create a chart with Troy on one side and Mason Sr. on the other side. At the top of each chart, students summarize the lesson each father is trying to teach their son. Underneath, they describe how each father presents his lesson/advice. What are the similarities/differences between the two? Which father's advice was more effective? How could the more ineffective father have been more successful?</p>	<p>Comparative Analysis (Notebook Entry/Graphic Organizer)</p>
<p>Paired Texts: <i>Fences</i> Act 2, Scenes 3-5 & Letter from Chief John Ross (SS) 7-8 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT identify and restate the text's key ideas and details.</p> <p>SWBAT evaluate the persuasiveness of a text by analyzing use of style, tone, and word choice.</p> <p>SWBAT compare the styles and word choices of two different authors.</p>	<p>Students will select roles and read Act 1 aloud as a whole class.</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Act 2 of <i>Fences</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Prior to reading Letter from Chief John Ross, students will respond in writing to the following prompt: A soldier who participated in the removal of the Cherokee people from their lands said: "I fought through the War Between the States and have seen many men shot, but the Cherokee Removal was the cruelest work I ever knew." What makes people do things they know are immoral and cruel? What do you know about the problems faced by Native Americans today?</p> <p>While reading the Letter from Chief John Ross, students focus annotations on language, style, audience, and reasons/evidence.</p> <p>Close Read: Review persuasive techniques/rhetoric with students. Then students create a chart listing style, tone, and word choice. Split the room into three groups, with each focusing on one aspect of the letter. Students then analyze how Ross uses specific examples of each to make his letter more persuasive. Students share findings with peers in the same group, then one representative from each group shares findings with the class and students complete their charts.</p> <p>Comparative Writing: Students respond in writing to the following prompt: How can writing be used as a tool to address a problem or promote change? Compare the ways Chief John Ross and August Wilson use the written word to advance an idea or theme. Refer to evidence in both texts to support your response. (SS)</p>	<p>Act 2, Scenes 3-5 Reading Quiz (SS)</p> <p>Socratic Seminar</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Language, Style, and Audience or Technical Language or Reasons and Evidence (SS)</p> <p>Persuasive Technique Analysis (Notebook Entry/Graphic Organizer)</p> <p>Comparative Writing Prompt (SS)</p>
<p>Research Report and Presentation 4-5 days</p>	<p>SWBAT synthesize unit themes by researching and presenting on a historical</p>	<p>Research Report and Presentation: Students choose one historical figure to research and give a short presentation on.</p>	<p>Research Report and Presentation</p>

	"first" or Harlem Renaissance figure.	The historical figure may be an individual who broke a race, gender, or other barrier in the U.S., OR may be a figure from the Harlem Renaissance. Research should include biographical information about the person's life & career and an analysis of how their work/achievements either contributed to greater visibility for an under-represented group in mainstream culture, how it impacted society, and/or how their life experiences impacted their work.	
Option 2: <i>A Raisin in the Sun</i> Paired Texts: <i>A Raisin in the Sun</i> Act 1, Scene 1 (pg 3-84) & "The Old Cabin" (SS) 7-8 days	SWBAT recall plot information and identify conflicts between characters. SWBAT analyze the effect of figurative language on a reader's understanding of a poem. SWBAT analyze imagery in the settings of "The Old Cabin" and <i>A Raisin in the Sun</i> .	Before reading, review screenplay terminology (e.g., act, scene, stage directions, camera shots). Also review guidelines for reading aloud texts with sensitive racial language. Students will select roles and read Act 1 aloud as a whole class. Prior to reading "The Old Cabin," students respond to the following prompt: Do you agree or disagree that use of dialect in writing makes the poem interesting and/or enhances the reader's experience? In what other ways can writers make their work authentic to the specific culture they're writing about? Are standard rules of writing sufficient to express the great variety of human experience? First Read: Students will read "The Old Cabin" in 3 rounds: 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. Annotations should focus on figurative language, geographical references, and unfamiliar words. Following the three rounds of reading, students will share their observations with the class. Comparative Analysis: Students will create a chart with The Old Cabin in one column and the Younger's Apartment in the other. They will list descriptions about the dwelling from each text in the appropriate column. Compare/contrast the way the speaker of the poem feels about the old cabin with how the Youngers feel about their apartment. What might account for their contrasting feelings?	Act 1, Scene 1 Reading Quiz (SS) Text Talk (SS) Reading Quiz (SS) Comparative Analysis (Notebook Entry/Graphic Organizer)
Paired Texts: <i>A Raisin in the Sun</i> Act 1, Scene 2 (pg 84-110), "In Our Neighborhood" (SS) & "The Yellow Wallpaper" (SS) 6-7 days	SWBAT recall plot information and identify conflicts between characters. SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.	Students will select roles and read Act 1 aloud as a whole class. In a Socratic Seminar (pg 13) setting, students will discuss Act 1 of <i>A Raisin in the Sun</i> . They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.	Act 1, Scene 2 Reading Quiz (SS) Socratic Seminar

	<p>SWBAT analyze author's purpose for juxtaposing two different events in one story.</p>	<p>Prior to reading, hold a mini debate based on the following statement: It's part of human nature to find pleasure in the misfortune of others. Assign "agree" and "disagree" to different sides of the room and have students move to the side they agree with. Allow students to share their reasoning for the side they picked.</p> <p>First Read: While students read "In Our Neighborhood," they should annotate for key details, events, characters, and the connections between them. After reading, students respond in writing to the following literary analysis prompt: This story is built around two central events, a party and a funeral. Analyze the relationship between both events. What are the parallels between them? What are the differences? Why do you think the author chose to concentrate on these two specific events? Cite evidence from the text to support your claims. (SS)</p>	<p>Text Talk (SS) Reading Quiz (SS) Literary Analysis Prompt (SS)</p>
	<p>SWBAT describe how the main character changes throughout the story and what message the author is conveying through this change.</p>	<p>Prior to reading "The Yellow Wallpaper," students respond to the following prompt: Author Charlotte Perkins Gilman said: "To swallow and follow, whether old doctrine or new propaganda, is a weakness still dominating the human mind." Why is blindly following the advice of authority figures dangerous? How can authority figures sometimes abuse their power? How can victims of such abuses of power resist?</p>	<p>Notebook Entry/Written Response</p>
	<p>SWBAT compare and contrast how the characters in two texts shape or maintain their identity.</p>	<p>First Read: While reading "The Yellow Wallpaper," students focus annotations on connotation/denotation, themes, and key events and characters.</p>	<p>Text Talk (SS) Reading Quiz (SS) Skill: Connotation and Denotation or Compare and Contrast (SS)</p>
	<p>SWBAT compare and contrast how the characters in two texts shape or maintain their identity.</p>	<p>Close Read/Comparative Analysis: Students will compare/contrast themes of identity in "In Our Neighborhood" and "The Yellow Wallpaper." They will create detailing ways in which the narrator from "The Yellow Wallpaper" and various characters from "In Our Neighborhood" attempt to shape or maintain their identities, with evidence from the text.</p>	<p>Comparative Analysis (Notebook Entry/Written Response)</p>
	<p>SWBAT compare two texts with personal experiences to make a claim and support it with evidence.</p>	<p>Comparative Writing: Students will respond in writing to the following prompt: In a brief argumentative response, discuss what you think is the natural consequence of powerlessness over a long period of time. What are some of the results that can be expected, and some ways people might react? Use evidence from both "The Yellow Wallpaper" and <i>A Raisin in the Sun</i> to support your claims. You may also reference experiences from your own life and examples from the news or history.</p>	<p>Comparative Writing Prompt (SS)</p>

<p>Paired Texts: <i>A Raisin in the Sun</i> Act 2, Scene 1 (pg 110-136) & "How It Feels To Be Colored Me" (SS) 5-6 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT make inferences about key ideas and details as well as support their inferences with evidence from the text.</p> <p>SWBAT discuss and analyze how the use of figurative language helps convey the author's central ideas.</p> <p>SWBAT compare and contrast how the awareness of one's race and identity plays out in two texts.</p>	<p>Students will select roles and read Act 1 aloud as a whole class.</p> <p>Prior to reading, students respond to the following prompt: Author Zora Neale Hurston said, "I have the nerve to walk my own way, however hard, in my search for reality, rather than climb upon the rattling wagon of wishful illusions." Explain what this quote means in your own words. What does it take to leave "wishful illusions" behind and walk your own way? What are barriers to going your own way?</p> <p>First Read: While reading "How It Feels To Be Colored Me," students should annotate for main ideas, figurative language, and author's purpose.</p> <p>Close Read: Students will perform a close read of "How It Feels To Be Colored Me" by identifying examples of figurative language in the text. For each example, they will explain the literal and figurative meaning. After finding at least five examples, students can answer the questions: What is Hurston's main idea? How does her use of figurative language help convey her main idea?</p> <p>Comparative Analysis: Students will analyze how awareness of one's race and identity play out in both "How It Feels To Be Colored Me" and Act 2, Scene 1 of <i>A Raisin in the Sun</i>. Students may also share connections to their own lives or other things they've read/encountered.</p>	<p>Act 2, Scene 1 Reading Quiz (SS)</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Central or Main Idea or Figurative Language or Author's Purpose and Point of View (SS)</p> <p>Figurative Language Analysis (in Notebook Entry/Written Response)</p> <p>Comparative Analysis (Notebook Entry/Written Response)</p>
<p>Paired Texts: <i>A Raisin in the Sun</i> Act 2, Scene 2 (pg 136-156) & excerpt from <i>Boyhood</i> (SS) 5-6 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT identify and describe key ideas about the plot and setting details revealed through the passage.</p> <p>SWBAT compare their personal experiences with those of a character and reflect in writing.</p>	<p>Students will select roles and read Act 1 aloud as a whole class.</p> <p>Prior to reading the excerpts from <i>Boyhood</i>, students will respond to the following prompt: When you read stories about growing up, do you prefer to read stories that feature a protagonist whose life is similar to your own, or stories that expose you to characters whose experience are different than yours? Why?</p> <p>First Read: While reading the excerpts from <i>Boyhood</i>, students will focus annotations on characterization and setting. Students will then watch the film clips of both scenes and make additional annotations on the text.</p> <p>Close Read/Comparative Writing: Students will respond in writing to the following prompt: Mason struggles to balance his own individuality with what others expect of him. Choose a time from your own life when you felt torn between what you wanted and what others expected of you. Write a journal entry describing that experience and how you responded to it.</p>	<p>Act 2, Scene 2 Reading Quiz (SS)</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Media (SS)</p> <p>Close Read Writing Prompt (SS)</p>

	<p>SWBAT analyze how elements of trust are developed between parents and children in two texts.</p>	<p>Comparative Writing: Students will respond in writing to the following prompt: In this section of <i>A Raisin in the Sun</i>, Mama gives Walter the rest of the money as a sign of trust in her son. Behind this, we assume, is a belief that she has raised him the right way. In a brief analysis, discuss how elements of trust are developed between parent and child in both <i>A Raisin in the Sun</i> and <i>Boyhood</i>. What are the similarities and differences? Cite evidence from both texts to support your response. (SS)</p>	<p>Comparative Writing (SS)</p>
<p>Paired Texts <i>A Raisin in the Sun</i> Act 2, Scene 3 & Act 3 (pg 156-206) & excerpt from <i>Fences</i> (SS) 6-7 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT identify and describe character traits, characters' attitudes, and conflict in a scene from <i>Fences</i>.</p> <p>SWBAT analyze author's use of dramatic elements and structure in a text.</p> <p>SWBAT analyze and compare the decisions, actions, and backgrounds of characters from two different texts.</p>	<p>Students will select roles and read Act 1 aloud as a whole class.</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Act 2 of <i>A Raisin in the Sun</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Prior to reading, students respond to the following prompt: How can parents love their children and protect them while letting the children choose their own paths. Why might this be difficult for many parents to do? How do our families' dreams shape our own? Students may share responses.</p> <p>First Read: While reading the excerpt from <i>Fences</i>, students focus annotation on dramatic elements, structure, and characterization.</p> <p>Close Read/Writing: Students will respond in writing to the following prompt: Think about the setting and the action in this excerpt from <i>Fences</i>. How does the literal action - Troy constructing a fence in the backyard and enlisting Cory to help him - coincide with what is happening in the dialogue? Analyze how the author uses dramatic elements and structure to develop the connection between literal action and the deeper relationship between the characters.</p> <p>Comparative Analysis: Students will compare the parenting styles of Lena from <i>A Raisin in the Sun</i> and Troy from <i>Fences</i>. How would you describe each one's parenting style? Who seems to be the harsher parent? What happened in each character's life to make them act the way they do?</p>	<p>Act 2, Scene 3 & Act 3 Reading Quiz (SS)</p> <p>Socratic Seminar</p> <p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Dramatic Elements and Structure or Summarizing (SS)</p> <p>Close Read/Writing Prompt (SS)</p> <p>Comparative Analysis (Notebook Entry/Written Response)</p>
<p>Research Report and Presentation 4-5 days</p>	<p>SWBAT synthesize unit themes by researching and presenting on a historical "first" or Harlem Renaissance figure.</p>	<p>Research Report and Presentation: Students choose one historical figure to research and give a short presentation on. The historical figure may be an individual who broke a race, gender, or other barrier in the U.S., OR may be a figure from the Harlem Renaissance. Research should include biographical information about the person's life & career and an analysis of how their work/achievements either contributed to greater visibility for an</p>	<p>Research Report and Presentation</p>

		under-represented group in mainstream culture, how it impacted society, and/or how their life experiences impacted their work.	
Option 3: <i>Funny in Farsi</i> "My Life" Collage	SWBAT reflect on personal experiences through written and visual narrative.	Students will create a "My Life" collage (either physical or digital) containing words, images, quotes and phrases that represent their life. They will write a brief rationale for each item they include.	"My Life" Collage
Paired Texts: <i>Funny in Farsi</i> Ch. 1-4 (Leffingwell Elementary School through Save Me, Mickey) & Point/Counterpoint: Dream House (SS)	SWBAT identify overall tone used throughout <i>Funny in Farsi</i> , citing specific examples from the text. SWBAT evaluate two arguments and rationalize which one is more convincing. SWBAT develop a claim and support with evidence from the text.	After reading the first four chapters of <i>Funny in Farsi</i> , split the class into four groups. Assign each group one of the first four chapters. As a group, they reread it and identify different tones used by Dumas throughout. One student from each group shares out with the rest of the class. What kind of tones is Dumas using? Are there patterns? How do her tones relate to the subject matter? What can we expect moving forward? Prior to reading, post the following statement on the board: Owning a home is essential to the American Dream. Designate an 'agree' and 'disagree' side of the room. Students move to the side they agree with, then share their reasons for taking that side. Prompt students for further discussion: How do your parents and grandparents define the American Dream? How do you define it? Is it achievable and accessible for all in the 21st century? While reading "Dream Home," students annotate for claims, reasons, and evidence. After reading, students split into small discussion groups. Each student shares which argument they found more convincing and why. Students may debate each other as they try to make others understand their point of view. Focusing on the chapter "Hot Dogs and Wild Geese," students will evaluate the Dumas' living situation. Split the class in half. One group searches for evidence supporting the claim that the Dumas are better off renting, the other group searches for evidence supporting the claim that they should own a home. Students work independently first, then team up with others on their side to create the most convincing argument. One student from each group shares out to the class.	Tone Analysis (in Notebook Entry/Written Response) Text Talk (SS) Reading Quiz (SS) Comparative Analysis
Paired Texts: <i>Funny in Farsi</i> Ch. 5 (<i>Swoosh-Swoosh</i>) &	SWBAT use vivid descriptions, figurative language, and concrete detail in a written response inspired by a nonfiction text.	Prior to reading, students respond to the following prompt: Write about a particular food, object, or place that you associate with what you were thinking or how you were feeling at a certain time in your life. How do such connections enrich our memories? Students may share responses. First Read: While reading "Eat, Memory: Orange Crush," students focus	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS)

		<p>annotations on imagery, symbolism, and unfamiliar words.</p> <p>Comparative Writing: Students respond in writing to the following prompt: In "Eat, Memory: Orange Crush" and the chapter "Swoosh-Swoosh" from <i>Funny in Farsi</i>, both writers discuss significant products of their childhoods. Write about a product or object that, for one reason or another, at some time in your life, captivated you. How did you feel about it then, and how have your feelings changed? Use Li's smirking and vivid descriptions and Dumas's humor as inspiration for your narrative. Be sure to include figurative language, concrete detail, and a section describing the marketing of the product, as in Li's 4th and 5th paragraphs. (SS suggested prompt #3)</p>	<p>Comparative Writing Prompt (SS suggested prompt #3)</p>
<p>Paired Texts <i>Funny in Farsi</i> Ch. 6 (With a Little Help From My Friends) & "In Our Neighborhood" (SS)</p>	<p>SWBAT analyze author's purpose for juxtaposing two different events in one story.</p>	<p>(Students may read <i>Funny in Farsi</i> Ch. 6 independently, or you may decide to read it together in class.)</p> <p>First Read: While students read "In Our Neighborhood," they should annotate for key details, events, characters, and the connections between them. After reading, students respond in writing to the following literary analysis prompt: This story is built around two central events, a party and a funeral. Analyze the relationship between both events. What are the parallels between them? What are the differences? Why do you think the author chose to concentrate on these two specific events? Cite evidence from the text to support your claims. (SS)</p>	<p>Text Talk (SS) Reading Quiz (SS) Literary Analysis Prompt (SS)</p>
	<p>SWBAT compare and contrast similar characters in two texts.</p>	<p>Comparative Analysis: Students analyze the similarities and differences between the neighbors in "In Our Neighborhood" and the chapter "With a Little Help From My Friends" from <i>Funny in Farsi</i>. They may work with partners to create a chart where they will list pieces of evidence from each text that characterizes the neighbors. Students share out to the class, then determine which set of neighbors are more desirable.</p>	<p>Comparative Analysis (Notebook Entry/Written Response)</p>
<p>Paired Texts: <i>Funny in Farsi</i> Ch. 7-11 (Bernice through The "F" Word) & "How It Feels to Be Colored Me" (SS)</p>	<p>SWBAT make inferences about key ideas and details as well as support their inferences with evidence from the text.</p>	<p>Prior to reading, students respond to the following prompt: Author Zora Neale Hurston said, "I have the nerve to walk my own way, however hard, in my search for reality, rather than climb upon the rattling wagon of wishful illusions." Explain what this quote means in your own words. What does it take to leave "wishful illusions" behind and walk your own way? What are barriers to going your own way?</p> <p>First Read: While reading "How It Feels To Be Colored Me," students should annotate for main ideas, figurative language, and author's purpose.</p>	<p>Notebook Entry/Written Response</p>
	<p>SWBAT discuss and analyze how the use of figurative</p>	<p>Close Read: Students will perform a close read of "How It Feels To Be Colored Me" by</p>	<p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Central or Main Idea or Figurative Language or Author's Purpose and Point of View (SS)</p> <p>Figurative Language Analysis (Notebook Entry/Written Response)</p>

	<p>language helps convey the author's central ideas.</p> <p>SWBAT compare authors' treatment of a similar topic in two different texts.</p>	<p>identifying examples of figurative language in the text. For each example, they will explain the literal and figurative meaning. After finding at least five examples, students can answer the questions: What is Hurston's main idea? How does her use of figurative language help convey her main idea?</p> <p>Comparative Analysis: Students compare Hurston's essay to the chapters "Bernice" and "The 'F' Word" from <i>Funny in Farsi</i>. Hurston writes about how she became aware of race as a young girl. How has Firoozeh Dumas introduced race & ethnicity as prominent themes in <i>Funny in Farsi</i>? What similarities exist between the depictions of race and ethnicity in both texts?</p>	<p>Comparative Analysis (Notebook Entry/Written Response)</p>
<p>Paired Reading: <i>Funny in Farsi</i> Ch. 12-21 (Waterloo through <i>Joyeuse Noelle</i>) & "The Negro Speaks of Rivers" (SS)</p>	<p>SWBAT analyze elements of a poem and apply characteristics such as repetition, historical/geographical references, and first-person point-of-view to an original poem.</p>	<p>First Read: Students will read "The Negro Speaks of Rivers" in 3 rounds:</p> <ol style="list-style-type: none"> 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. <p>Annotations should focus on repetition, geographical references, poetic elements, and perspective.</p> <p>Following the three rounds of reading, students will share their observations with the class.</p> <p>After reading, students will revisit the chapter "Waterloo" from <i>Funny in Farsi</i> and compare Dumas's landscape descriptions to Hughes's.</p> <p>Students will then compose their own original poem about a favorite landscape or view of their own, in the style of Langston Hughes. Their poem must be written in first person, content repetition, and make allusions to geographical or historical elements.</p>	<p>Text Talk (SS) Reading Quiz (SS)</p> <p>Landscape Poem</p>
<p>Paired Readings: <i>Funny in Farsi</i> Ch. 22-27 (The Wedding through Afterword) & excerpts from <i>Boyhood</i> (SS)</p>	<p>SWBAT identify and describe key ideas about the plot and setting details revealed through the passage.</p> <p>SWBAT compare their personal experiences with those of a character and reflect in writing.</p>	<p>Prior to reading the excerpts from <i>Boyhood</i>, students will respond to the following prompt: When you read stories about growing up, do you prefer to read stories that feature a protagonist whose life is similar to your own, or stories that expose you to characters whose experience are different than yours? Why?</p> <p>First Read: While reading the excerpts from <i>Boyhood</i>, students will focus annotations on characterization and setting. Students will then watch the film clips of both scenes and make additional annotations on the text.</p> <p>Close Read/Comparative Writing: Students will respond in writing to the following prompt: Mason and Firoozeh both struggle to balance their own individuality with what others expect of them. Choose a time from your own life when you felt torn between what you wanted and what others expected</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Media (SS)</p> <p>Close Read Writing Prompt (SS)</p>

		of you. Write a journal entry describing that experience and how you responded to it.	
Research Report and Presentation 4-5 days	SWBAT synthesize unit themes by researching and presenting on a historical "first" or Harlem Renaissance figure.	Research Report and Presentation: Students choose one historical figure to research and give a short presentation on. The historical figure may be an individual who broke a race, gender, or other barrier in the U.S., OR may be a figure from the Harlem Renaissance. Research should include biographical information about the person's life & career and an analysis of how their work/achievements either contributed to greater visibility for an under-represented group in mainstream culture, how it impacted society, and/or how their life experiences impacted their work.	Research Report and Presentation

Standards

L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking.

- J. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.
- K. Observe hyphenation conventions.
- L. Recognize spelling conventions.

L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- J. 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.
- K. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- L. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.

- P. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- Q. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- R. Analyze how an author or speaker uses and refines the meaning of a key term or terms over the course of a text or discussion.
- S. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
- T. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

- M. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- N. Analyze nuances in the meaning of words with similar denotations.
- O. Analyze how the meaning of a key term or terms develops or is refined over the course of a text.

- P. Analyze the impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful.

RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.

RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.

RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.

RL.IT.11–12.3. Analyze the impact of the author’s choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RI.IT.11–12.3. Analyze the impact of an author’s choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.

RL.TS.11–12.4. Evaluate the author’s choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

RI.TS.11–12.4. Evaluate the author’s choices concerning structure and the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).

RI.PP.11–12.5. Analyze an author’s purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author’s message).

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.

RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.

RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements.

W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- P. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- Q. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.

- R. Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- S. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- T. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- S. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- T. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- U. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- V. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- W. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- X. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- P. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- Q. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- R. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- S. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- T. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

W.RW.11–12.7. 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.

SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- M. 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.
- N. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed.
- O. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- P. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.ES.11–12.3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.UM.11–12.5. 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.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Suggested Modifications for Special Education, 504, MLs, At Risk and Gifted Students

ELL (English Language Learners):

- **Language Support:** Provide vocabulary lists with definitions and visual aids. Use bilingual dictionaries and translation apps. Offer sentence starters and writing frames to guide essay writing. Allow for oral presentations or summaries instead of written essays if necessary.
- **Reading Assistance:** Use audiobooks or text-to-speech software. Provide summaries and simplified versions of complex texts. Pair ELL students with proficient English-speaking peers for collaborative reading and discussion.
- **Scaffolded Instruction:** Break tasks into smaller, manageable steps. Use graphic organizers to help plan essays and organize ideas. Incorporate visual aids, such as charts and diagrams, to support comprehension.

Gifted Students:

- **Advanced Texts and Topics:** Provide opportunities to read and analyze more complex or challenging texts. Encourage exploration of additional related literature or research topics.
- **Extended Projects:** Allow multimedia projects or presentations that delve deeper into the unit's themes. Offer options for independent study or inquiry-based projects.
- **Leadership and Teaching Roles:** Encourage gifted students to lead group discussions or peer tutoring sessions. Assign roles that allow them to mentor or support other students in their learning.

Special Education Students:

- **Individualized Support:** Adapt essay prompts to align with students’ individual interests and strengths. Provide one-on-one assistance or small group instruction for essay planning and writing. Use graphic organizers and visual aids to support essay structure and organization.
- **Alternative Assessments:** Offer alternative ways to demonstrate understanding, such as oral presentations, visual projects, or digital storytelling. Allow assistive technology, such as speech-to-text software.

- Flexible Timelines: Provide extended time for reading, writing, and revising essays. Break assignments into smaller, more manageable tasks with clear deadlines.
- Behavioral and Emotional Support: Incorporate strategies to reduce anxiety and increase focus, such as frequent breaks and a quiet workspace. Provide positive reinforcement and regular feedback to encourage progress and effort.
- **From Study Sync:** Set proficiency levels; Use supplemental language resources; Speaking frames; Visual glossaries; ELL text synopses; Paragraph guides; Sentence frames; Word banks; Text-dependent question guides; Annotation guides; Discussion guides; Prompt guides; Differentiated response length; Audio recordings for all texts

Suggested Technological Innovations/Use

- Student Chromebooks
- StudySync Platform
- Google Classroom/OnCourse Classroom
- Use of Google Translate as needed
- Skill Reinforcement: Kahoot, Blooket, etc.
- Research Databases (Ebsco, Facts of File, Fact Cite etc.)
- Peer-editing tools

Cross Curricular/Career Readiness, Life Literacies and Key Skills Practice

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12prof.CR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- 9.4.12.DC.1 Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
- 9.4.12.IML.1: Compare search browsers and recognize features that allow for filtering of information.
- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJLSA.W8, Social Studies Practice: Gathering and Evaluating Sources).
- 9.4.12.IML.3: Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a., 8.1.12.DA.5, 7.1.IH.IPRET.8)
- 9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
- 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJLSA.R6, 7.1.AL.IPRET.6).
- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
- 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Unit 5: The Wars We Wage

Content Area: English
Course(s): English 11 CP
Time Period: Third/Fourth Marking Period
Length: approx. 8 weeks
Status: Not Published

Summary of the Unit

Whether it's a videogame between friends, a reality show competition, or a national sports championship, the thrill of winning invigorates both participants and viewers. Everyone loves to win and loves to cheer on the winner – everyone except, perhaps, the loser.

In this unit students will focus on the literary period of American modernism, with long text options of *The Great Gatsby* by F. Scott Fitzgerald, *Passing* by Nella Larsen, and *Death of a Salesman* by Arthur Miller. All three texts feature characters from humble beginnings who actively construct new identities for themselves – identities which transcend social boundaries and are fraught with danger due to a lack of authenticity. Additional short text options including memoir, nonfiction, and short stories, will allow students to think about competition and winning as they read across genres.

At the end of the unit, students will apply their learning to an argumentative writing project.

Enduring Understandings

- The search for authenticity and forging an identity are part of the universal human experience.
- Many writers purposefully write ambiguous passages to allow for a multiplicity of rich interpretations, and thus, debate.
- Race, gender, and socioeconomic status are socially constructed and subject to change over time.
- Readers can respond analytically and objectively to text when they understand the purpose or reason behind the author's intentional choice of tools such as word choice, point of view and structure.

Essential Questions

- What does it mean to win?
- How do we define success?
- Why are competition and the need to win so influential in American culture?
- What do readers learn by reading about the ways competition can be beneficial and harmful?
- What lessons can be learned from reading about failure?
- How are identities personally and socially constructed?
- How does an author's narrative strategy influence interpretation?

Summative Assessment and/or Summative Criteria

1. Motif/Symbol Project: While reading the selected long text, students will trace an assigned motif or symbol throughout the story. They will analyze whether the motif/symbol's purpose is to advance plot, develop character, or illuminate a theme and create a poster or one-pager detailing their analysis, using textual evidence to support their claims.

2. Argumentative Essay: Students will write an essay in which they argue what success really means. What does it mean to “win”? What are the benefits and costs of winning? Students will draw on at least three unit texts and relevant personal experience to support their argument.

Resources

Unit resources labeled “(SS)” indicate texts included in *StudySync*.

Units may be completed with a combination of novel/long text choice and short works, with novel/long text choice only, or with short works only.

Long Text Options

The Great Gatsby by F. Scott Fitzgerald

Death of a Salesman by Arthur Miller

Passing by Nella Larsen

Nonfiction

The Marshall Plan Speech by former Secretary of State George Marshall (speech) (SS)

Excerpt from *Hunger: A Memoir of (My) Body* by Roxane Gay (memoir excerpt) (SS)

Brown v. Board of Education (supreme court decision) (SS)

“These Wild Young People’ by One of Them” by John F. Carter Jr. (essay, optional) (SS)

“40-0” by Brittney Griner (essay, optional) (SS)

“A Plea for the Oppressed” by Lucy Stanton (speech, optional) (SS)

“The Immortal Horizon” by Leslie Jamison (essay, optional) (SS)

“You Gotta Beat the Best to Be the Best” by Rachel Zietz (article, optional) (SS)

Excerpts

Excerpt from *The Moor’s Account* by Laila Lalami (novel excerpt) (optional) (SS)

Excerpt from *Othello* by William Shakespeare (drama excerpt) (SS)

Short Stories

“A Rose for Emily” by William Faulkner (short story) (SS)

Poems

“Ain’t We Got Fun” [recording](#) & lyrics

“We Wear the Mask” by Paul Laurence Dunbar (poem)

Film Excerpts

The Great Gatsby film (1974)

The Great Gatsby film (2013)

Unit Plan

Topic & Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Critical Lenses	SWBAT analyze unit texts through critical lenses.	Throughout the unit, students should continue using the "Other", Feminist, Historicism, Marxist, and/or Reader Response lenses to analyze the text both in writing and during class discussion/Socratic seminars. (If this is the first unit of the year, refer to the beginning of Unit 1 for introducing Literary Criticism.)	Analysis of text throughout unit
Unit Introduction 1-2 Days	SWBAT interpret the essential question of the unit and respond to it in writing.	<p>Before revealing an essential question of the unit, students will respond to the following prompt: When was the last time you won something? Describe the situation and explain how it felt to win. Why do you think people enjoy winning, especially when it means someone else must lose?</p> <p>Reveal one of the essential questions of the unit: What does it mean to win? Throughout the unit, students will revisit the essential question with each new text, and keep a chart with details about how the essential question applies to each text. This can be done as Do Now or Closure activities.</p>	Notebook Entry/Written Response Graphic Organizer Literary Focus: American Modernism (SS) Skill: Recognizing Genre or Academic Vocabulary (SS)
Long Text Introduction 1-2 days	SWBAT debate unit themes and rationalize their opinions.	<p>Teacher will provide background information on the author and setting of the text.</p> <p>Agree/Disagree Debate: Students will be provided with statements representing major themes and concepts in the main text. After students decide their stance on each topic, teacher will facilitate a whole-class debate, with students weighing in and providing justification for their choices for each statement. Teacher should review guidelines for class debates beforehand.</p>	Whole Class Debate
Option 1: <i>The Great Gatsby</i> <i>The Great Gatsby</i> Ch. 1-3	<p>SWBAT trace a motif or symbol throughout the text and analyze its purpose.</p> <p>SWBAT analyze narrative strategy and voice.</p> <p>SWBAT identify diction & syntax and analyze what they reveal about character.</p>	<p>Before reading, explain the Motif/Symbol Project which students will be working on throughout the unit. Assign a specific motif or symbol to each student and explain the motif/symbol tracker. Build in time throughout the unit for students to add to their tracker and work on their project.</p> <p>Read aloud Ch. 1 of <i>The Great Gatsby</i>. Instruct students to pay attention to narrative strategy & voice.</p>	<p>Motif/Symbol Project</p> <p>Diction/Syntax Analysis</p>

	SWBAT compare/contrast how differences in staging and performance affect reader/viewer interpretation.	<p>Teach a mini-lesson on diction & syntax. Analyze the diction & syntax used to describe Jordan, Tom, and Daisy in Ch. 1.</p> <p>Throughout the unit, show teacher-selected clips from both the 1974 & 2013 versions of <i>The Great Gatsby</i> films. Students will compare/contrast the film clips with the original text and analyze the staging & performance decisions made by the directors and cast.</p>	Film Clip Analysis
Comparative Text: The Marshall Plan Speech (SS) 4-5 days	<p>SWBAT evaluate details in a nonfiction text to understand key ideas.</p> <p>SWBAT analyze and evaluate the structure and use of rhetoric in a speech.</p> <p>SWBAT analyze how the different settings in the novel illustrate class divide and explain to what extent the "responsibility" outlined in The Marshall Plan Speech is a reality in <i>The Great Gatsby</i>.</p>	<p>Prior to reading, students will respond to the following prompt: Former U.S. Secretary of State Henry Kissinger said: "Every generation requires a vision before it can build its own reality. But no generation can rest on the laurels of its predecessors; each needs to make a new effort adapted to its own conditions." What does Kissinger mean by this statement? How can it relate to your generation? Students may share responses, leading to a discussion about how a multicultural pluralistic society can have a shared vision. Is there always common ground?</p> <p>First Read: While reading, students focus annotation on key details, events, and individuals mentioned in the speech; author's purpose; point of view.</p> <p>Close Read: Teach a mini-lesson/review of rhetorical analysis. Students then work in groups to analyze the rhetorical appeals used by Marshall in his speech. How effective is the structure of the speech? How successful is Marshall at persuading the audience to his point of view? Students must justify their analyze with textual evidence.</p> <p>Comparative Writing: Students will respond in writing to the following prompt: Compare and contrast the distance and responsibility that Marshall describes in his speech with the rigid divide amongst classes portrayed in <i>The Great Gatsby</i>. How does the Valley of Ashes demonstrate this distance? How does the sense of mutual responsibility in The Marshall Plan Speech compare to the social dynamics portrayed by Fitzgerald? Use textual evidence to support your response.</p>	<p>Notebook Entry/Written Response Informal Class Discussion</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Author's Purpose & Point of View or Informational Text Structure or Word Patterns & Relationships (SS)</p> <p>Rhetorical Appeal Analysis</p> <p>Comparative Writing Prompt (SS)</p>
<i>The Great Gatsby</i> Ch. 4-5 2-3 days	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT analyze lyrics and evaluate the author's inclusion of music in the novel.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Ch. 1-5 of <i>The Great Gatsby</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>After reading Ch. 5, students will listen to the recording of "Ain't We Got Fun" by Van & Schenck while annotating the song lyrics. With partners, students will discuss the overall meaning of the song and make connections to the plot & characters of <i>The Great Gatsby</i> to evaluate why Fitzgerald included it in the novel.</p>	<p>Socratic Seminar</p> <p>Song Lyric Analysis</p>
Comparative Texts 4-5 days	SWBAT participate in a collaborative conversation in response to a prompt after reading the excerpt.	Prior to reading, students respond to the following prompt: What do you know about European exploration and colonization? How is power connected to exploration? How might our	Notebook Entry/Written Response Informal Class Discussion

	<p>SWBAT analyze the author's use of word choice and metaphor.</p> <p>SWBAT compare/contrast the construction of self-image in two texts and analyze how honesty affects how people view themselves in both texts.</p>	<p>First Read: While reading, students focus annotations on key ideas & events, and connotation/denotation.</p> <p>Close Read: Using skills learned earlier in the unit, students conduct a diction/syntax analysis of the <i>Hunger: A Memoir of (My) Body</i> excerpt. Why does Roxane Gay use the image of a cage? How does her use of words with strong connotations to elaborate on this metaphor convey her feelings? Students must cite evidence from the text to support their analysis.</p> <p>Comparative Texts: Students create a chart describing Roxane Gay's self-image and how she sees herself in one column, and the self-image of characters from <i>The Great Gatsby</i> in another column. Students highlight similarities and draw lines between opposing ideas. With a partner, they discuss what role honest plays in each text, using textual evidence to support their responses.</p>	<p>Think Questions (SS) Skill: Connotation & Denotation (SS)</p> <p>Diction/Syntax Analysis</p> <p>Notebook Entry/Written Response</p>
<p><i>The Great Gatsby</i> Ch. 7-8 1-2 days</p>	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Ch. 1-8 of <i>The Great Gatsby</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p>	<p>Socratic Seminar</p>
<p>Comparative Text: <i>Brown vs. Board of Education</i> (SS) 3-4 days</p>	<p>SWBAT demonstrate understanding of how to research a landmark court decision and make connections to other historical cases or events.</p> <p>SWBAT identify an author's claim and evaluate the author's use of reasoning and evidence.</p> <p>SWBAT evaluate to what extent the argument from a U.S. court case applies characters from a novel.</p>	<p>Prior to reading, students respond to the following prompt: Former Secretary-General of the United Nations Kofi Annan said, "Knowledge is power. Information is liberating. Education is the premise of progress, in every society, in every family." How does access to education help individuals feel empowered and progress? How does access to education differ for some people? If individuals or groups do not get to take part in education, how might it affect other areas of their lives? Students may share their responses.</p> <p>First Read: While reading, students focus annotations on reasons/evidence, technical language, and unfamiliar words.</p> <p>Close Read: With partners or in small groups, students will identify the author's claim in <i>Brown v. Board of Education</i> and evaluate how successful the author's use of reasoning and evidence is in convincing his audience of the claim. Students must support their analysis with textual evidence, and pick one group member to share out their analysis to the whole class.</p> <p>Comparative Analysis: Split the class into seven groups and assign each group a character (Nick, Gatsby, Tom, Daisy, Myrtle, Wilson, Jordan). Each group will determine whether their assigned character received the "equal protection of the laws" described in <i>Brown v. Board of Education</i>, or if they received more or less protection of the laws. They must use evidence from both texts to justify their claim, and one member of each group will share out their findings with the whole class while</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Reasons & Evidence or Technical Language or Word Meaning (SS)</p> <p>Comparative Analysis</p>

		students take notes on the other groups' findings.	
<i>The Great Gatsby</i> Ch. 9 & "A Rose for Emily" (SS) 3-4 days	SWBAT identify and describe character traits and setting details, and articulate the story's explicit and implicit meanings. SWBAT compare/contrast funerals in two texts and analyze how the deaths of mysterious characters help illustrate new details about their lives.	After finishing the novel, students share final thoughts on its ending. Prior to reading, students will respond to the following prompt: Author William Faulkner said, "The past is not dead. In fact, it's not even past." In your own words, explain what you think this quote means. How can you relate this quote to something in your own life, or something you've read/learned about? How can we honor the past and learn from it without getting stuck in it? Why might some people be more inclined to cling to the past than others? First Read: While reading, students focus annotations on key details, events, characters, ideas, and the connections between them. After reading, students rewrite any section of the story from a different character's point of view (Emily, her father, or Tobe). They must incorporate and modify specific descriptions and dialogue from the original text. Comparative Writing: Students will respond in writing to the following prompt: In both texts a funeral takes place for the main character. Why do you think the authors chose to end the stories with a funeral? What do readers learn from these events? Compare and contrast the funerals in each text. How do the deaths of these mysterious characters lend understanding to their lives? Cite specific examples from both texts to support your analysis.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Compare and Contrast (SS) Re-Written Scene Comparative Writing Prompt (SS)
Argumentative Writing Task 5-10 days	SWBAT draft a meaningful argumentative essay in response to a prompt.	Argumentative Essay: Using texts from this unit and their own experiences, students will explore what success really means in an argumentative essay based on the following prompt: What does it mean to "win"? What are the benefits and costs of winning? Write a clear, arguable thesis, and use evidence from at least two texts in the unit to support your argument. You may also draw on relevant personal experience to support your ideas. This task should guide students through all steps of the writing/editing process.	Argumentative Essay
Option 2: <i>Death of a Salesman</i> Act I (pg 1-15) 1-2 days	SWBAT trace a motif or symbol throughout the text and analyze whether its purpose is to advance plot, develop character, or illuminate a specific theme. SWBAT recall plot information and identify conflicts between characters.	Before reading, review drama terminology (play, act, scene, stage directions, etc.) Before reading, explain the Motif/Symbol Project which students will be working on throughout the unit. Assign a specific motif or symbol to each student and explain the motif/symbol tracker. Build in time throughout the unit for students to add to their tracker and work on their project. Students will select roles and read Act I aloud as a whole class. Students without roles should each be assigned a character to keep tabs on throughout the act. They will sit next to the student reading for that character and be discussion partners.	Motif/Symbol Project
Comparative Text:	SWBAT make inferences about key ideas and details as well as	Prior to reading, students create a Say/Mean/Matter chart. In the Say column they will copy this quote: "This is the reality of living	Notebook Entry/Graphic Organizer Informal Class Discussion

<p><i>Hunger: A Memoir of (My) Body</i> (SS) 3-4 days</p>	<p>support their inferences with evidence from the text.</p> <p>SWBAT analyze the author's use of word choice and metaphor.</p> <p>SWBAT investigate the root of Willy Loman's troubles by analyzing the text and making connections to Roxane Gay's memoir.</p>	<p>in my body: I am trapped in a cage." In the Mean column, they will paraphrase the quote in their own words. In the Matter column, they will make connections to the quote from history, current events, or their own personal experience. Under the chart, they will answer the following questions: How do our physical bodies define us and contribute to our identities? How do social perceptions and expectations contribute to the ways in which judge and are judged by our bodies? Students may share their ideas with the class.</p> <p>First Read: While reading, students focus annotations on key ideas & events, and connotation/denotation.</p> <p>Close Read: Teach a mini-lesson/review on diction/syntax analysis. Students conduct a diction/syntax analysis of the <i>Hunger: A Memoir of (My) Body</i> excerpt. Why does Roxane Gay use the image of a cage? How does her use of words with strong connotations to elaborate on this metaphor convey her feelings? Students must cite evidence from the text to support their analysis.</p> <p>Split the class into 3 groups and assign each group a possible cause for Willy Loman's troubles: societal pressure, self-imposed pressure, or physical stress. Students will find evidence in the play that proves Willy's troubles are connected to their assigned cause. They will also make connections to specific points made in Roxane Gay's memoir. Students work independently first, then share their findings with peers who have the same topic. One student for each group takes notes and presents findings to class. Students determine which cause is the root of most of Willy's troubles.</p>	<p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Connotation & Denotation (SS)</p> <p>Diction/Syntax Analysis</p> <p>Character Conflict Analysis</p>
<p><i>Death of a Salesman</i> Act I (pg 16-36) 1-2 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p>	<p>Students will select roles and read Act I aloud as a whole class. Students without roles should each be assigned a character to keep tabs on throughout the act. They will sit next to the student reading for that character and be discussion partners.</p> <p>Build in time for students to work on motif/symbol project.</p>	
<p>Comparative Text: The Marshall Plan Speech (SS) 3-4 days</p>	<p>SWBAT evaluate details to understand key ideas.</p>	<p>Prior to reading, students will respond to the following prompt: Former U.S. Secretary of State Henry Kissinger said: "Every generation requires a vision before it can build its own reality. But no generation can rest on the laurels of its predecessors; each needs to make a new effort adapted to its own conditions." What does Kissinger mean by this statement? How can it relate to your generation? Students may share responses, leading to a discussion about how a multicultural pluralistic society can have a shared vision. Is there always common ground?</p> <p>First Read: While reading, students focus annotation on key details, events, and</p>	<p>Notebook Entry/Written Response Informal Class Discussion</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS)</p>

	<p>SWBAT analyze and evaluate how Marshall structures his argument and uses rhetoric and reasoning to support his view.</p> <p>SWBAT analyze Willy's situation in connection to The Marshall Plan Speech and determine whether or not society owes Willy help.</p>	<p>individuals mentioned in the speech; author's purpose; point of view.</p> <p>Close Read: Teach a mini-lesson/review of rhetorical analysis. Students then work in groups to analyze the rhetorical appeals used by Marshall in his speech. How effective is the structure of the speech? How successful is Marshall at persuading the audience to his point of view? Students must justify their analyze with textual evidence.</p> <p>Comparative Debate: Students will respond to the following prompt: What sort of help, if any, does society owe Willy Loman? Is there any pragmatic or moral reason to provide help for someone like him? Or do you believe he should be left to the consequences of his own choices and circumstances? After jotting down their initial thoughts, students will look for evidence from both the play and The Marshall Plan speech that connects to their opinions. Once students have their evidence, split the room into two sides: one side for students who think society owes Willy help, the other side for students who believe he has to face the consequences. In an informal debate setting, students justify their opinion and respond to opposing opinions.</p>	<p>Skill: Author's Purpose & Point of View or Informational Text Structure or Word Patterns & Relationships (SS)</p> <p>Rhetorical Appeal Analysis</p> <p>Notebook Entry/Written Response Comparative Debate</p>
<p><i>Death of a Salesman</i> Act I (pg 37-51) 2-3 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p> <p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p>	<p>Students will select roles and read Act I aloud as a whole class. Students without roles should each be assigned a character to keep tabs on throughout the act. They will sit next to the student reading for that character and be discussion partners.</p> <p>Build in time for students to work on motif/symbol project.</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Act I of <i>Death of a Salesman</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p>	<p>Socratic Seminar</p>
<p>Comparative Texts: 4-5 days <i>The Moor's Account</i> excerpt (SS) (optional)</p>	<p>SWBAT participate in a collaborative conversation in response to a prompt after reading the excerpt.</p>	<p>Prior to reading, students respond to the following prompt: What do you know about European exploration and colonization? How is power connected to exploration? How might our understanding of European exploration be different if told from the perspective of indigenous peoples?</p> <p>First Read: While reading, students focus annotation on point of view, key events, and characters.</p> <p>After reading, students pair up. One partner will list things Estebanico has in common with the soldiers, the other will list things he has in common with the villagers. Together, they will discuss which group they think he feels more a part of, using textual evidence to support their claims. Each pair will report their conclusions to the class.</p>	<p>Notebook Entry/Written Response Informal Class Discussion</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS)</p> <p>Notebook Entry/Written Response</p>

<p><i>Othello</i> excerpt (SS)</p>	<p>SWBAT analyze character relationships and language in the text.</p> <p>SWBAT consider to what extent people should keep parents' wishes in mind while making life decisions.</p>	<p>Prior to reading, students respond to the following prompt: Shakespeare's exploration of the human experience through his characters reveals universal themes about human nature. What are some troubling characteristics of human beings? What experiences or situations tend to bring these characteristics out?</p> <p>First Read: While reading, students focus annotations on character relationships, language, and key events.</p> <p>Comparative Writing: Students will respond in writing to the following prompt: To what extent should we consider duty to parents, and their preferences, in making major life choices? Should they take priority since they raised us, or must we make our own decisions even if it displeases them? State your opinion and in a brief argumentative response, defend it using evidence from both texts to support your reasoning.</p>	<p>Informal Class Discussion</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Language, Style, and Audience or Media or Othello (SS)</p> <p>Comparative Writing Prompt (SS)</p>
<p><i>Death of a Salesman</i> Act II (pg 52-73) 1-2 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p>	<p>Students will select roles and read Act II aloud as a whole class. Students without roles should each be assigned a character to keep tabs on throughout the act. They will sit next to the student reading for that character and be discussion partners.</p>	
<p>Comparative Text <i>Brown v. Board of Education</i> (SS) 2-3 days</p>	<p>SWBAT demonstrate understanding of how to research a landmark court decision and make connections to other historical cases or events.</p> <p>SWBAT identify an author's claim and evaluate the author's use of reasoning and evidence.</p>	<p>Prior to reading, students respond to the following prompt: Former Secretary-General of the United Nations Kofi Annan said, "Knowledge is power. Information is liberating. Education is the premise of progress, in every society, in every family." How does access to education help individuals feel empowered and progress? How does access to education differ for some people? If individuals or groups do not get to take part in education, how might it affect other areas of their lives? Students may share their responses.</p> <p>First Read: While reading, students focus annotations on reasons/evidence, technical language, and unfamiliar words.</p> <p>Close Read: With partners or in small groups, students will identify the author's claim in <i>Brown v. Board of Education</i> and evaluate how successful the author's use of reasoning and evidence is in convincing his audience of the claim. Students must support their analysis with textual evidence, and pick one group member to share out their analysis to the whole class.</p> <p>Build in time for students to apply the unit essential question to the texts read so far, in preparation for the end of unit essay.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Reasons & Evidence or Technical Language or Word Meaning (SS)</p>
<p><i>Death of a Salesman</i> Act II (pg 74-end) 3-4 days</p>	<p>SWBAT recall plot information and identify conflicts between characters.</p>	<p>Students will select roles and read Act II aloud as a whole class. Students without roles should each be assigned a character to keep tabs on throughout the act. They will sit next to the student reading for that character and be discussion partners.</p>	

	SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.	Build in time for students to work on motif/symbol project. In a Socratic Seminar (pg 13) setting, students will discuss Act II of <i>Death of a Salesman</i> . They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.	Socratic Seminar
Comparative Texts 6-7 days "A Rose for Emily" (SS) (optional)	SWBAT identify and describe character traits and setting details, and articulate the story's explicit and implicit meanings.	Prior to reading, students will respond to the following prompt: Author William Faulkner said, "The past is not dead. In fact, it's not even past." In your own words, explain what you think this quote means. How can you relate this quote to something in your own life, or something you've read/learned about? How can we honor the past and learn from it without getting stuck in it? Why might some people be more inclined to cling to the past than others? First Read: While reading, students focus annotations on key details, events, characters, ideas, and the connections between them. After reading, students rewrite any section of the story from a different character's point of view (Emily, her father, or Tobe). They must incorporate and modify specific descriptions and dialogue from the original text.	Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Compare and Contrast (SS) Re-Written Scene
<i>The Great Gatsby</i> excerpt (SS)	SWBAT identify and describe character traits and setting details, and articulate themes of the novel. SWBAT compare/contrast how characters in three texts reflect the elements of Modernism.	Prior to reading, students respond to the following quote by creating a Say/Mean/Matter chart. In the Say column, they copy down the quote: "Whenever you feel like criticizing any one, he told me, 'just remember that all the people in this world haven't had the advantages that you've had.'" In the Mean column, students will explain what the quote means in their own words. In the Matter column, students will make connections to the quote based on personal experience, history/current events, or things they've read/seen/learned. They will also consider how social class affects our perceptions and their own understandings of income and class disparities. Comparative Texts: Students will review the characteristics of Modernism and evaluate "A Rose for Emily", <i>Death of a Salesman</i> , and the excerpt from <i>The Great Gatsby</i> in terms of these characteristics. Students will analyze the thoughts, words, and actions of the characters in both texts and compare/contrast how they reflect elements of American Modernism. They will share out their findings with the class.	Notebook Entry/Graphic Organizer Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Compare and Contrast or Story Elements (SS) Comparative Analysis
Argumentative Writing Task 5-10 days	SWBAT draft a meaningful argumentative essay in response to a prompt.	Argumentative Essay: Using texts from this unit and their own experiences, students will explore what success really means in an argumentative essay based on the following prompt: What does it mean to "win"? What are the benefits and costs of winning? Write a clear, arguable thesis, and use evidence from at least two texts in the unit to support your argument. You may also draw on relevant personal experience to support your ideas. This task should guide students through all steps of the writing/editing process.	Argumentative Essay
Option 3: <i>Passing</i> Part 1	SWBAT trace a motif or symbol throughout the text and	Before reading, explain the Motif/Symbol Project which students will be working on	Motif/Symbol Project

<p>2-3 days</p>	<p>analyze whether its purpose is to advance plot, develop character, or illuminate a specific theme.</p> <p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p>	<p>throughout the unit. Assign a specific motif or symbol to each student and explain the motif/symbol tracker. Build in time throughout the unit for students to add to their tracker and work on their project.</p> <p>In a Socratic Seminar (pg 13) setting, students will discuss Part 1 of <i>Passing</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p>	<p>Socratic Seminar</p>
<p>Paired Reading Excerpt from <i>The Great Gatsby</i> 3-4 days</p>	<p>SWBAT identify and describe character traits and setting details, and articulate themes of the novel.</p> <p>SWBAT compare/contrast how characters in two texts reflect the elements of Modernism.</p>	<p>First Read: Prior to reading, students respond to the following quote in their Notebook Entry/Written Responses by creating a Say/Mean/Matter chart. In the Say column, they copy down the quote: "Whenever you feel like criticizing any one," he told me, "just remember that all the people in this world haven't had the advantages that you've had." In the Mean column, students will explain what the quote means in their own words. In the Matter column, students will make connections to the quote based on personal experience, history/current events, or things they've read/seen/learned. They will also consider how social class affects our perceptions and their own understandings of income and class disparities.</p> <p>After reading, students will apply the quote to Irene and Clare from <i>Passing</i>. Which character, Irene or Clare, is more similar to the narrator of <i>The Great Gatsby</i>? Why? Consider who has had advantages, who confides in whom, etc.</p> <p>Comparative Texts: Students will review the characteristics of Modernism and evaluate <i>Passing</i> and the excerpt from <i>The Great Gatsby</i> in terms of these characteristics. Students will analyze the thoughts, words, and actions of the characters in both texts and compare/contrast how they reflect elements of American Modernism. They will share out their findings with the class.</p>	<p>Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Compare and Contrast or Story Elements (SS)</p> <p>Comparative Analysis</p>
<p>Poetry Analysis "We Wear the Mask" 2-3 days</p>	<p>SWBAT analyze symbolism, figurative language, and imagery in a poem and identify connections between a poem and novella.</p>	<p>Prior to reading "We Wear the Mask," students will make detailed predictions in their Notebook Entry/Written Responses about what the poem is about, based on the title.</p> <p>Students will read and annotate the poem on their own. Then, they will listen to the recording of the poem (SS) and continue making annotations. Finally, they will partner-read the poem with a peer, and make additional annotations. Annotations should focus on symbolism, imagery, figurative language, and unfamiliar words. After the three rounds of reading, students will share their observations, and teacher will annotate a projected copy of the poem with student responses. Students will discuss the following questions in pairs, then share their thoughts with the whole group: What connections can be made between the characters/plot of <i>Passing</i> and "We Wear the Mask"? What themes are shared by both texts?</p>	<p>Notebook Entry/Written Response Poetry Analysis</p>

<p><i>Passing</i> Part 2 1-2 days</p>	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Part 2 of <i>Passing</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p>	<p>Socratic Seminar</p>
<p>Paired Reading "40-0" (SS) 2-3 days</p>	<p>SWBAT identify characteristics helpful for accomplishing goals from the article, then compare/contrast to the characters from <i>Passing</i>. They will also research an artist, athlete or historical figure who embodies those characteristics and present their findings.</p>	<p>Prior to reading, students respond to the following prompt in their Notebook Entry/Written Responses: What are some images, words, or phrases you associate with competition? What are some positive and negative effects of competition? How can competition move society forward? When can competition get in our way?</p> <p>While reading, students focus annotations on character traits and voice.</p> <p>After reading, students compile a list of character traits displayed by Brittney Griner and her teammates that helped them accomplish their goals. Divide the room in half. Half the students will compare the character traits to Irene, the other half to Clare. What goals has each character accomplished in her life, and what traits did she embody to accomplish them. Which character had an easier time accomplishing her goals? Why? (Consider the support she had along the way.)</p> <p>Students then select one artist, athlete, or historical figure that they believe embodies one or more of those traits. They will research their chosen person and then give a one-minute presentation on how they achieved success.</p>	<p>Notebook Entry/Written Response Text Talk (SS) Reading Quiz (SS) Blast: As Good as Gold (SS)</p> <p>Mini Research Task & Presentation</p>
<p>Paired Reading "You Gotta Beat the Best to Be the Best" (SS) 2-3 days</p>	<p>SWBAT write a short personal response essay about a product or service they want to create.</p>	<p>Prior to reading, students respond to the following prompt in their Notebook Entry/Written Response: What information or ideas do you have about what it would take to start a business? What kind of challenges might you encounter, and how might they be overcome? What skills do you need to become an entrepreneur? Why do you think that historically, most entrepreneurs have been male? What does society stand to gain by welcoming entrepreneurs from more diverse backgrounds? Students may share their responses.</p> <p>While reading, students focus annotations on key details, events, individuals, and the connects between them, as well as unfamiliar words or concepts.</p> <p>After reading, students make connections to characters in <i>Passing</i>. Which characters seem to be competing to be "the best"? Are they succeeding? Why/why not?</p> <p>After reading, students write a short personal essay based on the following prompt: Think about an idea for a product or service you imagine would improve some aspect of your own (or someone else's) life. Write a description of that product or service and a plan for how you could make it a reality. Discuss how the product/service would positively impact your life</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Writing Prompt (SS)</p>

		or the lives of others, and describe the resources you would need to execute your plan.	
<i>Passing</i> Part 3 1-2 days	SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.	In a Socratic Seminar (pg 13) setting, students will discuss Part 3 of <i>Passing</i> . They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.	Socratic Seminar
Paired Reading "The Immortal Horizon" (SS)	SWBAT compare characters and individuals from two texts and write about a significant victory or loss in their own life.	<p>Prior to reading, students respond to the following prompt in their Notebook Entry/Written Response: Why do people push ourselves beyond our limits? What are the risks? What do we stand to gain from going farther? If you've ever pushed yourself farther than you thought you could go, write about that experience.</p> <p>While reading, students focus annotations on key details, events, individuals, and the connects between them, as well as unfamiliar words or concepts.</p> <p>After reading, students compare the racers from the article to Clare from <i>Passing</i>. Why do you think Clare attempted to pass for so long, knowing the risks and potential consequences? Similarly, why do these runners commit themselves to such a treacherous race? What does this say about human nature?</p> <p>After reading, students respond to the following writing prompt: This text details the blunt hardships of a race – win or lose. Think about a significant victory or loss in your own life. Then write a letter to a friend, family member, mentor, or confidante relating what you experienced and how it made you feel.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Writing Prompt (SS)</p>
Argumentative Writing Task 5-10 days	SWBAT draft a meaningful argumentative essay in response to a prompt.	Argumentative Essay: Using texts from this unit and their own experiences, students will explore what success really means in an argumentative essay based on the following prompt: What does it mean to "win"? What are the benefits and costs of winning? Write a clear, arguable thesis, and use evidence from at least two texts in the unit to support your argument. You may also draw on relevant personal experience to support your ideas. This task should guide students through all steps of the writing/editing process.	Argumentative Essay

Standards

L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking.

- M. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.
- N. Observe hyphenation conventions.
- O. Recognize spelling conventions.

L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- M. 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.
- N. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- O. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.

- U. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- V. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- W. Analyze how an author or speaker uses and refines the meaning of a key term or terms over the course of a text or discussion.
- X. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
- Y. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

- Q. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- R. Analyze nuances in the meaning of words with similar denotations.
- S. Analyze how the meaning of a key term or terms develops or is refined over the course of a text.
- T. Analyze the impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful.

RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.

RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.

RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.

RL.IT.11–12.3. Analyze the impact of the author’s choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RI.IT.11–12.3. Analyze the impact of an author’s choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.

RL.TS.11–12.4. Evaluate the author’s choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

RI.TS.11–12.4. Evaluate the author’s choices concerning structure and the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).

RI.PP.11–12.5. Analyze an author’s purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author’s message).

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.

RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.

RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements.

W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- U. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- V. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.
- W. Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- X. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- Y. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- Y. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- Z. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
- AA. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- BB. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- CC. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- DD. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- U. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- V. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- W. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- X. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- Y. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

W.RW.11–12.7. 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.

SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- Q. 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.
- R. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed.
- S. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- T. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.ES.11–12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.UM.11–12.5. 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.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Suggested Modifications for Special Education, 504, MLs, At Risk and Gifted Students

ELL (English Language Learners):

- Language Support: Provide vocabulary lists with definitions and visual aids. Use bilingual dictionaries and translation apps. Offer sentence starters and writing frames to guide essay writing. Allow for oral presentations or summaries instead of written essays if necessary.
- Reading Assistance: Use audiobooks or text-to-speech software. Provide summaries and simplified versions of complex texts. Pair ELL students with proficient English-speaking peers for collaborative reading and discussion.
- Scaffolded Instruction: Break tasks into smaller, manageable steps. Use graphic organizers to help plan essays and organize ideas. Incorporate visual aids, such as charts and diagrams, to support comprehension.

Gifted Students:

- Advanced Texts and Topics: Provide opportunities to read and analyze more complex or challenging texts. Encourage exploration of additional related literature or research topics.
- Extended Projects: Allow multimedia projects or presentations that delve deeper into the unit's themes. Offer options for independent study or inquiry-based projects.
- Leadership and Teaching Roles: Encourage gifted students to lead group discussions or peer tutoring sessions. Assign roles that allow them to mentor or support other students in their learning.

Special Education Students:

- Individualized Support: Adapt essay prompts to align with students' individual interests and strengths. Provide one-on-one assistance or small group instruction for essay planning and writing. Use graphic organizers and visual aids to support essay structure and organization.
- Alternative Assessments: Offer alternative ways to demonstrate understanding, such as oral presentations, visual projects, or digital storytelling. Allow assistive technology, such as speech-to-text software.
- Flexible Timelines: Provide extended time for reading, writing, and revising essays. Break assignments into smaller, more manageable tasks with clear deadlines.
- Behavioral and Emotional Support: Incorporate strategies to reduce anxiety and increase focus, such as frequent breaks and a quiet workspace. Provide positive reinforcement and regular feedback to encourage progress and effort.
- **From Study Sync:** Set proficiency levels; Use supplemental language resources; Speaking frames; Visual glossaries; ELL text synopses; Paragraph guides; Sentence frames; Word banks; Text-dependent question guides; Annotation guides; Discussion guides; Prompt guides; Differentiated response length; Audio recordings for all texts

Suggested Technological Innovations/Use

- Student Chromebooks
- StudySync Platform
- Google Classroom/OnCourse Classroom
- Use of Google Translate as needed
- Skill Reinforcement: Kahoot, Blooket, etc.
- Research Databases (Ebsco, Facts of File, Fact Cite etc.)
- Peer-editing tools

Cross Curricular/Career Readiness, Life Literacies and Key Skills Practice

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12prof.CR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- 9.4.12.DC.1 Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
- 9.4.12.IML.1: Compare search browsers and recognize features that allow for filtering of information.

- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJLSA.W8, Social Studies Practice: Gathering and Evaluating Sources).
- 9.4.12.IML.3: Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a, 8.1.12.DA.5, 7.1.IH.IPRET.8)
- 9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
- 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJLSA.R6, 7.1.AL.IPRET.6).
- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
- 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.

Unit 6: With Malice Toward None

Content Area: English
Course(s): English 11 CP
Time Period: Fourth Marking Period
Length: approx. 8 weeks
Status: Not Published

Summary of the Unit

A person's vision of justice depends on their individual experiences, and the opportunities they've been afforded, or denied. It's easy for a person to say they believe in justice for all, but the success of this aspiration requires open communication and the collective willingness to consider alternative viewpoints.

In this unit, students will read *Don't Call Me a Hurricane*, a novel in verse set on the Jersey Shore which will give students the opportunity to learn about climate change and its effects in their home state. Additional poems, novel excerpts, nonfiction texts, and Sayreville-specific resources will allow students to think about the theme of justice while reading across genres.

After an in-depth exploration of texts which address the issue of justice for all, students will develop an argumentative writing or oral presentation on a change they believe will result in a more just world. They will use what they learned from the unit's texts to develop their own voice and present their perspective to an audience.

Students will also participate in creative writing throughout the unit, resulting in a chapbook of poems modeled after the poems in *Don't Call Me a Hurricane*.

Enduring Understandings

- Poetry explores language's power to express complex ideas and profound emotions.
- Poetry delves into universal experiences, emotions, and attributes of the human condition in a symbolic and literal way.
- Effective writers employ a variety of figurative and poetic devices to engage readers and create meaning, both in creative and argumentative works.
- Argumentative writing allows for the consideration of different perspectives.

Essential Questions

- How can we attain justice for all?
- What role does literature play in attaining justice for all?
- What can readers learn about other people's experiences from text that they may not have otherwise understood?
- What can be gained from reading and writing poetry?
- How can writers use poetic devices to create meaning and emotion?

Summative Assessment and/or Summative Criteria

1. Poetry Chapbook: Throughout the unit, students will engage in writing poetry based on different prompts related to the novel and supplementary texts. At the end of the unit, students will participate in extended writing and revising of their poetry, resulting in a chapbook of approximately 10 poems. Students may choose to share their poetry in a poetry salon/reading/slam session.

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2. Argumentative Writing: Students will craft an argumentative speech/oral presentation in which they address a change that can be made (either in school or the world at large) that they believe would result in a more just world. Their argument will include a thesis to argue why the change should be made, how it should be implemented, and why it would be beneficial. Rhetorical devices and references to unit texts should be used to enhance the speech. Students may also choose to use visual aids.

Resources

Unit resources labeled “(SS)” indicate texts included in *StudySync*.

Units may be completed with a combination of novel/long text choice and short works, with novel/long text choice only, or with short works only.

Long Text Options

Don't Call Me a Hurricane by Ellen Hagan (novel in verse)

Poems

“On Listening to Your Teacher Take Attendance” by Aimee Nezhukumatathil (poem) (SS)

“Gaman” by Christine Kitano (poem) (SS)

“Demeter’s Prayer to Hades” by Rita Dove (poem) (SS)

“We Shall Overcome” by Charles Tindley (poetry/gospel song) (located in SS Library, not in Unit) (SS)

“The Talking Day” by Michael Klein ([poem](#))

“Justice” by Langston Hughes ([poem](#))

Nonfiction

“The Color of an Awkward Conversation” (nonfiction) (SS)

“I’ve Been to the Mountaintop” by Dr. Martin Luther King, Jr. (speech) (SS)

“Civil Rights Act of 1964” (U.S. document) (optional) (SS)

“Second Inaugural Address” by Abraham Lincoln (speech) (optional) (SS)

“The Last Ride of Cowboy Bob” by Skip Hollandsworth (true crime nonfiction) (optional) (SS)

“Our Lives Are in Your Hands” by Greta Thunberg ([speech](#))

Short Stories

“The Night Before Christmas” by Tomás Rivera (short story) (SS)

“American Horse” by Louise Erdrich (short story) (optional) (SS)

“The Four Foods” by Dalia Rosenfeld (short story) (optional) (SS)

Novel Excerpts

excerpt from *Invisible Man* by Ralph Ellison (novel excerpt) (optional) (SS)

Videos

“We Shall Overcome” performed by Morehouse College Glee Club ([video](#))

“Return to Sayreville” ([video](#))

teacher-selected key scenes from "Super Storm Sandy, 10 Years Later" from the Sayreville Historical Society ([video](#))
 teacher selected key photos from "Super Storm Sandy Slide Show" from the Sayreville Historical Society ([slideshow](#)
[video](#))

Unit Plan

Topic & Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Critical Lenses	SWBAT analyze unit texts through critical lenses.	Throughout the unit, students should continue using the "Other", Feminist, Historicism, Marxist, and/or Reader Response lenses to analyze the text both in writing and during class discussion/Socratic seminars. (If this is the first unit of the year, refer to the beginning of Unit 1 for introducing Literary Criticism.)	Analysis of text throughout unit
Unit Introduction 1-2 days	SWBAT interpret the essential question of the unit and respond to it in writing.	<p>Before revealing the essential question of the unit, have students create a word cloud with words/phrases they associate with the word "justice." (Word cloud may be created digitally or by students writing on the board.) Reveal anW essential question of the unit: How can we attain justice for all? Students will respond in writing to the essential question.</p> <p>Throughout the unit, students will revisit the essential question with each new text, and keep a chart with details about how the essential question applies to each text. This can be done as Do Now or Closure activities.</p> <p>Teacher will provide background information on the author and setting of the text.. Also provide students with a map of the Jersey Shore to track places mentioned in the novel.</p>	Notebook Entry/Written Response
Poetry Chapbook (at least once a week, spread over the course of the unit, with multiple days built in towards the end for final edits/workshops)	SWBAT routinely write, edit, and workshop their poems throughout the unit, resulting in a chapbook.	Throughout the unit, students will engage in writing poetry based on different prompts related to the novel and supplementary texts. They should keep a portfolio of their poems in a folder. At the end of the unit, students will participate in extended writing and revising of their poetry, resulting in a chapbook of approximately 10 poems. They will also write a separate rationale explaining their editing process and why they included each poem. Students may choose to share their poetry in a poetry salon/reading/slam session.	Poetry Chapbook
"On Listening to Your Teacher Take Attendance" (SS) 2-3 days	SWBAT apply second person point of view in the writing of an original poem.	Prior to reading "On Listening to Your Teacher Take Attendance," students respond to the following prompt: Does your name have a cultural, historical, or familial significance? Why were you named the way you were? Do you feel your name is strongly linked to your	Notebook Entry/Written Response

		<p>identity? Why or why not? Students may share responses.</p> <p>Students will read "On Listening to Your Teacher Take Attendance" in 3 rounds: 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations. Annotations should focus on key details, figurative language and poetic elements. Following the three rounds of reading, students will share their observations with the class.</p> <p>After reading, students will write their own poem inspired by the style and p.o.v. of this poem. The poem will be written in second person about a real or imagined situation in which the speaker describes personal memories, thoughts, or actions, and it will include figurative language. Students may workshop their poem with classmates, and volunteers may share their poem with the class.</p>	<p>Text Talk (SS) Reading Quiz (SS)</p> <p>2nd Person POV Poem</p>
<p>"The Color of an Awkward Conversation" (SS) 2-3 days</p>	c	<p>Prior to reading "The Color of an Awkward Conversation," students create a say/mean/matter chart and copy a quote from the text into the Say column: "To be called 'sister' was to be black, and blackness was the very bottom of America's pecking order. I did not want to be black." In the Mean column, students paraphrase the quote into their own words. In the Matter column, students explain what the quote means and make connections to their own experiences or things they've read or learned about.</p> <p>While reading "The Color of an Awkward Conversation," students focus annotations on key details, events, and the connections between them.</p> <p>After reading, students respond in writing to the following prompt: Choose a topic on which you have a unique perspective, similar to Chimamanda Ngozi Adichie's unique perspective on race as someone who splits their time living in both Nigeria and the US. Write a 2-3 paragraph mini personal essay on this unique perspective. Think about why you have a unique perspective and how your experience might help others look at the topic in a different light.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p> <p>Personal Writing Response (SS)</p>
<p>"Gaman" (SS) 2-3 days</p>	<p>SWBAT analyze how the characteristics of poetry provide structure and affect meaning, and apply these characteristics to their own writing.</p>	<p>Prior to reading "Gaman," students respond to the following prompt: What motivates us to persevere in the face of injustice? Who, in your life or in public life, exemplifies perseverance, persistence, and/or endurance? What aspect of their experience has had the greatest influence on you? Students may share responses.</p> <p>Students will read "Gaman" in 3 rounds: 1. Students will read and annotate the poem on their own. 2. Students will listen to the</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS)</p>

		<p>recording of the poem (SS) and continue making annotations.</p> <p>3. Students will partner-read the poem with a peer, and make additional annotations. Annotations should focus on structure (stanzas, line breaks), speaker, and sound devices. Following the three rounds of reading, students will share their observations with the class.</p> <p>Using this poem as inspiration, students will write a poem from the perspective of someone else.</p>	Original Perspective Poem
<p><i>Don't Call Me a Hurricane</i> Section 1 (beginning through the poem "Game Plan", the third poem after the first set of flashback poems) 2-3 days</p>	<p>SWBAT write poems inspired by the style, subject, theme, etc. of selected poems from <i>Don't Call Me a Hurricane</i>.</p>	<p>After reading the first section of <i>Don't Call Me a Hurricane</i>, students will write at least 2 poems inspired by poems in this section. They can use one of the ideas below, or select a poem of their choice to inspire a poem of their own.</p> <p>Option 1: The poem "We ride wave after wave" is about Eliza's siblings and friends. Write a poem about your "crew." Is it made up of friends/family/both?</p> <p>Option 2: In "The Jersey Shore according to MTV" and "The Jersey Shore, according to us," Eliza contrasts a local's perspective with what's shown on television. Consider an outsider's perspective of Sayreville and the positive and negative things our town is known for. Write a poem about Sayreville, according to you.</p> <p>Option 3: In the poem "Family Time," Eliza describes the traits (both physical and personality) that she got from her parents. Write a poem about the traits and characteristics you got from members of your family.</p> <p>Option 4: The poem "We talk endless and over each other" consists mostly of disjointed dialog representing a real family meal. Write a poem using dialog you might hear at your lunch table in the cafeteria or your family dinner table.</p> <p>Option 5: "What I am Thankful For" is a list poem. Write a similar list poem about the things you are thankful for.</p> <p>Students will write, edit, and workshop these poems in class. Workshops may take place in partner, small, or whole group settings. Teacher should first demonstrate how to give constructive feedback on a poem.</p>	2 Original Poems
<p>"Justice" by Langston Hughes 2 days</p>	<p>SWBAT analyze artwork and poetry in conjunction with the unit theme of justice, and write a poem inspired by artwork.</p>	<p>Create a gallery walk with 4-5 different images of Justice. (see sample images here) As students pursue the images, they jot down observations, similarities they notice, words/phrases that come to mind, feelings, etc. Students share observations with class, and create a list on the board.</p> <p>Then, students read Langston Hughes's poem "Justice." Discuss its meaning and brevity.</p> <p>Students then write their own poem inspired by the Justice images and/or Hughes's poem.</p>	Justice-Inspired Poem

		Students may workshop their poem with classmates, and volunteers may share their poem with the class.	
<p>Hurricane Sandy Mini-Research/Interview Project</p> <p>"Return to Sayreville" video</p> <p>excerpts from "Super Storm Sandy, 10 Years Later" Video</p> <p>images from "Super Storm Sandy" Slideshow</p> <p>(3-4 days, split between before/after interview)</p>	<p>SWBAT use information gained from community interviews and the novel to write a first-person historical perspective poem, in the style of "Gaman."</p>	<p>Create a silent gallery walk with about 10 images from the "Super Storm Sandy" Slideshow, but do not tell students they are from Sayreville. Students walk around and make observations about what they see, what the photos might be from, and how the photos make them feel. After the silent gallery walk, students share their observations. If students cannot figure out what the photos are from, tell them. Ask what they know about Hurricane Sandy and its effects on Sayreville.</p> <p>Show the "Return to Sayreville" video which takes place 2 years after the hurricane, and excerpts from the "Super Storm Sandy, 10 Years Later Video," so students gain a better understanding of what the town and its residents experienced. What connections can they make to what they've read so far in <i>Don't Call Me a Hurricane</i>?</p> <p>Students then brainstorm a list of questions about things they'd like to know about Sayreville's experience during the hurricane, and questions to ask Sayreville residents. Students select 5 questions and conduct an interview with a Sayreville resident who was in middle school or older in 2012. This could be a family member, faculty or staff member, or any other community member.</p> <p>After conducting the interviews, students will organize their information and share it with the class and compare/contrast Sayreville residents' experiences with those of Eliza and her family in <i>Don't Call Me a Hurricane</i>.</p> <p>Students will then write a poem inspired by the interview responses. (Remind students of "Gaman" which was written from the point of view of the author's grandmother; even though the author did not experience these events first-hand, they are part of her family's history, just as Hurricane Sandy is a part of Sayreville's history.)</p>	<p>Interview Responses</p> <p>Interview-Inspired Poem</p>

<p><i>Don't Call Me a Hurricane</i> Section 2 (through "Remain Calm," the second poem after the second set of flashback poems) 4-5 days</p>	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT research PTSD and evaluate how it's portrayed in the novel.</p> <p>SWBAT write poems inspired by the style, subject, theme, etc of selected poems from <i>Don't Call Me a Hurricane</i>.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Sections 1 & 2 of <i>Don't Call Me a Hurricane</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>Students will conduct jigsaw-style research of Post-Traumatic Stress Disorder, with each group researching one of the following aspects: definition & history, possible causes, symptoms, and possible treatments. Students should verify the information they find by confirming it on multiple sources. Students share out findings, then independently use their research to evaluate the portrayal of PTSD in <i>Don't Call Me a Hurricane</i>. Is Hagan's portrayal accurate? Why or why not? Cite evidence from both research and the novel to support your response.</p> <p>After reading the second section of <i>Don't Call Me a Hurricane</i>, students will write at least 2 poems inspired by poems in this section. They can use one of the ideas below, or select a poem of their choice to inspire a poem of their own.</p> <p>Option 1: The poem "The story of a family that won't quit" is about the lessons Eliza learns from her parents and the morals and ethics they instill in their children. Write a poem about the lessons, morals, and/or ethics instilled in you by your older family members.</p> <p>Option 2: "At night, I catalog the disasters" and "What's Left" are about what keeps Eliza up at night. Write a poem about what keeps you up at night. What thoughts are running through your head? What can't you seem to let go of in order to fall asleep?</p> <p>Option 3: In "How to Ride," Eliza gives detailed "instructions" on how to surf. Write a poem explaining how to do something you're particularly good at.</p> <p>Option 4: In "Some of the time," Eliza talks about deciding what to save in a disaster. Write a poem about what you would save in an emergency.</p>	<p>Socratic Seminar</p> <p>PTSD Evaluation Writing Response</p> <p>2 Original Poems</p>
<p>"Demeter's Prayer to Hades" (SS) 2-3 days</p>	<p>SWBAT analyze how imagery can impact meaning, and write a poem inspired by the structure of "Demeter's Prayer to Hades."</p>	<p>Prior to reading "Demeter's Prayer to Hades," students respond to the following prompt: One line from the poem we're about to read is, "This alone is what I wish for you: knowledge." If you have been wronged by someone, what knowledge would you want them to have? How would that knowledge impact the situation? Students may share responses.</p> <p>Students will read "Demeter's Prayer to Hades" in 3 rounds: 1. Students will read and annotate the poem on their own. 2. Students will listen to the recording of the poem (SS) and continue making annotations. 3. Students will partner-read the poem and make additional annotations.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Poetic Elements & Structure</p>

		<p>Annotations should focus on poetic elements and structure.</p> <p>Following the three rounds of reading, students will share their observations, and teacher will annotate a projected copy of the poem with student responses.</p> <p>After reading the poem, students will write a poem inspired by the structure of "Demeter's Prayer to Hades," beginning with the line "This alone is what I wish for you:" It can be a poem from themselves to a real person (someone they know personally, or not), or a poem from one fictional character to another.</p>	Demeter's Prayer-Inspired Poem
Mini-Research Project - Youth Protests 4-5 days	SWBAT research and evaluate the effectiveness of youth protests around the world.	<p>As the characters in <i>Don't Call Me a Hurricane</i> begin brainstorming ways to save Clam Cove Reserve, have students research different examples of youth protests around the world. Assign one protest to each group. The group is responsible for finding out the following: why the protest started/what it was about, key people involved, reactions to the protest, how the issue was resolved, and what were the lasting effects/implications. Students will organize their information into a poster or infographic and present it to the class in a brief presentation.</p> <p>(Some ideas for research: Fisk University protests of 1925, the White Rose resistance group during WWII, the Greensboro sit-in of 1960, Kent State University protests in 1970, the Soweto protests in 1976, the Velvet Revolution in Prague, Tiananmen Square protests in 1989, March for Our Lives protest of 2018, Howard University protests of 1968, Deaf President Now protest of 1988, Dakota Access Pipeline Protest of 2016, Global Climate Strikes of 2019)</p>	Youth Protest Research & Presentation
<i>Don't Call Me a Hurricane</i> Section 3 (through the poem "He makes me feel," the second poem after the third set of flashback poems) 2-3 days	SWBAT apply style, subject, theme, etc of selected poems from <i>Don't Call Me a Hurricane</i> in an original poem.	<p>After reading the third section of <i>Don't Call Me a Hurricane</i>, students will write at least 2 poems inspired by poems in this section. They can use one of the ideas below, or select a poem of their choice to inspire a poem of their own.</p> <p>Option 1: In "I miss New York" and "Hometown," Eliza brainstorms ways to make Milo fall in love with the shore. Write a poem about how to make someone fall in love with your hometown or country of origin.</p> <p>Option 2: In "Proof," Eliza faces the consequences of bad decisions she made earlier in the novel. Write a poem about something you regret, facing the consequences, or owning up to your actions.</p> <p>Option 3: In "First of all, you have to want it" and "Ever since the hurricane," Eliza and Milo discuss how they want to be remembered. Write a poem about how you want to be remembered after high school.</p>	2 Original Poems

<p>"Our Lives Are in Your Hands" 2-3 days</p>	<p>SWBAT analyze the rhetorical devices used in Thunberg's speech and relate her tactics to the novel.</p>	<p>Students read Greta Thunberg's speech "Our Lives Are in Your Hands" and discuss the following: What is the main message of this speech? What rhetorical devices are used to convey the message? How does Thunberg use personal anecdotes to make her message more impactful.</p> <p>Students then brainstorm how Eliza and her friends could use Thunberg's speech as a model for their own climate activism. What information should Eliza include in a speech similar to this one? How could she deliver her message? In small groups, students work together to write an outline for a speech Eliza could give, using textual evidence from the novel with Thunberg's tactics.</p>	<p>Speech Outline</p>
<p>"The Talking Day" 2-3 days</p>	<p>SWBAT apply either the subject or structure of "Talking Day" to an original poem.</p>	<p>Students will read "The Talking Days" in 3 rounds.</p> <ol style="list-style-type: none"> 1. Students will read and annotate the poem on their own. 2. Students will listen to the teacher read the poem aloud, and continue making annotations. 3. Students will partner-read the poem, and make additional annotations. Annotations should focus on poetic elements and structure. <p>Following the three rounds of reading, students will share their observations with the class.</p> <p>Students will then write a poem inspired by "The Talking Day." They can either write a poem about their own first talking day, or any talking day they remember, perhaps one that has stayed with them, or they can write a poem using the paragraph/story-telling structure of Klein's poem.</p>	<p>Klein-Inspired Poem</p>
<p><i>Don't Call Me a Hurricane</i> Section 4 (through "Head straight to the dock", the last poem before the last section of flashback poems) 3-4 days</p>	<p>SWBAT analyze plot, characterization, theme, etc. in a student-led Socratic Seminar setting.</p> <p>SWBAT write poems inspired by the style, subject, theme, etc of selected poems from <i>Don't Call Me a Hurricane</i>.</p>	<p>In a Socratic Seminar (pg 13) setting, students will discuss Sections 3 & 4 of <i>Don't Call Me a Hurricane</i>. They will create their own thought-provoking, open-ended questions and be responsible for facilitating their own discussion.</p> <p>After reading the fourth section of <i>Don't Call Me a Hurricane</i>, students will write at least 2 poems inspired by poems in this section. They can use one of the ideas below, or select a poem of their choice to inspire a poem of their own.</p> <p>Option 1: "But the truth is" includes a lot of powerful lines. Select one line from this poem and use it as inspiration for an original poem.</p> <p>Option 2: In "The sky is still there - "Eliza repeats the phrase "I am waiting..." multiple times. Write a poem that uses the same repeating phrase.</p>	<p>Socratic Seminar</p> <p>2 Original Poems</p>

<p>"The Night Before Christmas" (SS) 3-4 days</p>	<p>SWBAT evaluate the author's inclusion of details in order to determine key ideas and themes of the text.</p> <p>SWBAT compare and contrast representations of mental health in two texts.</p>	<p>Prior to reading "The Night Before Christmas," students respond to the following prompt: What purposes do you think holiday traditions serve? How do we build on traditions to reflect contemporary life? What would be lost if we abandoned tradition?</p> <p>First Read: While reading "The Night Before Christmas," students focus annotations on setting, dialogue, and characterization.</p> <p>Comparative Analysis: Students respond in writing to the following prompt: Compare and contrast the representations of mental health in <i>Don't Call Me a Hurricane</i> and "The Night Before Christmas." You may refer to our past research, note, and discussions about PTSD and mental health in this unit. How are PTSD and panic attacks represented in both texts? Do some characters handle it better than others? If so, why do you think that is. Which story do you think is a better portrayal of mental illness, and why?</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS) Skill: Story Elements (SS)</p> <p>Comparative Analysis Writing Response</p>
<p><i>Don't Call Me a Hurricane</i> Section 5 (finish the novel) 2-3 days</p>	<p>SWBAT write poems inspired by the style, subject, theme, etc. of selected poems from <i>Don't Call Me a Hurricane</i>.</p>	<p>After reading the final section of <i>Don't Call Me a Hurricane</i>, students will write at least 2 poems inspired by poems in this section. For these poems, they will find their own inspiration from the poems in this section. Their original poems can be inspired by a specific line or phrase in a poem, by the structure of a specific poem, etc.</p>	<p>2 Original Poems</p>
<p>"I've Been to the Mountaintop" (SS) 2-3 days</p>	<p>SWBAT identify and describe the key ideas and details of the speech.</p> <p>SWBAT identify how rhetoric is used to support the main idea and purpose of the speech.</p>	<p>Prior to reading "I've Been to the Mountaintop," students respond to the following prompt: How do individuals develop a vision for what makes a just society? What is your vision for improving society? What are the obstacles for achieving your vision? How can you advance your vision in the face of those obstacles? Students may share responses. (Students can look back at this response when deciding on a topic for their argumentative writing assignment.)</p> <p>First Read: While reading the speech, students focus annotations on main idea, language, style, audience, and rhetorical devices.</p> <p>Close Read: In small groups, students conduct a close read of King's speech. They will identify his main idea and purpose in writing the speech, then determine which aspect of King's rhetoric is most crucial to convincing his audience of his main idea. They will also compare King's speech to the speeches given by Eliza and Isa at the end of <i>Don't Call Me a Hurricane</i>. One member from each group will share the group's thoughts, and if there are differences in opinion about the most crucial piece of rhetoric, students will debate each other.</p>	<p>Notebook Entry/Written Response</p> <p>Text Talk (SS) Reading Quiz (SS) Think Questions (SS)</p> <p>Close Read Analysis</p>

<p>Argumentative Speech/Oral Presentation 1-2 weeks</p>	<p>SWBAT craft an argumentative thesis and use rhetorical devices in an argumentative speech.</p>	<p>Students will craft an argumentative speech/oral presentation in which they address a change that can be made (either in school or the world at large) that they believe would result in a more just world. Their argument will include a thesis to argue why the change should be made, how it should be implemented, and why it would be beneficial. Rhetorical devices and references to unit texts should be used to enhance the speech. Students may also choose to use visual aids.</p> <p>Build in research days in the media center. Review/practice public speaking skills. This task should guide students through all steps of the writing/editing process.</p> <p>While students are presenting speeches, their peers will evaluate them and provide feedback. After all speeches have been presented, teacher may award students for different aspects of their speeches such as best use of unit texts, best use of rhetoric, best personal anecdote, etc., based on both teacher and student ratings.</p>	<p>Argumentative Speech/Oral Presentation</p>
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Standards

L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking.

- P. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.
- Q. Observe hyphenation conventions.
- R. Recognize spelling conventions.

L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- P. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.
- Q. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- R. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.

- Z. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
- AA. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- BB. Analyze how an author or speaker uses and refines the meaning of a key term or terms over the course of a text or discussion.
- CC. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

DD. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

U. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

V. Analyze nuances in the meaning of words with similar denotations.

W. Analyze how the meaning of a key term or terms develops or is refined over the course of a text.

X. Analyze the impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful.

RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain.

RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text.

RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text.

RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text.

RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of events, and explain how specific individuals, ideas, or events interact and develop.

RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

RI.TS.11–12.4. Evaluate the author's choices concerning structure and the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).

RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.

RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.

RI.CT.11–12.8. Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements.

W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- Z. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.
- AA. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.
- BB. Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- CC. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- DD. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- EE. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- FF. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- GG. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- HH. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- II. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
- JJ. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- Z. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- AA. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- BB. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- CC. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- DD. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation (MLA or APA Style Manuals).

W.RW.11–12.7. 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.

SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

- U. 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.
- V. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed.
- W. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- X. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.ES.11–12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.UM.11–12.5. 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.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Suggested Modifications for Special Education, 504, MLs, At Risk and Gifted Students

ELL (English Language Learners):

- Language Support: Provide vocabulary lists with definitions and visual aids. Use bilingual dictionaries and translation apps. Offer sentence starters and writing frames to guide essay writing. Allow for oral presentations or summaries instead of written essays if necessary.
- Reading Assistance: Use audiobooks or text-to-speech software. Provide summaries and simplified versions of complex texts. Pair ELL students with proficient English-speaking peers for collaborative reading and discussion.
- Scaffolded Instruction: Break tasks into smaller, manageable steps. Use graphic organizers to help plan essays and organize ideas. Incorporate visual aids, such as charts and diagrams, to support comprehension.

Gifted Students:

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- **Advanced Texts and Topics:** Provide opportunities to read and analyze more complex or challenging texts. Encourage exploration of additional related literature or research topics.
 - **Extended Projects:** Allow multimedia projects or presentations that delve deeper into the unit's themes. Offer options for independent study or inquiry-based projects.
 - **Leadership and Teaching Roles:** Encourage gifted students to lead group discussions or peer tutoring sessions. Assign roles that allow them to mentor or support other students in their learning.

Special Education Students:

- **Individualized Support:** Adapt essay prompts to align with students' individual interests and strengths. Provide one-on-one assistance or small group instruction for essay planning and writing. Use graphic organizers and visual aids to support essay structure and organization.
- **Alternative Assessments:** Offer alternative ways to demonstrate understanding, such as oral presentations, visual projects, or digital storytelling. Allow assistive technology, such as speech-to-text software.
- **Flexible Timelines:** Provide extended time for reading, writing, and revising essays. Break assignments into smaller, more manageable tasks with clear deadlines.
- **Behavioral and Emotional Support:** Incorporate strategies to reduce anxiety and increase focus, such as frequent breaks and a quiet workspace. Provide positive reinforcement and regular feedback to encourage progress and effort.
- **From Study Sync:** Set proficiency levels; Use supplemental language resources; Speaking frames; Visual glossaries; ELL text synopses; Paragraph guides; Sentence frames; Word banks; Text-dependent question guides; Annotation guides; Discussion guides; Prompt guides; Differentiated response length; Audio recordings for all texts

Suggested Technological Innovations/Use

- Student Chromebooks
- StudySync Platform
- Google Classroom/OnCourse Classroom
- Use of Google Translate as needed
- Skill Reinforcement: Kahoot, Blooket, etc.
- Research Databases (Ebsco, Facts of File, Fact Cite etc.)
- Peer-editing tools

Cross Curricular/Career Readiness, Life Literacies and Key Skills Practice

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- 9.4.12.DC.1 Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).

- 9.4.12.IML.1: Compare search browsers and recognize features that allow for filtering of information.
- 9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJSLA.W8, Social Studies Practice: Gathering and Evaluating Sources).
- 9.4.12.IML.3: Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a., 8.1.12.DA.5, 7.1.IH.IPRET.8)
- 9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).
- 9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJSLA.R6, 7.1.AL.IPRET.6).
- 9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
- 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.